

Prospects for Establishing a Social Media Network for Cultural Communities in Rural Areas

A case study about a specific social media network
in the region of Pinzgau

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Declaration in Lieu of an Oath

Hereby I declare in lieu of an oath that I have written this MA thesis on my own (without help from someone else) and with no other use than the indicated sources and that I have marked the used sources literally or that I have indicated parts that were taken and referenced in regards to content as sources.

This thesis has not been submitted in the same or similar form or to any other supervisor as part of an exam.

I am aware that contravening the regulations is prosecuted with the grade „Nicht genügend“ (“failed”) (without the opportunity to repeat or improve the grade) and may be followed by further legal measures.

This thesis has also been submitted as a digital version on a CD-ROM (or DVD) to assess the above declaration by the supervisor in charge.

(Place and Date)

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1. Introduction

Born and raised in the region of Pinzgau, I started to engage very early in local cultural activities. My experience of this time was that each village was connected to one genre: In Neukirchen there were theater productions, Saalfelden had the Jazz Festival, Bramberg focused on the younger music like pop and rock and in Hollersbach with its Malerwochen (weeks of visual Arts) the visual arts found their place.

It was very soon clear that I wanted to write my bachelor thesis about the culture in the region, but the question was to which concrete research question. Whatever limitation I tried to apply, I always had the feeling that I would leave out something important. So my supervisor encouraged me to write an overall picture about the cultural area Pinzgau (Patsch, 2010).

Culture in this paper was ambiguously defined. To set up a common base I started by describing the context: living conditions, historical developments and leisure time activities of the people living there. The latter was based on an analysis of the registered associations (Vereine) in the area.

The main part is a survey about the activities and structures in the region. I based the analysis on the LIKUS statistic¹ (2008). Because this statistic is a public funding tool, I changed it slightly: I merged certain categories, added some which would be out of sight as there is no government money involved and dropped the ones not relevant for the region of Pinzgau. In addition to this observation, the paper contains a short analysis about the interdependency of various interest groups within the culture in the area.

The conclusion of the paper was that the region offers multifaceted cultural options which mainly arise out of personal engagement of inhabitants or local politicians. A vital formal structure can only be found in the field of tradition. The lack of such a structure for other cultural fields has the consequence that certain groups (audiences as well as artists) do not or cannot participate in or shape the cultural activities of the region in a sufficient way. Sufficient in this case means either not to the extent the group wishes (i.e. youth) or what might be good from a socio-political point of view (i.e. migrants). The most disadvantaged groups were mostly congruent with communities which have neither political nor economical power.

¹ LIKUS = Länderinitiativen Kulturstatistik (en: counties initiatives cultural statistics)

To set up the project IBinPinzgau was my reaction to this conclusion: to establish a social media network for culture in the region where artists can present their work and communicate with each other but also with their audience. The implicit aim of the project is to improve the transparency and communication within the field of the already existing cultural communities.

There are two main issues my master thesis will deal with: social media on one hand and the challenges of (cultural) communities in rural areas on the other hand. As my project deals with artists and art interested people in the region of Pinzgau, the methodological focus will be on cultural communities (see also 2.1.3 Communities, Networks).

Communities in rural areas are challenged by a certain pattern of issues caused by their peripheral being or the lower residential density. Cultural communities in rural areas are confronted with no new but a very specific set of challenges: less choice in partners from the private economy, preconception about the role of culture in rural areas or a lower socio-economic density.

As Meyer & Rowan (1991: 46) stated networks in modernized societies are becoming increasingly complex. When acting in complex networks, communication as well as a good structure to keep orientation can be a very important factor. New technology and social media are new tools dedicated to these functions. Out of this basic assumption the research question of my thesis is:

Which role can social media networks play in improving the situation of existing cultural communities in rural areas?

In order to answer this question, firstly, social media as well as cultural communities shall be analyzed within the framework of New Institutionalism. The theory of New Institutionalism asks for ways in which institutions shape a society and are shaped by society at the same time. This approach allows an analysis on a macro level as well as on a micro level. Additionally, it provides a holistic view and allows for descriptions of concrete situations and problems.

My paper will be divided into four main parts. In the first theoretical chapter I will start with the definition of the key terms Communities, Networks, Rural Areas and social media. These chapters should give a first introduction to these terms. In later chapters those elements are partially supplemented by elements which are relevant to the respective issues. A separate chapter for the definition of culture is intentionally left out. First, there is no general definition of culture which would match the idea of culture and cultural communities which underlies

this work. Second, my concept and understanding of culture within this paper is built up step by step within the single chapters, especially chapter 2.2.1.

The theoretical part will be concluded by giving an overview of New Institutionalism in connection with culture. Based on this I will set up a reflection about social media in combination with the New Institutionalism. What is social media in institutional terms? How far can and does it influence the social system of production?

Chapter 3 will apply the theories previously introduced to the region of Pinzgau: I will first start with a general description of the region. This chapter will be followed by an analysis of the Pinzgau based on Hollingsworth's (2000) assumption of five levels of institutional analysis. In the last part of this chapter the problems will be analyzed in institutional terms: Which pattern can be found here? How far do certain path dependence or transaction costs cause the current situation? Which configuration at which level causes certain problems?

In the fourth chapter I will switch to the topic of social media. Before analyzing or including methodology, I will start the last chapter with a description of the project (defined as the process of establishing the social media network), the technical functions and possibilities for operating the site and the business plan. This concrete description of the case study is followed by a reflection on the challenges operators of social media sites face. Last but not least, the problems identified in chapter 3 are picked up again. The final part of chapter four will discuss which of these problems can be eased by the use of social media.

Empirical data are gained from three different pillars. First, I will include data from the case study and from the online community for musicians which already exists. Second, an online survey among persons related to the Pinzgau was conducted², where 79 questionnaires were completed. Last but not least, the empirical part is rounded off with an interview with my cooperation partner Musik Fabrik Pinzgau and Akzente Pinzgau (for more details to their role in the project see Chapter 4.1).

The last chapter gives a quick summary of the insights and will reflect on the Master's Thesis and its relevance to different fields. It will also reflect on the methods used and the juxtaposition of a concrete project with academic evaluations of it.

² The participants were contacted on three ways: 22 cultural associations I have contacted directly. Some of these associations forwarded the survey to their members. Last but not least the survey was promoted on three Facebook sites about the Pinzgau and through a Facebook group message.

2. Theoretical Framework

2.1. Key Terms

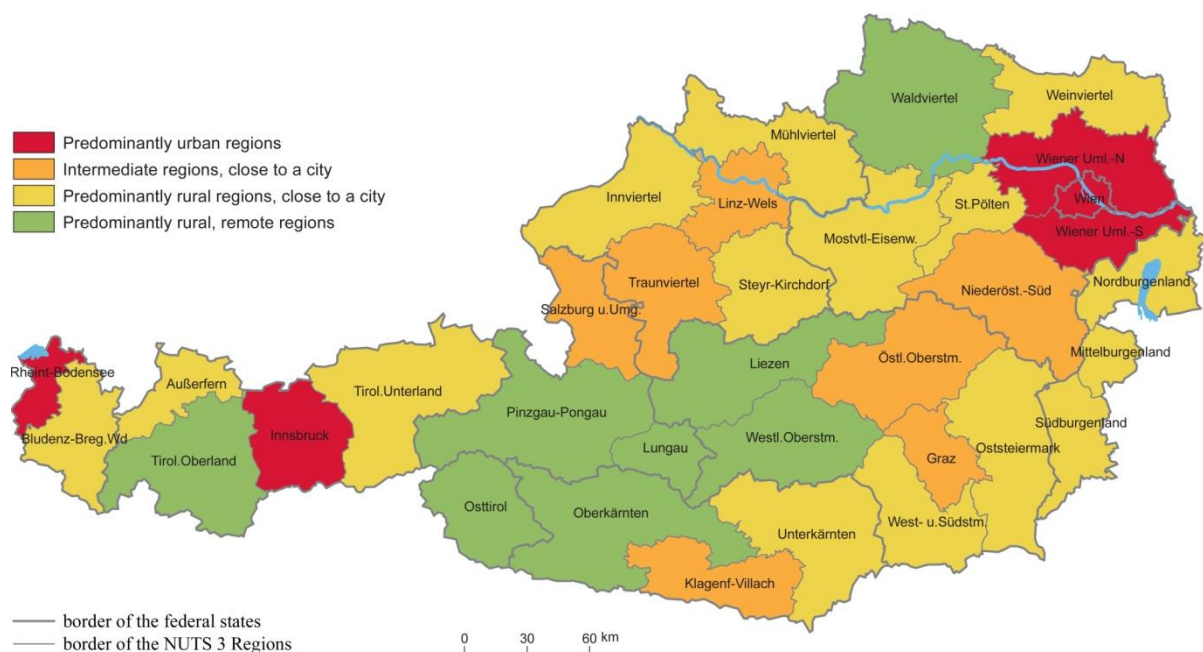
2.1.1. Rural Areas

The term rural area is commonly used, both formally and informally, often without thinking much of the implications. This work focuses very much on the specific area of Pinzgau. In order for it to be comparable to and adaptable for other rural areas, a short description of the term rural area and its distinctive notions will help to identify which kind of rural area the Pinzgau is. This will ease the effort to set the findings into context, which furthermore makes it easier to apply them to other areas.

Rural areas as defined by the OECD (1994) are characterized by a low density of population. A municipality therefore is called rural when there are fewer than 150 inhabitants per km². Based on this assumption they identify 3 different areas: predominantly rural (PR) areas where more than 50 percent live in rural municipalities, predominantly urban (PU) areas where fewer than 15 % live in rural municipalities and intermediate regions (IR) for all the regions in between. In addition based on the work of Dijkstra and Poleman (in Machold, 2010: 7) this topology was extended by the remoteness factor to the next city with at least 50 000 inhabitants.

Image 1 Regions in Austria Based on OECD Categories

Typology of rural and urban areas of the European Commission under consideration of the remoteness to the next city grouped by NUTS 3 Regions.



Source: Statistik Austria (2012) - Translated by Author

By applying this categorization to the PR and IR regions, five different types of rural areas can be identified. However as the remote intermediate regions are very few (none in Austria and within the EU only 21 out of 475 IRs) they are normally not taken into consideration. Image 1 shows the allocation of these regions within Austria grouped by NUTS 3-Regions.

Based on these Dax et al. (in Machold, 2010: 7) added a categorization specific to Austria: rural areas in urban regions (e.g. Rheintal or Inntal), rural areas shaped by intensive tourism (e.g. Pinzgau or Pongau) and peripheral rural areas (e.g. Burgenland or southern Styria). By using this distinction, he encountered the high degree of disparity within the rural areas of Austria. Rural areas in urban regions have an intense connection to the next city. They take part in the economic performance of this city and have therefore a positive economic and population development. On the other hand, they suffer other problems like a high density of traffic or high environmental pollution. The areas which are also shaped by intensive tourism have a positive economic and even an above-average population development. The last group of regions - the peripheral rural areas like the southern Burgenland or alpine regions with insufficient transport connection – is the most disadvantaged one; it suffers problems like emigration and a permanent decrease in workplaces (Machold, 2010: 7).

Austria included policies for regional development in the framework of spatial planning many years ago. Since the 1960s those are based on the central-place system³ of Christaller developed in 1933 (in Machold, 2010: 21). This system has been criticized as being outdated and not fit with regard to developments like globalization and privatization. With the liberalization in the field of services for the public (Daseinsvorsorge), the role of the state changed from a welfare state to a state of warranty. The latest tendencies for spatial planning show two directions: first, a specialization of certain regions on certain focal points (Machold, 2010: 24) and second, new concepts for the integration of cooperation partners.⁴

To wrap up, rural areas have some similarities like lower density of inhabitants or not such well developed infrastructure but there are various other characteristics which are very

³ The central places system is to be seen as spatial extension to the classical economical theory of supply and demand. Central places in this theory are constituted by higher density and choice of products and services supplied. Surrounding central places there are small central places which are again surrounded by small places so that in the end a hierarchy of central places can be identified. Inhabitants of small places have the basic services close by, the more seldom a product or service is, the higher the central place is, which offers them. (Aigner, 2003) The system is often very abstract mathematically and does neither consider structural differences between areas nor specializations.

⁴ For many years the ÖROK (Austrian Conference on spatial planning) has had a platform which deals with the developments and struggles of rural areas. Each 10 years they publish a paper and in 2011 the first time this paper also contained concrete action plans to be put into action (ÖROK, 2011). These are very much based on cooperation and partnerships.

different from area to area. Especially in the field of services for the public, the policies for rural areas have for a long time been very standardized. Only in the last years a tendency to a differentiated treatment of the regions has developed. This is a positive trend and will hopefully be continued up in the next years.

2.1.2. Social Media

‘Social Media Network’, ‘Online Community’, ‘Web 2.0’, ‘Blogs’, ‘Social Sharing’, ‘Mashups’ ... The number of new technological arrangements which are available are enormous and the frequency with which new terms for new ideas appear is sometimes stunning.

In my case, I want to refer to a categorization made by Ebersbacher, Glaser and Heigl (2011). In their book, the focus is set on social web as opposite to Web 2.0. The latter term is a very broad term which covers much more than the social aspect of online-services. As the focus of this paper is on socio-political and socio-economic issues, my argument follows Ebersbacher et al (2011). They defined the social web as follows:

The social web consists of

- *web based applications which*
 - *are made for humans*
 - *support the exchange of information as well as the maintenance of relations*
 - *are within the context of a society as well as a common context*
- *the data which arise from this*
- *the relation between the humans which use these applications.*⁵ (2011: 35)

Instead of looking at this new technology in a general way, they put their focus on the aspects of social media which deal with group dynamics, self organization and the structure of this new communication technology.

Ebersbach, Glaser and Heigl (2011) draw a distinction between five different kinds of social media: Wikis, Blogs, Microblogs, Social-Network-Services and Social-Sharing.

⁵ Own translation. Original in German: Das „Social Web“ besteht aus (im Sinne des WWW) webbasierten Anwendungen, die für Menschen den Informationsaustausch, den Beziehungsaufbau und deren Pflege, die Kommunikation und die kollaborative Zusammenarbeit in einem gesellschaftlichen oder gemeinschaftlichen Kontext unterstützen, sowie den Daten, die dabei entstehen und den Beziehungen zwischen Menschen, die diese Anwendung nutzen.

Image 2 Aspects of Social Media Sites



Own design based on Ebersbach et al. (2011)

Based on the assumption of communication, these different systems can be defined by three aspects: exchange of information, relationship fostering and collaboration. By adding the dimension of collaboration, they completed their model with a very important characteristic, which other authors like Schmidt (2006) or Winter (2007) did not take into consideration.

Table 1 Different Kinds of Social Media

Type	Characteristics	Social Aspects
Wikis	<ul style="list-style-type: none"> • Each owner can edit content • Contribution anonymously or registered • No structure given • User can add sites and change structure • Result-oriented process • The user is secondary 	<ul style="list-style-type: none"> • Collaborative writing • Public writing • Author-Reader interaction • Membership in community • Establishment of working atmosphere • Identification
Blogs	<ul style="list-style-type: none"> • Chronological backwards order • One or few authors vs. many comments • Short texts • Always up to date • Easy to handle • Fast dissemination through interconnectedness 	<ul style="list-style-type: none"> • Focus: Information management • Connection to other blogs • Blog related actions <ul style="list-style-type: none"> • Bleg (questionnaires) • Blog Carnival • Blog Tours • Attention necessity
Micro-blogs	<ul style="list-style-type: none"> • Extremely short text messages • Up-to-date information (daily / hourly) • Follow and being followed 	<ul style="list-style-type: none"> • Exchange of personal messages • Breaking news • Political mobilization

	<ul style="list-style-type: none"> • Comment and passing on • Subscription and dissemination in ‘channels’ • Optimized for mobile devices • Asynchronous real time media 	<ul style="list-style-type: none"> • Quick feedback for offline events
Social networks	<ul style="list-style-type: none"> • Registration necessary • User profile with interests and activities • Data in structured format • Relation to other users graphical displayed 	<ul style="list-style-type: none"> • Strong reference to real social relation • High degree of self-representation (identity-building)
Social sharing	<ul style="list-style-type: none"> • Personalization optional • Content <ul style="list-style-type: none"> • is shared • can be ordered 	<ul style="list-style-type: none"> • content can be privatized • content can be evaluated • communication about content evolves • content can be reused⁶

Own illustration based on Ebersbacher et al. (2011)

In their definition social media can have different shapes, but it is always determined by communication about relationship, a certain kind of information or a collaborative process. The user generated content as well as the apparent freedom of the user is a basic assumption which is neither questioned nor defended in their book.

Table 2 Diffusion Barriers for Applications on the Internet

Technological	Legal	User specific	Provider specific
<ul style="list-style-type: none"> • critical mass • lack of network coverage • infrastructure • capacity • security of payment 	<ul style="list-style-type: none"> • data privacy • data security • authenticity of data • copyright • international statutory provisions • legal transaction rules 	<ul style="list-style-type: none"> • acceptance • costs • access • <i>physical</i>⁷ • <i>net literacy</i> 	<ul style="list-style-type: none"> • service offer • mode of payment • structure of distribution • <i>degree of usability</i>

Source: Oelsnitz and Müller (1996: 267)

⁶ This aspect was not given by the book but seems very important for me in terms of a social aspect and from a collaborative point of view.

⁷ *Italic* points added by the Author

If a new social media site is launched, it has to overcome the challenge to find sufficient users who participate and thereby contribute to the liveliness of the system. Clement (1999: 29) in her work used four different categories of diffusion barriers for new applications on the internet originally defined by Oelsnitz and Müller (1996: 267) as shown in Table 2.

During the 13, respectively 16 years which have passed since these definitions were developed, many things have changed. Some barriers have lost much of their relevance or have completely disappeared, while other ones have to be newly defined. Especially, technological barriers such as the lack of network coverage or infrastructure have been vastly overcome in Europe. With regard to other barriers, such as security of payment, data privacy or data security, significant improvements have been made but they are still an issue for some. For barriers like copyright or acceptance, progress can be observed but these barriers still remain significant.

Many new laws and regulations to e-commerce, data security or data privacy were already established, but it seems that neither legislative bodies nor associations concerned can really catch up with the developments. Especially in the field of social sharing, the big question of who is responsible for copyright protection is permanently renegotiated and that for each country⁸. The physical access to the internet is seldom a problem anymore today, but rather the knowledge to use this tool in a proper way (net literacy) or the willingness to use it (see also chapter 2.3).

Functions and technical aspects are one side of social media. At least equally important are discourses taking place in social media. According to Hugh MacLeod (n.d.) they are developed around social objects which act as nodes. ‘The Social Objects is’ according to his definition ‘the reason two people are talking to each other, as opposed to talking to somebody else.’ This could be a common hobby, a cult movie like Lord of the Rings, a profession or one’s religion. Out of these nodes networks appear. These networks take place offline as well as online. ‘The interesting thing about the Social Object is not the object itself, but the conversation that happens around them.’ (MacLeod, n.d.). In reference to this idea Engström developed five key principles on how to build an online service around social objects (Engström, 2007):

1. Define your objects
2. Define your verbs

⁸ For example on April 20th the German collecting society in the field of music GEMA won their case against Youtube (Google) concerning their joint liability for copyright violations in reference to German songs.

3. Make the objects shareable
4. Turn invitations to gifts
5. Charge the publishers not the spectators

‘Define your verbs’ means to describe what the users perform on the object (MacLeod, n.d.). Buy a book, add a photo, or watch a video. Thus, we are speaking here of processes which would happen around the social object anyway, but can be improved in some way by using technology. In order to make objects shareable, any content needs a unique address and must be easily accessible. The fourth principle refers to the process of winning new users through existing users. People inviting other persons to the site should offer them a valuable gift by doing so. This gift could be a direct or indirect monetary advantage or a positive gesture like the gift of joy. The fifth principle describes a business model where basic functions are for free, but those who want to establish their own space in the service have to pay (Engström, 2007). The two last principles might be discussable, but as Engström himself states at the beginning of his talk, he presents a first draft of key principles which are in the process of development.

According to Kruse (2008) there are three factors which make any system intelligent: connectivity, arousal (i.e. attention) and valuation. Social media are managing the functions of connectivity and arousal well, but have, up to now, failed in most cases to provide technical support for the process of qualitative valuation.

Maybe this lack of quality assurance is the reason for some of the critical voices: Jodi Dean refers to these new developments in the field of communication technology as ‘communicative capitalism’ (2008). Here the argument is that due to the mass of flowing communication there is not really a message anymore, but rather ‘contributions to the circulating flow of communications, hoping that sufficient volume [...] will give their contribution dominance or stickiness’ (Dean, 2008: 114).

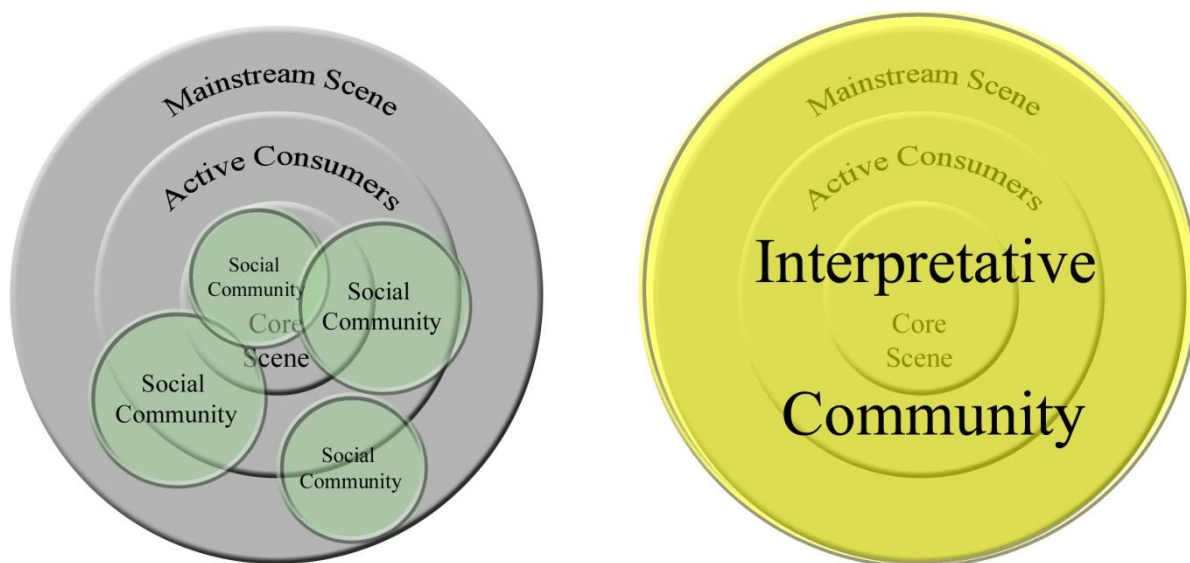
Social media is exactly what the name suggests: a new form of media technology which is highly characterized by its social aspects. The technological aspects are rather easy to describe and to understand compared to the social aspects which have much to do with group dynamics, values and forms of socialization. In combination with the factor that the users are an important part of the production in social media, this leads to a high degree of unpredictability in the development. Unpredictability compared to other media as well as new forms of possibilities and challenges come along with this development.

2.1.3. Communities, Networks and Related Concepts

The main research question of this paper uses two different terms: communities and networks. A clear distinction between these concepts and their different manifestations is important for the further argument. This chapter should give insights into existing discourses on communities and networks and also briefly describe related concepts, such as Scenes or the DIY (Do It Yourself)-culture.

The most used term in this paper is probably community, so let me start with that one first. Whether talking of offline or online communities, one common denominator for a group to be defined as community is a common topic of interest. Additional offline communities normally have a closer or broader geographical frame. This common topic of interest often goes along with a common way of decoding certain content related to this issue. When looking from the micro to the macro level, these communities are also often referred to as taste cultures or subcultures (Carpentier, 2011: 72). A variety of names developed; Hitzler (2005) and Heinzlmaier & Großegger (2004) call them Scenes and refer thereby to the micro as well as to the macro level. Scenes are not only defined by a common topic of interest – in the examples of the youth culture research they conducted these topics were either distinctive kinds of sport or music – but also by a certain set of values, habits, attitudes or common venues (Hitzler, Bucher and Niederbacher, 2005: 31). What Carpentier (2011) summarized as social communities on the one hand or interpretative communities on the other hand has a certain correlation to this Scenes. Heinzlmaier defined three different layers of belonging to a Scene. First there is the core Scene, which includes the innovators. Around them gathers the Scene of active consumers, who identify themselves strongly with the Scene and acts as very important multiplier. Last but not least, he names a third layer, which he calls mainstream or spare time Scene (Heinzlmaier and Großegger, 2004: 21).

Image 3 Scenes and Communities



As also shown in Image 3, all these layers together form an interpretative community. One or more social communities can be found within the core Scene. Within the Scene of active consumers multiple social communities appear, which will partial also have connections to the core Scene as well as to the mainstream Scene.

Cultural communities as generally referred to in this paper are to be seen as the whole Scene or as the interpretative community, but within this bigger community social communities and different degrees of commitment to the whole issue exist.

What characterizes nearly all Scenes and many cultural communities is a DIY attitude. For Hartley (2002) DIY culture is the latest form of citizenship which comes with a change in the relationship between actors, groups and powerful organizations⁹. 'Instead of accepting their roles as passive media audience or consumers, people could form or join taste constituencies or communities of affiliation and produce their own culture' (Hartley, 2002: 76-77).

Networks compared to communities are not imperatively constituted by a closer personal relationship. Networks are normally bigger and looser than social communities are. Manuel Castells' concept of networks refers to the metaphor of a system of interconnected nodes. Nodes are the points within this system where the curve intersects itself. This structure is open to expand as long as the new nodes are able to communicate within the network (Castells, 2005: 7).

⁹ In the original text he uses the term centralized institutions instead of powerful organizations. In order to not get confused with the terms, which will be introduced in chapter 2.2.1.1, I decided to change the wording.

Theories of networking can be found in sociological literature as well as in communication technologies but also in New Institutionalism. In 2009 the Institute for Network Culture which is part of the Amsterdam Media Research Center, organized a Winter Camp to deal with this topic. 150 participants from 12 networks were invited to find out how existing networks can better collaborate. Among the participants were programmers, activists, academics, writers, designers, cultural workers and artists. Even if they left out a definition of network, due to the fact, that there were so many opinions, they are still quite sure about the fact that ‘organized networks’ will become more and more important. Their role in the transformation of society should be more in a priority than their manifestations in Web 2.0 or social media (Coleman et al., 2009: 23).

One question for this work camp, but also for the work of this research institute in general is the question of the relationship of existing powerful organizations¹⁰ and this new structure of networks. This brings me to networks and communities in New Institutionalism. Hollingsworth compares networks and communities along with other coordination mechanisms like the market or the state (closer worked on in chapter 2.2.1.2). Networks and communities according to this theory are more fundamental concepts for coordination through certain rules of exchange, organizational structures and means of compliance rather than real groups (Hollingsworth, 2000: 16).

2.2. New Institutionalism

The term institution in this theory serves as an umbrella term for concepts like habits, values, norms, conventions or rules. Various disciplines have made the attempt to find out how institutions influence the development of societies and the behavior of its actors. In doing so, each discipline has made up its own definition of institutions. Economists explained why the idea of a rational consumer is a myth and political scientists analyzed the structure of political systems. In detail the approaches were very different but as Gooding (1996) summarized there is a common denominator. Constraints shaped by the society shape forms and values but also structures within a society. Thereby desires and behavior of individual actors or groups are influenced.

Roger Hollingsworth is Professor for Sociology and History at the University of Wisconsin. In the past years he has been working intensively on institutional change with regard to the two questions ‘(1) why do particular institutional arrangements and specific types of

¹⁰ They were also talking about institutions, but what they meant in the context of this paper are powerful organizations or what will be later on be described as organizations with a big degree of legitimization through institutionalized structures or manifestations of institutionalized myths.

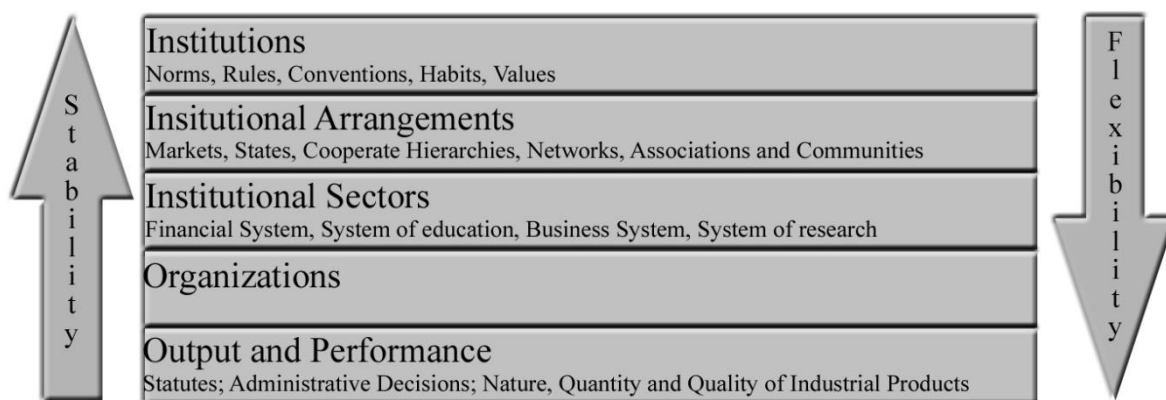
organizations emerge, and (2) what consequences follow from these institutional and organizational arrangements.’ (Hollingsworth, n.d.) In 1998 he arranged existing approaches to new institutionalism in a model which differentiates five levels (Hollingsworth, 2000). Using these five levels is very helpful to work on a certain issue in a rather abstract way (upper levels) and at the same time in a very concrete way (lower levels).

