

CHAPTER 1

INTRODUCTION TO THE PROJECT OUTPUT



Funded by the
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MARHER - Heritage Marketing for competitiveness of Europe in the global market
Project Reference Number: 2019-1-DK01-KA202-060273
Key Action 2 - Cooperation for innovation and the exchange of good practices



The Marher project aims at fostering the knowledge regarding heritage marketing and the proper way to exploit it. Through the following slides, it will be possible to gain knowledge and expertise on the topic.

The Output is divided into chapters, each of them will provide technical and practical information; at the end of each chapter there will be an assessment which allows the reader to determine how much familiar he/she is with the specific topic presented in the chapter.

This **introductory chapter** will briefly present the following ones.

Chapter 2 introduces Heritage Marketing in order to deepen the knowledge on this widely used marketing technique.

When we refer to corporate heritage, we consider the practice of enhancing and promoting the company and its products, but also of preserving and enhancing the cultural heritage of the territory where the company is located.

This concept, combined with the rapidly changing concept of marketing, gave birth to Heritage Marketing.

A company decides to engage in Heritage Marketing for many reasons and the most common ones tend to be the followings:

- economic and strategic reasons
- social and ethical reasons

A Heritage Marketing strategy development and implementation model is the toolkit for any agent interested in adopting this strategy, and its main components are Auditing, Visioning, Managing and Controlling.

It is very hard to be successful when not following these guidelines, especially considering the large number of tools that can be employed for the purpose.

Among these: Storytelling has the purpose of evoking powerful emotions and insights while the Heritage Marketing Mix, put in practice through storytelling, is the process of communicating narratives through different mediums.

The narratives can be performed through:

- words, images, and sounds like in the case of re-using historic advertisement or corporate videos.
- products and brands, for example retro-branding serves this purpose.
- places like museums or factory tours.
- celebrations and relationships like cultural events.

Each of this point is briefly presented in the chapter, which also provides practical examples and case studies.

Chapter 3 dives deep into storytelling. Following a general definition proposed by Serrat and an example by Erlach & Muller, the authors provide reasons why storytelling is important in our daily economy, they highlight:

- the narrative economies we live in
- the markets as narrative arenas
- the sense-making nature of storytelling
- the ability of storytelling to increase social interactions and save cultural heritage

Only at this moment storytelling is presented in relation with Heritage marketing; in particular, the Heritage marketing toolkit is displayed in detail, component by component.

In addition, the chapter highlights the two different channels to exploit: online through digital storytelling and offline through books and articles, corporate museums & catalogs and pictures exhibitions.



The last section of the chapter consists of storytelling tips inspired by a useful model proposed by Europeana. The key points to keep in mind are:

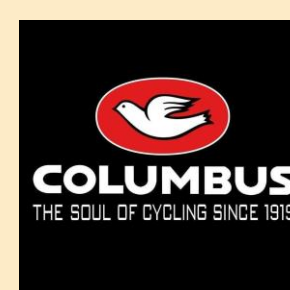
- Be personal
- Be informal but expert
- Remember hidden stories
- Illustrate your points
- Be specific
- Be evocative
- Tell stories from people
- Use clear but precise language
- Tell curious and covert stories
- Use visual elements “
- Use specific topic



Furthermore, the indispensable characteristics of a good story are:

- Simplicity
- Agency
- Familiarity
- Drama
- Immersion
- Relatability

Chapter 4 displays 12 real cases of Heritage Marketing specifying the country, the type of activity carried out and the aim of the company.



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- **Glass House** is a Swedish museum, a House of Experiences which offers shops, a café, glassworks and art exhibitions; they now have an app to impart knowledge through digital history communication.
- **Johannes Fog**, located in Denmark, is a building supply and Home & Design store; their slogan is "Fog is tenable (long-lasting)," in order to bring attention to its unique position and solidify their current market position.
- **CIU CIU**, Italian wine producer, engaged in a corporate biography of the founder with the purpose of promoting tourism and wine and, more generally, the Italian culture. The impact of the book can be summarized in 5 points:
 - Celebratory function
 - Community building
 - Original content
 - Strengthening corporate identity
 - Promotion of the territory



- **Museum of Broken Relationship**, located in Croatia, is an interactive museum and it focuses on a community and daily narrative in which the protagonists are ordinary people's experiences and emotional reactions. Their aim was to create a place of "safe/protected memory" in order to preserve the tangible and intangible heritage of broken relationships.
- **Little Bee Fresh** is a German Beeswax Wraps Production which uses the story of Aunt Ida to tell the origin of the idea, mission, product development and company itself. The aim in using storytelling here is to tell a story which relates to both the formation, and the product.
- **Rhanders** is a glove and leather good manufacturer located in Denmark; the aim of the company is to preserve the heritage of the last remaining company on its kind in Europe
- **Inkaras** produces vintage canvas sneakers and other footwear in Lithuania, their heritage marketing strategy is highly interrelated with the primary activity of the company.



