



LOCAL REPORT CONCERNING THE MARKETABILITY AND SUSTAINABILITY OF ICH

DELIVERABLE D.T1.2.1

(WP T1, ACTIVITY A.T1.2)

Veneto Region, PP2

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Version 1

06 2018



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1. Overview and description of the local activities (interviews and questionnaires)

We started our activity in December, after a meeting where we decided our potential stakeholders, according to the idea that Veneto Region has a variety of ICH categories in its territory. We were excited to start this mapping activity but at the very beginning, we had no idea how to start the approach, as we had to keep in touch with three kind of categories: local cultural operators, citizens and financial operators.

As we are a public Institution, at the beginning we thought to delegate this task to some external experts but, we have had some bureaucratic problems and we could not stipulate the agreement with them to manage this activity, therefore we lose some precious months.

We started to send the questionnaire to financial operators via certified emails but we had no answer, so we send them via emails after a first phone call to introduce our activity. In any case we found some difficulties in approaching Bank Foundations, they were very nice at the phone but they were not very keen on sending the questionnaire back. This has been a big trouble for us because we spent many weeks waiting for the answers, we call back again and again but the problem is that professionals usually don't have enough time to answer.

The attitude of local cultural operators was completely different, more open, more friendly and willing to present their organization, to talk about their projects and how to support them. We decided to approach them in two different ways, to some of them we sent a questionnaire, to others we decide to interview them.

At the end the interviews gave us the best outcomes. Even if cultural operators are busy people, often working as volunteers in their Foundation or Organization, they were happy to share with us their mission, their difficulties.

The list of people we decided to contact in the category of "Citizens" was chosen with some criteria: people of different age, interested in ICH. We discovered a strong awareness on this subject and we have happily realized that this awareness is growing between people. We realised that people often consider ICH like a synonymous of cultural traditions and they believe it is very important to valorise them.



2. Summary of the interviews with local cultural operators

The interviews have been conducted by phone. We previously call them asking when it was the best moment to interview them, then we started our interviews and we recorded each conversation. We followed the template as suggested but, to tell you the truth, it was not always easy to stay focused on the main subject. We tried to follow a kind of speech outline, in other words we introduced ourselves and our Institution, we explained the ARTISTIC project and its aim and the ICH UNESCO definition and then we let them talk.

It has been quite interesting to observe the flow of our talks. The cultural operators felt at ease and we often realized we had the same points of view in many subjects. They were happy to introduce their projects, to explain the major difficulties they meet in their activity.

Most of them are volunteers and their mission is often to valorize ICH like artistic handcrafts through the organization of seminars, masterclass, country festivals.

It has been very interesting for us to realize that operators often choose the project according to the importance they give to the subject, they don't follow the principle of marketability. This choice made by the heart is not always the best criteria because if we want to be sure to find sponsorships for the activities, we need to find a strong correlation between the importance of the project and marketability or profitability.

Private sponsors want to receive important outcomes, like return in terms of image and visibility.

For many local cultural operators the world of fundraising and crowdfunding is far away from their mentality and they just look for public funding that's why they often have big problems to find money to support their activity.

Many of them just hope to find public funding, but these are often insufficient and limited.

This is an important point to develop, a key point. There must be a change of mentality. If these operators don't start to consider a project from the aspect of profitability, the financing will be more and more a problem. Passion and heart are the main qualities of the members of the association, but nowadays these are not enough. A strategic vision is needed to survive in a world where public funding are decreasing and the return of image is one of the most important criteria adopted.

For this reason the role of a fundraiser or an expert in crowdfunding must be considered inside the association. It does not mean that there must be a professional working there, it is not necessary, but it is important that this important role must be activated. Volunteers must be available to learn and to have a specific know-how.

Projects often aim to spread the cultural traditions of a specific territory, in fact ICH and cultural traditions can be seen as the two sides of the same coin, that's why many traditional events are related to old traditions like country festivals. In our Region, people are strongly connected to traditions and the perception of ICH is clearly linked to that, even if they often don't realise it.



Country festival, events, manifestations are organized in all our Region thanks to the activity of many cultural Associations. Some examples are: the Country festival called "PANE e VINO" in Noale (bread and wine) where there is the representation of the trial against the Befana, the wine country festival in Soave, the project called "Comunicazione politica in area adriatica nei sec. XIII - XVI" (Political communication in Adriatic Area in the XIII and XVI century) for the recovery of the cultural heritage of that area.

In our Region the perception of ICH is also related to artistic craftsmanship like artistic Murano Glass, furniture in Verona and jewellery in Vicenza. Cultural Association to preserve these ancient traditions often organize courses where they invite "maestro d'arte", professional of the sectors to teach young people their know-how.

In brief, it is important to say that if Cultural Operators want to survive in a situation where the funds are decreasing, they have to do another effort. A new vision of ICH must be considered, ICH don't have to just represent old traditions, but they have to innovate. In other words innovation must be a key concept inside tradition. When during our interviews we expressed this idea to cultural operators, at the beginning they were a little bit upset, but after a long conversation they realise that if they want to continue their activity, they have to accept innovation in traditions.