This chapter aims to give the reader a focused insight into the relevant parts of the theory of New Institutionalism as well as to introduce general assumptions to New Institutionalism with reference to the key concepts of this work. I will begin by introducing each level in general terms first and then locate my understanding of culture within this level.

2.2.1. Hollingsworth’s Five Levels Extended to a Definition of Culture

In 2000 Hollingsworth summarized in a paper for the Academy of Sciences in Vienna how institutional analysis can be used to study innovations. He analyzed the works of several scholars on institutionalism and summarized it in a model of five levels which is shown in Image 4.

Image 4 Five Levels of Institutional Analysis



Source: Hollingsworth (2000: 11)

2.2.1.1. Level 1 - Institutions

The different areas on this model are highly interrelated. The level with the highest stability but therefore also with the biggest resistance to change, he calls institutions. These institutions are highly relevant as they notably influence all the other levels of analysis. Within those norms and rules, a certain hierarchy can be found. There are norms and rules which exist on a global or national level, down to rules and habits which only exist for a very small and specific group like families or classrooms. Meta norms and rules encompass thereby norms and rules on lower levels (Hollingsworth, 2000: 6 - 11).

One prominent scholar dealing with national norms, values and habits is Hofstede. His approach to compare diverse nations based on the five dimensions of power distance, individualism versus collectivism, masculinity versus femininity, uncertainty avoidance and long term versus short term orientation is one of the best known perspectives in this field, but also a very controversial one. With his focus on employees, he describes nations from the viewpoint of the 'working community', which is part of the nation but cannot be seen as representative for the whole nation. Holden (2002) questions whether this perspective is still adequate: He argues that the study was written more than 30 years ago – which means 40 years ago by now – and the world has changed during this time (Holden, 2002: 34). On the other hand, new institutionalism argues that especially this first level of rules and norms is a very stable one and not changed as rapidly as Holden assumes.

There are more recent and general studies. One, for example, was conducted by the European Union which dealt with the change of values from 1990 to 2008. These studies are more general regarding the fields and the questions they are answering. Friesl et al. (2009) published a qualitative interpretation of the quantitative outcomes of the European value study which was conducted in Austria in 2008. The content of this book will be closer discussed in chapter 3.2.

Going one step lower in the hierarchy, we come to values which exist within certain communities or groups. As already mentioned in the chapter 2.1.3 *Communities, Networks*, there are certain approaches to map these values. Especially research in the field of Scenes dealt a lot with values and habits. One remarkable finding of this research is that the membership in such a Scene goes along with rules, habits and values, but they are only bound to certain areas of life or even situations and are not experienced as given but as selectable. As Hitzler et al. put it:

*'[...] so there are also in these new, opposite post traditional forms of collectives, own rules, relevance, routines and interpretations of the world – however limited to areas of life, issues or even to situation. In any case they only have an partial, non exclusive validity [...] That is to say that the individual does not perceive those small part time realities as charters without (relative) alternatives (anymore) but rather as choices which can be selected and deselected easily [...]'*¹¹ (Hitzler, Bucher and Niederbache, 2005: 18).

¹¹ Translation by the Author. Original in German: *„[...] so herrschen auch in diesen neuen, jenen gegenüber als ‚posttraditional‘ etikettierbaren Gemeinschaftsformen eigene Regeln, Relevanzen, Routinen und Weltdeutungsschemata – allerdings mit Lebensbereichs-, Themen- und/oder gar situations-spezifisch beschränkter, also auf jeden Fall ‚partieller‘, nicht-exkludierender Geltung[...] Das heißt, daß der Einzelne*

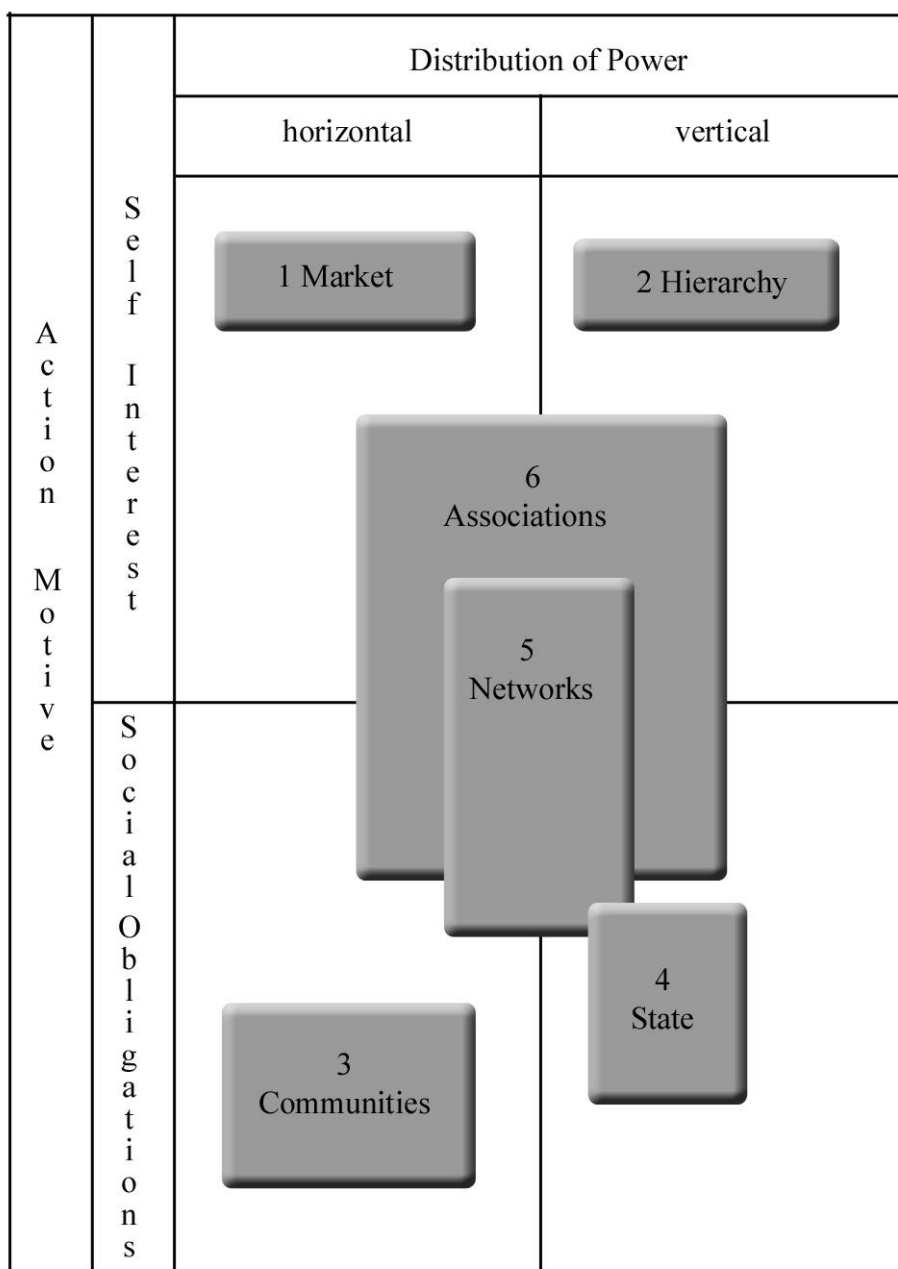
Indirectly Heinzlmaier and Großegger (2004) make the same assumption as they write about the relevance of values and attitudes of the single Scenes, but also about how simple it is to change from one Scene to another (Heinzlmaier and Großegger, 2004). The Scenes are loaded with values, habits and norms and used to be rather stable, but the individuals are free to change from one Scene to the other. By doing so, they change parts of their set of values, norms and habits. Formulated in a more abstract way, we could say that at least on this sub level institutions seen from a macro perspective (the Scenes as whole) might be stable, but seen from a micro perspective (the commitment of the individual) exchangeable.

2.2.1.2. Level 2 – Institutional Arrangements

On the next level of analysis, there are the institutional arrangements. Hollingsworth identified six different institutional arrangements as shown in Image 5. These arrangements can be found in each society and regulate the transactions between the actors. The institutions, which we discussed in the first level of analysis, are the crucial factor to how they differ from one society to another: First not each state, market or community is alike (see also discussion to communities and networks in Chapter 2.1.3). Hollingsworth gives the examples of regulatory states, developmental states or welfare states to make this statement more clear. Second in each society there is a difference of the influence or power of a certain system (Hollingsworth, 2000: 11-17).

diese kleinen sozialen Teilzeit-Welten typischerweise eben nicht (mehr) als Oktroys mit dem Anspruch auf (relative) Alternativlosigkeit erlebt, sondern als prinzipiell mit relativ geringen ‚Kosten‘ wähl- und abwählbare Optionen[...]

Image 5 Taxonomy of Institutional Arrangements



Source: Hollingsworth (2000: 13)

One very good example for the connection between the values, norms and the different dominance of systems is the employment of kinsman. In collectivist societies such as Nepal or in some of the Arabic countries it is rather common that the owner of a company employs first his relatives, whereas in individualistic countries like Austria, employment is very much based on qualification and the labor market (Parsons, 1960). So in the first example the community – in that case the clans – have more power than the market than in the latter case. However, even if one system is very dominant, there is not one single institutional arrangement which influences the behavior of the actors.

Each institutional arrangement has its constitutive characters no matter in which manifestation they appear. As shown in Image 5, Hollingsworth identifies them along two different dimensions. On the one hand, based on the distribution of power (vertical or horizontal) and on the other hand based on the self interested or social obligated motive of action.

The way in which these institutional arrangements work together and influence each other is unique for each region and causes permanent tensions between them. In very market-oriented systems; networks and communities seem at first to diminish the disadvantages caused by the market or the hierarchies, but they also raise new problems. As Hollingsworth put it:

'Neither networks nor communities are panaceas for economic coordination, without being configured with other types of institutional arrangements. Networks and communities may solve certain issues, but they raise other, no less severe problems.' (Hollingsworth, 2000: 16)

Networks, for example, raise the problem when they are strong that they easily lead to cartelization or monopolies. Furthermore, they are weak in provision of collective goals and when not well developed, they increase social inequality. Communities on the other hand need trust and loyalty to be built, they can retard innovations and therefore possibly also development and they are not able to deliver certain goods at sufficiently low costs (Hollingsworth, 2000: 16). So any newly emerging community, network or association enters an existing setting and can – in case that it is powerful enough¹² - change the constraints partially. However it is exactly this permanent renegotiation combined with the existing stability, which allows societies to be flexible enough to react on (global) changes, but at the same time still give the actors orientation and the possibility to position them in the system (Hollingsworth, 2000: 12).

Based on this description, I want to deal with the question of how we can apply these considerations to art and culture. As these institutional arrangements are on a very high level, they influence art and culture in various ways. It is concepts like the constitutional principle of liberality, censorship, intellectual property or the welfare state which are shaped by institutions like the freedom of expression or the notion of ownership. In societies where the liberal principle is fixed in the constitution, artists are more likely to be safe from arbitrary persecution. In a society where the welfare state is concerned with keeping a minimum living standard for all members, one can easier risk working in the often non-profitable field of culture. Intellectual property rights like copyright are highly relevant for artists but also for

¹² As already mentioned do communities need trust and both associations as well as networks normally need an external enforcement authority (often the state).

the enforcements on the cultural market. All these examples show circumstances often taken for granted, but which are in truth enforced by institutional arrangements.

2.2.1.3. *Level 3 - Institutional Sectors*

Based on the institutions and the institutional arrangements, social systems of production can be identified. Within this social system of productions, institutional sectors can be defined as ‘all organizations in a society which supply a given service or product [...]’ (Hollingsworth, 2000: 18). As examples Hollingsworth lists the system of education, the system of research, the business system, the financial markets, the legal system or the state. All these institutional sectors are independent and dependent at the same time: They are independent in their single decisions and up to a certain degree also in the direction they choose, but in the end they are in one way or another connected to the other systems and therefore limited in the extent to which they are independent (Hollingsworth, 2000: 18 - 24).

As said before, the list of the institutional sectors given is not final. This can be seen very easily as most of the cultural organizations do not fit into these systems: Some of them might have strong relations to the educational system, the commercial oriented entertainment sector or to the business system, but in the end many of them are left, which do not fit into either of the given systems.

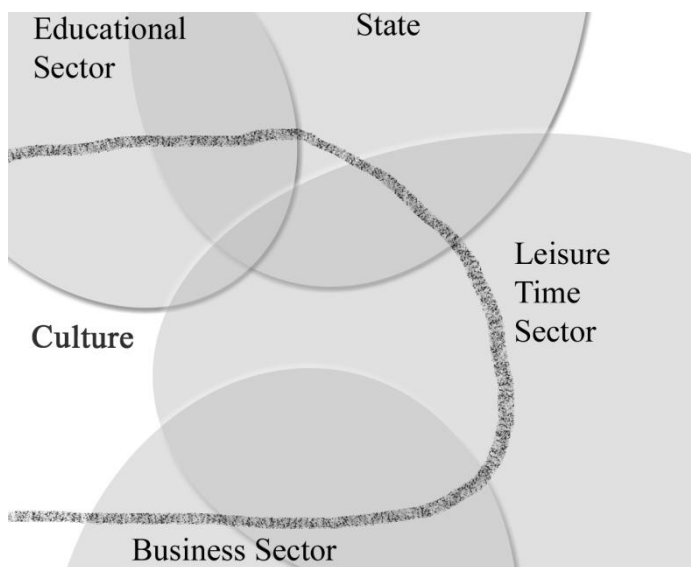
Scholars like Schulze (2000) or Opaschowski (1995) write about the change in society to a ‘society of experience’ or a society of leisure time. While they are either optimistic or at least neutral about what is being produced in this field, others like Guy Debord (1983) with his ‘Society of Spectacle’ rather criticizes this new field. The existence of an artistic or cultural system is something for which some sociologists deny support (Burkart, 2004: 17). Fact is that only parts of what is produced under the roof of culture can be ascribed to any of the given systems. As it is the aim of this paper to analyze cultural communities, we have to identify the sector where cultural productions are not only perceived of but also produced by cultural communities.

As Hollingsworth only refers to the examples mentioned, I have chosen to add another sector: Based on the aforementioned authors like Opaschowski and Schulze, I want to create the term of the leisure time system. This term expresses quite clearly where much of the production and most of the consummation takes place. According to Schulze, one of the aims of individuals in their spare time is to induce situations which lead to an experience (Schulze, 2000: 40). These experiences created by the leisure time system can be more or less *meaning* producing. A critical theater piece for example is more *directly* loaded with meaning than a

manicure or a football game. Therefore the whole leisure time system includes also sports, wellness or hobbies, but it is the intentional meaning producing part, which can be referred to as a cultural part of the leisure time system.

As diverse as these organizations or outputs might seem, so diverse is also the business system. It also contains manifold organizations whose products are as different as shoes, a whirlpool or hairdressing. Still they all follow the same aim: to produce a service or product to sell to the actors on the market and making a profit with it. Following a similar syntax, the leisure time system has the main aim to produce meaning to fill up leisure time. Wherever overlaps with other sectors, this aim goes along with the main aim of this second sector. It does so by producing what is commonly perceived as a high and popular culture, but also by producing entertainment in a non-creative manner. Even if many cultural productions take place in the leisure time system, some functions of culture are to be found in other sectors too.

Image 6 Location of Culture in Reference to Institutional Sectors



As Image 6 illustrates, culture, creativity and cultural productions are to be found in other sectors too. For example, the state deals with the preservation of cultural heritage, education uses cultural productions to explain issues and the business sector incorporates the cultural industry. The circle which represents culture in this illustration is left open on purpose as the shown sectors should only be seen exemplarily and not exhaustive.

Moreover, Image 6 also illustrates two things about the leisure time system. Firstly, cultural and creative productions form an important, but not the only, part of this system of production. Secondly, it shows that there is significant overlap with the business sector or the state as system of production, but still a lot of production comes from neither of these sectors but from the so called third sector.

What is commonly perceived as culture can be found in various systems. As this paper deals with cultural communities in its perceiving but also in its producing role, the focus in this paper will be put on the leisure time system as this is the sector in which those communities can mainly be identified.

2.2.1.4. Level 4 - Organizations

Institutional sectors consist of organizations involved in producing the products of this sector. These organizations are not only parts of the sectors, but are strongly embedded in the framework institutions and institutional arrangements of the society. The stronger the institutional norms, values and habits are developed; the lower is the possibility and variation within the organizations. However, in societies with weak institutional environments the organizations have ‘greater autonomy and greater flexibility to respond to the development of new knowledge [...]’ (Hollingsworth, 2000: 27).

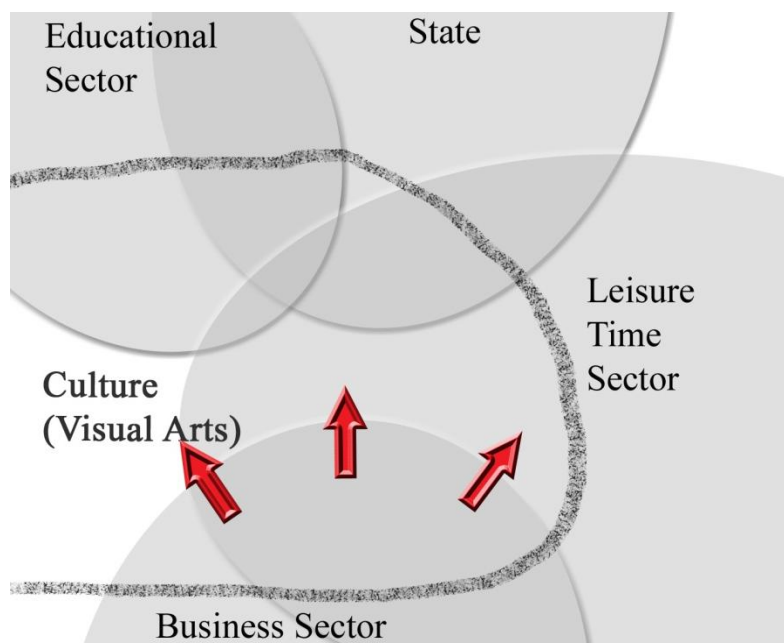
In their work Meyer and Rowan (1991) distinguish between the formal structure of an organization and its day to day work. Many parts of these formal structures are often ‘manifestations of powerful institutional rules which function as highly rational myths [...]’. These myths which could be professions or technologies have an enormous impact on the formal structures of organizations (Meyer and Rowan, 1991: 42-45).

One example of such a manifestation in the field of art and culture might be developments in cultural management beginning in the 1960s - 1970s. With formal education appearing in this field, the profession of cultural managers evolved, accompanied by umbrella organizations (IG Kultur), professional journals or networks. Public bodies set up more formal rules for public funded cultural organizations and the way public funding is categorized and disseminated. Cultural organizations employed more and more trained personnel and became members of umbrella organizations. In some fields this even lead to such high standardizations that the professionals wondered where their freedom had gone (Baumann, 2011).

I think this question is perfectly answered by using institutional analysis. Every artist as well as every cultural producer is embedded in an institutional environment and will therefore always act within this framework. As Benson (2006) wrote, the production of difference is the fundamental dynamic of the cultural fields, but it is a priori clear that a difference always needs norms and habits from which it can be different. Cultural organizations have in most institutional sectors a marginal position and thereby at the same time differentiate but they also align themselves with other organizations in this field. They differentiate themselves in

what they produce (meaning, creativity), but still have to conform to a certain degree to the norms and conventions of the institutional sector they belong to. A certain independence within these constraints is possible, but it is found more when looking at the individuals operating within an organization than at the whole organization or its representatives. This would explain why Bauman as curator has the feeling that ‘this field, which is the arena of freelance curator, is becoming standardized along the lines of economy’ (Baumann, 2011: 34-35). Such qualitative judgments are an indicator of a shift in the underlying institutional arrangements. In the given example this shift is caused by a growing importance of the institutional arrangement market in the field of visual arts, which furthermore results in a shift of the business sector as shown in Image 7.

Image 7 Shift of Institutional Sectors in Visual Arts



This conformity is not only the typical way to go, but also often necessary to legitimize the organization, especially when this legitimacy is not given through aspects of efficiency. (Meyer and Rowan, 1991: 53-57). As cultural organizations and productions have an exceptional economy (see therefore chapter 2.2.2.3), such a legitimization through institutionalized organizational structures can be a crucial point in the surviving of the single organization. As Meyer and Rowan put it ‘The more an organization structure is derived from institutionalized myths, the more it maintains elaborate displays of confidence, satisfaction and good faith, internally and externally’ (1991: 59).

2.2.1.5. Level 5 - Output and Performance

This fifth and final level of Hollingsworth’s theory deals with the output and the performance of organizations. This level is ‘where institutional spheres are most open and susceptible to

change and cross national mimicry is easiest and most common' (Hollingsworth, 2000: 28). The output is like the details of the whole system of production and the particular performance of it. Performance is thereby depending on the system defined in terms of 'static and dynamic efficiency, profit, security, social peace, and economic and/or political power' (Hollingsworth, 2000: 29) in different weighting. Therefore, what is a good performance is again dependent on the society, its values, and the institutionalized myths of the certain field and as a result it can vary very much.

Based on the in Chapter 2.2.1.3 *Level 3 - Institutional Sectors* given assumption the institutional sector leisure time industry produces meaning for the leisure time. Any attempts to specify this output a bit more, lead to a very heterogeneous result. Heterogeneous in the way they manifest (e.g. in culture that would be films, music, video games or sculptures) but also in the functions (e.g. in culture that would be entertainment, identity-building, education, awareness-building ...) they should provide for the consumer, recipient or other stakeholders.

As the output is the most flexible level of the whole concept on the one hand, but also the least influential on the other, further assumptions about this level, will be made later on in the more concrete chapters about the region of Pinzgau.

2.2.1.6. *Reflection on the Model*

Hollingsworth's approach to new institutionalism is one of several perspectives to be found in various disciplines. Other authors like Powell and DiMaggio (1991) or Zucker (1991) did not draw such an explicit distinction between institutions and organizations. For them organizations, structures and norms and values are on the same level. The big advantage of Hollingsworth's approach in comparison to those authors is that it gives an explanation for the various forms and sources of hegemonies and even more important, for the very different timeframes necessary to change outputs, organizations, sectors or habits.

In economics New Institutionalism has been developed as a critique of rational choice theory. The idea of the homo-economicus taking his decisions on the basis of a rational costs-benefit-balance is countered by New Institutionalism. Habits, values and institutional arrangements influence the decisions actors make. It is quite irrational to buy a bunch of flowers in the middle of winter to give to one's wife on a day which has no significance for the personal relationship of the couple. But, due to the norm and habit of Valentine's Day many people do so on the 14th of February.

Thus, contexts have to be considered when processes (e.g. of economic exchange) are analyzed. The theory of New Institutionalism helps to describe this context and to understand how it is shaped. On the basis of Hollingsworth's model of different levels with various influences on the behavior of actors and on each other, dependencies and hegemonies can be analyzed. This also applies to why and how the environment influences organizations and their output. It seems to me, that especially on the level of organizations and output the approach is very well developed and, in spite of different terminologies, scholars tend to argue in a similar vein. The higher levels, however, are more contested out of different analytical points of view and disciplines.

2.2.2. Models in Relation to the Idea of Institutional Analysis

In the next section selected key problems which can be described in the terms of New Institutionalism will be described. Those will be used later in the analysis of the concrete problems in the region of Pinzgau. As in the chapter before, efforts will be made to transfer these concepts to the field of culture too.

2.2.2.1. *Path Dependence*

The basic assumption of the path dependence is that the norms, habits and structures built in the past still influences the way we act and make decisions today and in future. This assumption alone is not enough to use this theory for analyzing problems. The question is which powers lead to that fact and which implication it has for innovations and changes (Werle, 2007).

This basic assumption is often over-simplified. So that very long established systems cannot be changed anymore as they show such very high path dependence, that even if they are inefficient, they still survive. The typical example given therefore is the QWERTY-keyboard. Invented in times of mechanical typewriters, the arrangement of the letters was according to the rule that letters that are used often must not be next to each other, so that there would be no interference from neighboring type bars. Nowadays this would not be necessary anymore but the design of the keyboards are so deeply rooted in our system, that it will not be changed. Such extreme forms of path dependence are also called lock-in: a stage where change is extremely unlikely to happen (Werle, 2007: 122 - 123).

The whole theory of path dependence initially came from the economic sciences as counter theory to the idea of rational decision. Soon also other scientists (North, 1990; North, 1993; Mahoney, 2000; Pierson, 2000) took over this concept and were looking for lock-ins and path dependence outside the institutional arrangement of markets. In this new formulation the

extreme form of lock-ins still exists, but the focus is more of the low and slow degree of change happening, due to institutions and structures.

North (1990) describes the institutional sectors. His argument is that the sectors and the actors established and found an efficient way and common rules to communicate and interact. They formed a bigger network which made the system more attractive for all the actors who behave accordingly (in Werle, 2007: 123). Transferring these thoughts to the system of leisure time would explain why it is hard for new organizations which do not have *classical* institutionalized structures or follow *common* aims to become part of this sector.

There might be many organizations which can be located within this system, but the organizations which can really influence these common rules are rare. Considering the more cultural oriented organizations, it is in the end the cultural politics at the level of the state, the counties and the bigger cities¹³, the big companies in cultural industries¹⁴, well established networks or associations¹⁵ and last but not least those single organizations which have such a long history, that their individual path dependence is so high, that they have broad public support¹⁶.

It is not only the increasing returns (Arthur, 1989) from path dependence which strengthened the structures throughout time, but also power, norms and traditions. For each part of the system, there was a certain point of time (critical junctions) where new organizations or other institutional arrangements evolved, where also different developments would have been possible.

Path dependence can be found on the level of systems as well as on the level of individuals. Also the development or the career of a person is defined by earlier decisions and more and more unlikely to change the longer a certain path has been used. Abbing (2002) brings the example of personal path dependences of artists. He argues that the combination of products

¹³ The power of the state can mainly be found in the regulations and structures it establishes, which build the frame for cultural politics on the level of counties but also for other organizations like collecting societies and in their enforcement of the EU regulations. The power of the counties and the bigger cities can be argued in their role as main financial source for many cultural productions.

¹⁴ The organizations in Cultural Industries in general have the advantage that they are at least financially independent in comparison to most other organizations. Beside this it is the mayor players, which are mostly international companies, which are influential enough to have an impact on the legal developments but also the biggest coverage and therefore influence on the consumers of the products.

¹⁵ In this field foremost collecting societies but also some special interest groups (Interessenvertretung) can be identified. The number of members and their legal status gives them a certain power to influence like the already mentioned lawsuit between the GEMA and Youtube concerning infringement of copyright on certain videos.

¹⁶ For example, the State Opera of Vienna or the Burgtheater which have existed for a very long time and are so powerful that there are separate laws which regulate their existence and framework.

which an artist creates (portraits or landscape photography, music for orchestras or big bands ...), which awards he expects¹⁷ for it and from what source this award comes, also underlies path dependence (for more details see chapter 2.2.2.3). The longer the artist has remained in certain combinations of these three dimensions, the more unlikely it gets that he or she makes major changes. They normally end off worse, when they do make changes (Abbing, 2002: 94-96).

For all the determinism to be found within this theory it has to be said that this dependency is all relative. Newer approaches to the concept of path dependence still adhere to the fact that decisions taken at critical junctions in the past significantly influence the situation and behavior of actors today. At the same time, they admit that changes and innovations in such a system can happen if there is enough potential for an improvement of efficiency (Werle, 2007).

Table 3 Typology of Path-Dependent Explanations of Institutional Reproduction

	Utilitarian Explanation	Functional Explanation	Power Explanation	Legitimation Explanation
Mechanism of reproduction	Institution is reproduced through the rational cost-benefit assessments of actors	Institution is reproduced because it serves a function for an overall system	Institution is reproduced because it is supported by an elite group of actors	Institution is reproduced because actors believe it is morally just or appropriate
Potential characteristics of institutions	Institution may be less efficient than previously available alternatives	Institution may be less functional than previously available alternatives	Institution may empower an elite group that was previously subordinate	Institution may be less consistent with values of actors than previously available alternatives
Mechanism of change	Increased competitive pressures; learning processes	Exogenous shock that transforms system needs	Weakening of elites and strengthening of subordinate groups	Changes in the values or subjective beliefs of actors

Source: Mahoney (2000: 517)

¹⁷ By awards he refers to internal and external motivation. This can be private satisfaction, money, status, recognition, etc. (Abbing, 2002: 95)

According to Mahoney (2000) there are different explanations for path dependence. To each of the explanations certain mechanisms of change are connected as shown in Table 3. He summarizes different definitions of institutions as ‘enduring entities that cannot be changed instantaneously or easily’ (Mahoney, 2000: 512). Applying this definition to Hollingsworth’s model of five levels would mean that Mahoney is talking about Institutions, Institutional Arrangements and partly about Institutional Sectors too.