- **Pergale** produces confectionary recognized and highly valued worldwide and they believe that one of their main advantages are their old recipes, therefore they aim at promoting them.
- **Androuet** is a French cheese producer which defends and enriches a unique expertise; their aim is to promote it thanks to an academy and a free training course accompanied by exhibitions for the public.
- **Dubuisson** is a Belgian brewery with a museum where visitors can have a firsthand experience on beer craft and other experiences; they also have a website where news and recipes can be found.
- **Columbus** is located in Italy and their activity is the processing of special steel tubes for bicycles; innovation and uniqueness are the key to the company, but they also want to cherish their history, in light of this they reorganized their archives, making them available to the public.
- **Piinhais** produces canned fish in Portugal, and, through heritage marketing, they legitimize the Artisanal Sardine's unique method.



Chapter 5 presents the first tool, Canvas, which helps to understand a business model in a straightforward, way. This model offers 2 main advantages: to brainstorm and share information among teammates; to design a coherent structure without sacrificing potential influence from different sections and, if needed, to rework on each section.

The main elements of Heritage Marketing Canvas are:

- Key partners
- Key research and activities
- Heritage marketing proposition/value
- Communication channel
- Target Audience
- Key heritage marketing resources
- Sustainability values/challenges
- Audience relationship
- Heritage marketing outcome
- Additional resources



Chapter 6 contains a practical exercise for writing a basic Heritage Story through the support of a basic Storyboard Structure, by the end of the chapter a Heritage Story is created through a filling the gap exercise. First thing first, the authors provide a definition of storyboard which is a way to visually present information and they highlight the advantages of exploiting it:

- Efficacy
- Productivity
- Clarity
- Low cost
- Ability to capture critical emotions
- Allows to better identify where more information is needed
- Easy to communicate “
- Useful for organizational matters

Furthermore, it presents the different sectors of applicability: Entertainment industry; Business world; Education



More details are provided for business storyboards, specifically the chapter sheds a light on the goals and the principals to consider and on the types of storyboards we can find: traditional, thumbnail and animated.

Following this introduction, the practical part starts, and the reader is expected to complete, by filling the gaps, a Heritage Storyboard Structure which is composed by:

- Title of the story
- Storyteller and listener
- Time and Space
- Characters/Hero
- Problem/Change
- Vicissitudes/Dream
- Turning point and resolution
- Moral

Chapter 7 guides the reader through developing a cultural heritage marketing project and it is a project work development. In these outputs a title and project brief are necessary since they are, respectively, the summary of the work and the project idea displayed.

The first step is related to the project's heritage values and some advice on the writing styles are provided.

The second step is the project's foundation which consists of data: there are different types of data and different data-gathering techniques like interviews, the organization's archive, and media analysis. Depending on what has to be described, the data will differ, therefore it is necessary to consider what is described in the report in order to gather the proper data; in addition, the authors highlight the need of a reference list and the compliance with European GDPR.

The third step is related to the project's story, and it adds suggestions and on how to write an effective story and gives advice on where to get inspiration.



Step 4 is dedicated to the implementation phase and provides the steps needed to produce the “deliverables” which is an umbrella term for all the possible outcome of the process. The steps to be followed in this case are the followings:

- what are the deliverables
- what steps are required to produce them
- who and what is needed
- organizational communication consideration

Step 5 is the project’s outcome and the points to be considered here are:

- The form of outcome
- The description in detail of the outcome
- The subproducts necessary to reach the goal
- The criteria to be respected

Step 6 deals with the targeted group; the project is addressed to a specific group and its characteristics will contribute to its development. Lastly, step 7 is about the project's impact; the main considerations to be made are:

- what will the project change
- who will notice the changes
- whether the changes will be meaningful or not
- the different impacts on different stakeholders
- the different impacts on the short and long term
- the differentiation of quantifiable and non-quantifiable impacts

Chapter 8 introduces a new concept: the project work pitch. A pitch is a short presentation which, in this case, is used to describe a company and aims at the wow effect. It is very adaptive and depending on the audience, the goals and the way of giving the presentation, the pitch will differ. There are different types of Pitch, the most popular ones are the following:

- Napkin pitch
- Elevator pitch
- Pitch deck or pitch for investors
- Sales pitch
- Tweet pitch

The authors provide insights on the visual aspect of an elevator pitch, for which it is also provided a template, and a pitch deck. The connection between heritage marketing and pitches is firstly explained and then exemplified through the usage of the previously presented elevator pitch template and the study case of Dillin A/S.



Chapter 9 addresses the project work assessment and offers guidelines on assessing a project report and pitch. The first thing to do is to set some parameters in order to evaluate the quality of the project through feedback and assessments. Usually, it is useful to exploit the BEAR method:

- B** - ehavior
- E** - ffect
- A** - lternative
- R** - esult

Depending on whether the assessment is performed for a pitch or a project development the criteria differ. In the first case, what has to be considered is:

- Power point quality
- Clarity of language
- Creativity

When considering the project development, the criteria are:

- Cultural heritage
- Innovativeness
- Credibility
- Impact
- Social Relevance
- Long term sustainability

In the last section of the chapter, the reader can use the template included in the material and fill in the answers.