Thanks to this activity of mapping in our territory, we also understand more in depth the reasons why, even in the UNESCO papers, it exists a strong link between cultural heritage and natural heritage. These two ideas are strictly related to the territory and territory represents our roots.



3. Summary of the questionnaires to local public and private financial operators

We decided to send the questionnaires after having talk with a specific person involved in financing project. We decided to send them to important Bank Foundations and private financial operators, which play an important role in our Region. This kind of activity has had some difficulties because at the phone the operators seemed very interesting and willing but at the end we had to call them many times to remember them to answer to the questionnaires. They apologised telling they were very busy and find many justification to delay the compilation of the questionnaire.

From an analysis of what they wrote or they told on the phone, we realised that, in comparison of local cultural operators they have a completely different approach.

They usually don't look for projects to be financed, they usually are contacted by Associations who need a financial support for their activity.

They choose the project after a deep analysis of the business plan. In other words, they verify if they can have a return of image, if the project can be profitable. To our question "What is your motivation for supporting these projects/activities" the answer is always "we expect visibility, interests etc. We are always ready to support start-ups business on artistic handicraft if the project can have good outcomes. There is not a real awareness about ICH.

Some data about revolving funds on ICH sectors in these last years. SMEs in Veneto working in the ICH sectors like ceramic, furniture, glass, jewelry, textile have obtained about 81.839.027,52 Euros as revolving funds.

ARTE MARMI S.A.S., STYLNOVE CERAMICHE S.R.L., VETRERIA ARTISTICA IL CASTELLO S.N.C., MURANO DESIGN SNC, COMETA LEGNO S.N.C., ANTICO E' S.R.L., are some example of SMEs in Veneto who obtained these financing.

Public operators, like the Cultural Department of Veneto Region, in the last years live a reduction of their public funds therefore their activity is a little bit changed. They are more focused on giving their specialized knowledge and the right know-how to obtain international funds.

Nevertheless Veneto Region in 2016 has allocated two grants to finance ICH sectors. The first grant has financed 59 ICH business for an amount of 1.502.364,78 Euros and the second grant has financed 18 ICH business for an amount of 1.404.590,61 Euros.

In our Region, according to data 2018 of Unioncamere (Italian Union of chambers of commerce), Fondazione Symbola, the percentage of the cultural business in relationship of Cultural business in Italy is 8% and the percentage of the employment created by cultural sector is 9% of the whole employment in Italy.

The economy created by the ICH sectors is remarkable if we think that, in economic terms, cultural and artistic business have a multiplier of 1,80. This means that for 1 euro of this sector, 1,8 euros is created in the satellite activities.

In this field, the most important business who ask for financing belong to these sectors: artistic glass, traditional foods, architecture and design, furniture, jewelry, textile.



Private operators have a clear idea of the growing importance of this, that's why they are more and more available to support these activities in a world where the return of image is view as a strategic tool.



4. Conclusion

If we want to summarize our task, very briefly we can say that our mapping activity has been very interesting. We have had the opportunity to be in touch with a variety of subjects and to learn more about financial experts, cultural operators and to gather information about reasons for supporting, financing and investing in cultural projects.

Artistic project aims to improve cooperation between cultural operators, citizens and financial operators and to engage long-term and sustainable financing models.

In order to improve that cooperation, it is important to learn more about what's going on in our Region that's why the mapping has been very helpful for us. Without a real vision of our territory any conclusion should have wrong outcomes.

Associations need to learn:

- the foundation on how to prepare a good business plan;
- how to manage a fundraising strategy
- how to manage crowdfunding.

If they keep on working without having these concepts on their mind, they risk not to reach the target. Marketability and sustainability must be the key words for the future. They have to introduce inside their Associations specific positions in charge of these roles.

If Cultural Association want to survive, they also need to involve young people through social media and networks. Thanks to specific classes organised by these Associations, young people can learn from professional old jobs who represent our traditions like gondolier, artistic glass master. If we lose old artistic crafts we lose an important part of our traditions.

Private financing operators are too much focused on the classical principles of business, they usually don't look for the projects to be financed, they wait to be contacted by the associations. In this last time they start to realize the importance of this sector, according to the economic effects in the satellite activities, therefore they have a new attitude towards the business who ask for financing.

Artistic glass, traditional foods, architecture and design, communication, furniture, jewel's, textile are just some examples of SME business who ask for private financing.

Banking Foundation often have in their status the mission to valorise ICH that's why they often don't wait to be contacted but they look for projects to be financed. They know very well that this kind of financing has a strong return in term of image.

From our analysis we can say that there is a strong correlation between ICH and territorial Heritage. Communities who want to valorise their ICH need to innovate themselves, they cannot just think to link the future of the community to old traditions without elaborate them. Innovation and awareness are two important strategic words if we want to valorize ICH.

The valorisation of our ICH starts from the awareness of the importance of our traditions and if we want to make them survive we need to innovate the way people, especially young people live their values. Young people need to know their roots, their cultural



tradition and need to innovate them. To obtain this target it is very important to get involved young people through a strategic information campaign.