The different explanations are in my opinion connected to the level and the concrete institutional arrangement or institutional sectors. The ‘legitimation explanation’ explains path dependence which obtains its power from the first level i.e. the institutions and can be located in all institutional arrangements and institutional sectors. The utilitarian explanation can be primary connected to the institutional arrangement market. The power explanation is connected to the institutional arrangements with a vertical distribution of power like the hierarchies or the state. The overall system of the functional explanation is what Hollingsworth refers to as institutional sector.

As Zembylas and Mokre (2003) figured out, there are certain changes in the priorities of cultural politics to see. First, a certain tendency to support only projects which then produce indirect returns (Umwegrentabilität) second, a tendency to privatize cultural organizations and third, the trend to strengthen representative culture (Zembylas and Mokre, 2003: 49-50). This change which is based on the power explanation is a good example. It is no radical break, but by setting certain variables a slow process is started which bit by bit shifts the distribution within the sector and maybe the overlap with other sectors. In the long term such changes could even lead to a mutation in institutional arrangements as we briefly noticed in chapter 2.2.1.4 based on Daniel Baumann’s observation.

2.2.2.2. Transaction Costs and Opportunity Costs

In the previous chapter efficiency within the system was discussed. Such efficiency can occur as the common rules of communication and interaction reduce the so-called transaction costs.

The term ‘transaction costs’ was initially used by Coase (1937, 1961). He defines transaction costs as follows:

‘In order to carry out a market transaction it is necessary to discover who it is that one wishes to deal with, to inform people that one wishes to deal and on what terms, to conduct negotiations leading up to a bargain, to draw up the contract, to undertake the inspection

needed to make sure that the terms of the contract are being observed, and so on. ' (in Wang, 2003: 2)

Thus, transaction costs refer to all kind of monetary and non-monetary costs which occur along any exchange between two actors in a market.

Transaction costs appear wherever transactions are made. According to Cheung (1992) the only economy in which no transaction costs appear would be a 'one-man Robinson Crusoe economy' (in Wang, 2003: 2). So, when analyzing transactions in reference to their transaction costs, the question will not be how to avoid transaction costs, but what are the reasons for them and how can they be reduced.

Classical reasons which reflect in transaction costs are uncertainty or transaction frequency. Also asset specificity or opportunism is often analyzed when talking about transaction costs (Wang, 2003: 4). It seems consequential that a high frequency of transactions leads to lower transaction costs, which is again an argument for the strengthening of given paths as discussed above. Therefore what was mentioned before as the efficiency of institutional sectors can also be seen as a way certain systems developed towards lower transaction costs.

One theory which has certain relevance for the transaction costs is the principal agent theory. The principal agent theory generally describes the disparity of information between two or more actors in a market, which leads to a disadvantage of the actor who has less information. This latter actor is therefore referred to as the principal, whereas the one who can influence the exchange more is named the agent. Opportunism which can be connected to the principal-agent-theory, will also influence transaction costs as it leads to higher costs on the principal site to control whether the product is equal to what was expected (Schreyögg, 2003: 445-447). This case the analysis takes place in the field of organizations or actors.

As Wang (2003) summarized in his essay, so identity can also influence the transaction costs. By mentioning identity, he refers to the influence the first and the second level have. Norms and values like the readiness to assume risks can be fundamental characteristics influencing how much effort is made to control and observe certain exchanges. Probably more important is the double role single actors have acting in two or more institutional arrangements at the same time. The strength of social ties between the actors reflects on multiple levels of trust and therefore influences the transaction costs.

Arts and culture often have unique characteristics when it concerns the economy and in particular when talking about transaction costs. Caves (2000) identified a variety of special

conditions in the field of culture, which make the output of organizations and the exchange of these unique. Some of these characteristics are the uncertainty of how the audience will react to a work, the bond between creators and their creations, the importance of timing in creative production or the durability of creative works (in Rushton, 2003b: 76). These conditions together with the characteristics of artistic works¹⁸ lead to increased transaction costs in this field.

To save the rights and reduce transaction costs for the creators, institutional arrangements like copyright or compulsory licensing have been established. The most efficient way to regulate the ownership of rights is to give the 'rights initially to those who will value them most highly' (Rushton, 2003b: 76-77). What sounds very reasonable on the micro perspective can be counterproductive on a macro level. By establishing the protection of the creator a regulatory wall is built, which often restricts the broader audience to have access to the work on the one hand and complicates the creation of new works on the other hand (Rushton, 2003a: 64).

Before the end of this chapter I want to introduce one more concept. Whenever somebody has decided to consume or participate in a certain cultural production, he or she could have done something different during the same time. These alternative possibilities are also called opportunities and connected to opportunity costs. Each decision leads to opportunity costs as we miss another opportunity by deciding for one of them. These costs can be material or immaterial, direct or indirect. Direct material opportunity costs arise when a person could earn money while working during the time he or she is attending a cultural event. The difference between direct and indirect costs of two different spare time activities can also be seen as opportunity costs.

2.2.2.3. *Sunk Costs, Rationality and Intrinsic Motivation in Cultural Production*

Another characteristic of creative products are the often high sunk costs. The term sunk costs refers to costs which already accumulate before a project comes in its execution phase. Sunk costs are often called irrelevant costs (Roodhooft and Warlop, 1999: 364) and it is assumed that they do not matter for optimal pricing (Baumol, 2003: 24) One can find sunk costs in many fields and within various projects. Before one opens a new restaurant, many investments have to be made before the first plate of soup is sold, and the whole mobile telecommunication sector invested tons of money for years before the first contract with a customer was made.

¹⁸ Hereby I refer to the often existent intrinsic motivation of artists to present their work to a preferably big audience while at the same time restricting this access to only those who are willing to pay for it.

Sunk costs per se are not the topic of this chapter. Producing a creative work often needs an intense workload before anything is visible. When finally a product is there, it is still uncertain whether and how much of the audience appreciates it. In my opinion there are interesting aspects regarding sunk costs in cultural productions: sunk costs might be irrelevant for one specific cultural production, but for other organizations which aim to exist for a longer term sunk costs of cultural production are relevant as they go through the process of establishing a new cultural production more or less frequently (Baumol, 2003: 24).

There is some evidence that artists deal with sunk costs in a different way. As Abbing (2002) puts it, the motivation of artists (or to take a more open term: creators of creative works) is somewhere to be located on a scale between selflessness and commercialization. Even if in discussions about freedom of art this distinction is often a black and white matter, I fully support the standpoint of Abbing who sees it as a mix of intrinsic or selfless motivation to serve ‘the sacred arts’ and at the same time the extrinsic motivation in search for money or recognition. He even doubts that these extreme forms exist but rather uses them to show the disparities in this discussion (Abbing, 2002: 83).

This categorization in the end is a rather created one as even the intrinsic motivations are not nature given but have been internalized through the process of socialization and education. Therefore they are externalized but indirectly. Where Hans Abbing only differentiates between high and low art I would see a much broader and deeper cloud having high and low art as one dimension traditional and modern art as another. Anyway, it is the process of socialization which determines which motivations drive an artist to do his or her work. It is seldom one single reward but rather a combination of more: private satisfaction, recognition, money ... As long as an artist is not fully motivated by the factor of money (which is as said before rather unlikely) he or she will be driven to engage in creations or projects without primary thinking about the financial implications.

This is where I come back to the concept of sunk costs. In most other fields before investing in something and creating sunk costs, more or less valid plans or forecasts are made to see whether and in how far later income will compensate for these costs. In cultural productions such rational calculations or plans are often left out, especially in smaller projects. Often private investments are made in the particular cultural production be it working time, equipment or production costs. Nowadays especially bigger productions or cultural organization have mid and long-term planning as well as a controlling department, but especially small initiatives and single artists or art groups act differently. Combined with the

aforementioned high uncertainty of how the audience will react, organizations and actors in the cultural area of the leisure time system have very special basic starting conditions.

This non-conformity of the arts world with the supposed rational field of economy is the central theme of the already mentioned book of Hans Abbing 'Why Are Artists Poor' (2002), where he shows very pragmatically the different approaches from both perspectives. As we have seen in the New Institutional theory, rationality as assumed in classical economical theories is a too oversimplified view of why and how actors behave. Still it can be said that artists are in a way more economically irrational than other actors are. It is the very first and therefore most stable level of Hollingsworth's model we are talking about here: values, habits, and norms, for example, the values, that art is something sacred or that *real* creativity can only come from an internal drive. There is the habit of entering the market with another cultural product where the market is often several times oversaturated or the habit of supporting selfless artists with gifts. The norm, that a cultural product can either be artistically valuable *or* commercially successful and so on. Within the cultural field, these norms and values are multiplied. Opposite and new values might partially occur, but due to the high path dependence they will have a very hard time to settle. These current constraints account for the hard time many small organizations in the creative field have interacting with other organizations, be it organizations of the business system or the state.

2.3. Where New Institutionalism and Social Media Meet

After having written a lot about New Institutionalism and culture it is time to bring in the second key concept of my thesis: social media.

I shall start by analyzing what social media is and what connection it has to the different levels of Hollingsworth's model. Taking the first level institutions, the usage of social media is connected to a certain set of values and habits. Beginning with the first and maybe the most important habit, the habit of how communication takes place. Working actively with social media needs beside the technical skills the willingness to communicate through information technology. Digital pioneers like Michael Seemann¹⁹ (n.d.) have dedicated themselves fully to the digital sphere. He argues that it is true that we lose control as soon as we interact on the internet. At the same time he argues that this is a good thing because one can gain so much more from it in the end (Seemann, n.d.). This very clear statement to give up control shows very much how important habits or values like privacy are when it comes to social media.

¹⁹ Michael Seemann publishes his comments, articles and works under the nickname mspro.

Assmann (2006) distinguishes between *excarinated* and *incarnated* cultures with reference to the theological concept of the incarnation of words in a bodily manifestation. Excarination in that sense is now the opposite process, the abstraction of bodily experiences, words and sounds into media expressions (Assmann, 2006: 118-120). Each media used was a step towards an excarnated culture, while the incarnated still remained but with decreasing importance. The usage of social media is one more step in this direction. A step where bidirectional communication is increasing and staged in a digital way.

The usage of social media as tool is not only a question of technical skills, but also a question of norms and values of the actors. This results in the refusal of social media by single actors or whole organizations, using the argumentation, that that is not their way²⁰.

No matter whether one analyses the usage of social media on a micro or a macro level, it soon becomes clear that it is – as most media are - not only a technical tool but connected to lifestyles and basic values of communication. As different milieus, Scenes and groups have different values and habits, it seems coherent that also their access to social media therefore differs. Oehmichen and Ridder collected in their work *Die MedienNutzerTypologie 2.0* (2010) empirical data to different habits within 11 milieus, which show very heterogeneous usage patterns. The commonplace that social media is and should be for everybody is therefore neither realistic nor necessarily desirable. Efforts are made to improve the usability of software and applications, so that diffusion barriers regarding access can be reduced (see therefore also chapter 2.1.2), but changing the habits of certain actors who are simply not willing to use social media will probably neither work out nor would it be of an advantage to the actor.

Analyzing social media within the level of institutional arrangements is a bit trickier. Two different questions have to be asked: first, which institutional arrangement influences social media how and to what extent? Second, which institutional arrangements are more likely to be influenced in a positive or negative way by social media?

Social media depends on its manifestation to be seen as output of organizations or as an organization itself. As already worked on in the chapter 2.2 *New Institutionalism*, the whole formation of the institutional arrangements has influence on all levels below. So, this question

²⁰ When asking the theater network ohnetitel from Salzburg, if I should establish a Facebook-Site for their children's play, they refused with the argument, that they do not *like* this way to communicate. As I would have provided the technical skills, it must have been values and norms, which let them refuse from using social media.

is best answered by analyzing well known examples or processes with regard to the interventions from certain institutional arrangements.

In this spirit the first example leads us to open source. Especially when talking about sharing software but also in the field of social media networks (Diaspora), open source projects can be found. Networks of developers create software for free and make the source code available for everybody to read, adapt and republish. Open Source Software therefore filled a gap no hierarchy was able or willing to fill or which would not be able to survive on the free market. Networks took over the role of the producer and the communities were supporting them by giving feedback and sometimes also donations. Regarding this example the notion to mainly exchange knowledge for knowledge could be also seen as evidence of a change of values.

The second example refers to the state as regulating authority. These regulations can rank from rather superficial acts like forcing social media operators to publish their contact details to radical interventions like the prohibition of Facebook in China. By shaping the legal environment, the state influences the possibilities for all actors as well as the transaction costs for organizations, by giving them conditions under which they have to operate.

The last case is the struggle about ownership of works published on the internet. Big hierarchies litigate with associations in courts about the interpretation of the aforementioned regulations. Parallel to this the market reacts. New segments come into existence and use social media. Other segments invent permanently (but mostly unsuccessful) new models to protect their copyright or gain income in a different way while interpretative communities still merrily share works and content without having a license. None of these actors is immune from legal liability, but they all act in the knowledge that it is rather unlikely to be held accountable, due to the very high transaction costs for the state or other organizations to enforce it.

What these examples show quite well is that the institutional arrangement community and network actually gained more power. Traditional hierarchic influences are decreasing. Therefore the power of a very big mass of individual actors who are hardly tangible as a legal entity is increasing, even if this power through peer-to-peer technology is denied by certain authors²¹.

²¹ In his *Telekommunist Manifest* Dymitri Kleiner even denies the peer-to-peer function to exist on the Web especially the Web 2.0 (Kleiner, 2010: 15): *'Web 2.0 emerged as a venture capitalist's paradise, where investors pocket the value produced by unpaid users, ride on the technical innovations of the free software movement, and kill off the decentralizing potential of peer-to-peer technology'*

These examples illustrate that each institutional arrangement has influence on how social media is shaped and used. It is still unclear which institutional arrangement(s) will prevail in the long term. Seeing norms and regulations as artificial borders, gives all six institutional arrangements possibilities to shape the future of social media.

To answer the second question, which institutional arrangements are more likely to benefit or lose from social media, I want to refer to the aforementioned characteristics of different forms of social media. What most of them have in common is that they rather have a horizontal than vertical power structure. I use the term rather consciously as even the most grass roots attempts have an operator or a board of operators who take over the legal responsibility, financial risk and set up the frame in which communication happens. Beside this organizational aspect, which will be discussed later on, within the various manifestations of social media a tendency to a very horizontal power distribution is given. Every user can edit a Wiki article²². One Blog per se is normally a clear hierarchical structure, but considering all blogs in connection – and that is what makes blog *social media* – every Blog owner has the same possibilities. In Microblogs, Social networks and on Social Sharing platforms all members get the same access and framework to present themselves, their topics or their works.

Within the taxonomy of institutional arrangements, social media will rather be supportive of arrangements which are constituted by a horizontal power distribution and it will weaken vertical power structures. For Kruse (2008) hierarchies emerged out of a tradition to prevent networking and connectivity, which have existed for centuries, so there is strong path dependence for organizations to structure in hierarchical ways. He argues that connectivity is in the nature of people so the first step to support the development of networks should be simply to stop prohibiting them. However, to stop prohibiting means at the same time to give up power, to lose control over the situation.

Only few organizations dare to take this step to give this power to the network. One very recent example was the campaign Curators of Sweden launched by the Swedish Institute and VisitSweden. Their idea was that each week another Swedish citizen should tweet on the account @sweden to create interest and paint a distinctive picture of Sweden (Curators of Sweden, n.d.). That they were quite aware of their loss of control and accepted it, showed their reaction to criticism about their curators. They did not see any need for action (Wimmer,

²² In the German Wikipedia there are supervisors for certain topics, which check them on legal aspects and quality, but in general the concept of Wikis is open to participation by all. Also, these supervisors come from within the users and form a group which is to be seen as equally powerful.

2012) in the case of Sonja Abrahamsson (@hejsonja)²³. For the social media Manager of VisitSweden it is an ‘evolutionary step in the internet’s democratization (Novacic, 2012), but not all social media Experts show such openness. The reaction of Judith Denkmayer a social media consultant and manager was: ‘To start such a campaign was naïve [...] We (A.N. Austrians) fear too much the loss of control’ (Wimmer, 2012). Her very emotional reaction shows the importance of power control is very deeply rooted in our habits and values. The idea of hierarchy was strengthened over centuries, so that even proponents of social media often have problems to accept to consequences of it. Talking about the dynamics Kruse (2008) sees the reason in the fact that we created a system during the last years, whose effects are much more complicated to understand than the process of creating this system.

One of the effects is obviously a shift of power from hierarchical structures to network structures, but as this change is happening on a very high level the period of transition is a rather long one. During this time both structures will struggle for the hegemonic role. When the Italian president Silvio Berlusconi was attacked by Massimo Tartaglia within a very short time, the latter had more than 100 000 people following him on Facebook. 48 hours later the site was shut down by Facebook with the argument that violence is against the terms of the use of Facebook. This is a very striking example for the struggle about hegemony, where a hierarchy won over a network, but in general it is very difficult up to impossible to manipulate information and communication within social media without making radical interventions (like China) and being in the same media immediately criticized for disregarding the main assumption behind networks: a horizontal power distribution.

Social media open up ways to change the hegemony within the institutional arrangements in the long run. Peter Kruse is sure, that these new technologies will change our society but he acknowledges at the same time that it is not predictable in which direction this change will go exactly, beside the fact that the power will switch from the producers to the consumers (Kruse, 2010). What is interesting next is how the sector and the organization react to this change.

social media produces mainly information, knowledge and openness. Knowledge in combination with openness can, for example in the business sector, be of advantage. Where in the B2B (business to business) sector due to fewer actors on both sides a very open communication and a mostly good knowledge about one’s counterpart is prevalent in B2C

²³ The 27 year old Swedish woman was posting quite controversial questions like ‘What the fuzz with jews. You can’t even see if a person is jew, unless you see their penises, and even if you do, you can’t be sure!?’ under the account @sweden (Wimmer, 2012).

(business to customer), this has hardly been possible. Social media as technology is now a possibility for these areas of the business sector to gain more knowledge about their consumers, but also to communicate with them in a more open way. Furthermore, as reciprocal communication plays a major role in social media, any part of the sector has to have the potential to communicate. There has to be a social object around which social media activity can form. The financial sector, for example, is less likely to become a major player in social media due to the characteristics of its output. On the other hand, sectors like education or the leisure time system are more likely to use and profit from the possibilities of social media. The sector which is probably the most intensely influenced by this development is the system of media, which produces mainly information. Social media is a threat, where the production of knowledge used to progress in a very hierarchical way. At the same time it can be an opportunity as it opens up a communication channel with much potential. As Schelske (2007) summarized there has been a change in society towards the often mentioned knowledge-based society (Schelske, 2007: 55-84). Inter alia he is citing Drucker (1969) who already in the 1960s argued that strong hierarchies and governmental regulations are counterproductive in knowledge based society (in Schelske, 2007: 62). Social media as one manifestation of the information and communication technology nowadays strongly influences the way how knowledge is produced, shared and perceived within a society.

Other sectors are also relevant when talking about the changes through social media as Maaß and Pietsch summarized in their work. The popular but also scientific discussion about social media was for a long term dominated by technical aspects on the one hand and its applicability to businesses or the field of knowledge-transfer on the other hand (Maaß and Pietsch, 2007: 6-7). More recent studies reflect, for example, also on social movements and their connection to social media (Downing, 2011), social media in reference to educational backgrounds (Schmidt, Paus-Hasebrink and Hasebrink, 2009) or how to communicate corporate social responsibility through social media (Capriotti, 2011).

social media is changing the constraints in many institutional sectors. To sum it up I want to return to the functions required for intelligent systems defined by Kruse (2008). He acknowledges that the Internet respectively social media managed to improve the processes of connectivity and arousal in big dimensions. Generally spoken all those sectors have the potential to benefit where those processes have always been important and can now be simplified by the new technologic developments.

It is changing the constraints even if the degree of change varies depending on the relevance of knowledge, information, peer group communication and technology for the production process in the particular sector.

This is the point where we sweep to the level of organizations. The questions which can be raised here are: Which kind of organizations are behind social media? Which other organizations are mainly concerned with the developments in social media? And finally, which organizations gain from these developments and which are threatened by it?

As the answer to the last two questions would be very extensive when answered in general. This chapter will only deal with the first question. The latter two will be dealt with more in detail with focus on the specific social media network in Pinzgau in chapter 4.3 of this paper.

Most of the big social media sites (Facebook, Youtube, Twitter, Myspace, Studi-VZ ...) which are generally named when talking about social media are big international companies. The ownership structures sometimes seem to be just as complex as the source codes behind the software. Beside this, the big social media sites either belong to an international media group and are therefore an affiliated company or are structured like an international media company. Beside these few big ones, many of the smaller sharing platforms, topic related communities, regional Wikis or Blogs and Blog-Networks are out there. What organizations are now behind these social media sites?

Cutting a long story short, there is no necessity to have a formal organization behind any social media initiative. Especially in the field of blogging it is common that it is individuals who own and operate the blogs, but as Welger (2005) argues the emerging social media (network) itself in the end is an organization and needs therefore clear organizational structures (Welger, 2005: 16). She is writing in the context of setting up a woman's or girls' network where it seems appropriate to establish also offline structures. When thinking about a blog network, exchange and communication also work without a formal structure. Within the community of bloggers certain norms and informal rules exist but in the end there are no regulations for the participation. Also, this grassroots way of communicating and exchanging information will show system failures over time. The interesting question in this regard is what exactly the failures are and how they manifest.

As soon as there is participatory or collaborative interaction going to be happening on the planned social media site, there should be at least basic rules set up for the sake of the operator who is liable for the site in the end. As Ute Rossenhövel (2005) argues, there are

certain turning points where it is advantageous also to think about an offline formal organization structure behind a social media initiative. By creating a formal structure, it is clear who is responsible for the content, financial aspects, who can make the decisions in the end and who will carry the costs if there are not enough financial resources (Rössenhovel, 2005: 39). The further conclusion is that formal organizational structures behind social media networks are advantageous as they make clear rights, responsibilities and liabilities.

Based on this very short exemplary overview, I want to set up a thesis according to New Institutionalism: especially small and independent social media Initiatives have a very low degree of formal organization behind them. The bigger they grow and the more they are connected to one or more offline institutional sectors, like the business sector or the legal system, the more they are forced to apply formal structures which are manifestations of powerful institutional rules (see therefore chapter 2.2.1.4).

In certain examples it is those small and informal social media networks which consist of independent actors and are not tangible as a whole. This makes such networks less vulnerable when counteracting the common institutional arrangements like copyright or censorship. An organization can more easily be shut down or made liable for violations against such established regulations, but within an open network single actors might drop out but the general movement will survive.

Last but not least, the output of social media should be shortly reviewed. Roughly said social media produces and reproduces intellectual property. Intellectual property can thereby have various manifestations: from opinions and other communication to certain issues over knowledge as collected in wikis, up to rather creative intellectual property like music, films or games. The quality or the motivation to produce output is thereby extremely variable as there are so many producers.

Where this output is now produced directly within the internet (like in blogs or wikis) or reproduced by the producer of the work (like on MySpace or deviant art), there might be various motivations to publish one's work in the cyberspace. This might be an altruistic drive to share one's knowledge, an exhibitionistic drive to show one's abilities and knowledge, the slight hope to be one of the very few who starts a big career on the internet or the chosen form of distribution well calculated by an organization. When talking about the reproduction of intellectual knowledge, the scale reaches from positively meant and positively perceived recognition and recommendation from one user to another up to clearly prohibited by the owner, but still continued by the user out of an egoistic motivation driven exchange.

As soon as something is disseminated on the internet it becomes at least technically a global public good even if norms like the Creative Commons or technical regulations like the restriction of whole websites in certain countries narrows the accessibility to a certain degree. But, what matters more is the fact that what is often so obviously called free for all, is still only accessible, to those who have a PC or a laptop with access to the internet, the ability to use this technique and last but not least, in many cases to understand the language of the site where it is provided (e.g. Youtube) respectively the language of the output (e.g. the specific video) itself.

To conclude this chapter, social media is one of the latest manifestations of communication technologies. This gives it the aura of the new and is therefore by some still skeptically examined. As a new technology it is influenced by all institutional arrangements and leads to a forced renegotiation of certain institutional arrangements like copyright. There are sectors closer to this technology, sectors which are endangered by it and sectors which are only moved peripherally by this development. On the organizational level, some new or revitalized forms can be identified around this new field which produces mainly intellectual property in their output.

3. The Region of Pinzgau

This chapter will apply the theories previously discussed to the region of Pinzgau: I will first start with a general introduction to the region, which is a summary of my Bachelor's thesis. Based on Hollingsworth assumption of five levels of institutionalism, I will describe the situation of the cultural communities of the region. After this status I will switch to analyze the problems of the given region. Artists and cultural producers face three problems: difficulties to finance their work, permanently increasing pressure to survive between commercially base 'entertainment culture' but also difficulties in finding volunteers and engaged co-producers. Audience or interested persons in a certain genre in contrary do not feel satisfied by the possibilities provided; either they do not feel, that there is something offered at all, or they know about it but the transaction (transport) costs to make use of these possibilities are too high.

3.1. General Characteristic of the Region: Demography, Education and Economy

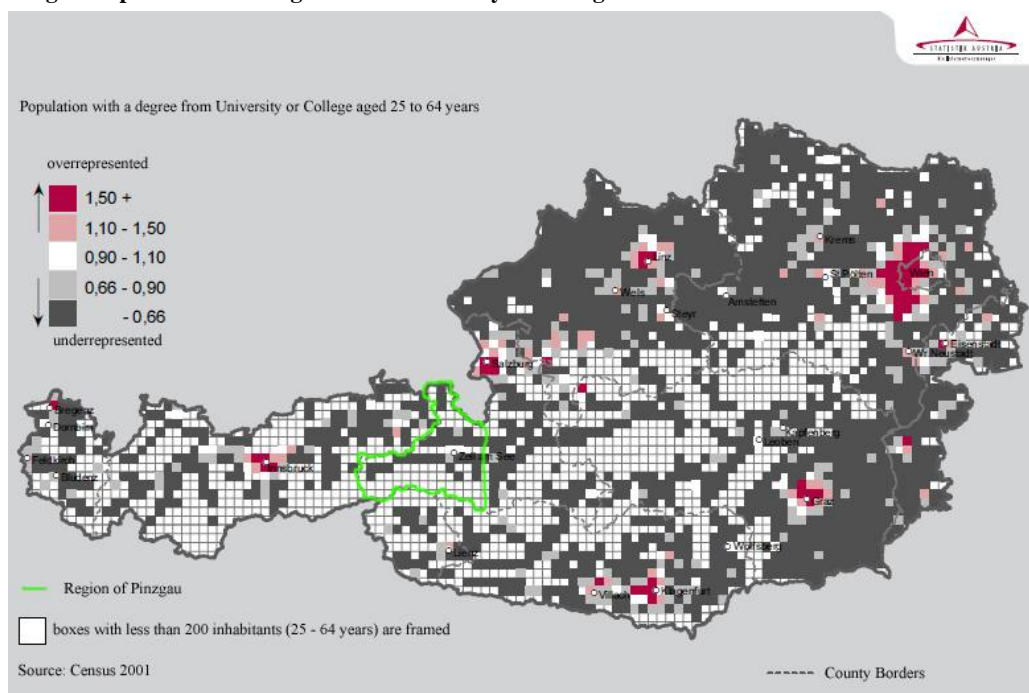
The region of Pinzgau is in the western part of Austria and entirely located in the Alps. With a bit more than 2 600 km² it is about the same size as Luxemburg, but due the terrain only 13.4 % of this is an area of settlement (AMS Zell am See, 2008). Within this area around 85 000 people live which makes this politic district the third biggest of Salzburg after the city and the region of Flachgau.

The size of the region and the historical developments caused the fact that within the region informal sub regions evolved. These are reflected in networks, but also in daily habit. The municipalities between Krimml and Uttendorf formed a Union within which they share the municipality taxes, develop common projects (through the association *Regionalverband Oberpinzgau*) or deal with other common problems of these 8 western municipalities of the region. However the *Regionalverband Oberpinzgau* is not the only association concerned with regional development projects: The *Regionalmanagement Pinzgau* situated in Zell am See is another association founded by all 28 municipalities of the Pinzgau. It is responsible for regional development through projects, supporting these projects with contacts, information and council to EU-funding. The county Salzburg as well employs one person in the Region to deal with all the affairs around the EU LEADER+ funding. Beside these political or administrative oriented associations, most of the bigger municipalities have a cooperative of the merchants as well. Most have cooperative of the touristic enterprises too even if these unions often stretch across two or more municipalities like the Zell am See-Kaprun Tourismus

GmbH. What this picture should illustrate is the plurality of structures and access points for actors, which have grown over time and which influence the development in the region.

In the categorizations of the OECD described in Chapter 2.1.1 Rural Area the district of Pinzgau, together with the adjoining political district of Pongau forms a NUTS-3 region which is categorized as a predominantly rural, remote region. As around Pinzgau and Pongau the mountains form a natural border with the other neighboring regions these two districts share historical events as well as some similar developments (in Machold, 2011: 7). Both regions, for example, are defined by Dax (2008) as rural areas shaped by intensive tourism. One third of the employees in Pinzgau is working in the service sector with a predominant tourism sector. With 5.7 million overnight stays in the winter of 2008/2009 and 3.5 million overnight stays in the summer of 2009, in winter the Pinzgau hosts 9 % of all overnight stays in Austria and in summer still more than 5 % (Statistik Austria, 2010). This intense tourism eases the situation of the region in comparison with other regions in many fields. The infrastructure at least in the central-valleys is very good. All together a growth in the economy and population is to be expected and the agricultural sector can gain a lot from cooperation with tourism. However together with the region of Pongau, there are still fewer jobs than employees. Together with a below average income this leads commuting to work outside Pinzgau-Pongau. With the Nationalpark Hohe Tauern a brand was established, but also a very important environmental step to protect nature which is one of the USPs necessary for long term tourism (Dax et al., 2008: 21-22).