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ANNEX

Transcription of the key passages of the interviews to
local cultural operators



Interview with: Local cultural operators

Subject	Ms. ALESSANDRA RIZZI - ASSOCIAZIONE DEPUTAZIONE DI STORIA
<u>General information</u>	<p><u>Recognitions</u></p> <p>The principle aim of this Association is to organize cultural meetings, support from a scientific point of view the projects of the members, and restore old books</p> <p><u>International projects:</u></p> <p>Project: "Comunicazione politica in area Adriatica sec. XIII - XVI" (Political communication Adriatic area sec. XIII - XVI): the project aim to recover the cultural written heritage, the administrative venetian laws used in Istria and Dalmatia</p>
Marketability	The Association decides to support an activity without thinking of the marketability of project. The return of image is not something which is taking into account to decide the better project to support.
Financing	regional law n. 15/1994 for the valorization of ICH in Istria and Dalmatia, national grants and financing from the Foundation "Veneto Ricerche"
ICH	According to the mission of this Association, ICH is all about our economic and cultural traditions and for this reason ICH must be valorise.



Interview with: Local cultural operators

Subject	Mr. Alessandro Cuk Associazione Venezia Giulia Dalmazia - Comitato Veneziano
<u>General information</u>	<p><u>Recognitions</u></p> <p>This Association is strictly linked to the “Legge del giorno del ricordo” Law n. 92/2004</p> <p>Its aim is to remember the exodus of people from the territory of Venezia Giulia and Dalmazia and spread the history, the traditions of that area.</p> <p>The association collaborates with public Institutions and Schools to organize the “Remembering Day”</p> <p><u>International projects:</u></p> <p>Cultural exchanges with Institution of Ex Yougoslavy and with schools</p>
Marketability	The activity is done without considering the marketability point of view.
Financing	Public financing and social share
ICH	The mission of this Association is to valorise ICH in the schools and between Italian citizens.



Interview with: Local cultural operators

Subject	Mr Giulio Pozzana - Fed. Associazioni d'archeologia del Veneto
<u>General information</u>	<p><u>Recognitions</u></p> <p>Fed. Associazioni d'archeologia del Veneto is an Institution who connects all the activities related with the archeology in our regional territory. The majority are the activities of research and publishing. This Institution works together with the Universities and it follows a specific protocol according to the rules of the Cultural Superintendence.</p> <p><u>International projects:</u></p> <p>This Institution doesn't have international projects. At the moment there are some specific projects strictly related to our territory. Some exemples:</p> <ul style="list-style-type: none"> = "Pista dei Veneti nel Trentino": a research project about some specific events happend during the Second World War: evidences connected to the Resistance; = "L'Equipe Veneziana di ricerca" is a project which aim is to reactivate the old itinerary from Camponogara to Pellestrina and Malamocco with traditional boats
Marketability	Publications, Visit tour organized by the volunteers
Financing	The new law about voluntary work creates new limitis to the access of financing funds therefore it is necessary to start thinking about "crowdfunding" and other types of private financing.
ICH	<p>The association ARCHEIDOS of Vicenza and Lemere in collaboration with the group of Rovigo are working to valorize ICH with many projects, such as:</p> <ul style="list-style-type: none"> = The preparation of cheese trough traditional methods; = The creation of vase by clate; = The fusion of the iron; = The preparation of specific receipts through tradiconal ways; <p>All these activities will be done during events and conferences</p>



Interview with: Local cultural operators

Subject	Ms. Giovanna Palandri, Mr. Antonio Metrangolo - Istituto Veneto di Scienza lettere ed Arti
<u>General information</u>	<p><u>Recognitions</u></p> <p>It is a no-profit cultural institution with more than 200 members. The activities are the organization of manifestations, events such as the conference about Caporetto, the conference about nanotechnologies . foundation of very high specialized courses</p> <p><u>International projects:</u></p> <p>Project “Venezia nel XX sec. dal passato glorioso alla modernità polemica” in collaboration with Ecole du Louvre</p> <p style="text-align: center;">=</p>
Marketability	<p>It has been created a specific Business to manage Palazzo Franchetti.</p> <p>It has been organized the Venice Glass Week to give the possibility to learn the traditional art of the glass.</p> <p>The newsletter is a very useful tool</p>
Financing	The Institution survive thanks to bequests.
ICH	All the activities organized are done to valorize ICH.



Interview with: Local cultural operators

Subject	Mr. Bruno Crevato Selvaggi - Società Dalmata di Storia e Patria
<u>General information</u>	<p><u>Recognitions</u></p> <p>This association has its main offices in Rome since 1961 and it has been founded in Zara in 1926.</p> <p>Its aim is to research and study from the historical point of view the territories of Dalmazia.</p> <p>Main activities: publication of the annual magazine, publication of specific series, organization of conferences</p> <p><u>International projects:</u></p> <p>Project "Mare" is a project financed by the Veneto Region and the Italian Government. It is a research about the Venitian Republic and the territories of ex-Yugoslavia and Greece. Many international researchers are working to organize a final conference to spread their research.</p> <p>Project "Dispacci della Serenissima": it is a big work of translation of many letters of the time of the Serenissima.</p> <p style="text-align: center;">=</p>
Marketability	Final output: the free on-line transcription of the researches of the project, made by English, Australian, American researchers
Financing	National grants for about 15/20.000 Euros and regional grants for about 10/12.000 Euros.
ICH	The Association is working on a project which aim is to realize a kind of "oral archive of all the testimonies".



Interview with: Local cultural operators

Subject	Mr. Giorgio Ceccato - VENITIAN HERITAGE
<u>General information</u>	<p><u>Recognitions</u></p> <p>Venetian Heritage is a no-profit American Organization and its mission is to promote and support the Art and the Venetian Culture through scholarships and partnerships.</p> <p><u>International projects:</u></p> <ul style="list-style-type: none"> - Exhibition at the Fondazione Cini, dedicated to 30 European artisans; - A project of restauration of the Cathedral of Trau with the help of Students of the International School of Art.
Marketability	Visibility through publications, networks
Financing	Grant from regional funds, fundraising, crowdfunding and sponsorships from important brands.
ICH	Valorisation of ICH through the study of the know-how and the old traditions.



Interview with: Local cultural operators

Subject	Veneto Region Culture Department (Ms. Mara Tognon)
<u>General information</u>	<p><u>Recognitions</u></p> <p>Veneto Region Culture Department is the office appointed by the Regional Ministry for Culture for all the activities referring all the cultural issues.</p> <p>It coordinates the regional initiatives, creating project networks and guidelines to share and to match cultural heritage, cultural initiatives and performing arts.</p> <p>It coordinates the European initiatives and the Veneto Region participation in European and international cultural activities and programmes. The Department is responsible of the definition and implementation of regional funds for culture during the European Programming Period 2014-2020.</p> <p>From the top of Veneto cultural system it supervises all the offices, those are grouped in 3 thematic Section: Cultural Activities and Entertainment; Cultural valorisation and promotion; Local cultural coordination.</p> <p>The main activities are: collaboration with the main cultural institutions and with other local and national bodies, participation in national and international networks, and in regional committee for the preserving of Veneto culture and local traditions. The main activities at international level refer to the promotion of Veneto culture, tradition and landscape through the circulation of events, operas and audiovisual products. It collaborates with the Italian Institutes for Culture and the main Embassies in the world.</p> <p>Moreover it is appointed of all the action to preserve, promote and valorise the richness of cultural heritage and landscape of Veneto area. It coordinates the main cultural subjects of the area (museums, libraries, archives, theatres and cultural centres).</p> <p><u>International projects:</u></p> <p>The Department has a great experience in European project management and has been responsible for several Projects in the former Programme Periods; it is currently involved in 3 ECT projects: INNOCULTOUR (Italia-Croatia) that aims to promote cultural heritage innovation; ArTVision+ (Italia-Croatia) in the framework of contemporary art as economic and touristic driver; and SMATH (MED) lead by Veneto Region who aims to enhance the public and private services for the cultural and creative industries of the area.</p> <p>The Department is appointed to the action addressed to creative and cultural industries in the ERDF ROP 2014-2020 too.</p> <p>The European and international experiences of the Regional Body in project management, not only in culture Programmes, ensures the wide promotion of the project activities and results, guaranteeing the sustainability of the initiative also with other international projects.</p> <ul style="list-style-type: none"> - Exhibition at the Fondazione Cini, dedicated to 30 European artisans;



	<ul style="list-style-type: none"> - A project of restoration of the Cathedral of Trau with the help of Students of the International School of Art.
Marketability	<p>Cultural sectors are often suffer the lack of conjunctions between their CC components, making the cultural core still unable to fully express its potential in terms of fertilization of creative industries. In this conditions these sectors remain undervalued and unrecognised, especially in terms of their ability to access start-up capital and financing.</p> <p>One of the main challenges in these clusters is improving the connections between the cultural core engines and creativity in order to make the best of the synergies between the wealth of heritage traditions, values and symbols and the business environment that can add to them economic value and fully exploit their economic potential.</p> <p>Veneto culture suffers also the role of some global attractors, like Venice or Palladio, who permit to brand the image of the Area, but at the same time create a shadow on the “minor” cultural heritage.</p>
Financing	<p>The size of cultural actors, their fragmentation and their insufficient abilities in creating network are some of the main problems in financial accessibility.</p> <p>In the last years Veneto Region has worked on the enhancing of cultural actors capabilities in business skills and in European opportunities in order to supply them useful development tools.</p>
ICH	<p>Veneto policies promotes both tangible and intangible heritage. In the framework of intelligible cultural heritage it recognizes the importance of local identities and traditions and support initiatives on cooperation with local entrepreneurship and tourism sector.</p>