Image 8 Population with Degree from University or Collage



Source: Statistik Austria (2001)

On the other hand some typical deficits of rural areas cannot be overcome by intense tourism. To obtain a university education, many young people leave the region. Even if the number of academics in the region has increased over the last decades (AMS Zell am See, 2008), it is still obvious that the number of inhabitants with a university or college degree is below the average, as shown in Image 8.

Though the Pinzgau shows a lot of characteristics of rural areas and therefore also has to deal with typical problems like a worse infrastructure and partial commuting of the labor to the cities, it is still a region better off than many others in Austria due to the intense tourism. This tourism is the engine for regional development and shapes policies as well as the actor's behavior as it is the most dominant institutional sector.

3.2. Cultural in the Area of Pinzgau

Smoothly following Hollingsworth's five levels, this chapter will describe the cultural area Pinzgau moving from a rather intangible level of values and attitudes, via daily life and its institutional arrangements and sectors, to the very concrete level of organizations and their output.

One attempt to summarize the values of the Austrians was made by Friesl et al. (2009) who summarized the outcomes of the European Value Study. Already in their preface they summarize that Austrians – despite living in the 7th wealthiest country in the world – show a lot of dissatisfaction when one reads between the lines. Beside other very interesting facts, this survey confirms some personal observations; voluntary work is getting less and less, engagement in socio-political activities has always been weak and is still declining. Reasons for this could not be answered by the study, but the authors still made up some questions: Is it because the Austrians don't believe in change anymore? Or don't they trust in participatory design anymore? Or is it a lack of time, resources or tools? (Friesl, Polak and Hamachers-Zuba, 2009: 214)

Before reviewing literature and studies of the area to this topic, I want to introduce a common attitude towards arts and culture with one anecdote I experienced during the implementation of the later described social media network. I was explaining the idea of the network to an experienced musician of the region who has played in several formations for many years. He was also part of the organization team of a music festival. I told him that I want to establish a homepage where artists (Künstler) and creative people from the region could exchange and present themselves. His first reaction as I said the word "Künstler" was that he immediately denied being a 'Künstler', he is just a musician. This small episode can stand exemplarily for

how at least semantically most artists in the region draw a line between culture, art or artists and themselves, who are to a large extent self-taught.

But, coming back to other literature and empirical data, in 2008 the county of Salzburg together with the *Institut für Grundlagenforschung*, conducted a sample survey about cultural consumption and values. Asked about their opinion to cultural funding, the people in Pinzgau and Pongau seemed to be much more materialistically and pragmatically oriented. In their study more than the half agreed with the statement that there should be no cultural funding, but the artist should be able to sustain themselves. The differences to the population of the city Salzburg are remarkable and make clear that at least the values in the field of art and culture differ. To support art and culture also if there is no economic benefit, is only second by 30 % of the inner alpine population, whereas in the city of Salzburg 67 % agree with this statement. More than half of the population of Pinzgau and Pongau are generally against cultural funding and think that artists should sustain themselves.

About the paths which lead to this huge differentiation between the city of Salzburg and the inner alpine regions, without closer examinations only speculations could be made. Over hundreds of years due to a lack in easy mobility and communication technologies, the inner alpine region was in daily life to a large extent independent from their liege lords in Salzburg. It was like a bubble for them; developing their own habits, rituals and norms which were most of the time accepted by the liege lords as long as the tithe was paid. The price for independence was the fact that the region for very long was one of the poorest in whole Austria (Gasteiger, 2001: 15). In the middle of the 20th century with the emergence of winter tourism the situation changed and the masses of sport tourists brought the region wealth, but it also established more rhizomatic connections to the rest of the world, than there had been before. One explanation for the aforementioned intense pragmatic and material orientation might be the years of long struggles for living in the region, followed by a quick rising prosperity.

Beside the inherited values²⁴ it is the everyday life which shapes our identities and behaviors. Everyday life as a social topic here refers to what Tasos Zembylas describes as functions of culture²⁵. These functions are according to Zembylas to integrate people in a group, to

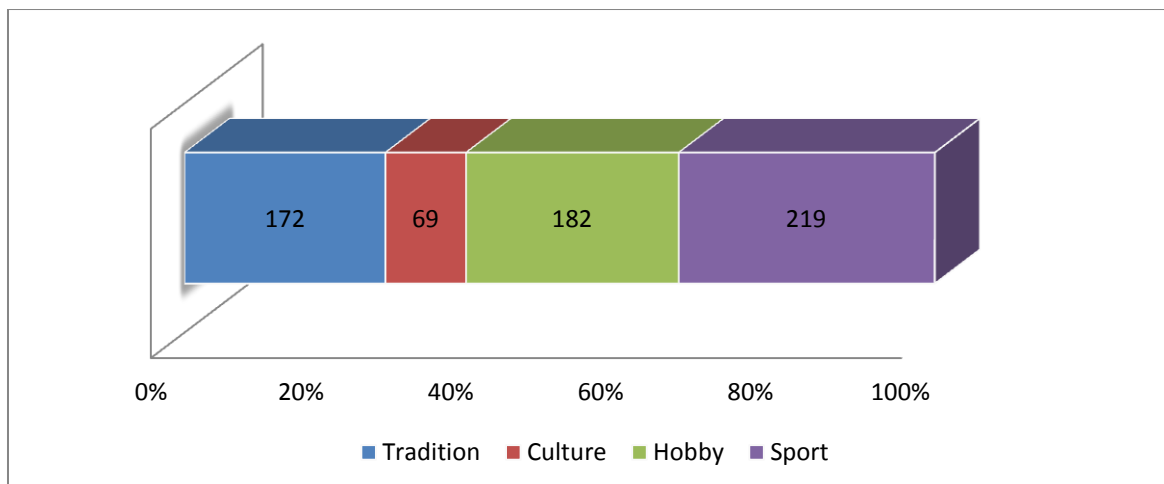
²⁴ I refer hereby to the concept of 'Phantom' which the psychoanalyst Nicolas Abraham (1991) created. His thesis is that traumas – like having a hard time to survive and being poor - are given from one generation to the next.

²⁵ These functions refer to the Kulturbegriff-1 which Tasos Zembylas defines as: „[...] alles, was von Menschen geschaffen ist, mit anderen Worten alle symbolischen, kognitiven, technischen und institutionellen Artefakte

established routines, to be emblematic, regulating and to offer compensation and distraction (Zembylas, 2004: 36). Apart from leisure time work and education are a very important part of this everyday life. In chapter 3.1 those issues were already roughly outlined to explain the context in which cultural activities in leisure time are happening. As Opaschowski (2006) argues, the leisure time is – in opposition to working time – increasing. A priori the leisure time is becoming more important in the discussion of identity building. The following analysis will demonstrate this.

In my recent work about the cultural area Pinzgau, I analyzed all associations (Vereine) which are registered in the region of Pinzgau (Patsch, 2010: 8-9) as a method of finding out more about the habits of the local citizens in their leisure time. More than 600 of them are to be located in the sector of the leisure time system.

Image 9 Leisure Time Associations in the Region of Pinzgau



As shown in Image 9, about a quarter of them can be summarized in the tradition cluster, which deals with the incarnated culture of the region. The next cluster is the cultural associations which deal with culture and creativity, but they are not directly connected to traditions. One third of the associations are connected to sport as their central topic. The remaining 28 % are associations which deal with any kind of special interest, which cannot be ascribed to any of the other categories, like chess clubs or philatelists.

Taking into consideration that this analysis only gives information about the number of organizations in the special form of Vereine and does not reflect on how much activity takes place or how many members each organization has, it is still an indicator of a tendency which was also confirmed by my survey. A strong connection of the region to sports which leaves

less space for culture as a spare time activity. Two thirds of the respondents fully or rather agreed with the statement that sportive activities are in the spotlight, which leaves less space for culture²⁶. This tendency seems to be even more solid as soon as one takes into consideration that the main touristic engine of the region is sport, which leads to the fact that many people are working in sports related fields.

After having given an overview about the norms, values and habits shaping the cultural productions in this area, I want to switch to the institutional arrangements, which constraint the framework for artists, creative people and cultural producers of the Pinzgau.

I want to start therefore, with a framework given by the state; specific the legal bodies. Going from the biggest to the smallest would mean to start with the EU. The EU does not take any formative role in cultural politics, but it opens up certain doors to finance cultural projects as long as these projects refer to whatever EU strand one is applying for. Especially the Interreg IV but also the LEADER+ funding is frequently used to finance local projects.

The Austrian federal government delegated most of the responsibilities to the federal states, so the direct impact on the cultural development in the Region of Pinzgau is negligible. The general laws and regulations are on a higher level and therefore influence all other regions of Austria as well as other sectors, and the financial responsibilities are reduced to the academic artistic education and some of the biggest and exclusive cultural organizations of Austria²⁷ (Konrad, 2011: 13).

Most of the public financial support for cultural initiatives and projects in the region of Pinzgau therefore comes from the federal state of Salzburg²⁸. This governmental body is also the one concerned with the cultural politics of the whole federal state Salzburg, which includes 6 different counties. The city of Salzburg, which some might call the embodiment of cultural tourism, the regions of Flachgau and Tennengau which are close by, the areas of Pinzgau and Pongau which are further away, but do well through tourism and last but not least, the poorer Lungau, which is as remote as the previous two, but does not have the fortune of so

²⁶ In the context of the questionnaire, the word culture was connected with all kinds of artistic and creative activity. Otherwise one surely could argue that sport is also a way of every-day culture ...

²⁷ There are organizations like the *Bundesmuseen*, the *Bundestheater*, the national library, the Austrian Film Institute, the *Salzburger Festspiele*, and the *Philharmoniker* and so on, which receive money directly from the federal government. (Trenkler, 2012: 7)

²⁸ The word much has thereby to be seen relative. As it will be explained closer in chapter 3.4.1 less than 1 percent of the whole financial means for culture of Salzburg supports projects or organizations in the Region of Pinzgau.

much tourism. Thus the administration in Salzburg has to deal with 4 groups of very different counties with very different historical backgrounds and needs.

Municipalities did not receive any official competencies in the field of cultural politics, but they are allowed to take over tasks from the federal states and run additional cultural services (Konrad, 2011: 13). A closer look at the data collected by the *Städtebund* showed that there is a correlation between the size of a municipality, and its optional spending on culture per capita can be identified (Kommunalkredit Austria AG, 2010: 82). Where cities with more than 50 000 inhabitants spend about € 120 per capita on art and culture, villages up to 10 000 inhabitants – to these categories belong 27 out of 28 municipalities in the region of Pinzgau - spend between € 32 and € 43.

The way the federal principle in Austria divides the responsibilities for culture in Austria leads to an institutional arrangement where there is no entity for cultural politics on the level of counties (Bezirke). The bureaus of the federal states are the main important entities regulating the cultural developments of the regions and there are many factors which indicate that their focus is rather on the cities they are located in than the region which are remote; for example, values and ideas connected with these cities (Mozart city, Linz and Graz as cultural capital ...), a path dependence between the actors in the federal state administrations and the organizations of the cities, co-financing is easier with the administration of the municipal authorities of a bigger city, indirect returns are more likely due to a better infrastructure for big initiatives or events and so on. This should not deny that the federal states are involved, but just put into perspective their relevance for cultural politics and development for rural areas. Neither their financial contribution (see footnote 28) nor their interest in this direction is remarkable (Patsch, 2010: A-4). On the level of counties, there is an executive power but no legislative body. Last but not least, 28 municipalities can influence the development of their own village, but as soon as it comes to projects regarding more than one legal entity, cooperation is hampered by competitive behavior of the various mayors. The notion of collaboration, to work together towards a common goal unfortunately often is still lacking²⁹.

Beside these institutional arrangements and the aforementioned arrangements which influence the whole Austrian culture (see chapter 2.2.1.2), the association ‘Dachverband der Salzburger

²⁹ I refer hereby to the process of establishing a Multiplex Cinema. The Mayor of Zell am See during his election campaign made the announcement that there will be new cinema in Zell am See. After some this topic was picked up in Facebook and soon found a big fan community. Very soon also the mayors of Saalfelden and Bruck started to engage in the topic and were looking for their own cooperation partner. In the end Bruck made it as they were the first to start on the construction site, and not because their location or cooperation partner was any better for the whole of the region.

Kulturstätten' (umbrella organization of cultural places of Salzburg) should be mentioned. This umbrella organization is the contact point in Salzburg for the IG Kultur Österreich (interest group for culture Austria). Their mission is to give legal consultancy, support and make lobbying for the 'free' contemporary and autonomous cultural work in the federal state of Salzburg. Other arrangements important in the regions are networks of businesses in the area of service and trade as well as the whole leisure time market itself, which exists in the region, which will be reviewed later on.

Sectors as defined before are all organizations which take part in supplying a certain service or product. As many production processes are supra regional within a regional analysis, it seems appropriate to identify first the organizations and as a second step, group them and try to ascribe them to certain sectors or parts of a sector. The following paragraphs will balance along the edge of sectors and organizations always considering that those organizations or groups of organizations have two main constraints: one to the regional institutional arrangements and actors and one to the other organizations of their sector.

Before I take a closer look at the focus sector of this paper – the leisure time sector – I will write a short review of other sectors connected to culture. In the field of education some musical or artistic high schools can be identified. District offices of the Musikum are in Mittersill as well as Zell am See. Another educational organization is the Hollersbacher Malerwochen where up to 3 weeks painting classes take place. Courses in sculpture, artistic photography or specialized guitar classes at the Volkshochschule can be found as well. Various basic artistic courses can be found in the whole region. What exactly is to be found where thereby depends on where the engaged people, who organize the courses live. Beside some specialized classes, it is rather a basic education for hobby artists. For any further professional artistic education, these courses lay a good foundation and sometimes also a good network, like in the case of the Musikum, which is connected to the main organization in Salzburg.

Regarding cultural heritage, several bigger and many small historical monuments and memorials can be found. Those are maintained in parts by the state and in parts by private persons, so some of them are not open to the public. Paul Empl (2008) published a book in which he summarized the main memorials together with the corresponding stories of each village in the region. Another approach to collect this was the initiative www.kleindenkmaeler.com with the idea to collect information about small monuments in a decentralized way. In the region of Pinzgau, Weißbach bei Lofer and Saalfelden took part in it

and collected more than 200 monuments, most of them with a religious background. Many of the 21 museums in the region deal with the history of the region as well. Most of them are carried by the municipalities or associations connected to the certain topic which are also most often supported by the municipality (Patsch, 2010: 13-15). These organizations can be summarized under the roof of protection of tradition and cultural heritage, and are they mainly connected to public bodies or interest groups for architecture and traditions, which are working in various regions sometimes even outside the national boundary.

Three remarkable cultural events which are well known also beyond the borders of the Regions should be mentioned here as well. First each year the Rauriser Literaturtage fill the small village of Rauris with authors, critics and people interested in literature. Since the 1980s each year the Jazzfest takes place in Saalfelden. This 3-day event is the biggest internationally known music event in the Region of Pinzgau. It is supported by the local tourism board as well as by the federal state Salzburg. The third big event is the summer theater festival which takes place each year in Neukirchen. Each year about 10 000 visitors enjoy amusing plays with a regional touch in the open air arena (Empl, 2008: 16). Here too the local tourism board is a very important partner for the cultural producers. These three examples show quite clearly, that there is successful cooperation between the leisure time sector and cultural producers at the level of municipalities.

Before delving more deeply into other cultural and artistic leisure time opportunities, I want to make a short detour into the leisure time system in general in the region of Pinzgau. Due to the historical development of the region, the whole economical part of the leisure time system is well developed in the region. As Peter Filzmaier (2004) wrote, sport is often used as political or economical instrument. In the case of Pinzgau, it is precisely sport which has been used as an economical instrument for years now to strengthen local tourism, for example, several skiing areas, manifold hiking trails in the National Park, crags, up and downhill slopes for mountain bikes and so on. The list of sportive possibilities is long and its connection to the local economy intense. With the trend of sport as lifestyle, more and more tourists came who did not only seek sportive possibilities but entertainment in between their activities. One day skiing, one day partying, so beside the sportive infrastructure a well developed infrastructure for entertainment was established. This infrastructure consists of restaurants, bars and nightclubs; of frequent events during the high seasons and all the organizations which are connected to such events. We see that the leisure time system is well developed and cross-linked. Manifold organizations are set up with the aim of supplying primarily the tourists and secondary the locals with entertainment and spectacles.

Apart from the touristic focus, several organizations make efforts to provide cultural products for the locals. These organizations range from associations founded out of a private hobby which organized one public music festival, theater play or exhibition a year, to associations which were founded with the aim of frequently providing or supporting a mixed program supported by the villages or city they are from, up to a few facilities which provide a daily or weekly program. Those bigger facilities are owned and operated under very different conditions. Some of them are clearly to be located within the business sector like the newly built multiplex cinema in Bruck for example. Others like the Nexus result from cooperation between local politicians with cultural associations, but most of them like the Lohninghof, Tauriska, Cinetheatro or the Samerstall were founded as a result of citizens initiatives and manage to survive often only due to a high amount of voluntary engagement.

Last but not least, the whole field of traditional cultural expressions has to be mentioned. As already given in Image 9 on page 44, there are many more associations which are oriented towards traditional culture than modern or popular cultural expressions. This whole field has long lasting roots in the past and therefore has different structures. The brass music groups (Blasmusikkapellen respectively Trachtenmusikkapellen) have nearly one organization in each commune. These organizations in turn are members of the county brass music association, which is again a member of the state wide brass music associations. This highly hierarchical structure which has grown over a long time and the high involvement of these organizations in the local events and rituals, makes them highly institutionalized organizations. They are highly loaded with values and habits on the one hand. On the other hand, this status gives them power to sustain within the changing institutional arrangements. As they embody the traditional representative culture of the region, they fit into the change of cultural politics towards a representative culture as well. Here the open question could be asked, whether the power in the path dependence of all traditional associations in Austria led to the focusing to strengthen the representative culture.

The output produced by the organizations is as manifold as the organizations are. Especially the big events and organizations which are part of a national or international network of their genre keep up with the standards and quality levels of the certain field. However, the majority of the organizations' work can hardly catch up with top standards as simply structural and financial means are lacking. Theater groups, for example, simply do not have the opportunities of turnable or liftable platforms on their stages, and the facilities the

organizations perform in are compromises between black boxes³⁰ and white cubes³¹ between venues with atmospheric acoustics and halls for mass events. But in the end, those shortcomings in quality do not really matter as the aim of most organizations is not to compete with cultural productions on a national level. Based on the facts that most organizations developed out of citizens' initiatives and only survive because of voluntary engagement of like-minded people, one could reason that the motivation for most cultural production is – as already discussed before – an intrinsic motivation. It is rewards like private satisfaction and recognition which drive the actors in this field. Next to the main cultural product itself, the social aspect of collaborative producing and community building is one very important output of these processes.

Apart from larger organizations, a lot of small production is happening. Take for example the visual field, there are many single actors painting, sculpturing, taking artistic photos or designing digital art. Some do it for themselves as a hobby, some because of the recognition they gain and with a view to earn money with it too.

3.3. Cultural Communities in the Region of Pinzgau

Within this chapter I want to have a closer look at the cultural communities in the region of Pinzgau. The aim is not to identify and name all existing communities. That would neither be efficiently feasible nor of any use for the reader. I will provide examples which lead to a common view of the various types of cultural expressions and of the cultural communities.

Some communities – especially those which are gathered in some form of organization – are easy to identify. One big interpretative community – which in the end is split up into many small social communities, which are cross linked very well - is connected to the rather traditional sector. These groups like *Blasmusik* or *Landjugend* are very distinctive, regarding their internal characteristics as well as how they are perceived by others. For members, they are connected to norms and habits, but also from the outside these groups are very obviously distinguished and – especially from members of sub or youth cultures negatively - perceived. The latest project of Akzente Pinzgau threw some light on the field of music relevant to the youth. The aim of the project was to assess the status quo of music which is interesting for the youth cultures (Statuserhebung jugendkulturell relevanter Musik), no matter how old the musicians are. What is interesting is that by defining Scenes, the traditional music was automatically excluded. This fact is an additional example for the special status the traditional

³⁰ Black box is a synonym for theater and refers to the black curtains which normally darken the stage.

³¹ White cube as term is an often used synonym for museums and similar organizations and refers to the normally white rooms which are the foundation for exhibitions.

area has. It probably is the institutionalized status of the organization and as a result of that their advantage in resources and power which changes the reaction of so many other actors. Akzente with the aim to give the youth a voice and support did not see the necessity to support the traditional field as they are well off already.

The study conducted by Akzente made at least the music scenes a bit more visible. A very lively rock scene and a vivid electronic scene were identified. As one outcome of the project, the association Musik Fabrik Pinzgau was established with the aim to crosslink the youth-music-scene better, to make lobbying for them as well as to support them in practicing their music. What happened here was the change from an open interpretative community with partial social communities to a formal structured organization which fits better in the institutional arrangements and to the other organizations of the region.

All over the region many theater groups exist. Each theater group itself forms a social community and together with their partners, sponsors they build up a network and together with the audience, an interpretative community forms.

Especially the cultural organizations which developed out of citizens initiatives like Nexus, Cinetheatro or the Lohninghof, but also all the small cultural associations (Kulturvereine) have still kept their 'own' community which consists of persons who are in different degrees engaged, involved or just interested in the well-being or development of the organization and its output.

Some fields on the other hand seem not to form any kind of communities or networks. When talking to Isabella Bogner Bader³² – one of the better known artists in the region – I asked her about any kind of meetings or other formal or informal interaction between visual artists of the region. She answered that she would not know about such meetings and that she also thinks that it is a pity that there is no platform to exchange ideas. Even if there are more than 180 artists in the region (Feldner, 2007) there seems to be no obvious³³ organization, network or frequent event connecting them together in a reasonable extent. What established in the last years, is a Facebook group where mainly but not exclusively visual artists publish their works and sometimes also exchange some general topics concerning them.

Many more examples might be brought, but in the end the possible constellations are limited and mainly reflected in the examples. Strong institutionalized social communities are

³² I did this interview for my bachelor thesis which also includes the transcription of it (Patsch, 2010).

³³ Which does not mean that could not be small and local groups meeting in a rather private manner to exchange matters concerning their common hobby.

connected with each other in a very hierarchical way and form together an interpretative community. There are social and interpretative communities which are connected to cultural organizations and also big interpretative communities with a formal organization to cross link the actors. Last but not least, there are fields in which rather many actors work on their own than a network or a community.

3.4. Problems of Cultural Communities in the Region of Pinzgau

Rural areas struggle with manifold problems: brain-drain, aging, reduction of workplaces and more and more difficulties to provide necessary services for the public. The Pinzgau is better off than some other regions, as it is a region with intense tourism and it therefore has a positive economic and population development. According to Morr (2010) the main factor to hinder negative demographical developments is to create workplaces including an upward mobility followed by infrastructure like kindergartens and schools. Culture plays a role but only if all basic things before are equal (Morr, 2010: 5), so therefore culture can have a certain relevance for the development of regions, but should not be overestimated either.

In this chapter I will describe some problems in connection with the cultural field of the leisure time sector. The first two problems therefore refer rather to the problems artists or cultural producers face. The last two chapters, on the other hand, are to be seen rather from the view of the culturally interested resident or the potential audience.

3.4.1. Financing of Artistic or Cultural Productions

Certainly, writing about problems in financing artistic or cultural productions is not really something innovative or surprising. Baumol (2003), Zembylas, et al. (2005) and many other scholars in the field of cultural economics have written about the structurally-grounded financial problems in the field of art.

Beside these general problems, which affect the cultural communities here in the same way as they do in other parts of Austria, Europe or the World, however there are still certain problems which are specific to rural areas.

Why is it harder to find sponsors in a rural area than in cities? From the point of view of a private company, sponsoring is one form of marketing. In order to be effective, marketing first has to reach enough people, secondly, the right target group and thirdly, transport the right message.

Referring to the first point of reaching enough people, most or many cultural productions in Pinzgau are very small. Pop concerts with 200 – 300 visitors are considered rather well visited

ones. Readings or openings of galleries of very famous authors may have an audience of 50 – 70 people, but a not so popular artists or events only have 10, maybe 15 people ... So summed up, most of the events are too small to work with bigger companies which have their own budgets for sponsoring cultural productions and therefore it is more logical to contact smaller, local companies.

As soon as we refer to them, we reach the second point, the right target group. Most of the businesses in the region are in the field of tourism, so their main target groups are tourists. This limits the possibilities of applicable cultural productions in so far as especially linguistically cultural productions are not of relevance for their target group as a vast number do not speak German and particularly the local dialect.

The bigger producing companies in the region are mostly B2B, so they would rather target potential employees or do it for the general social welfare. Some of them like Senoplast has therefore set up an own 'Freizeitklub' (spare time association) as well as a 'Sozialverein' (social association) which takes initiatives for their employees and engage in a much focused way for their employees. As positive as such an engagement might be in general, for the free artists and cultural producers, such engagements reduce the possibilities of raising money from businesses.

After excluding so many possible organizations there is still a group of possible sponsors left, but this sponsor market in the region is already very well developed and many of these companies either sponsor initiatives in the field of sport or have long term relationships with organizations or events. For example, the Raiffeisenkasse Neukirchen and the Wildkogelbahnen have supported the theater scene of Neukirchen for years, so to reach these sponsors small organizations or events have to have either a very good relationship with them or find somebody with a personal passion.

In terms of new institutionalism, one main problem can be indentified here; there is a path dependence for which cultural or socio-cultural productions are supported. Most private companies have a long term relationship with certain events or organizations they sponsor and are therefore not open to new partners. These yearlong relations also reduce transaction costs for both sides as no intense negotiation is necessary. On the other hand – as for example in the field of tradition – these relations are bound by values like trust or solidarity which shows that their path leads back to a time where the institutional arrangement community was more powerful.

Turning from the private sector to the public possibilities of financing there are two main problems to identify; first, there is a lack of a locally based administration power on the level of the counties. Public funding for cultural projects comes from the EU, the county or the municipalities. Let us start with the EU. There are certain pots which would generally be relevant to support projects in Pinzgau, but most of them require two main things which are a problem for most projects. First, an additional funding of 50 % non-governmental (LEADER+) or non-EU-money and secondly a professional person who is able to handle all the formal requirements is needed.

Then there would be the administration of the federal state Salzburg. As already mentioned in chapter 3.2, there is a priori but also concrete financial evidence, that even if the administration is responsible for the whole federal state, it puts a certain emphasis on the city of Salzburg. Based on the aforementioned principle of central places, less money goes to the counties than to the cities. In 2008 from about 62 million for culture 0.76 percent or around € 470 000 was directly dedicated to the region of Pinzgau (LIKUS Statistik Salzburg, 2008). Some more money will have reached the region indirectly via rewards or umbrella organizations.

This disparity in the allocation of cultural financial means is caused by the administration on the one hand, but by the actors from Pinzgau as well. In my survey, all people who are engaged in cultural productions no matter to what degree or in which field were asked about funding. From the beginning about one third were resigned to think that they would not be funded. From the remaining, again more than one third do not apply for public funding as the efforts therefore are too much (for details see appendix B). Due to a lack of information and time, many of the ideas and projects never reach the office in Salzburg. To provide cultural producers with such information and to support them in applying for funding is the mission of the *Dachverband der Salzburger Kulturstätten* which was already mentioned in chapter 3.2., but out of 75 members only 3 are from the Region of Pinzgau³⁴. Moreover even the one who is member can only expect limited direct support. Individual guidance on how to apply for funding or any kind of service in the region cannot be expected due to the limited resources of the umbrella organization (Patsch, 2010: 28).

³⁴ Out of the remaining 72 one is from Lungau, 9 are from the region of Pongau. More than half of their members are from the city of Salzburg and the remaining third are located in the regions Flachgau and Tennengau, which are close by the city of Salzburg. The main barrier which probably keeps the organizations from the region of becoming member is the minimum annual fee of € 160. For this one can have a line on the monthly poster, which can be ordered then for € 11.

Finally, there are the municipalities. Those also spend money on culture as we saw in chapter 3.2. These investments are normally also long term commitments as Saalfelden supports the Nexus or Zell am See the Lohninghof. Beside this, the municipalities normally support the traditional associations. This support is often indirect by providing infrastructure and material, but as all efforts of the municipalities in this area are 'voluntary', what is really supported depends in the end on the mayor or the municipal council members. This (compared to EU funding) rather unbureaucratic way of handling financial support for culture mostly works out well as most municipalities are quite open to many forms of organizations and projects.

But, as soon as it comes to bigger projects which involve more municipalities or even the whole region, it gets more complicated because there are 28 actors to deal with, which increases the transaction costs for any project immensely³⁵. There are frequent meetings of all municipalities, but as there are many issues to discuss, it is very hard to get an appointment at these meetings even for institutionalized organizations³⁶.

3.4.2. Survive Next to Touristic 'Entertainment' and Party

Tourism as the dominant sector in the region influences the cultural producers as well as the communities in manifold ways. Apart from the cases in which the touristic sector acts as sponsor or partner for cultural organizations, it is often also a burden for many cultural productions. Many cultural productions have to compete with it in many ways.