Interview with: Local cultural operators

Subject	Ms. Silvia Oliva - Fondazione NordEst
General information	<p>Silvia Oliva è ricercatrice di Fondazione Nord Est presso cui cura i temi del lavoro, dello sviluppo territoriale e delle trasformazioni economiche e sociali. Fondazione Nord Est, è stata fondata nel 1999 dalle Confindustrie e dalle Camere di Commercio di Veneto, Friuli Venezia Giulia e Trentino Alto Adige con l'obiettivo di raccontare le dinamiche di sviluppo sociale e imprenditoriale del territorio e di supportare i decisori politici nella definizione delle politiche pubbliche.</p> <p>Negli ultimi anni, Fondazione Nord Est ha focalizzato l'attenzione su alcuni temi di rilievo: il legame dell'impresa con il territorio, il legame tra cultura e manifattura, l'impatto delle tecnologie digitali sulla didattica, sul lavoro, le aziende e la società.</p> <p>Fondazione Nord Est lavora in partnership con istituti bancari, università e altri centri di ricerca nazionali (ad esempio Prometeia, Nomisma).</p> <p>Attualmente la Fondazione sta sviluppando otto osservatori tematici con l'obiettivo di proporre una panoramica delle trasformazioni in atto, dell'impatto di queste nelle imprese e delle politiche e soluzioni possibili per supportare il mondo imprenditoriale.</p>
Marketability	<p>Silvia racconta l'attività di monitoraggio e studio delle esperienze dei musei di impresa in Veneto che mostrano caratteristiche di sviluppo proprie rispetto ad altri contesti internazionali (Germania e Francia, ad esempio). Nello specifico i musei di impresa in Veneto ripercorrono le caratteristiche di sviluppo locale con un forte legame con i territori, i distretti e la cultura.</p> <p>Emergono infatti tre diverse tipologie di museo, luogo in cui si incontrano e si supportano reciprocamente elementi di business con elementi culturali e identitari. Tre tipologie accumulate, tuttavia, da un tratto comune: sono esperienze non statiche in continua evoluzione.</p> <p>Nello specifico esiste la tipologia di museo "storyteller" in cui viene sviluppato un racconto del prodotto e del suo territorio di riferimento con l'obiettivo di esplicitare i valori condivisi, la storia e le modalità di lavoro, l'immagine del prodotto e il suo riferirsi sempre a nuovi mondi e a nuovi clienti. Attraverso il museo l'impresa non solo sviluppa il suo marketing attraverso elementi culturali, ma offre opportunità di visibilità a tutto il territorio.</p> <p>La seconda tipologia è il museo "distrettuale" nato con un legame forte con i distretti produttivi e che oggi assume il compito da un lato di ripercorre la storia e richiamare un'identità culturale condivisa e dall'altro di supportare la sviluppo delle imprese rimaste dopo la grande crisi e il progressivo distacco delle imprese più grandi e prevalentemente proiettate all'estero.</p> <p>Infine, il museo "simbolico-funzionale" che ha un ruolo stretto e quotidiano con l'impresa-madre di cui è lo spunto per generare nuovi prodotti attraverso uno studio e una rivisitazione</p>



	<p>dei modelli e dello stile via via utilizzati.</p> <p>La ricerca ha anche sviluppato una riflessione sul museo come prodotto turistico, attraverso una collaborazione con il Ciset (Centro Internazionale di Studi sull'Economia Turistica nasce nel 1991 dall'unione di Università Ca' Foscari Venezia, Regione del Veneto e Touring Club Italiano per lo studio dei flussi e delle trasformazioni della domanda e dell'offerta turistica). Sotto questo aspetto i musei presentano una forte potenzialità sia come attrattori di nuovi turisti in contesti territoriali poco attrattivi (vedi Museo della Grappa Poli a Schiavon), sia come esperienza che permette di diversificare l'offerta turistica in termini culturali ed emozionali in contesti già fortemente attrattivi (vedi Venezia con l'Archivio Ribelli). Perché questo accada è necessario il coinvolgimento non solo dell'impresa ma anche degli altri soggetti del territorio: scuole, enti locali, alberghi e ristoranti).</p>
Financing	<p>Un aspetto di sicuro interesse è che tale ricerca sul legame tra business e cultura sia stato promosso e finanziato da un istituto di credito (Cassa di Risparmio del Veneto) che ha voluto approfondire una tematica che in altri contesti internazionali assume caratteri particolarmente rilevanti sotto l'aspetto del turismo e del marketing territoriale. Avendo, tuttavia, l'attenzione e la capacità di comprendere come i musei siano da un lato strumenti di marketing e sviluppo per l'impresa che li ha generati e dall'altro siano dei soggetti economici indipendenti.</p> <p>Su questo ultimo punto emerge infatti la necessità che i musei mantengano e acquistino una propria autonomia gestionale con la capacità di garantirsi una propria sostenibilità economica, oltre il bilancio dell'impresa cui sono collegati. Emergono, infatti, esperienze di vendita di prodotti, percorsi di visita a pagamento, collaborazione con scuole e enti locali e soggetti di promozione turistica, partecipazione a bandi di finanziamento ma ancora in una fase sperimentale.</p>
ICH	<p>Fondazione Nord Est ha sviluppato un progetto (www.fablabascuola.it) con le scuole del Nord Est per la creazione di fablab didattici. L'attività ha coinvolto direttamente i ragazzi nella creazione di una vera e propria campagna di marketing per avviare una raccolta di crowdfunding sul territorio. La necessità di coinvolgere il territorio per raccogliere le risorse necessarie ha costretto i ragazzi a riflettere su quali elementi identitari e culturali che potessero stimolare l'interesse dei soggetti locali, fossero essi imprese, famiglie, istituzioni. E' nato così ad esempio Woodlab, un laboratorio per immaginare nuovi usi del legno, nel territorio del distretto della sedia che con la crisi ha visto drasticamente ridursi la produzione di prodotti in legno pur in presenza di importanti competenze produttive e professionali. Il laboratorio vuole diventare il luogo di incontro di artigiani, imprese e studenti per immaginare una nuova idea di sviluppo che nasca dalla storia del territorio.</p>