First is the competition for audience or visitors. Especially during the winter and the summer season many events take place. Disco parties, moon light sledging, dragon boat races, ski openings and especially in summer lots of village fêtes (Dorffeste) take place. These events normally have a good attendance by of visitors. Some tourists like the village fêtes because there they can see some of our traditions and the locals like them as these are some of the last places where the community spirit of the village can be experienced. Other events like the dragon boat races or the ski openings are highly professional organized events, with show elements, big stages and a large marketing budget. They might lack the social factor, but they are there for high quality happenings, with a high probability to become a unique experience.

³⁵ In the beginning of the project I had the idea to include emblems of the municipalities as visual navigation instead of the names as links. As the usage of these emblems is only allowed with agreement from the municipality and normally connected to a fee, I wrote an email, in which I explained my project and asked for a special permit to use it. Some wrote back that this was not possible at all, some that I could come to the next meeting of the municipal council and discuss this, and a few that it would be ok. I just skipped the idea of the emblems, but one can easily imagine how long it would have taken me to get the permission of all ... and this was only a permit not even an application for financial aid.

³⁶ When I was talking to the representative of the organization Akzente Pinzgau Johanna Harms about these meetings, she told me that also she had often to wait for a long time and in the end only got short time to present her issues.

So on half the weekends of the year a cultural producer competes about his audience with those events.

But it is not only the audience, which is hotly contested but also all the infrastructure and services are contested. The dominance of the touristic sector in general leads to a quite an expensive life. There is an intense occupation and utilization of land which leads to high competition in the consumption of the land (Dax et al., 2008: 20). Art and culture but also other sectors like the social field often do not have the financial means to keep up with other investors. The government bodies – in this case the municipalities –in their function as welfare state compensate for that market failure. The municipalities have no sovereign liability for culture on the one hand and their right and their duty, or right to intervene in leisure time structures, is controversially discussed on the other hand (Machold, 2010: 15). Culture can only keep up with the tourism industry where it is either business oriented or where it overlaps with other fields like education or social activities and therefore applies to the public support or has a patron who has either the economic or politic power to improve the situation.

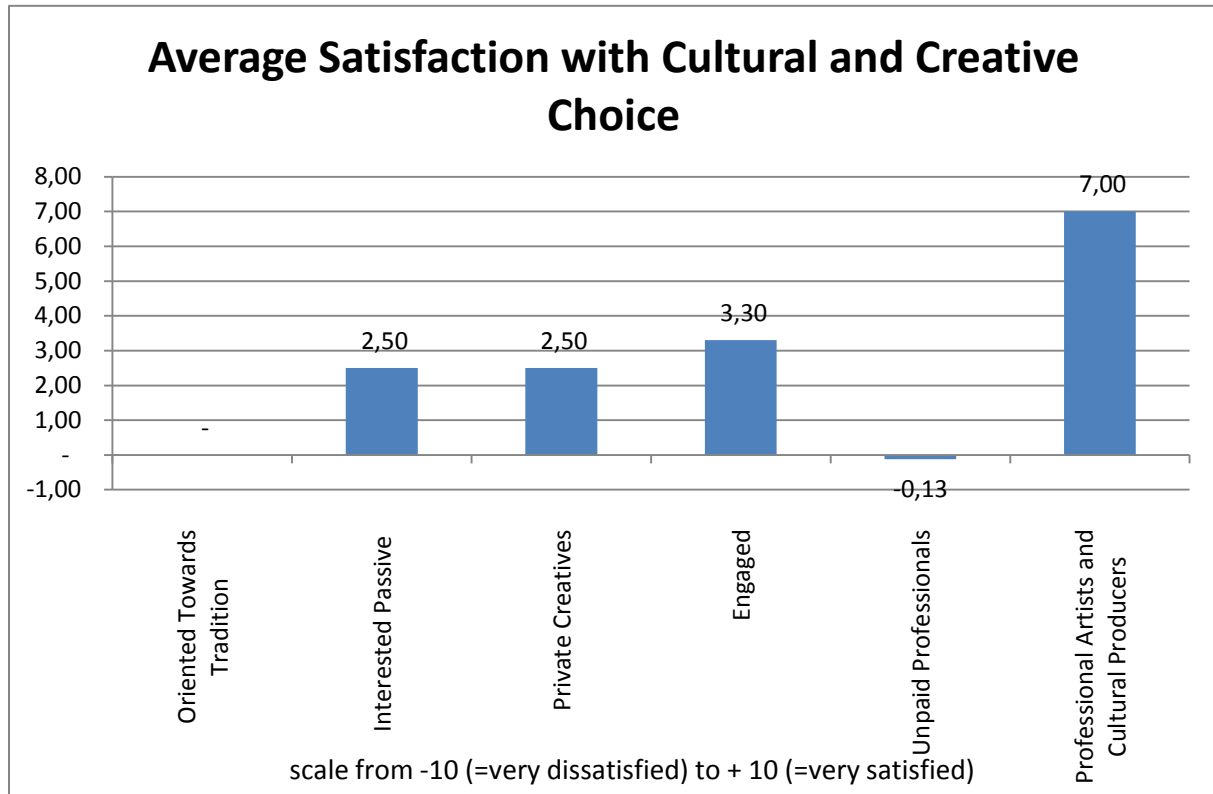
Lastly, tourism causes a shift in values. As Luger stated, tourism has the possibility both to boost and destroy local culture. Boosting works mostly with the identity building of local identity, but as already discussed in chapter 2.1.3, for many the local identity is not that important anymore. Especially the youth but also grownups share a cultural identity with their Scene or milieu which is not global but neither bound to a village or a region. This means that the positive identity building effect of tourism is not applicable to forms of non-traditional kinds of cultural communities because there is the youth Scene or the migrants.

So what we find here are problems which are based on a very high level of institutionalism. The reason why tourism has so much power over culture producers in the region is to be found in the institutional arrangements of our system. The fact is that the market has so much power on the one hand and the policies and structures of the state on the other hand. Policies and structures have not only included the financial situation as described in the previous chapter, but also very general political directions like promotion of the elite (*Spitzenförderung*) or the commodification of culture since the 80s. It is the highest level, the level of institutions on the other hand, where the world of tourism builds influences on the institutions; norms of what is exciting or habits of shaping one's leisure time. The problems described here are not caused by the tourism, but by a system which benefits the touristic entertainment rather than cultural productions.

3.4.3. Satisfaction with Choices and Possibilities

In my survey I asked all participants – apart from all the ones who stated not to be interested in culture – to define on a slide how satisfied they are with the cultural choices and possibilities in the region from -10 very dissatisfied to 10 very satisfied.

Table 4 Average Satisfaction with Cultural Choices



The average satisfaction is reluctantly positive (2.7). Interesting is that there is a very high variation regarding the individual answers starting at -9 and ranging up to +10. There was no correlation to be found between satisfaction and age or educational background, but as shown in Table 4, there seems to be a relation between the personal role³⁷ in the cultural community and the satisfaction with the cultural choice. The group of traditionally oriented abstained from this question³⁸. What is remarkable is the low satisfaction of the unpaid professional (-0.13) and the relatively high satisfaction of professional artists and cultural producers (7.0). It is those two groups which shape the cultural area here. Therefore it seems a logical conclusion that the professional artists are the most satisfied. They have their favorite field of art or culture and they have managed to establish or strengthen this genre here and so built what they desired. They have their freedom with regard to the content, but also to financial

³⁷ One of the initial questions was a self ascription to one out of seven groups with the additional eighth option to write one's own category. For further details see appendix B.

³⁸ Due to the way I disseminated the survey there were only two people in this group and randomly they both choose not to answer this question.

matters regarding their own income. The unpaid professionals do the same, but do not have financial remuneration therefore. Their dissatisfaction could be explained by Frederick Herzberg's (1987) theory on the Hygiene Factors. According to it, financial remuneration will not motivate, but can discourage if missing.

Not only can the financial factor be dissatisfying but also a lack of recognition can be disappointing. Most cultural producers in a meeting agreed when one of them stated that young people are only attracted by parties or when they know the artists on stage in person (Wissenschaftsagentur der Universität Salzburg, 2008). This habit is not only a threat in terms of having enough audience to survive, but also a disappointing factor for the cultural producers³⁹. However, it may be as well for some visitors as the socializing effect gets lost when only 10 people attend a cultural production.

However, that could just be the argument why the satisfaction for the group of unpaid professionals is lower and not where the general reluctant attitude comes from. Some reasons for why cultural producers might be dissatisfied might be the aforementioned problems they face in cultural production. But why are the consumers now dissatisfied with the choice?

We currently live at a time, when our cultural identity is less and less shaped by race, class, nation or gender or other demographic variables, but rather by the way in which we deal with meanings, meaning compositions and connectivity (Winter, 2011: 151). The manifestations of this change we observed up to a certain degree in chapter 3.3 *Cultural Communities in the Region of Pinzgau*. Various genres, Scenes or milieus found their way to the region of Pinzgau. This broadened not only what was on offer, but also what was demanded. All these expectations and wishes can hardly be covered by a centralized cultural production, which is what Winter (2011: 175) describes as a push-culture; a culture which a few people created for the masses, which for a long time was the only way. There is a certain path dependence to produce culture in that way. Manifestations of this can be found in the bigger organizations like Nexus or the Cinetheatro. Those organizations try hard to provide a program which covers the multiple fields of culture, but the more the heterogenization⁴⁰ of cultural expression proceeds, the harder it gets for them to fulfill this task. The solution which emerged parallel to this development is the change towards pull cultures, so in addition to the established push-

³⁹ Out of 41 cultural producers two thirds agreed with the statement 'The people in Pinzgau would rather visit a party than a cultural event. If one organizes something with a bit of background, it is disappointing how few come.' See also appendix C.

⁴⁰ I use the wording according to Appandurai, (1995) which emphasizes on the global homogenization more, but for small rural areas, which as long as the study object is a smaller entity (city, county ...) the trend is rather a heterogenization.

culture manifestations certain forms of pull-cultures arise. In those pull cultures the individual *cultural capability* (kulturelle Leistungsfähigkeit) of the ordinary people is improved and gains importance (Winter, 2011: 153). Formulated in another way, it is a process that wherever individuals feel a lack, they start to produce based on the DIY thought and with a little success a small autopoietic system is formed where the production theoretically⁴¹ goes on as long as there is a demand for it. As my survey showed, the DIY thought is well developed in the region. Four out of five people asked agreed that the community has to help itself when certain cultural products are wanted, neither economy nor politics can or will help to shape the cultural area (see also appendix D *Cultural Possibilities*).

Due to the aforementioned problems for the cultural producer, however, only some of these initiatives will be successful, which basically means that there will always be an unsatisfied demand for cultural productions or expressions.

3.4.4. High Barrier for Participation

After having figured out what is lacking, this chapter should now go more into depth about transaction costs and other barriers to participation and consumption even if an interest in the production would be there. Where in some cases there might actually be a lack of possibilities in a certain cultural field in another this lack is only apparently one.

The first barrier we find is the amount of time necessary to keep informed. Compared to the number of events and possibilities there are many event calendars. Two out of three people in the region have the feeling they cannot find all the necessary information in one media (see also Appendix D). It would probably be unrealistic to summarize all possibilities in one huge calendar as on the one hand it would be far too much work to keep any such a data collection complete and not necessary on the other hand, as there probably are only very few people interested in all events. All the same a reduction of sources through cooperation and collaborative work would be still an improvement of the situation.

This lack of information is not only to reduce the number of events, but also permanent organizations or exhibitions. There are many visual artists or sculptors in the region and some would also exhibit their works, but again for a potential audience it is hard to find most of them. Especially in the field of visual arts, many activities are ‘happening on a small scale to the – probably unintentional - exclusion of the public’ (Patsch, 2010: 20).

⁴¹ Practically we are back to the problems in the system of production, which were discussed in the previous chapters.

In general it can be said that there is a lack of transparency within several cultural fields. This can be traced back to the same reason which is responsible for the huge diversity: the pull culture. With the decentralization of cultural production the decentralization of dissemination of information about those productions arrived too. It is not organizations with a mission which try therefore to spread information broadly anymore, but it is the actors (often single sometimes maybe small groups) who produce whatever they are interested in. Most of them probably would not mind to exchange with other persons interested in the same topic, but they will at the same time not make extreme efforts to get in contact with those persons.

On the other hand also the centralized organizations which can be assigned to the push culture are generally reluctant when it comes to cooperation or collaboration. It is probably the logic of the prisoner's dilemma which keeps many of them from collaborations with the other organizations. The prisoner's dilemma is a model developed in game theory. 'Tanya and Cinque have been arrested for robbing the Hibernia Savings Bank and placed in separate isolation cells. Both care much more about their personal freedom than about the welfare of their accomplice. A clever prosecutor makes the following offer to each. 'You may choose to confess or remain silent. If you confess and your accomplice remains silent, I will drop all charges against you and use your testimony to ensure that your accomplice does serious time. Likewise, if your accomplice confesses while you remain silent, they will go free while you do the time. If you both confess I get two convictions, but I'll see to it that you both get early parole. If you both remain silent, I'll have to settle for token sentences on firearms possession charges. [...]

The 'dilemma' faced by the prisoners here is that, whatever the other does, each is better off confessing than remaining silent, but the outcome obtained when both confess is worse for each than the outcome they would have obtained had both remained silent. A common view is that the puzzle illustrates a conflict between individual and group rationality.' (Stanford Encyclopedia of Philosophy, 1997) Assuming that both actors try to maximize their own welfare (as neo-classical economics would predict) both actors will decide not to cooperate. In this, way no (Pareto) optimum is produced (Holler and Gerhard, 2009: 2-7) (Leininger and Amann, 2007: 7-12).

This outcome of the dilemma can also be observed within cultural organizations in the Region. Even if most of the actors would welcome more cultural options cooperation is scarce. Many actors do not trust other organizations enough or they are afraid of losing some

of their power⁴². However, out of game theory we know that trust can be built through ‘repeated games’ or repeated co-operations. Due to this trust, individual decisions will change (Holler and Gerhard, 2009: 19-22).

A totally different form of transaction costs can be found in the form of transportation costs. The distances are far and public transport is only moderately given. Take for example somebody from the village of Krimml who wants to visit a concert in Nexus in Saalfelden. By public transport it would take close to 2 hours to get there and there is no possibility of getting back after 8 pm beside a private car or a taxi. So, in many cases the consumption of a cultural production is connected to considerable transaction costs coming from transport. Direct costs like the ticket for the public transport or the gasoline for the car, as well as the time which one has to invest to reach the venue have to be considered. About the half of the questioned people admitted that they often want to participate in an event, but do not want to drive that far.

Time – time for the consuming culture as well as the time invested in transactions like information and transportation – can also be a barrier to participation. In economic terms we could talk about the opportunity costs which arise – especially for the extra time. If somebody is interested in a certain production, he or she might be willing to spend time on the production itself, but the time to get there and away is often negatively perceived.

There are many more barriers to participating in a cultural event, like the financial aspect or barriers formed out of norms and values (not fitting to ones reputation, interest in the topic but fear or too much respect for the rest of the audience ...). Those are not really specific to cultural consumption in rural areas, but rather general barriers to participation.

⁴² There is one example for such a failed cooperation I want to give. Between Hollersbach, Bramberg and Neukirchen for years an unwritten understanding is that Hollersbach cares about visual arts, Bramberg about music and Neukirchen about film and theater, so that this partial region is provided with a good mixture of all fields. There have been talks about establishing a collaborative marketing association for a long time, but it never happened and everybody still does his own thing.

4. Case Study: Social Media Network IBinPinzgau

This chapter will deal with the case study IBinPinzgau. In the first part the idea for the project an overview about its implementation as well as a long term business plan will be presented. After having painted a common picture of what the existing and planned functions of the social media network are or will be, the chapter will come back to the afore identified problems of cultural communities in rural areas. The questions, which of these problems can be solved by a social media network, which not, and what would be a solution for them, will be answered.

4.1. The Project

The basic idea was to set up an online social media network for all kind of artists and creative people in the region of Pinzgau. As it happened, Akzente Pinzgau had a project concerning youth relevant music in the region of Pinzgau which, among other things, had the aim to establish a homepage. We cooperated and I had the possibility already to develop the first parts of the planned network in cooperation with some musicians of the Pinzgau without having to raise money. What remained as my project⁴³ was to build more functions into existing network as well as all the necessary configurations which are needed to open up the network to other creative fields like sculpture, painting and community theaters.

In the fall of 2011, I worked on the specific project plan a lot and everything looked like the project would finally start in January 2012, but some unfortunate misunderstandings caused that I lost my project carrying organization. Together with some other factors this caused that the project is currently on the hold. I will reflect a bit about these circumstances and also the possible future of this project in chapter 4.2. As it is still unclear when the project will start again, the given dates and facts refer to the project ‘as if it would have been’.

This chapter will first start with the description of the environment, the historical development of the project as well as a functional specification of the planned the social media network. The second part, the project plan is about the project itself. Project is hereby defined as all necessary processes until the homepage is online and will be operated regularly by my company. In the third part the business plan on the one hand the structure and possibilities of the community and on the other hand the long term operation of it will be described in more detail. In both chapters for example the term public will be used: In the part ‘project plan’ I will deal with all the public included already in the process of the development the homepage

⁴³ Project here means the process of planning, designing and establishing. The operation of the social media network I refer to as a business process according to PMA Austria (www.p-m-a.at)

like the EU-Funding institutions, or the bigger arts institutions but not that much with the inhabitants of Pinzgau. They should be one main audience in the operational process but will only be partially included in the process of development.

The last chapter Measure & Evaluation will be also shorter. This is because the very concrete plans and steps given in the chapters before already give a lot of measures, so I only added some figures and thoughts for a mainly quantitative long term evaluation of the project.

4.1.1. Vision and Strategy

4.1.1.1. Environment and Historical Development

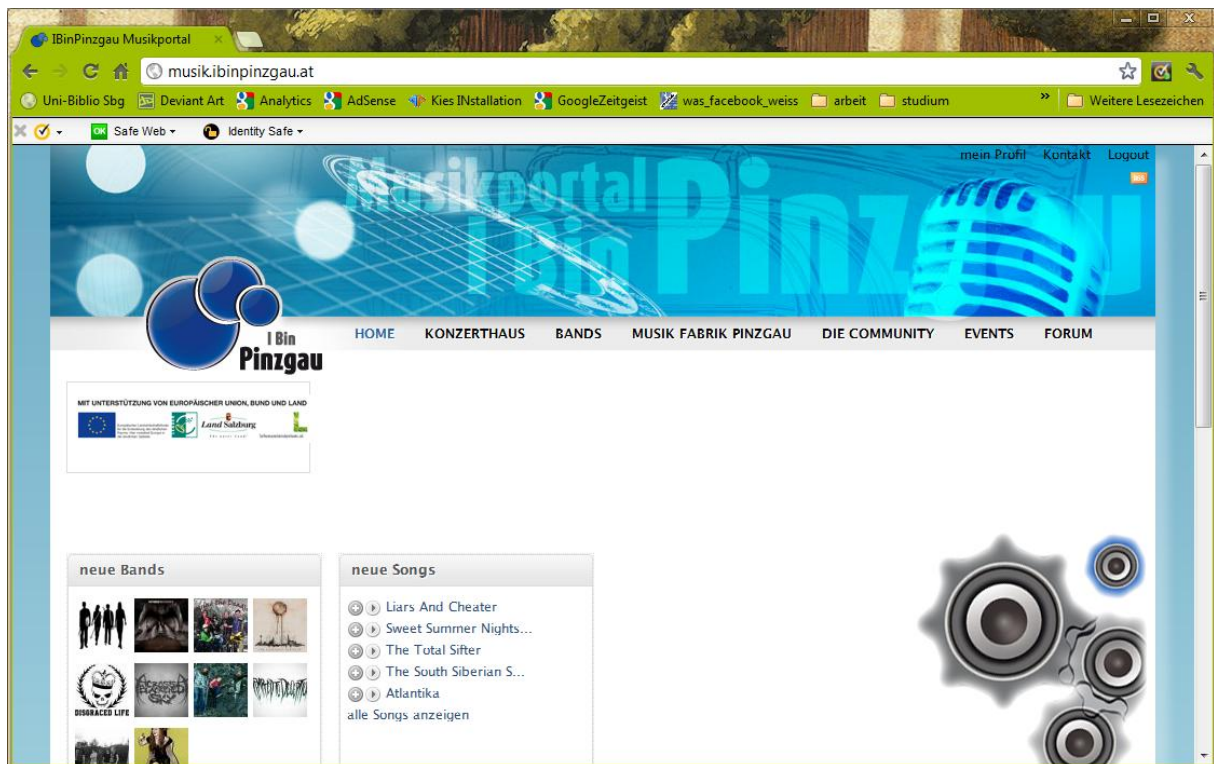
In spring 2011, I established my company Monon e.U. which has the mission to build an infrastructure for social and cultural initiatives through establishing better education for this group as well as supporting sustainable projects in this field.

IBinPinzgau is the first project of the Monon e.U. The idea is to start by improving the transparency and communication within the field of the already existing cultural communities. Therefore a grassroots online social media network seems to be a suitable solution. First, the internet helps to bypass spatial distances or time coordination problems. Second, by using a grassroots approach, the manifold cultural communities are technically given the same possibility to participate. Lastly, this project fitted best to my personal knowledge, so that I could do a lot of work independently in comparison to other possible activities which might improve the situation of cultural communities in the Region.

4.1.1.2. Content and Structure

The existing part of the homepage is running under the sub-domain musik.ibinpinzgau.at. It was planned and designed together with musicians from the region. As shown in Image 10 there are six main sites next to the start page (home), which shows a summary of the newest content. In ‘Konzerthaus’ the works of the musicians are to be found (songs, samples ...), ‘Band’ gives an overview about the groups of musicians and in ‘Die Community’ all members of the network are listed. Events shows a list of upcoming events as well as locations in the region and in ‘Forum’ is an open discussion space for topics related to the network.

Image 10 Screenshot of Existing Social Media Network



Lastly there is a separate area for the Musik Fabrik Pinzgau. In this whole area, the associations can create on their material: Beside some general sites like the constitution of the associations, there is a separate part only accessible to members. The idea is to provide exclusive information there for the members, like what to watch out for, when signing a contract with a label or what to prepare before going to a recording studio. This area was not in my initial plan of the homepage, but was established due to the cooperation with Akzente Pinzgau and Musik Fabrik Pinzgau. It should help to bring users on the site and combine the homepage of the Musik Fabrik Pinzgau with the music network to emphasize the connection.

Beside the member's area in Musik Fabrik Pinzgau, all data is accessible to the public. To create content (pieces of music, events, articles in the forum ...) one has to sign up. Across the whole site the following functions are available:

- Streaming of music in a new window (so that the visitor can browse the website, while listening to music)
- Pictures and slideshows of bands
- Cross references between bands, musicians and events
- RSS feed for new articles
- Open discussion space in form of forums, guest books and commenting functions
- Integration of Google Maps to visualize the geographical position of members and bands

- Search for musicians and the ability to contact them
- Forms for making an entry to
 - Oneself as musician
 - One's band (including albums, songs, band members and pictures)
 - An event
 - A location

The Home-site gives an overview of the newest songs, bands, articles and comments. For visitors who are not signed up, there is additionally a short video clip which explains what the network is about.

This site as it is, will always remain in that form on the sub-domain musik.ibinpinzgau.at. The aim of the project is now to extend the functions of the site and to launch the full planned network under www.ibinpinzgau.at. This extension is planned along various dimensions.

Firstly it will be opened to other fields of art and creative design. Therefore new forms for the various fields have to be added. A form for painters (which style, possibility for uploading works with watermarks ...), one for theater groups (actors, scriptwriter, recent plays ...) one for sculptures, digital artist and so on. This taxonomy will be designed as open as possible to make it also open for those artists, who are hard to put into a single genre. The main distinction which will be made is based on whether it is a single person or a group, and what kind of content it is that is produced and shared (audio, video, text, pictures ...). Additional to the producers, associations (Vereine) or other organizations which are somehow connected to arts and culture in the region (museums, locations with a stage, exhibition space ...) will be offered a chance to become part of the network.

The second extension will be a technical one. The usability but also the connection to other online social media is improved. This includes functions as follows:

- Buttons or other easy ways to share content on Facebook, Twitter, Sankt Online ...
- An easy way to include already existing material from Youtube, Vimeo, Soundcloud, Flickr ...
- User defined newsletter only to certain genres, categories and buzz-words
- An app to make the social media network also accessible from mobile devices
- Simplified and state of the art input forms, content management and navigation options.

- Donation system to donate directly to the artists but also to the site⁴⁴.

The general structure will stay vastly similar as the existing music network. It will differentiate first between works, groups and individuals. The works for example will then be structured similarly to the structure on www.deviantart.com. Additional to the genre and local filter, there should also be a filter for the most popular or the newest artworks. To have the works somehow organized, a structure for the kind of work will be given. Such a structure could look like following:

- Music
- Photography
 - Nature
 - Persons
 - Portraits
 - Artistic Nude
 - ...
 - ...
- Literature
- Dancing
- ...

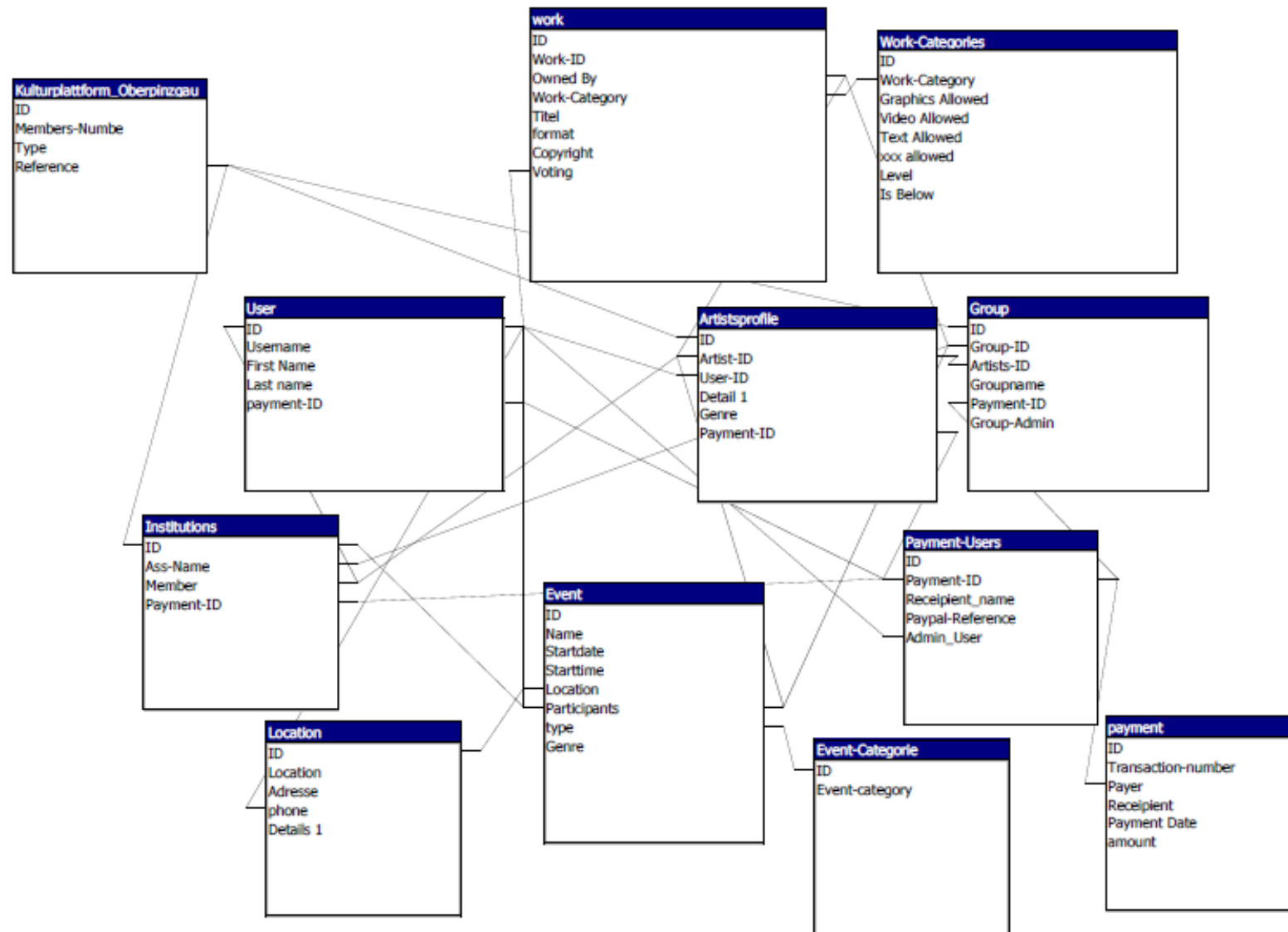
On the detail-page of each artwork, information about copyright of the work, a possibility for voting and commenting as well as information about the artist will be found. The donation buttons will appear, when the artist has connected an online payment system account to his profile.

The group area will be divided into 3 main sub-pages: First, artistic groups, which are than further categorized in the same way like the works are structured. These groups have only simple possibilities to organize members but can publish works and receive donations. Second, the association's area: in this area the existing associations have the possibility to manage their members and publish information which is either public or internal. An association can also present its members and their work, but not publish work on its own. Finally, there are the organizations like museums or locations. Those organizations can present their details and show a connection to artists, groups or associations, but they do not have the possibilities to publish works or manage members.

Additional standard functions like the event calendar or the forums will still be available. To avoid trashy or non legal content on all pages accuse-buttons will be provided.

⁴⁴ For the realization of this extension an existing online payment system, like ClickandBuy, Paypal or similar will be included.

Image 11 First Draft of the Database Structure



4.1.1.2.1. Specific Area for Cooperation partner

My main cooperation partner *Kulturplattform Oberpinzgau* will get its own main menu⁴⁵. When switching to this area the design should change, so that the user is aware that he is not in the open community but on the homepage of the *Kulturplattform Oberpinzgau*. Beside some static pages there will be a separate event calendar which only shows events approved by the *Kulturplattform Oberpinzgau*. All events entered here will automatically be shown in the general event calendar.

Another section of their page will give an overview of their members. Therefore the *Kulturplattform Oberpinzgau* will access the data of the registered users, artists, groups and institutions listed in the whole community and mark all of those, which are part of the *Kulturplattform Oberpinzgau*.

Lastly, but not least, there will be a blog-like part, where the *Kulturplattform Oberpinzgau* will provide reports about their projects, members or other interesting things happening in their area.

4.1.2. Project Plan

This project plan is based on the baseline of the Project Management Austria. Tools, wordings as well as illustrations refer to the baseline published by Project Management Austria (Schaden, 2009).

4.1.2.1. Mission

The mission is **to establishing a structure for promoting works** of artists from the region of Pinzgau and to strengthen **communication** within these groups through **primarily using social media** and other current technology.

4.1.2.2. Objectives

Main Objectives

- Having online the developed and tested online social media network with all the given functions
- Have cooperation partners for at least four fields of arts (music, visual arts, museums, theater ...) or similar initiatives.

⁴⁵ Even if it is currently very unlikely that the cooperation with the *Kulturplattform Oberpinzgau* will happen in that form, I leave this as an example of how an important cooperation partner could possibly be included in the network.

Additional Objectives

- Raise awareness of other economic models in field of art (sharing culture)
- To (re)value the locally produced cultural products
- Have a good documentation about the set up of such an initiative

Non-Objectives⁴⁶

- Set up an umbrella organization for all or specific cultural communities
- Establish long-term cooperation with other media (print, broadcast)
- Build an educational infrastructure in the field of cultural education
- Establishing anything especially aimed at cultural tourism

4.1.2.3. Pre-Project Phase

Within a project for evaluation of the situation of youth cultural relevant music in the Region of Pinzgau, I could cooperate with *Akzente Pinzgau* (youth initiative in Salzburg). As they had a budget but no real idea for the homepage, I had the opportunity to set up parts of the planned community. The structure we established is a first draft of the planned big community and is used by the association *Musik Fabrik Pinzgau* as their main online tool beside Facebook. This association was also established within this project and has the aim to support popular music relevant to the youth in the region. This music portal of the cultural community IBinPinzgau was launched by the end of December 2011 (musik.ibinpinzgau.at). This sub domain will always exist parallel to the big planned community as a community only for musicians and as the homepage of the *Musik Fabrik Pinzgau*. The works of the musicians will then be published on both sites as well as there will be links between them.

4.1.2.4. Main Tasks

The focus in this project is very clearly set on the online activities, so I see the main tasks divided into 3 different phases:

- Draft a good, integrated concept for the homepage
- Development and testing of the homepage
- Marketing and PR for the established online community

At first, the main work will be done by me. Technical advice and input will come from the software company Conecto. For questions of content and usability, I plan to work together

⁴⁶ Non-Objectives are a tool defined by the PMA. ‘With the definition of non-objectives, the functional project boundaries can be defined more clearly, if required’ (Schaden, 2009: 28). I am using this tool to list points I am not going to realize within this project, but I have been frequently asked if they are part of the project.

very closely with cooperation partners like the *Musik Fabrik Pinzgau* or the *Kulturplattform Oberpinzgau*, so that the outcome fits the needs of the artists and cultural institutions.

The part of development and testing is mostly done by the software company Conecto and the technical freelancer included in this project. Here there will neither be a big involvement of external nor other internal environments.

PR will be done on two different tracks: online and offline. Online activities include many standard measures like setting up and running a Facebook page using twitter to transport content and be present in other social media and blogs.

Offline activities should only put into action together with cooperation partners. Most of the PR should be done together with the *Kulturplattform Oberpinzgau*. The project leader there is journalist and therefore has good contacts to the press. Cooperation with the very popular *Zeller Sommernachtsfeste* (summer night's festival) will be established, where works of artists should be presented and PR-activities will take place.

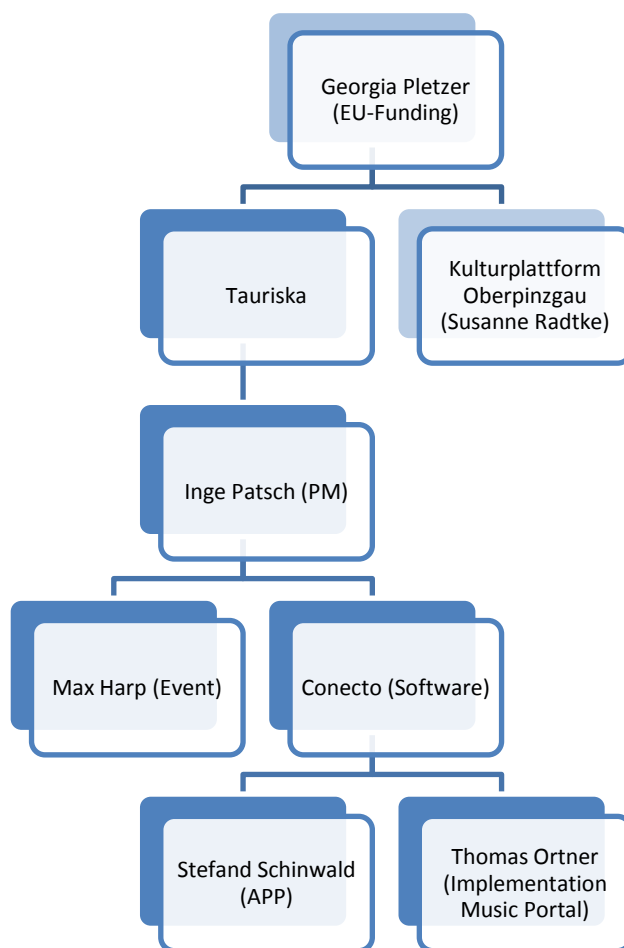
4.1.2.5. Milestones

Table 5 Milestones

WBS-NR	Date	Name
2.0	December, 31 st 2011	Project started
2.8	March, 20 th 2012	Concept fixed
3.8	June, 15 th 2012	Development completed
4.7	October 15 th 2012	Project closed

4.1.2.6. Project Organization

Image 12 Project Organization



The visualization of the project organization as given in Image 12 should illustrate the formal dependencies of the main connected organizations and individuals which are part of the project team⁴⁷. In the first draft the organization only consisted of Tauriska as project owner, Inge Patsch as project manager and Max Harp, Conecto, Stefan Schinwald and Thomas Ortner as project team members.

It had been planned that a new association called *Kulturplattform Oberpinzgau* (cultural platform upper Pinzgau) would be established during the project. This association would have been my cooperation partner for the future. As yet this association does not exist and the *Regionalverband Oberpinzgau* (regional alliance upper Pinzgau) represent it. They came up with another project idea, but with quite a similar aim: to unite cultural institutions of the

⁴⁷ A project team member is characterized by taking over responsibilities for certain work packages *and* contributing in a significant form to the progress of the project. Therefore, for example, the prospective collaboration partners are not listed as they are on the one hand not known of the beginning of the project and will on the other hand not take over responsibilities for work packages during the project. This does not mean that they do not take over responsibilities in the later following business process.

region of Oberpinzgau under one association. Within this organization projects like a common museum ticket or youth cultural projects will be put into action. This association should also have a homepage, where their members and activities are presented. That is the point where our cooperation begins.

Both projects have applied for structural funds from the EU from LEADER+. According to the contact point, two such similar projects would not be funded at the same time, so the obvious positive solution was cooperation between both organizations. Neither of us wanted to subordinate our project to the other, so that in the end we choose an organizational form, in which the contact point itself applied for funding for a project containing both our aims, tasks and financial needs but within our project organization we will act as independent project teams. So, the official project owner would be the contact point in person of Georgia Pletzer, but on a day-to-day basis for my project it would still be Tauriska.

This organization is a very long established and engaged cultural organization in the region. To put this project into action under their organization is very helpful for public relations. Tauriska is known as a very reliable and socially engaged organization. Therefore their projects are mostly welcomed. They, furthermore, have the financial capacities to fill the financing gap between the moment of payment and the receipt of the EU funding.

4.1.2.7. *Environmental Analysis*

Table 6 Environmental Analysis

Environment	Relationship	Measures	when	R ⁴⁸
Tourist Offices	neutral chance: positive engagement chance: possible sponsors	Contact them during development phase: Contract for project donation or long term advertisement?	April 12	4
Regionalverband Oberpinzgau	positive/ neutral/ negative follow a common goal / Main partner / risk: fight for financing risk: differences in way to reach the goal (power position)	In a very early stage: make clear financial dependencies. Include them in conception of homepage	December 11 March 12	7
Big Established Cultural Institutions	neutral chance: figureheads risk: they feel that this project devalues what they have done	Personal meetings with the representatives of these institutions. Convince them to participate in a way which causes them only modest work.	April / May 12	9

⁴⁸ Relevance from 1=very low to 10 =very high

small risk: competitors for donors and sponsors.					
Regional Alliances (Other Than Oberpinzgau)	neutral risk: finding myself in the middle of political power-fights	Clearly differentiate between the roles in the project (Monon e.U. as service provider for the Kulturplattform Oberpinzgau). Always communicate openness for further cooperation	permanent	7	
Free Artistic Community	positive	Openly communicate the progress of the project (Blog & social media)	permanent	10	
Other Pinzgau Online Initiatives	neutral / negative	Clearly communicate the USP of this page in comparison to their. Maybe trying to include them in the concept.	March	3	

4.1.2.8. Financial Plan

The following costs and financings are written from the viewpoint of the project carrying organization Tauriska. Therefore the contributions of my company to this projects are listed as own positions.

4.1.2.8.1. Financing

Table 7 Financing (Project)

Donations	Monon e.U	€ 10.000,00	
	Conecto	€ 13.342,50	
	Unknown Sponsor or Donor	€ 4.927,50	€ 28.270,00
Income	Sales Artworks Event		€ 800,00
EU-Funding			€ 29.000,00
Subtotal			€ 58.070,00

4.1.2.8.2. Costs

Table 8 Costs (Project)

Monon e.U.	Project Management	€ 4.000,00	
	Concept Software	€ 3.200,00	
	Training	€ 1.600,00	
	Cooperation Events	€ 1.200,00	
	Law-Advice	€ 300,00	
	Staff	€ 300,00	€ 10.600,00
Technical development	Backend	€ 9.360,00	
	Frontend	€ 22.410,00	
	Transfer Data	€ 1.800,00	
	Technical Conception	€ 9.900,00	
	Develop App (Mobile)	€ 1.500,00	€ 44.970,00

Marketing	Video	€ 1000,00	
	Print	€ 500,00	
	Cooperation Events	€ 500,00	€ 2000,00
Organizational	Office Material	€ 200,00	
	Kilometer Allowance	€ 300,00	€ 500,00
Subtotal			€ 58.070,00

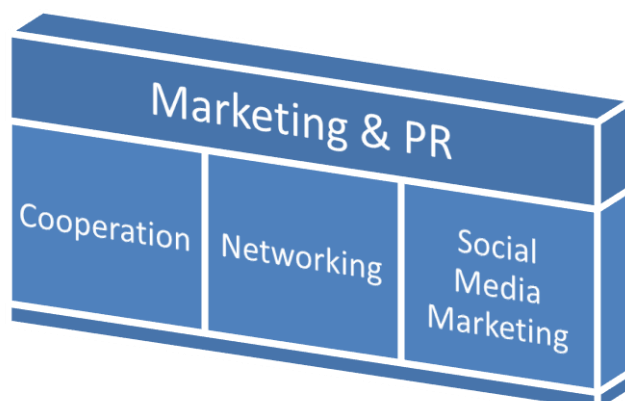
Apart from the unknown sponsor or donor the financing is already clear and fixed. For the unknown contributor I hope to find an alliance of tourism or trading companies - as there are many in the region - and convince them to join the project as a partner. To these groups I can sell the direct benefit of being mentioned as a sponsor in all local media and having publicity at the same time. I also hope to convince them by arguing that this project helps to make the region more attractive for employees (a problem especially in tourism) and new target-groups.

4.1.2.9. Marketing and PR Strategy

I will take care of marketing and PR measures, but in relation to other parts of the project, marketing is as well as PR not that dominant. There are two reasons for this:

The first and most pragmatic reason is that with regard to currently existing financing gaps, the position of marketing was the one the most reduced. This could have only happened as – and that is the second reason –for the success of the project it is not so important to have a large number of users immediately. I even believe that a steady growth is better: first, because the best and most reliable advertisement for a grassroots community is word-to-mouth or viral advertising. These are forms of advertising which you cannot force into a timeframe. Second, because it gives the technicians and me also more time to react to increased requirements of a bigger community. My PR-strategy is therefore based on three main pillars:

Image 13 Three Pillars of Marketing and PR



Cooperation uses the existing communication channels of cooperation partners for the advertisement of the project: The Kulturplattform Oberpinzgau, for example has on its board

a journalist with very good contacts to the local newspapers. It is already fixed that we will hold press conferences together during the project where we present both our parts of the project. Another form of cooperation will be with events. There are different ideas I have for such cooperation; providing printable reductions for entrances to events online in the member's area. Another one would be to establish connections between the organizers of the events and artists who could present their work at the event powered by IBinPinzgau.

By networking, I will try to convince opinion leaders of the region to join the community. Winning the right 4 - 5 respected and known artists of certain fields to join the community might lead to other artists following them automatically.

Finally I will use the classical social media communication channels: run a Facebook page on which I will give information about the progress of the project and in the second part of the project about new works. On Youtube I could imagine setting up an IBinPinzgau Channel. Beside these very process oriented measures, I will produce a video which should explain the basic idea and functions of the community within 2 - 3 minutes. This video will be presented on the start-page as well as used on the different channels.

The following costs and financings are written from the viewpoint of the project-carrying organization Tauriska. Therefore the contributions of my company to this projects are listed as own positions.

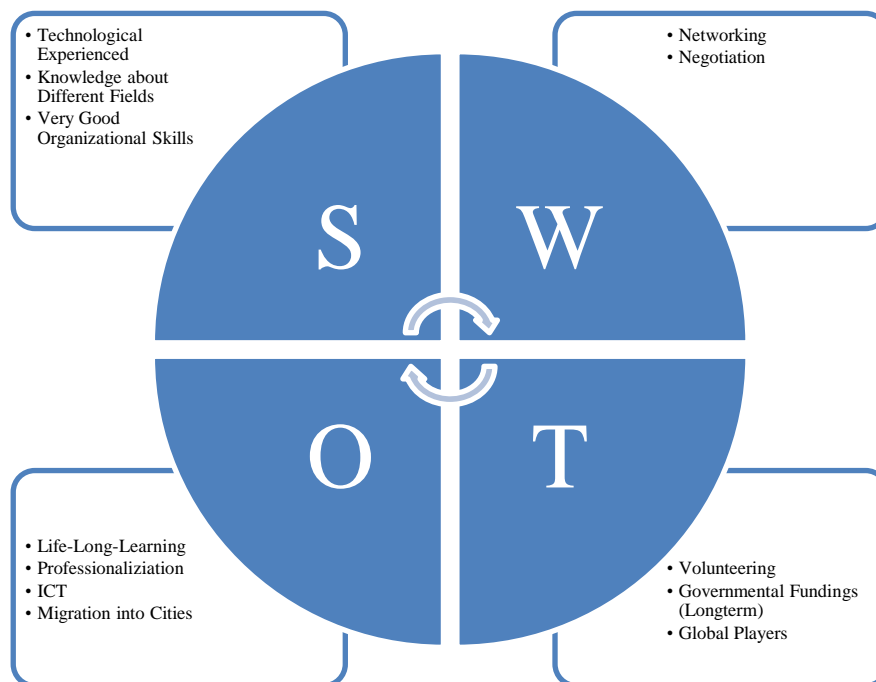
4.1.2.10. Work Breakdown Structure**Table 9 Work Breakdown Structure**

1	Project Management	By when	By whom
1.1	Project Start	31.12.2011	Inge P.
1.2	Project Controlling	Permanent	Inge P.
1.3	Project Coordination	Permanent	Inge P.
1.4	Project Close Down	31.08.2012	Inge P.
2	Conception		
2.0	MILESTONE: Project Start	31.12.2011	
2.1	Write Rough Draft of Technical Requirements	31.01.2012	Inge P.
2.2	Rework Draft to a Functional Specification (Homepage)	28.02.2012	Conecto
2.3	Rework Draft to a Functional Specification (Application)	14.02.2012	Stefan S.
2.4	Workshop with Cooperation Partners to Concept	14.03.2012	Inge P.
2.5	Set Up Concept for Launch Event	15.03.2012	Markus
2.6	Set Up Packages for Cooperation Partners	15.03.2012	Inge P.
2.7	Work on Concept for Data Migration (Music Portal)	15.03.2012	Thomas
2.8	MILESTONE: Concept Fixed	20.03.2012	
3	Implementation		
3.1	Set Up Backend	15.04.2012	Conecto
3.2	Develop Frontend	31.05.2012	Conecto
3.3	Develop Application	31.05.2012	Stefan S.
3.4	Fix Cooperation with Events in Summer	15.06.2012	Inge P.
3.5	Workshop for Cooperation Partners	20.06.2012	Inge P.
3.6	Migrate Existing Data (Music Portal to New Community)	25.06.2012	Thomas
3.7	Launch Homepage Officially	30.06.2012	Inge P.
3.8	MILESTONE: Development Completed	30.06.2012	
4	Marketing		
4.1	Press Conference First Announcement	17.03.2012	Susanne R.
4.2	Press Conference Launch	29.06.2012	Susanne R.
4.3	Social Media Campaign I	15.07.2012	Inge Patsch
4.4	Cooperative Activities Various Festivals in Summer	15.08.2012	Inge Patsch
4.5	Social Media Campaign II & Mailing	15.09.2012	Inge Patsch
4.6	Press Release → Review on the First Two Months	30.09.2012	Inge Patsch
4.7	MILESTONE: Project Closed	15.10.2012	

4.1.3. Business Plan (Post-Project-Phase)

4.1.3.1. SWOT Analysis

Image 14 SWOT-Analysis



The first three trends can be seen as opportunities for my project. The last listed trend is somehow a threat and at the same time the issues I want to tackle with the project I Bin Pinzgau.

My strengths are the 10 years experience gathered in private economy; I have knowledge of organizational issues as well as I am technical well trained. I saw many different organizations in the fields of culture, education, creative industries but also banks and trading companies. I am not an expert in any of these fields, but I know all of them enough to see points where interconnections could be built.

One of my weaknesses is networking: I am currently starting to establish a network in Pinzgau as well as in the money-giving institutions like government departments and local cooperatives, but I know that there is still a long way to go.

Another weakness of mine is negotiating. I neither like selling ‘myself’ or bargaining for things I have to buy. I will deal with this weakness in the form that I will put my communication focus not on myself, but on the product I provide.

4.1.3.2. Audience

4.1.3.2.1. Categorization

There are four big groups of audience which have to be treated differently:

- a) The participating artist will be a rather young and from a technologically oriented generation which is open to new forms of organization and networking, but they will not only act as artists but be at the same time a very important audience. This group is the most important because the more they participate and generate content, the more of the 'other' audiences I can reach.
- b) This brings me to the other audiences. Beside the artists, there will be art interested persons from the region. The younger generation might also become an active member of the community by commenting, voting and donating.
- c) Then here is a second, non-artistic group of audience: the ones who are interested in the culture of the region, but are not familiar with being part of a community and therefore are passive users of the sites.
- d) Lastly there are the artists of the Pinzgau who are not familiar with social media either and do not feel comfortable using it. I hope to include them through the Kulturplattform Oberpinzgau which acts as kind of digital mediator for this group. Over the years I hope that some of them will at least become group c) and some of them – probably with training – also group a)

4.1.3.2.2. Interest in the community

Group c) is probably the group with the fewest benefits of this project. They have the possibility to inform themselves about current issues in the regions culture and upcoming events. The main benefit for them is information.

In addition to information, group b) can use the platform to actively involve themselves in the cultural society of Pinzgau. By commenting and donating they have the possibility to get in contact with artists directly, with whom they would otherwise not have such a good contact.

Group a) and d) also have all of the benefits which c) and b) have. In addition, they can also use the community in so far as they can network there and use it as a communication-tool within the group. It is a service provided to improve the communication within and about culture in the region of Pinzgau. Furthermore, it is a possibility for each artist to promote himself and his works. Last but not least, they could probably obtain some income through the included donation-system.

4.1.3.2.3. Barriers

One main barrier for group a) might be the time it takes to create and upload all the material. To counter this, the interface must be easy to use and be well connected to other social Medias Sites as Flickr, Youtube ... to give the users the possibility to show previously uploaded content.

One barrier for the group d) is the net-literacy. At first I will cooperate therefore with the Kulturplattform Oberpinzgau which acts as a digital mediator for them. In the long term parts of this group should be enabled by training and workshops to become active users.

4.1.3.2.4. PR to reach them

Group a) and b) through viral advertising on other social Media like Facebook, Twitter In addition I want to cooperation with institutions and events. To reach group c) and d) I will concentrate on PR and advertise in classical media like local newspapers and television as well as cooperate with events and institutions.

4.1.3.3. *Products and Customers*

4.1.3.3.1. Advertising

The product is advertising space on the homepage which is shown to visitor to the webpage. This space will be especially interesting for all kinds of recreational facilities like restaurants, bars, lifestyle-sport-businesses, events and festivals, but also for trading companies of artistic products and equipment.

The pricing will be based upon the 'normal' charges for online-advertisement which guarantees the customer to be shown on a certain page for a certain period of time for a fixed amount. In addition, a click-fee is charged for each connection established through clicking.

Until I have sold the online space, I will show Google-Adsense-advertising in this space.

4.1.3.3.2. Donation and paid Membership

As there will be the possibility to donate to an artist or an arts institution there should also be the possibility to donate to the website itself. The users are free to donate any amount they want and as often they want. For the ones who decide to pay a monthly amount (how high this amount is they can choose) there will be no advertisement.

In the long term I hope to establish a paid membership which is connected with more advantages than just ad-free surfing. There will be certain functions available only to this group (i.e. making a separate playlist or selling ones products in the shop).

There are two main target groups which could be customers for this product:

- a) Ambitious-hobby-artist (audience group a)): This group still consists of amateur artist, who are very ambitious to become more professional. Art is a hobby they invest much money in it. I can reach this group by convincing them that the benefit they gain out of better promotion and network, they also have the option that they can receive money back through donations or the sale of material. This group is to be reached in two different spaces; one is online at other social media or sharing platforms and the other is through promotion at local offline-events.
- b) Socially engaged local resident (audience group b)): The benefit for this group is the feeling that they are doing something good for the region. To bring them on the homepage I have to use offline promotion like being on radio and TV-shows and getting articles in local newspapers

4.1.3.3.3. Provision for sold art

The technical structure for this product will not be developed within this project, but hopefully in a follow-up project.

The product is to offer high-quality print-outs of visual arts. The product could be produced in cooperation with a local print shop. The major amount (i.e. 70 %) will be given to the artist. With the remaining 30 % the costs of printing will be covered and the rest is earned income.

Customers:

- a) Rather young and middle-aged group of users, who have problems with buying things through internet. This group I could reach by advertising and promotion on related pages.
- b) Engaged residents: Be present at local festivals and fairs and promote the product.

4.1.3.4. *Running Costs and Financing*

The costs structure should be keep as low as possible. Direct costs will only be the fee to host the server which will be around € 30 per month. Additionally there will be the work-time I invest monthly. I expect it to be about 10 hours work time a month for me when the first hype after the launch is over. Based on an internal rate of € 30 (including indirect costs like

insurance etc.) this would mean I have costs of about € 400 per month. As I cannot expect advertising to be so high in the beginning my initial aim is in the first year to make enough revenue through advertisement and donation to pay the direct costs. By the third year I hope to have raised the income of these so far to cover my working hours also.

Table 10 Running Costs and Financing

	2012 (6 – 12)	2013	2014	2015
Advertising	€ 60,00	€ 480,00	€ 600,00	€ 940,00
Donations	€ 30,00	€ 1260,00	€ 2.100,00	€ 2.700,00
Server	-€ 30,00	-€ 30,00	-€ 40,00	-€40,00
Margin (Direct Costs)	€60,00	€ 1710,00	€ 2.660,00	3.600,00
Working Hours	6 month x 20 h	12m x 10 h	12 m x 10 h	12 m x 10 h
Value working hours (€ 30,00 per hour)	€ 3.600,00	€ 3.600,00	€ 3.600,00	€ 3.600,00
Margin (Indirect Costs)	- € 3.340,00	- € 1.890,00	-€ 940,00	€ 0,00

4.1.3.5. Art Mediation

4.1.3.5.1. What is being mediated?

There are more answers to this question. Referring to the handouts from the course Arts Mediation held by Carmen Mörsch in the MA-Cultural Production 2011, I would identify them as follows:

- a) On the one hand, artistic techniques (3.2) will be educated: By using forums or establishing personal contacts, younger and new-coming artists can access knowledge of more experienced artists.
- b) On the other hand, the role of culture in a social context (3.6) should be mediated. This happens indirectly just through establishing this homepage. The very idea is to unveil the creative power of the region. Referring to McLuhan one could say the medium – namely the community – is the message, which should be transported.
- c) Lastly, the arts system and market mechanism (3.5.) will be educated. Through using CC and donation systems on the homepage, I particularly want to educate local artists in new or other forms of property rights and ways to create income with art. Also basic knowledge about how to act within the arts system should be taught.

There are two main processes in which education or mediation will happen: One is that I will find cooperation partners who will take over the education or mediation for their field of art. Another is the online-community itself, which can be seen as arts mediation.

4.1.3.5.2. Mediation with Cooperation partners

The first and most obvious educational aspect of the homepage is probably the mediation of arts through cooperation partners. The content mediated by them will be a) artistic techniques on the one hand and c) the arts system and the arts market on the other hand (Mörsch, 2011). Tips on how to improve painting-technique should also be found, just like answers given to questions about what to take into account when signing a contract with a label or where to find galleries which also exhibit works of visual artists without professional training.

Due to the egalitarian structures of online-communities (and I plan to stick to them) most of the users will be more or less free to choose between learning and teaching. But, as recent studies show, the group of actively participating users is still small and are more to be found within a rather young target group (ARD/ZDF-Onlinestudie, 2004-2008, 2008). Within this group I hope for a very participatory way of education. However as this group will often not match with the group of experienced artists, additional structures should be established.

My organization does not have the knowledge and will therefore not take a content creating role in this mediation process. I want to find cooperation partners who take over the role of a teacher. I just give the open space as well find and encourage them to do so. The artists themselves take the role of the teacher. These cooperation partners should after while also be the ones who take over parts of the role of the coordinator.

One of these cooperation partners is the association 'Musik Fabrik Pinzgau'. They were included in a collaborative way in the development of the structure of the music-part of the homepage and are provided a free homepage with my project. In exchange they will take over the describe role for the field of popular music: They will write articles and FAQs on the homepage. Furthermore, they hopefully will moderate the forums to the music specific topics. If additional offline mediation projects take place like workshops or training I would appreciate that, but such educational events I would not perceive as part of my project anymore.

I hope to find similar partners for the other fields of art. I will go through a certain process which could look like following: finding an institution, association or people with aims which could fit to such cooperation; meet them in person and work on a possible scenario; when

necessary, adapt the software or train them in using the software for this purpose; lastly, start with the online service and advertise the new possibilities within a certain artistic community.

Documentation for these education measures is given as all of it happens online and is therefore documented digitally. I will provide the cooperation partners with additional statistics (i.e. Google Analytics) about which parts are popular and which are not, so that the content and forms can be improved over time.

With reference to the functions arts mediation or education could have (Mörsch, 2009) I would see an affirmative and a reproductive function. Primarily I see an affirmative function within the fact that most of the addressed audience are already artistically engaged and interested in this form of art and in developing it further. But, it can also have a reproductive character: if they offer measures which help a total newcomer to take the first steps in a certain art field which they would probably not dare to take otherwise. A destructive approach I think is very unlikely to happen, but I could imagine something like that when a cooperation partner manages to establish participatory discussion about given norms in cultural expressions in the region (i.e. trying to include music from Turkish minorities into the community of musicians of Pinzgau). In the end it really depends on the cooperation partners and their aims to which kind of functions it will be. I appreciate all kinds of engagement as I believe that artists probably know very well what is good for their field of art.

The main risk in this plan is the quality and reliability of the cooperation partners. Most of them will be voluntarily associations. It will be an exchange of services; I provide the technical surrounding for their homepage and they provide therefore the educational service, so there will not be any salaries or fees in either direction. I have to establish an environment which is easy to handle and provide a clear additional benefit for their cultural community, so that they will see the homepage as a tool which helps them to achieve their own goals.