Interview with: Local cultural operators

Subject	FONDAZIONE VILLA FABRIS - European Centre for Heritage Crafts and Professions
General information	<p><u>Recognitions</u></p> <p>The EUROPEAN CENTRE FOR HERITAGE CRAFTS AND PROFESSIONS is the result of an initiative taken by the Council of Europe and is one of the concrete results of the European Architectural Heritage Year in 1975.</p> <p>It aims at the protection, promotion and enhancement of cultural heritage through the training of artisans since 1977.</p> <p>Moved from the San Servolo Island in Venice to Thiene in a 18th century architectural complex in 2007, managed by the FONDAZIONE VILLA FABRIS, it still attracts thousands of European and non-European participants as an international reference both in the debate on conservation and in the application of traditional and innovative techniques of intervention.</p> <p><u>International projects</u></p> <p>Naturally prone to comparison and exchange, the European Centre for Heritage Crafts and Professions is part of a network of training, promotion and qualification centres superbly complementing its cultural approach, the FEMP - Fédération Européenne des Métiers du Patrimoine (European Federation for Architectural Heritage Skills)</p> <p>Established in January 2012 in Belgium, FEMP is a non-governmental, charitable association of continuing vocational education and training centres promoting education and transmission of skills for the safeguarding of architectural, tangible and intangible heritage. Special focus is given on the European Union projects concerning cultural heritage in the widest sense.</p> <p>The European Centre is signatory of the INTERNATIONAL CHARTER OF ARTISTIC CRAFTS, which includes restoration works, designed to preserve, consolidate or restore works of art, or heritage objects, sharing its economic, cultural and social value as an expression of society in all age.</p>
Marketability	<p>Villa Fabris gives concrete form to the rules in modern international charters and allows broad reflection on integrated conservation, the limits in the application of its principles, the trends in each country and the most appropriate working techniques.</p> <p>The safeguard of old skills and abilities is also crucial to fully understand the value of artistic craftsmanship declining ancient methods in creative forms and enhancing the manual knowledge in modern forms such as experiential tourism.</p> <p>The FONDAZIONE pursues the following general objectives:</p> <ul style="list-style-type: none"> • to culturally enhance the preservation and heritage trades;



	<ul style="list-style-type: none"> • to train young apprentices and craftsmen who are technically and culturally prepared in order to stimulate technical development in the field of restoration, combining the use of the latest technology with respect to the tradition, the history and the culture of the area; • to hold specialization courses and updating courses for experts in restoration transferring experience and skills to new generations of craftspeople; • to offer courses on artistic crafts to maintain and enhance the intangible value of handicrafts. <p>The importance of a cultural approach to the intangible heritage is emphasized daily in the multidisciplinary training modules and in the workshops to increase and share the awareness of being active participants.</p>
Financing	<p>Vocational training and cultural activities have been widely supported by the Region's programs, also thanks to specific European funds so as to maintain a vital lifeblood for the field.</p> <p>Differently, the field of LLP and specialized training is based on the availability of individuals or private bodies promoted by trade associations that support sector training (Ebav, Ceva and others). In this case it is the spending capacity of the person/company that determines the possibility of training. In this regard, we must acknowledge the decline in the commitment of those foreign bodies that supported the European Centre with scholarships.</p> <p>Moreover, real opportunities to spend one's own professional qualifications not only at local, but also regional, national and international level should be encouraged as an effective way to increase the labor market prospects and at the same time share a broader approach to the world of intangible cultural heritage.</p> <p>To face minimally this lack of funds, the European Centre encourages the spontaneous creation of networks between participants and between participants and teachers to facilitate future collaborations and job opportunities, also thanks to its multilingual formula of teaching and coexistence in group.</p> <p>An internal network has been created accordingly: the Fondazione Villa Fabris welcomes entrepreneurs and start-ups as partners, sharing the principles of virtuous management of the historical-artistic heritage. Six different businesses occupy the 18th century architectural complex with the utmost respect for its value and carry out their daily activities granting for the maintenance of the villa itself and its valorisation.</p>
ICH	<p>The UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage 2003 promotes explicitly the public understanding of manual work processes, craftsmanship and manual know-how, tacit knowledge, craft training and vocational education and training in general. The Convention draws the attention on craft trades culture and heritage as an expression of human development and heritage of mankind.</p> <p>Intangible cultural heritage is at the base of the activities of the European Centre since its establishment mainly in the form of training proposals focusing on the passing on old skills, techniques and know-how to young generations. Training is offered in different forms, such as:</p>