4.1.3.5.3. The community itself as arts and cultural mediation

The second process or tool is the operation of the homepage itself which could be seen as an educational tool. With this tool I would see two different things mediated. First, the implicit issue that should be mediated is culture in the social context (Mörsch, 2011). I want to unveil creative power in the region and its relevance for many people living here just by setting up the community. Second, by integrating the donation system and emphasizing on Creative Commons as the main property rights system, I want to spread these rather new ideas.

However, the first issue ‘Culture in the social context’ is the more important one for me and therefore I will focus on that in the following descriptions.

I see different degrees of participation within this homepage (Mörsch, 2011). There is a very receptive degree for all inhabitants of the Pinzgau who will use the social media network as a tool to inform them about the culture in the region. It is interactive for those users, who decide to give feedback on artworks or give donations to artists or the community as whole. It is participatory for all artists who share their works on the site. I also hope to get much involvement from associations and institutions before the start of the development of the site, so that I can include them in a collaborative form. I do not expect a claiming⁴⁹ form of participation to happen, but if I will be happy to include them as well and see this as confirmation that I am on the right way to my goal to unite all kinds of artistic expressions of the region in this community.

The main function the homepage will fulfill will be a reproductive one: to shift the attention from internationally relevant artists a bit back to the creative power we have in the region and increase the perceived value of the works produced here. Initially I had a very reformative approach; the aim to counteract the hegemonic sports-tourism industry in the region and to give more power to culture, but within the development of the project I removed myself more and more from this idea. On the one hand, I think it would be counterproductive to act against this huge sector which has much positive cooperation with various cultural areas (even if not with all) and on the other hand, I think this community is just not the right tool for it. It might be the role of artists to set such a reformative or destructive statement, but not the role of me as coordinator in this case.

The documentation of this education process lies within my master thesis in which I want to reflect on the whole project.

Costs, time and communication plans as well as materials and technical equipment are more or less the whole project plan. As this project concept has already been handed in, here I just refer to it and will not go into this topic in depth anymore.

4.1.4. Measuring the Project in the Long Run

The project itself will be hard to measure as its success depends on long term usage and not on the usage in the first months, so the evaluation during the project will be more a first

⁴⁹ Claiming in Mörsch’s definition is a form of demanding collaboration, from whoever has the feeling he/she has to be part of a project.

feedback to improve the quality of the homepage. The real evaluation can only be done retrospectively after at least one or two years.

The figures below are a mixture of economical management ratios (last five) which should be used to evaluate the entrepreneurial success with this project. These figures are also the basis on which the running costs and financing-planning are based. The other measures given are the socio-cultural (first six) figures. They should measure the impact and acceptance of the community.

Table 11 Figures to Measure Progress and Success

What	2012 (6 – 12)	2013	2014	2015
Average monthly visitors on page	300	500	800	1000
Artists registered	50	100	150	200
artists active (posting \geq 1 work /month)	30	40	70	100
Number of works	500	1500	2000	4000
Money donated to artists (total)	€ 100,00	€ 300,00	€ 1000,00	€ 2000,00
Number cooperation partners	2	4	5	6
Number Sponsors	1	3	4	6
Users donating € 1 /month	5	20	30	40
Users donating € 3 / month	0	10	15	20
Users donating € 5 / month	0	5	10	15
User donating € 10,00 / month	0	3	5	5

As I do not have access to any comparable figures, I can only make an educated guess. At the end of 2012, I will see how it has developed in the first half year and possibly rework the figures listed.

One evaluation which this table indicates is the steady growth of the community. Such a growth indicates that the users are satisfied and by word of mouth, a good Google ranking and viral advertising the page is well accepted.

In the end I would evaluate all growth – even if it is not as high as given in the figures in Table 11– as success. For me the project will only have failed when there is no activity in the community at all. If there is activity, but I cannot reach a balanced cost-income relation in the long term this, would not mean that the educational or socio political goals have not been reached, but only that my business plan was not prepared well enough – even if with each entrepreneurial project certain risks are taken ...

4.2. Challenges for Operators of Such Networks

Before this paper returns to the research question, this chapter will reflect on the self-referential question of what the frameworks for operating such social media networks are and where the challenges for the operator are. Challenges I see in three different *directions*. First it is important to have sufficient organization which is able to carry out all works. Second is to compete with the many other possibilities which are out there and to get awareness. Lastly, there is still the challenge to finance the infrastructure and remunerate professional work as far as possible. Those directions can interfere with each other and cannot strictly be separated.

How sufficient organization can be defined, depends very much on the aim of a social media Site. Welger (2005) identified four basic task categories for work; editorial tasks, moderation, organization and technical tasks. She gives examples of how best to share and organize those tasks within the organization. What she describes is mostly a traditional way to set up a Non-Profit-Organization, in this case with the special product of women's and girls' online networks. So, the basic value of openness and grass roots democracy are not reflected nor can be found in the organizational structure. But is this really the best form for an organization or just an assumption based on the fact that such organizational structures have certain path dependence on the one hand and fit best into the system (i.e. liability) on the other hand?

As already argued in chapter 2.3, it is not necessary for social media to have an organization behind it, as seen by the example of blogs, but the existence of social media without any rules or regulations is impossible as well. Even if they are just basic things like the programming language used, the desired content or the language, there will always be minimum level of regulations. There is a basic degree of efforts one has to make in all four mentioned categories: Get a domain (organizational), set up a basic system which allows users to generate content (technical), write a short notice what it is about (editorial) as well as basic terms and conditions (moderation).

The form of organization (or the decision against a kind of central organization) has essential influence on the performance and output of the network. The one extreme form is to throw the idea in at the deep end and see what happens. Place the idea in cyberspace, disperse it within one's own network and then see how it develops. If the social object is interesting enough or in the worst case the idea does not attract enough interest, and the project dies. So the more the initiator cares about the concrete shape of the outcome and performance, and the bigger the wish or force that this aim is reached and the idea survives, the more structures and regulations are necessary.

By improving the technical background one will improve the usability and the state of the art which makes it more attractive to work with for returning users. Also, by adding forms and technical structures, the operator can shape the outcome better. By increasing the editorial activities, more visitors will come to the site (to turn them into users is another task). By emphasizing moderation, one can control the content of the outcome better and so on, but all of these structures and regulation are costly; they either cost money or time or both.

In the concrete case of the music platform of IBinPinzgau, I decided to focus on a good (but at the same time affordable) technical baseline, few but qualitative editorial elements and detailed terms and conditions as well as an etiquette. The main editorial part should come from key users or my cooperation partners from the particular field of culture as they have the expert knowledge to provide qualitative content. This association was established very recently and is not stable in its internal structure yet. Opinions about the necessity of IBinPinzgau⁵⁰ as well as about the general aim of the organization differ a lot. They defined their context and what they want to accomplish within it, but they have two organizational problems. First, they emerged out of a basic democratic project and the aim was to set up a network. However, their organizational culture is a rather a hierarchical one⁵¹ and those on the board have less time left next to their job and musical career to bring the development of the organization forward. Second they seem to miss their social object. Even if they defined music as their context, the network lacks a central (unspoken) agreement about what they deal with concretely. Currently they are putting much hope into the project of producing a common sampler and that this common social object will strengthen the identity of the members with the organization once again. As long as these internal problems of structure and self-identification are present, it is unlikely that they will fulfill the role as cooperation partner for the content as it was planned.

To sum up, it could be said that the stronger and better developed the organization, the more the output and performance can be shaped and pushed on. If the operators of such a social media Site want to be successful, they have to provide service like technical infrastructure and moderation as well as content as far as it is necessary to keep up communication about the social object.

⁵⁰ The viewpoint given in the interview reflects the opinion of the proponents of the social media network. The others were invited as well two times but did not show up for the meeting without any cancellation.

⁵¹ They did not have a meeting for months as the head of the board decided that is not necessary because there is nothing to talk about.

Only with a social object and one or more fitting processes around this social object on a social media site will an operator manage to get long term awareness for his or her website. When the assumption behind the pull cultures is that ordinary people shape their own process of cultural production, and that social media is a kind of digital manifestations of this process it seems logically consistent that in time a huge number of different tools and even more heterogeneous content will emerge on the internet. According to Henner-Fehr (2012) geeks are a very important component for this process.

In economics Anderson (2006) developed the term ‘long tail’ for this phenomenon, which means that only fewer sites reach a huge audience where the major part of opportunities has only a limited reach. This changes business models in such a way that profit can not only be made by offering popular products, but also with niche products (Schmidt, Paus-Hasebrink and Hasebrink, 2009: 77). Those major players who reach the masses are generally successful profit oriented companies, with the exception of file sharing communities which are normally illegal. The output they provide can be assigned to the pull culture, but their organization and the whole site is part of a push culture. So, to compete within this mass of possibilities one either has to have a successful business plan and the financial power to enter the upper sector or to find one’s own social object in a little niche. A certain competition for awareness will also exist within the niches, but as the investments for acting in niches can be lower, the economic pressure to compete is lower. The more a social media Site emerges from personal interest in a certain topic the less important will the factor awareness be for the survival of the site. As there will not be much financial investment in such small enthusiast’s projects, there is no high risk for a financial loss as well. The very small initiatives move on even if they do not reach any significant number of collaborators and audience.

Thus it is the institutional arrangement of the capitalistic market, which forces the organizations to push their performance and output, and fight for the awareness of the users. Where social media arise out of the communities or a network and do not have relevant constraints to the business sector, organizations and actors have the possibility to avoid the pressure to have to act as push organizations. That is open not only at the level of the content, but also at the level of the organization behaves in the notion of a pull culture.

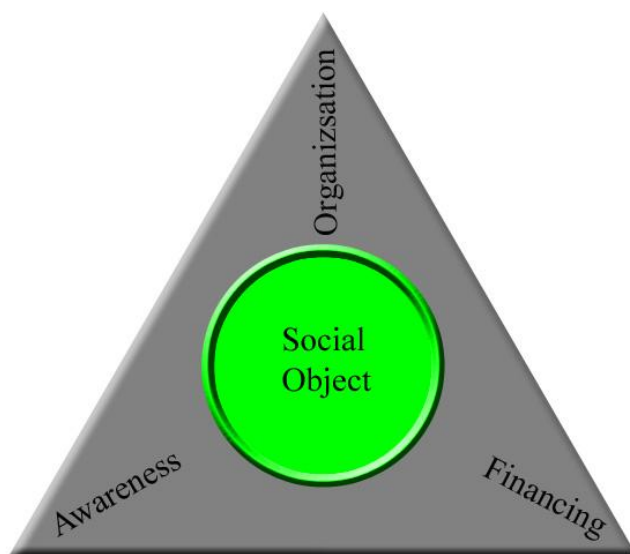
The output level the change towards a pull culture is distinguishable. At the level of organizations, it is emerging. Within the example of open source software, there is evidence that change is also happening at the level of institutions. Sharing software for free and voluntarily-donating something for free is a change in values and habits. A change which I

would not call pull culture as this definition refers to the organizational level, but which complements the development at the upper levels of the new institutionalism.

Despite all the power those developments have in the cyberspace, these values, habits and new forms of output are far from having a significant influence on the developments in the offline world. For many operators of social media sites this means that they have to deal with the institutional arrangements and habits of the sector close by. Beside statutory requirements – which are rather easier to fulfill – this means that there are normally financial matters to deal with. As soon as the initiator wants to push his site and idea forward and reaches out for more collaborators, participants or just audience, he or she has to change the organization. More work has to be done and more working time means more money is needed. This brings us to the last challenge: financing.

There are limited possibilities to turn the output of a niche social media into money. Some possibilities like paid membership, donations or advertising have been discussed in chapter 4.1.3. Each of these possibilities has its disadvantage. Paid membership: if there is only the option of paying, it has the tendency to reduce users. Paid and unpaid membership combined on one site has high implementation costs⁵². Advertising needs a high frequency to be profitable and donations from users are a very incalculable income, sponsoring is hard to achieve and needs a lot of time investment time and is then often still limited to short periods like a year or two. From a certain point on, financing is needed and it is the operator or the operating organization which has to decide on which method is used to obtain money.

Image 15 Challenges for Social Media Operators



⁵² The basic function has to be developed anyway, otherwise free members are unlikely to participate, so the additional functions are an add-on to what is necessary and therefore raise the costs

All three challenges are closely interlinked and wherever an operator starts to expand his or her efforts, he or she also has to also deal with the other challenges more. If the aim is to get more awareness, he or she will have to set up an organization and care for the financial background to do so. If the aim is to make profit out of the social media, a good concept has to be developed which includes a concrete idea for the organization in the background as well as a plan for getting awareness of the output. If it is any kind of organization (network, social group ...) which wants to work through such a social media Site as its main tool, they have to think about how they get users and visitors as well as the financial means to operate it. In any case, the five key principles around the social object described in chapter 2.1.2 have to be given.

As operator of IBinPinzgau, I neither have the expert knowledge nor the financial power to buy the knowledge interesting to musicians in Pinzgau. That is why I choose to work with cooperation partners from the field. My mistake was that in my planning, I perceived them as the beneficiaries of the output and performance of the site, and expected in return to bring in input, but this input, however, is rather to be expected from organizations which supply infrastructure in the region. There are certain organizations in the region doing so for different institutional sectors; tourism boards for the economy, regional development boards for the local politics, and organizations in the field of culture. Most of these organizations were generally fond of the idea to improve the structure of culture in the region, but not all of them were comfortable of the way this should happen. The network idea and openness was contradictory to their hierarchical concept of working. Especially the main cooperation partner for the second project phase *Kulturplattform Oberpinzgau* insisted on their part being centrally controlled and clearly marked off the open network, not to be connected with possible content which is not conform to their organization. This habit to stick with old structures and ways of communication is a form of path dependence of this organization or the actors representing this organization.

There are many challenges operators of social media networks have to face: from the need to fit into existing systems via the need to establish awareness and communication, to a well developed financial plan. So, all together it takes a good mix of technical, social and entrepreneurial skills as well as a certain addiction to an issue to run a social media Site successfully and satisfactorily.

4.3. Answering the Research Question

Within this chapter the initial research question **‘Which role can social media networks play in improving the situation of existing cultural communities in rural areas?’** should be answered. Therefore the concrete problems identified in Chapter 3.4 will be reviewed with regard to the question of how the usage of the planned social media network will probably change the situation in that regard.

Most of the guidebooks to social media describe how large existing social media Sites can be used as communication channels. Usually, it is suggested to create a homepage with a blog function and to outsource most other processes to existing infrastructures like Facebook, Twitter, Youtube (Enterlein, 2011) (Hartmann, 2011). This chapter aims at describing which processes within the network of artists and cultural communities can be improved by social media. Additionally, it will be assessed if these processes can best be organized via existing infrastructures or via customized support on one’s own site. I shall split the answer up in two parts: First, I will discuss all problems solved by the social media network described in chapter 4.1 and second, I will reflect on other problems and briefly outline possible solutions.

4.3.1. Problems Solved by the Existing and Planned Social Media Network

Parts of the planned social media network are already online and those parts which do not exist are already very specifically defined as described in chapter 4.1.1.2. Within this chapter these very concrete manifestations of a social media network will be reviewed on whether it can solve some of the existing problems.

Let us therefore start with the whole financial aspect. One of the planned functions will be a possibility to transfer money directly to an artist or a group of artists. The works are accessible for free and – if the owner allows it – open to free download, so the payment is not a purchase but rather a donation. How much financial income can really be generated through donations on such a site? Figures are hard to get, but it seems that they are rather modest. Olli – software developer – published in a discussion about donation vs. license that his software was downloaded 45 000 times and he received one donation (Olli, 2010). Social media Expert Christian Henner-Fehr rather doubts that the figures for donations for local artists will be different. Financing from the crowd follows the rules of campaigns. Therefore it is easier to finance a onetime project or certain investments rather than running costs (Interview Christian Henner-Fehr June, 19th 2012 in Linz).

We are considering donations for local artists. There is practically no relation between a developer and the masses of users of his software, but there is a relation – at least a superficial one – between the users of IBinPinzgau. For some the artist maybe is a former colleague from school, others feel a kind of local patriotism and want to support works from Pinzgau. The fact that a third of the people asked stated that they were willing to support the social media network itself with a monthly amount of average € 3,43 is quite an optimistic figure. A quote of more than thirty percent is quite remarkable and shows that there ought to be a higher willingness to support local initiatives. Also, the study of the Artists Revenue Streams showed that funding by fans can be one of the rather relevant incomes (Jazz Musicians and Money for Music, 2012). This study is for sure only partially applicable as it is firstly only about musicians, secondly, conducted in the U.S. where the habits of donations (in culture) are different to Europe and thirdly, contains feedback from a lot of professional artists who already have a certain degree of popularity.

Theoretically it is not very likely that the donation button will create income from ‘strangers’ who browse through the site and see the artists for the first time, but maybe from people already related to the artists. Whether in reality in the end it will really work out depends on some factors; Whether the artist includes this possibility into his processes, whether the artists manages to connect himself/herself or his/her works to a social object with a connotation that it would be worth to support it in how far the usage of the donation can be put into the context of the donation.

Beside this direct revenue coming from donations, the site has three different possibilities to improve the financial situation of artists indirectly. First, transaction costs as well as real costs for cultural production can be reduced. Artists can exchange information about suppliers of material or services necessary to produce their work of art and suppliers like handicraft shops or venue owners can also join in and inform or counsel.

Second, the network can be used to exchange equipment between artists, like a small internal market where maybe also in-kind exchanges, collective purchases or even loans can be arranged. When economical and other exchange intensifies within the network, the relations between the actors change. A combination of trust and unsolicited commitment to common goals could change the behavior of the actors in terms of cooperation with reference to the already described prisoner’s dilemma. Such cooperation could improve the situation of the organizations and in the end lead to more output in this sector all together.

Lastly, editorial content could ease the access to sponsoring or funding. Information about where what can be found, guidelines on how to fill out an application for funding and tips on how to argue for sponsoring or funding could be the basis, permanently updated with upcoming questions. More education would raise the number of cultural producers who use funding in the end and reduce the transaction costs for them.

There is potential to improve the financial situation of artists or cultural producers in the region, but improvement is also possible regarding dissatisfactions. First, artists and cultural producers can find recognition for their work. As already mentioned in chapter 2.2.2.3, the two main extrinsic motivations for artists are money and recognition. Through functions like comments or rating of works, artists will get positive feedback. Sure the possibility is there that the feedback is negative as well. For that reason, the musicians participating in the workshop for the design of the website were against the plan to implement a rating scale as they feared harassment or denigration. But, with a more sophisticated rating concept in combination with reliable moderation – which should be very possible regarding the number of users who are expected – comment and rating functions can make the social media network a site for motivation. On the other hand, the relative neutral forum can be the matrix for new collaborations. Getting a request for a commissioned work or for working together with artists from one's own or other genres will also be possible. Finally, it can be a space, where daily problems of the artists can be discussed amongst themselves. Some problems might be solved within this network and even if not, it is often just satisfying to give free reign to one's frustration.

Regarding the high transaction costs for consumers of cultural production, the social media network can reduce transaction costs regarding information search. When there are many users with a heterogeneous background, a broad centralized list of events and other cultural possibilities can emerge as only the network is able to collect a virtually complete list of possibilities. Theoretically solutions for transaction costs in the field of transport seem possible too, when ride sharing arrangements are made.

What solves the problem or improves the situation are less the technical functions but more the power of the network. The technical background has to work, but without a well-oiled network none of the technical functions will be of any help. Kruse said to lead a network it is important to transport the common values, so if the framework (content, moderation) sets the right appeals, the network can flow and cause change for the given circumstances.

4.3.2. Blurring Borders Regarding Solutions Possible Using Social Media

As already concluded in the last chapter, what makes the change in the end is the network. Personal contacts and collaboration is important. (Maier and Arnim-Ellissen, 2011), so a social media Site is a tool which can be used to improve certain processes within a group of people – be it a network, an interpretative community or a social community.

In the last chapter we already discussed processes which could be improved by the existing and planned social media Site IBinPinzgau. This chapter will now throw a light on the remaining challenges. Some situations might be easily enhanced by providing some new functions on the social media network; some of them would need a relevant change in the organizational structure (responsibility and roles) in addition to technical function, some will need mainly offline activities and some will remain unsolved. On the following pages most of the remaining problems will be discussed briefly regarding a possible solution or enhancement of the situation from a very practical point of view.

For financing there are several approaches to be found in social media which could be helpful for cultural communities in rural areas as well. First, the site could be supplemented by an online shop, which sells the artists' products. For musicians this could be MP3s or CDs, for painters and photographers this could be posters of their works (printed in collaboration with a local print shop), for writers this could be their books and so on. Even if an online shop is not a social media function per se, it would be an easily accessible option for the distribution of their works within a potential target group, namely the people interested in art of 'their' region.

Another possibility would be to embed a crowd funding logic. This could be helpful for projects with mainly a local impact. Generally it would be a possibility to simply inform about the possibilities of crowd funding in the editorial parts and provide just the possibility to inform about ones crowd funding activities on the profile. This would be easy and cheap to implement but on the crowd funding portal local projects will not attract much awareness and moreover possible supporters will probably not find it. What would be interesting is a technical integration of some of the functions provided by an existing operator like startnext.at. The important information should be automatically published on IBinPinzgau as well, while all of the background functions are still at the crowd funding operator. This would make all the information accessible on the IBinPinzgau site and by this reach the locals as well.

In both cases the organization behind IBinPinzgau would still act as provider of the infrastructure. The impulse has to come from the artist or the cultural producer and the money comes from the network. A third way to finance artists or cultural producers actively would be that money is obtained by IBinPinzgau (funding from the federal state or private sponsors). Frequently (monthly or quarterly) awards or prices could be given. Much organizational work as well as elaborated mechanisms to obtain the most democratic and qualitative selection of the recipients will be necessary. If it works out, it would be a way of financing as well as a way to obtain recognition.

A social media website will neither produce more sponsors nor change the structures in the field of public funding. The best it can do is to provide information about possibilities explaining the existing system and establishing a structure, where artists can help each other. What lies in the nature of social media is to act as a node for any crowd-based financing. This is a process which can be significantly facilitated through the functions of connectivity and arousal. The last example is only in the dissemination of money using the functions of social media, but for the procurement of money, the role is changed. The organization changes its role towards the sponsors from a facilitator to an ambassador. Whether the relationship to the artists and cultural producers changes too, depends on the way the dissemination process is designed. To decide who wins an award or gets a price is to evaluate the works. The processes of evaluation are exactly those processes which cannot yet be reproduced in a qualitative way in the web, but the organization has to care about the quality facing the sponsors. Therefore, it is very likely that in that case that the degree of intervention in the decision process will be rather high.

Now let us turn from the economical aspects to less tangible problems: the influence of the strong touristic sector: As described in more detail in chapter 3.4.2, there are three main challenges which can be connected to the intensive tourism: first, touristic events as direct competition for cultural events, second, the high standard costs and third the shift in values. As already summarized in the named chapter, these problems have their seeds in institutional arrangements of our society. This means that there is no solution a cultural organization⁵³ can directly achieve, at least none which would be a general solution applicable not only to a small social community, but for various social communities within the network of culture in the region of Pinzgau. What can be done is to engage in education and by doing so, have at

⁵³ Apart from those few institution which are powerful enough and have under certain circumstances the position to kick off and or partially shape changes (See also chapter 2.2.2.1)

least a small share in the shaping of future dominant values. Arousal in combination with a high connectivity has a higher possibility of making a difference in future institutions when used the right way.

Regarding satisfaction, social media can use its connectivity function and bring together people with the same interest. As through the pull culture, the forms of cultural expressions increase and the interpretative communities for some of these expressions therefore become smaller. Social media as a meeting point in the virtual space increases the possibility for actors to meet and exchange. This will also reduce the transaction costs for meeting with others

To sum up social media is a tool for networks. It can simplify functions like connection of people, exchange of ideas, information or money and dissemination of information, knowledge or even financial means. Social media is the infrastructure under which these processes can be performed. Though the processes are mostly decentralized, they are centralized organizations which provide the infrastructure. In how far those organizations intervene in the processes, depends on their intention and the kind of process. To improve the situation of a complex network of individuals, networks and various heterogeneous organizations, there are circumstances social media can solve without much effort, some social media can solve in combination with organizational measures and some where social media has only marginal relevance.

5. Conclusion

I want to begin my conclusion with a summary of the previous chapters. The study started with a discussion of key terms showing that the terms ‘rural areas’ or ‘social media’ are rather umbrella terms. The term ‘rural area’ summarizes regions with low density in population and a certain proximity to the next city. Under this definition very heterogeneous regions are subsumed. For example the region of Pinzgau can be assigned to a rather advantageous group because intensive tourism acts as an economic drive.

Also the term ‘social media’ is a general concept for vertical and basic democratic ways to communicate on the internet, but in its digital manifestations social media are also very heterogeneous. From the collaborative editing of an encyclopedia on Wikipedia to the collection of masses of content on Youtube or Flickr to self-portrayals on social media networks like Facebook (informal) or XING (formal) aims, the motivations and the social objects are very divergent.

In the following chapter I introduced the concept of New Institutionalism and linked this theoretical approach to culture. By doing so I expanded the idea of New Institutionalism while, at the same time, giving my definition of culture for this paper. In Hollingsworth’s model of five levels, institution is a synonym or umbrella term for norms, values, habits ... These institutions form the highest level, which is the most steady, and influences all levels below. On the second level, we find institutional arrangements which refer to major concepts regulating our society. State, market, hierarchies, associations, communities and networks in their various forms of appearance are quite resistant as well as influential on the lower levels. On the next level, institutional sectors can be found. Here a sector is to be understood as the summary of all processes, organizations and other actors necessary for the production of a certain kind of good or service. Those organizations are the fourth level in the model and the fifth level is the output and performance of them. The chapter ends by explaining some systematic problems related to New Institutionalism like path dependence, transaction costs and opportunity costs.

A closer look on social media with reference to the models of New Institutionalism shows why social media are a tool for horizontal communication and rather applicable to decentralized power structures. New Institutionalism can explain why access barriers can be found on the level of values and habits rather than in technology and which actors influence the development in social media currently and in which direction.

This quite general chapter is followed by a description of the context in which the case study is to be located. The region of Pinzgau is described, starting from a very general overview, coming to an analysis of culture in the region based on the five levels of New Institutionalism, and, finally, describing current challenges and problems for artists, cultural producers and cultural communities. These problems range from specific environmental settings making the raising of financial means more difficult, to developments leading to an increasing heterogeneity of interests or specific reasons for special transaction costs.

The fourth chapter starts by describing the project of a social media network designed to solve at least some of the problems in the region. A technical description of the existing and planned functions is part of this chapter as a project plan for the implementation project and a long term business plan. The next part reflects on the experiences made during the first stage of implementation. It is a mixture of concrete examples and theoretical thoughts based on the already discussed theory. Consequences of decisions made during the process are reflected on and summed up by the general suggestion that operators of a social media Site have to deal with three challenges around the social object of their project: organizational structures, awareness and financial matters. Chapter four is wrapped up by picking up the challenges described at the end of chapter 3 again and by offering solutions for some of them.

So what are the prospects for establishing a social media network for cultural communities in rural areas? To find an answer to this question, the target was first to analyze the situation and the needs of those cultural communities. By the use of the same methodology potential functions of social media in general were analyzed and, in a third step, the findings were merged. New Institutionalism proved to be a very useful tool both to dissect these issues and to compare them. The analysis led to insight with regard to the questions: Why are social media suitable to improve some situations and under which circumstances can social media have which impact?

To combine a concrete project (not only a case study) with a scientific reflection had its advantages as well as its disadvantages. For the project, it was very productive to include in depth reflections as well as views from different perspectives. For the theoretical work, on the other hand, its application to a concrete project proved extremely valuable. Due to the given time frame, this Master thesis is a mixture of a baseline study and an academic reflection. It is a baseline study as it analyses the needs of cultural communities in the region and the potential functions of social media network. Regarding the questions which circumstances there are for establishing a social media network in Rural Areas and what challenges the

operator has to face before establishing the infrastructure and while keeping it, is an academic reflection on the experiences of the author.

Furthermore, I see both advantages and disadvantages in putting forward a project at the same time as its academic reflection. The main advantage lies in the overlap of practical and theoretical knowledge in one person. The disadvantage lies in the clash of the two roles connected to each task. As Christian Henner-Fehr (2012) wrote: it is geeks who are necessary to push a social media project, but I doubt that a geek would be in the right position to write a descriptive academic paper. On the other hand, the neutral or critical attitude of academic work is rather conflicting with the enthusiasm necessary to bring forward a project.

My aim was to develop practical solutions as well as to contribute to the theoretical discussion about the changes social media bring to existing systems and society. Using New Institutionalism to switch between the different levels and reciprocal endorsement of hypotheses and examples enabled me to achieve both aims.

The outcome of this work can now be used in two ways. First, the detailed analysis of the cultural area Pinzgau and its cultural communities and actors provides a good foundation for cultural managers as well as organizations with the aim to build up an infrastructure in the region. It shows them which forms of change can be achieved more easily than others and touches upon possible future developments. It is not only interesting for projects in the region of Pinzgau, but can partially be adapted to other regions. Even if the problem description was very concrete in some parts, some of the solutions are more general and therefore also applicable to other regions.

On the other hand, it would be fruitful to analyze in more depth the relationship between social media and social systems. In how far is the classical notion of net literacy connected to institutions and institutional arrangements? Can organizations change access to the internet through giving education when the underlying values system makes the full usage of networks difficult or impossible?