- Technical seminars and life-long training programs, determined through specific projects and agreements with national and international Institutions to combine innovation and research in the field of restoration or in partnership with companies dealing with research or work in conservation.
- Specialized workshops and conferences: always involved in the promotion and preservation of Heritage, the Centre combines training activities and research through seminars, workshops and conferences. Focusing on the debate on conservation, the Centre is a reference point for institutions dealing with protection and enhancement of historical and environmental heritage.
- Courses in partnership or in agreement with organizations, universities, foundations, national and international organisms.

The know-how acquired benefits the material heritage and its preservation. Through learning, working and living together, the mutual respect and understanding for cultural commonality and diversity is fostered. Moreover, participants develop a feeling for a transnational craft trades identity - with regard to both the perpetual exchange, throughout history, of knowledge and skills between the peoples and the common intangible cultural heritage.

Training activities are complemented with a steady cooperation with Confartigianato Vicenza in the field of **artistic handicrafts**, today supported with modern tools such as themed exhibitions, cultural and experiential tourism, electronic market and public events to demonstrate manual skills to the large public.



LOCAL REPORT CONCERNING THE MARKETABILITY AND SUSTAINABILITY OF ICH

DELIVERABLE D.T1.2.1

(WP T1, ACTIVITY A.T1.2)

ANNEX

Completed Questionnaires to
local public and private financial operators

Veneto Region, PP2



QUESTIONNAIRE

Introduction

Cultural heritage goes beyond monuments and collections of objects. It also includes traditions and living expressions, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the knowledge and skills to produce traditional crafts. (For more information, please follow the link to the [UNESCO](#))

Many intangible cultural heritage (ICH) initiatives are depending on public funding and / or private sponsoring. Nevertheless, the financing is often insufficient and limited. The [ARTISTIC project](#), which is funded by the Interreg Central Europe Program, aims to improve cooperation between cultural operators, citizens and financial operators, to engage long-term and sustainable financing models.

In order to improve those cooperation, it is important to learn more about financial experts and operators and to gather information about reasons for supporting, financing and investing in cultural projects.

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- Vorremmo ringraziarvi per aver dedicato del tempo a completare questo questionario. Ovviamente, gestiremo tutte le informazioni come strettamente confidenziali. In caso di ulteriori domande sul progetto in generale o sul questionario in particolare, non esitate a contattarci:

**Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi**

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: Dr. Ettore Filippi - ArtigianCassa

Age:43

Gender:

Profession: M

Position you currently work at: Area Manager Nord Est

Business information

Size of the company/organization (number of employees): 140

Industry/sector of the company/organization: Finance

Financing of the company/organization (public or private): private



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: **La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?**

Yes my company invest in local projects with specific funds

What is your motivation?

Business

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

In the past our Company sponsored cultural activities such as the restauration of San Peter's Door in Rome.

How do you support these projects/activities (e. g. funding, sponsoring, donations)?

With donations



What is your motivation for supporting these projects/activities?

I am not sure but I think visibility of our Company

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

The Mission of our Company is to be close to the craftsmanship world and we expect visibility and more profits.

How did these cooperation/investments come into existence? Who made the first contact/request?

Our principle Office has a good social network. The investments usually come into existence through direct contacts. Associations who wants to realize some projects contact us and present a business plan.

How will these investments/cooperation change in the near future (increase/decrease)?

I don't know but I think that sponsorships will take place to donations.



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

Yes, we invested in cultural projects in the past and we are interested to sponsor other projects

Why has your company/organization not invested in cultural projects/activities so far?

What would motivate your company/organization to invest in cultural projects/activities (again)?

|

Can you imagine any benefit from investing or supporting cultural projects/activities?

The Artigian Cassa mission is to finance new activities. The benefits from investing in cultural projects are the visibility in the market and the possibility to make more business.



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

How visible are cultural activities/projects in your region?

What does "Intangible Cultural Heritage" mean to you?

ICH is a cultural heritage that represents our traditions, like the old crafts. ICH is also the know how and the high quality.

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones

In our Region there is a strong culture about wine so there are many events related to the wine like the country festival of wine in Soave.



QUESTIONNAIRE

Introduction

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Al fine di migliorare tale cooperazione, è importante saperne di più su esperti e operatori finanziari e raccogliere informazioni sulle motivazioni che spingono a sostenere, finanziare ed investire in progetti culturali.