However, due to the dynamics of social media, prognoses are extremely difficult if not impossible. In the words of Kruse to the inquiry commission at the Lower House of German Parliament (deutsche Bundestag): “If you want to predict this situation (A.N. the developments in social media), then I can tell you, that won’t work. We can gaze in the crystal ball, but these are non-linear systems. Non-linear systems can’t be predicted, the

butterfly effect prevents it. So we have to think about how we can make any prognoses. My answer: with empathy, to open up the perception of what causes reverberation” (Kruse, 2010)

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A -Original Questionnaire

Kultur und Kreativität im Pinzgau und damit verbundene Social Media

Nutzung

Herzlichen Dank, dass du bei dieser Umfrage mitmachst. Im Zuge meines Master Studiums, setze ich mich mit Kultur im ländlichen Gebieten sowie Social Media auseinander. Diese Umfrage beschäftigt sich konkret mit der Situation im Pinzgau, wobei Kultur sehr weit gefasst ist: von Brauchtum über Populäres und Unterhaltsames bis hin zu moderner Kunst und dass für alle Sparte wie Musik, Theater, Literatur, Bildhauerei, Video, Fotografie u.s.w. Das Rockfest in Fusch ist genau so Teil dieses Bildes wie ein Jazz-Konzert im Nexus, der Gedichtwettbewerb eine Jugendzentrums genau so wie die Literatur Tage in Rauris und das Bauerntheater ebenso wie das Freilufttheater in Neukirchen.

Diese Umfrage richtet sich daher an alle im Pinzgau wohnenden oder aus dem Pinzgau stammenden, die weitgehend ein Interesse an Entwicklungen in diesem Bereich haben.

Je nach Teilnehmer dauert die Beantwortung zwischen 10 und 15 Minuten.

Danke für die Teilnahme und bei weiteren Fragen zum Projekt oder den Ergebnissen der Umfrage, stehe ich natürlich gerne zur Verfügung.

Inge Patsch

ingepatsch@gmx.at

PS: Die Studie hat auch eine praktische Anwendung gefunden, welche im Zuge der Umfrage auch vorgestellt wird.

Frage 1

Wo (im Pinzgau) bist du aufgewachsen?

- ☒ Krimml
- ☐ Wald
- ☐ Neukirchen
- ☐ Bramberg
- ☐ Hollersbach
- ☐ Mittersill
- ☐ Stuhlfelden
- ☐ Uttendorf

- ☐ Niedernsill
- ☐ Piesendorf
- ☐ Kaprun
- ☐ Zell am See
- ☐ Bruck
- ☐ Fusch
- ☐ Taxenbach
- ☐ Rauris
- ☐ Lend
- ☐ Maishofen
- ☐ Viehhofen
- ☐ Saalbach-Hinterglemm
- ☐ Saalfelden
- ☐ Maria Alm
- ☐ Dienten
- ☐ Leogang
- ☐ St. Martin bei Lofer
- ☐ Weißbach bei Lofer
- ☐ Lofer
- ☐ Unken
- ☐ nicht im Pinzgau

Weitere Bemerkungen zu dieser Frage:



Frage 2

Wo (im Pinzgau) lebst du derzeit?

- ☐ Krimml
- ☐ Wald
- ☐ Neukirchen
- ☐ Bramberg
- ☐ Hollersbach
- ☐ Mittersill
- ☐ Stuhlfelden

- ☐ Uttendorf
- ☐ Niedernsill
- ☐ Piesendorf
- ☐ Kaprun
- ☐ Zell am See
- ☐ Bruck
- ☐ Fusch
- ☐ Taxenbach
- ☐ Rauris
- ☐ Lend
- ☐ Maishofen
- ☐ Viehhofen
- ☐ Saalbach-Hinterglemm
- ☐ Saalfelden
- ☐ Maria Alm
- ☐ Dienten
- ☐ Leogang
- ☐ St. Martin bei Lofer
- ☐ Weißbach bei Lofer
- ☐ Lofer
- ☐ Unken
- ☐ nicht im Pinzgau

Weitere Bemerkungen zu dieser Frage:



Frage 3

Bitte gib dein Geschlecht an.

- ☐ männlich
- ☐ weiblich

Frage 4

Wie alt bist du?



Frage 5

Welches ist deine höchste abgeschlossene Ausbildung?

- ☐ Pflichtschule
- ☐ Fachschule / Lehre
- ☐ Matura
- ☐ Hochschule / Universität

Hinweis

In diesem Bereich werden dir einige Fragen zu Kultur, Kunst und Kreativ Szenen im Pinzgau gestellt. Dabei geht es um die Zufriedenheit mit den Angeboten aber auch den Möglichkeiten und Problemen, selbst etwas zu Schaffen.

Frage 6

Wenn du an alle Formen künstlerischer oder kreativer Betätigung im Pinzgau denkst - Musik in allen Formen, (Bauern-)Theater, Malerei, Fotografie, Literatur, etc. - welche Aussage trifft dann am ehesten auf dich zu?

- ☐ Kunst, Kultur (Musik, Malerei, Theater, etc.) haben für mich eigentlich keine große Bedeutung. Eine schöne Natur und Möglichkeiten für Sport sind für mich weitaus wichtiger.
- ☐ Mal zum Bauerntheater, zum Maifest oder zur Tanzlmsi: das ist was mich noch am ehesten interessiert.
- ☐ Ich bin interessiert daran, was im Pinzgau so geschaffen und kreiert wird - manche Sparten mehr, manche Sparten weniger - aber ich bin selber nicht aktiv (malen, musizieren, Veranstaltungen organisieren) in einem dieser Bereich tätig.
- ☐ Ich bin schon künstlerisch oder kreativ tätig (Musizieren, Malen, Schreiben, Fotografieren, etc.), aber in erster Linie für mich selbst zu Hause in meinen eigenen vier Wänden.
- ☐ Mir ist es wichtig, dass es in diesem Bereich einen große Vielfalt und eine Unterstützung meines Genres gibt, daher engagiere ich mich teilweise ehrenamtlich in diesem Bereich (Kulturverein, Theatergruppe, etc.)
- ☐ Ich verstehe mich als professionell in meinem Bereich tätig, es genügt aber dennoch nicht, mir meinen Lebensunterhalt damit zu verdienen
- ☐ Meine Tätigkeit (Musiker, Maler, Author, Kulturmanager, etc.) in diesem Bereich, ermöglicht es mir weitgehend meinen Lebensunterhalt zu verdienen

☐ Anderes:

Anmerkungen zur Antwort

Frage 7

Nachfolgend findest du einige Aussagen die sich auf deine Rolle als aktiver Gestalter des Kulturraums Pinzgau beziehen und feststellen sollen, wo die Probleme und Chancen in diesem Bereich liegen. Bitte gib an in wie fern du diesen Aussagen zustimmst.

	sehr	eher	weniger	gar nicht	Weiss nicht
Es ist schwierig private Unternehmen als Geldgeber zu gewinnen, da die, die bereit sind was zu machen, eher bei Altbewährtem bleiben als auch neuen Ideen eine Chance zu geben.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Leute im Pinzgau besuchen eher eine Party als ein kulturelles Event. Wenn man Mal was mit ein bisschen Hintergrund macht, ist es enttäuschend, wie wenige kommen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Tourismus und lokale Gastronomie sind für uns (mich) eine guter Kooperationspartner und Geldgeber.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Die bestehenden kulturellen Institutionen und etablierten Veranstaltungen geben dem Pinzgau genau die richtige Mischung an Kultur die er braucht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Fördergelder zu beantragen wäre nicht das Problem, aber was wir (ich) mache, wird ohnehin nicht gefördert.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Sportliche Aktivitäten stehen bei uns im Pinzgau einfach im Vordergrund, da bleibt nicht viel Platz für Kultur.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Es gibt einige kulturelle "Platzhirsche" in der Region. Dies macht es für kleine Initiativen schwieriger etwas zu etablieren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ich weiß zwar, dass es Fördergelder von EU, Bund oder Land geben würde, aber der Aufwand diese zu beantragen ist zu groß.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Weitere, nicht genannte Probleme oder Chancen:

Frage 8

Wie zufrieden bist du mit kulturellen und kreativen Angebot im Pinzgau generell?

Klicken Sie auf den Schieberegler, um Ihren Wert zu setzen.

- ☐ Zufriedenheit: gar nicht Hier steht ein Schieberegler äußerst
 zufrieden zufrieden
- ☐ Weiss nicht

Frage 9

Nachfolgend findest du einige Aussagen zum kulturellen Angebot im Pinzgau. Bitte gib an in wie fern du diesen Aussagen zustimmst.

	sehr	eher	weniger	gar nicht	Weiss nicht
Im Pinzgau wird zwar viel geboten, aber man bekommt das meiste ja nicht mit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Dass wenig geboten wird, liegt nicht daran, dass es keine Ideen gibt, sondern daran, dass die Strukturen zum Umsetzen fehlen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Weder Wirtschaft noch Politik können oder werden uns helfen die kulturelle Landschaft zu gestalten, da müssen wir schon selber angreifen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Kulturelle Angebote zu schaffen ist Aufgabe der Politik.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Kulturelle Angebote haben nur eine Daseinsberechtigung, wenn sie sich finanziell selbst tragen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ich würde schon öfters an Veranstaltungen teilnehmen, aber ich kann/möchte einfach nicht immer so weit fahren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Wer mehr Kultur haben möchte, muss in eine Stadt ziehen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Es gibt zwar viele Veranstaltungskalender aber man hat eigentlich nirgends eine komplette Übersicht.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Wenn ich schon in mein Auto steige um eine Veranstaltung zu besuchen, fahre ich gleich nach Salzburg, da sind die besseren Veranstaltungen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

weitere Anmerkungen zum kulturellen Angebot im Pinzgau:

Frage 10

Nachfolgend findest du einige Aussagen zu ehrenamtlichen Tätigkeiten im Kultur- und Kreativ Bereich. Bitte gib an in wie weit diese Aussagen auf dich zutreffen.

	trifft vollkommen zu	trifft weitgehend zu	trifft teilweise zu	trifft gar nicht zu	Weiß nicht / nicht anwendbar
Mich freiwillig für kulturelle Aktivitäten zu engagieren ist für mich selbstverständlich und mache ich auch regelmäßig.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Ich habe einfach keine Zeit um mich ehrenamtlich zu engagieren ... in keinem Bereich.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Wenn ich mehr mitgestalten könnte, würde ich mich auch mehr engagieren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ich arbeite freiwillig im Sport- /Sozialbereich aber im Kulturbereich kann/will ich mich nicht engagieren.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ich organisiere selbständig vieles für Kunst und Kultur in meiner Freizeit.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Wenn ich freiwillig wo mitarbeite, mache ich das eigentlich nur, weil meine Freunde auch dabei sind.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ich arbeite ehrenamtlich, damit ich was für unsere	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Gesellschaft tun kann. Das es Spaß macht ist wichtig, aber auch langweilige Arbeiten müssen halt manchmal erledigt werden.					
--	--	--	--	--	--

Weitere Bemerkungen zu dieser Frage:

[illegible]

Hinweis

Abschließend noch ein paar Fragen zur Nutzung von Social Media (Facebook, XING & Co) und damit verbundenen Konzepten.

Frage 11

Welche der folgenden Social Media Seiten kennst bzw. nutzt du? Wenn du sie nutzt, gib bitte als Zusatzinformation noch an, wie viele Minuten du durchschnittlich wöchentlich darauf verbringst.

					Nutzungsminuten / Woche
	nutze ich aktiv	bin angemeldet aber nutze ich nicht wirklich	kenne ich aber nutze ich nicht	kenne ich nicht	
Facebook.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
twitter.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
myspace.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
xing.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %

deviantart.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
freesoundproject.org	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
kuenstlerkartei.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
soundcloud.com	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="text"/> %
Anderes: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Anderes: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	
Anderes: <input type="text"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	

Frage 12

Hast du schon mal von "Creative Commons" gehört?

- ☐ Nein, davon habe ich noch nie gehört.
- ☐ Hm ... sagt mir irgendwas, aber was es genau ist, weiß ich auch nicht.
- ☐ Ja, natürlich.

Frage 13

Bitte gib an, in wie fern du den nachfolgenden Aussagen im Bezug auf Creative Commons zustimmst?

	sehr	eher	weniger	gar nicht	Weiss nicht
CC gefährdet die gesamte Kreativebranche. Maler Musiker und andere Schaffende benötigen den Schutz des	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Copyrights.					
Der Grundgedanke von CC ist zwar gut, aber ich kann mir nicht vorstellen, dass das funktionieren wird.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ich finde es super, dass ich durch CC so viele Werke gratis sehen / hören / nutzen kann.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
CC ist sehr gut für die Nutzer/Hörer/Reader aber auch gefährlich für die Schaffenden. Hat mir ein Werk gefallen, spende ich daher oft und gerne einen kleinen Beitrag sofern die technischen Möglichkeiten dazu bestehen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

weitere Gedanken zu Creative Commons

Frage 14

www.ibinpinzgau.at ist ein Online-Social-Media Netzwerk zur besseren Kommunikation innerhalb der Kultur und Kreativ Gemeinschaften im Pinzgau. Die Hauptidee ist durch den Fokus auf die Region, die lokalen Initiativen und Aktivitäten mehr in den Mittelpunkt zu rücken.

Seit Dezember 2011 ist der Teil für die Musiksparte online. Erweiterungen auf andere Sparten bzw. erweiterte Funktionalitäten sind angedacht.

Unabhängig ob du schon davon gehört hast, gib bitte an, ob ein solches Netzwerk für dich interessant ist? (wenn du mehr wissen möchtest, bevor du eine Antwort gibst, kannst du dir das Info-Video für die Musiksparte ansehen)

Integrierte Video/Audiodatei an dieser Stelle

- ☐ Sicher nicht, da ich mich lieber persönlich als im Internet austausche.
- ☐ Eher nicht, da ich eigentlich über Facebook, Myspace und Co alles machen kann, was ich mir in diesem Bereich erwarte.
- ☐ Eher schon, aber kommt darauf an welche Möglichkeiten mir diese Plattform bietet.

☐ Ja, auf jeden Fall.

Frage 15

Welche dieser Funktionen wären für dich zwingend notwendig, welche eine nette Bereicherung, welche irrelevant und welche im Gegenteil eher sogar ein Nachteil um einem solchen Netzwerk beizutreten?

	müsste sein	wäre nett aber nicht zwingend notwendig	irrelevant	würde mich eher stören	Weiss nicht
Eine sehr gute technische Verbindung zu anderen bestehenden Social Media Plattformen (z.B. Facebook, Youtube, ...) um nicht doppelt veröffentlichen zu müssen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Die Möglichkeit meine Beiträge zu teilen, ohne meine Rechte daran abgeben zu müssen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Ein passendes App, damit ich es auch von meine Telefon aus nutzen kann.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Die neueste Technologie um die Bedienung möglichst einfach zu machen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Eine ausgeklügelte Möglichkeit meine Privatsphäre zu schützen und gewisse Inhalte nur gewissen Personen freizugeben.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Experten-Informationen und redaktionelle Beiträge um die Qualität zu sichern.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Die technischen Funktionen sind für mich nicht so wichtig, als wie dass es eine starke Verbindung zur Offline-Welt gibt (Veranstaltungskalender; Regelmäßige Treffen der Mitglieder; Reduktionen bei Veranstaltungen oder Geschäften; Informationen zu den besten Veranstaltungsorten,	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>

Proberäumen, Galerien, etc. im Pinzgau)					
Wettbewerbe und Ausschreibungen bei denen es etwas zu gewinnen gibt.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Meine Beiträge sind öffentlich und werden von möglichst vielen gesehen.	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
Anderes:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
<input type="text"/>					
Anderes:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
<input type="text"/>					
Anderes:	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input checked="" type="radio"/>
<input type="text"/>					

Weitere Bemerkungen zu dieser Frage:

Frage 16

Angenommen alle von dir gewünschten Funktionen wären gegeben, wie hoch ist die Wahrscheinlichkeit, dass du dich tatsächlich aktiv an diesem Netzwerk beteiligst?

Klicken Sie auf den Schieberegler, um Ihren Wert zu setzen.

- ☐ Wahrscheinlichkeit: Hier steht ein Schieberegler
 äußerst unwahrscheinlich äußerst wahrscheinlich
- ☐ Weiss nicht

Weitere Bemerkungen zu dieser Frage:

Frage 17

Der Betrieb und die Programmierung eines guten Netzwerkes sind finanziell aufwändig und werden normalerweise über Werbungen finanziert. Wie viel wärst du bereit für ein qualitativ hochwertiges und werbefreies Social Media Netzwerk, dass alle deine vorher gegebenen Funktionen abdeckt monatlich als freiwillige Spende zu bezahlen?

Klicken Sie auf den Schieberegler, um Ihren Wert zu setzen.

☐ monatliche Spende: gar Hier steht ein Schieberegler € 50 oder
nichts mehr

☐ Weiss nicht

Weitere Bemerkungen zu dieser Frage:

Danke

Kultur und Kreativität im Pinzgau und damit verbundene Social Media Nutzung

Herzlichen Dank für deine Teilnahme. Wenn du Interesse an den Ergebnissen dieser Umfrage oder der gesamten Studie hast, bitte einfach an ingepatsch@gmx.at schreiben.

B -Roles in Cultural Communities

Short Name	Original German text	English Translation	Number of persons
Not interested in culture*	Kunst, Kultur (Musik, Malerei, Theater, etc.) haben für mich eigentlich keine große Bedeutung. Eine schöne Natur und Möglichkeiten für Sport sind für mich weitaus wichtiger.	Art, culture (music, visual arts, theater, etc.) do not have much relevance for me. A beautiful nature and possibilities for sport are much more important to me.	2 (2%)
Oriented towards tradition	Mal zum Bauerntheater, zum Maifest oder zur Tanzlmsi: das ist was mich noch am ehesten interessiert.	Sometimes visit the local theater group (Bauerntheater) or traditional events (<i>Maifest</i> or <i>Tanzlmsi</i>) that's what fits best to me.	2 (2%)
Interested passive	Ich bin interessiert daran, was im Pinzgau so geschaffen und kreiert wird - manche Sparten mehr, manche Sparten weniger - aber ich bin selber nicht aktiv (malen, musizieren, Veranstaltungen organisieren) in einem dieser Bereiche tätig.	I'm interested, what is created in the region of Pinzgau – in some fields more, in some fields less – but I'm not active (painting, playing music, organizing events) in any of these fields.	27 (33%)
Private Creatives	Ich bin schon künstlerisch oder kreativ tätig (Musizieren, Malen, Schreiben, Fotografieren, etc.), aber in erster Linie für mich selbst zu Hause in meinen eigenen vier Wänden.	I'm an artistic or creative active person (making music, painting, writing, photographing, etc.) but foremost for myself in the privacy of my home.	8 (10%)
Unpaid professionals	Ich verstehe mich als professionell in meinem Bereich tätig, es genügt aber dennoch nicht, mir meinen Lebensunterhalt damit zu verdienen	I perceive myself as professional in my area but I cannot earn my living out of it.	9 (11%)
Professional artists and cultural producers	Meine Tätigkeit (Musiker, Maler, Author, Kulturmanager, etc.) in diesem Bereich, ermöglicht es mir weitgehend meinen Lebensunterhalt zu verdienen	With my work (musician, painter, author, cultural manager, etc.) in this field I can earn my living.	5 (6%)

* For this group the survey ended immediately after this question. So these two persons are not considered in any numbers or analysis.

C -Survey: Question Cultural Producers.

Nachfolgend findest du einige Aussagen die sich auf deine Rolle als aktiver Gestalter des Kulturraums Pinzgau beziehen und feststellen sollen, wo die Probleme und Chancen in diesem Bereich liegen. Bitte gib an in wie fern du diesen Aussagen zustimmst.

	sehr	eher	weniger	gar nicht	keine Angabe	
Es ist schwierig private Unternehmen als Geldgeber zu gewinnen, da die, die bereit sind was zu machen, eher bei Altbewährtem bleiben als auch neuen Ideen eine Chance zu geben.	9 22%	19 46%	10 24%	1 2%	2 4%	Total: 41 x: 2.08, std: 0.76
Die Leute im Pinzgau besuchen eher eine Party als ein kulturelles Event. Wenn man mal was mit ein bisschen Hintergrund macht, ist es enttäuschend, wie wenige kommen.	6 15%	22 54%	12 29%	1 2%		Total: 41 x: 2.2, std: 0.71
Tourismus und lokale Gastronomie sind für uns (mich) eine guter Kooperationspartner und Geldgeber.	4 10%	10 24%	19 46%	4 10%	4 9%	Total: 41 x: 2.62, std: 0.82
Die bestehenden kulturellen Institutionen und etablierten Veranstaltungen geben dem Pinzgau genau die richtige Mischung an Kultur die er braucht.	7 17%	10 24%	20 49%	3 7%	1 2%	Total: 41 x: 2.48, std: 0.87
Fördergelder zu beantragen wäre nicht das Problem, aber was wir (ich) mache, wird ohnehin nicht gefördert.	1 2%	11 27%	13 32%	8 20%	8 19%	Total: 41 x: 2.85, std: 0.82
Sportliche Aktivitäten stehen bei uns im Pinzgau einfach im Vordergrund, da bleibt nicht viel Platz für Kultur.	6 15%	21 51%	11 27%	3 7%		Total: 41 x: 2.27, std: 0.8
Es gibt einige kulturelle "Platzhirsche" in der Region. Dies macht es für kleine Initiativen schwieriger etwas zu etablieren.	8 20%	15 37%	12 29%	3 7%	3 7%	Total: 41 x: 2.26, std: 0.88
Ich weiß zwar, dass es Fördergelder von EU, Bund oder Land geben würde, aber der Aufwand diese zu beantragen ist zu groß.	6 15%	13 32%	8 20%	7 17%	7 17%	Total: 41 x: 2.47, std: 1.01

Anzahl Teilnehmer über alle Zeilen (n): 41 - Leere Zellen enthalten den Wert 0! Grüne Balken = Prozent der Teilnehmer - Graue Balken = Prozent der Antworten

Kommentar: Veranstaltungsorte, Plattformen; Es ist prinzipiell schwierig Infos zu Förderungen usw. zu erhalten... ist man ein Stückchen weiter gekommen, fehlt es oft an geeigneten Partnern für das Eigenkapital...; die fragen sind sehr allgemein und treffen nur teilweise auf uns zu. aber ich habe sie trotzdem beantwortet. ; Ich bin kein aktiver Gestalter im eigentlichen Sinn, habe trotzdem geantwortet. Bin, wollte, nach der Pensionierung und Zuzug etwas bewegen, bin aber "Erfolgreich gescheitert

Details Funding

		I know that there would be funding from EU, federal government or federal states, but the time and effort (Aufwand) to apply for them is to big. (1=fully agree - 4=fully disagree 0=don't know)					SUM
		0	1	2	3	4	
To apply for funding, would not be the problem, but what we (I) do is not supported anyway. (1=fully agree - 4=fully disagree 0=don't know)	0	5	1	3			9
	1					1	1
	2	2	2	5	2		11
	3	1	2	4	3	3	13
	4		1	1	3	3	8
SUM		8	6	13	8	7	42

D - Cultural Possibilities

Nachfolgend findest du einige Aussagen zum kulturellen Angebot im Pinzgau. Bitte gib an in wie fern du diesen Aussagen zustimmst.

	sehr	eher	weniger	gar nicht	keine Angabe	
Im Pinzgau wird zwar viel geboten, aber man bekommt das meiste ja nicht mit.	5 7%	19 26%	36 49%	11 15%	3 4%	Total : 74 x: 2.75, std: 0.8
Dass wenig geboten wird, liegt nicht daran, dass es keine Ideen gibt, sondern daran, dass die Strukturen zum Umsetzen fehlen.	7 9%	30 41%	24 32%	8 11%	5 6%	Total : 74 x: 2.48, std: 0.83
Weder Wirtschaft noch Politik können oder werden uns helfen die kulturelle Landschaft zu gestalten, da müssen wir schon selber angreifen.	28 38%	32 43%	10 14%	1 1%	3 4%	Total : 74 x: 1.77, std: 0.74
Kulturelle Angebote zu schaffen ist Aufgabe der Politik.	2 3%	14 19%	37 50%	18 24%	3 4%	Total : 74 x: 3, std: 0.75
Kulturelle Angebote haben nur eine Daseinsberechtigung, wenn sie sich finanziell selbst tragen.	1 1%	16 22%	30 41%	27 36%		Total : 74 x: 3.12, std: 0.79
Ich würde schon öfters an Veranstaltungen teilnehmen, aber ich kann/möchte einfach nicht immer so weit fahren.	11 15%	25 34%	24 32%	13 18%	1 1%	Total : 74 x: 2.53, std: 0.95
Wer mehr Kultur haben möchte, muss in eine Stadt ziehen.	10 14%	18 24%	18 24%	28 38%		Total : 74 x: 2.86, std: 1.07
Es gibt zwar viele Veranstaltungskalender aber man hat eigentlich nirgends eine komplette Übersicht.	18 24%	30 41%	11 15%	12 16%	3 4%	Total : 74 x: 2.24, std: 1.01
Wenn ich schon in mein Auto steige um eine Veranstaltung zu besuchen, fahre ich gleich nach Salzburg, da sind die besseren Veranstaltungen.	1 1%	16 22%	23 31%	34 46%		Total : 74 x: 3.22, std: 0.83

Kommentar: Selbstinitiative ist zwar gut, aber wenn die Infrastruktur fehlt, wie z.B. Räumlichkeiten, dann nützt die Selbstinitiative auch wenig; Frage 2 ist unpassend, weil sie bereits impliziert, dass wenig angeboten wird. Das sieht ab sicher nicht jeder so.; 2. Frage: Dass daran, dass ; wir sind im Oberpinzgau mit dem Cineteatro bestens in allen Sparten bedient, nutze dass am meisten, bin auch Mitglied, etc. weiter so, dann brauchen wir nicht in die Stadt fahren.....; In hollersbach, zell am see, saalfelden gibt es ein sehr gutes, breit gefächertes angebot; die 2. Frage sollte mit "dass" statt "das" beginnen; Man muss sich halt schlau machen. ; Was derzeit im Aufwind ist und boomt ist das spirituelle und esoterische Angebot an Veranstaltungen, da tut sich was. Weltzeitenwende 2012?!

E -Abstract

Submission of MA Thesis

within the ULG MA in Cultural Production

required submission date: July 20, 2012

Name: Ingeborg Patsch

Title: Prospects for Establishing a Social Media Network for Cultural Communities in Rural Areas
A case study about a specific social media network in the region of Pinzgau

Supervisor 1: Monika Mokre

Supervisor 2: Elisabeth Klaus

Location, date: Salzburg, July 18th 2012

Signature: _____

Abstract of MA Thesis (half page, max. 1 page):

This Master's thesis deals with the question: Which role can Social Media Networks play in improving the situation of existing cultural communities in rural areas?

In this respect, cultural communities are defined as a group of people who communicate with each other about an issue of interest (the social object). Social Media are not only analyzed concerning their technical manifestations and organizational aspects, but also regarding their social meaning and how they influence group dynamics and existing social systems.

The methodological framework used for this purpose is Hollingsworth's model of institutional analysis. In short, this model assumes that we can analyze any situation based on five levels. This approach allows a socio-economic as well as socio-political point of view and enables us to include and question rather general aspects like norms, values and habits in the same framework as very specific organizations or their output.

Chapter 2 first defines within this model what is understood as culture and which parts of it will be reflected on in this Master's thesis. Briefly stated, it is the culture produced during leisure time from which the better part is produced in the third sector. Chapter 2 ends with an analysis of Social Media within the framework of institutional analysis. This analysis shows the constraints which influence the development and usage of Social Media. Continuing on the level of organization, two dimensions are reflected on: firstly, what form of organizations normally runs Social Media infrastructure and secondly, which processes of (other) social groups (communities, networks, businesses ...) can be reproduced and improved by Social Media.

Chapter 3 lays the foundation for understanding the case study more easily later on. This case study is the Social Media Network IBinPinzgau which took place in the Region of Pinzgau. Therefore, chapter 3 gives a close description on this region. It starts with general information like economic performance and education which is followed by an analysis of the region based on the aforementioned institutional analysis. Firstly, assumptions about values and habits influencing the behavior of actors with regard to culture are made. Secondly, the political and economical structures with regard to cultural productions are analyzed. Thirdly, a brief overview of current cultural organization illustrates the setting in the cultural area of Pinzgau. Chapter 3 is rounded off by analyzing four fields in which culture faces problems or challenges: financing, relation to tourism, satisfaction with choices and possibilities, and barriers to participation.

Chapter 4 starts with giving a description of the Social Media Network IBinPinzgau. IBinPinzgau is planned to be a meeting point for artists, creative people and people interested in culture produced in the region. After this very specific part, an analysis of the experiences as operator of such networks follows. Challenges and risks were reviewed on the basis of specific examples as well as on a theoretic level. Lastly, chapter 4 answers the question which of the problems described in chapter 3 are (a) solved by the planned Social Media Network, (b) which could be solved by other manifestations of Social Media and (c) which have to be solved outside Social Media. Briefly stated, Social Media can increase connectivity and be a matrix for awareness. On the other hand, Social Media cannot solve problems which have their seeds in the existing structure or a lack of power. For those it can in the best case scenario serve as an additional tool, but not be the solution itself.