- Vorremmo ringraziarvi per aver dedicato del tempo a completare questo questionario. Ovviamente, gestiremo tutte le informazioni come strettamente confidenziali. In caso di ulteriori domande sul progetto in generale o sul questionario in particolare, non esitate a contattarci:

**Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi**

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: Dr. Gianni Pozzolo - Consorzio Veneto Garanzie

Age: 48

Gender: M

Profession: Manager

Position you currently work at: Area Manager for overdraft

Business information

Size of the company/organization (number of employees): 45

Industry/sector of the company/organization: Finance

Financing of the company/organization (public or private): private



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: *La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?*

Yes my company supports all variety of craftsmanship.

What is your motivation?

The motivation is in the mission of the Company, which is to help SME with financial difficulties.

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

Our Company supports projects related to artistic glass, traditional foods

How do you support these projects/activities (e. g. funding, sponsoring, donations)?

We support these projects helping them to find loans.



What is your motivation for supporting these projects/activities?

The motivation is in the mission of the Company

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

We expect visibility and more profits.

How did these cooperation/investments come into existence? Who made the first contact/request?

They come into existence through media and direct contacts.

How will these investments/cooperation change in the near future (increase/decrease)?

There will be an increase of new investments



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

No, my company has never invested in cultural projects.

Why has your company/organization not invested in cultural projects/activities so far?

1

What would motivate your company/organization to invest in cultural projects/activities (again)?

Can you imagine any benefit from investing or supporting cultural projects/activities?



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

I think that cultural activities give a return of image for the company

How visible are cultural activities/projects in your region?

In our Region, for cultural enterprises there are a lot of possibilities to obtain financing thanks also to the consultancy services offered by many companies.

What does "Intangible Cultural Heritage" mean to you?

ICH is the valorization of our traditions.

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones

There is an important festival in traditions and publicity graphics which is held in Castelfranco Veneto.



QUESTIONNAIRE

Introduction

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**Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi**

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: Dr. Denis Bastianello - Fidi Nord Est Soc. cooperativa

Age: 42

Gender:

Manager

Profession: Manager

Position you currently work at: in the overdraft area

Business information

Size of the company/organization (number of employees): 52

Industry/sector of the company/organization: Finance

Financing of the company/organization (public or private): private



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: **La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?**

Yes my company supports local projects with specific funds especially projects related to artistic craftsmanship.

What is your motivation?

Business

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

My Company doesn't support cultural projects

How do you support these projects/activities (e. g. funding, sponsoring, donations)?



What is your motivation for supporting these projects/activities?

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

How did these cooperation/investments come into existence? Who made the first contact/request?

How will these investments/cooperation change in the near future (increase/decrease)?



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

No, never

Why has your company/organization not invested in cultural projects/activities so far?

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What would motivate your company/organization to invest in cultural projects/activities (again)?

Can you imagine any benefit from investing or supporting cultural projects/activities?

Maybe more visibility of my Company in the market.



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

I have never thought about this subject.

How visible are cultural activities/projects in your region?

Veneto Region is rich in cultural activities

What does "Intangible Cultural Heritage" mean to you?

ICH is the totality of material and immaterial goods, in other words it is the mix of know – how, traditions and goods who are the foundations of our culture and they must be more valorized.

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones

In Vicenza at the Basilica there has been a deep restauration with the organization of several events linked to this.



QUESTIONNAIRE

Introduction

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Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: Antonella Stelitano

Age: 53

Gender: woman

Profession: employee

Position you currently work at: Fondazione Cassamarca

Business information

Size of the company/organization (number of employees): 21

Industry/sector of the company/organization: Foundation

Financing of the company/organization (public or private): private



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: **La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?**

Cassamarca Foudation is a no-profit foundation with banking origin, focused on social interests and promotion of the economical sectors, established by the law.

What is your motivation?

The Foundation has the same purpose of Cassa Marca: charity, support of the fragile categories and assistance to the social development of the territory.

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

The most relevant projects are: Project "University" in Treviso, "theatrical" Project in Treviso and Big exhibitions in Casa dei Carraresi

How do you support these projects/activities (e. g. funding, sponsoring, donations)?

The grant is given always as donation



What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

By law and by its charter, the Foundation's aim is to develop and promote the territory

How did these cooperation/investments come into existence? Who made the first contact/request?

The foundation's activity is regulated by the law. This activity derives from what savings banks did in the past and before them from what pawnshops did

How will these investments/cooperation change in the near future (increase/decrease)?

These grants will be reduced because these funds are linked to the dividends of Unicredit Bank. From 2008 the allocation of these dividends has had a strong decrease.

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

From 1992 The Foundation has invested about 80% in the Art and Culture Sectors, but as just explained, these grants have decreased.

Why has your company/organization not invested in cultural projects/activities so far?

What would motivate your company/organization to invest in cultural projects/activities (again)?

An increase of receipts.



Can you imagine any benefit from investing or supporting cultural projects/activities?

The Cassa marca Foundation image is strongly connected with the grants given to art and Culture sectors.

What importance do you see in cultural activities/projects?

Cultural activities have important economical, promotional and touristic repercussions on our territory

How visible are cultural activities/projects in your region?

Veneto Region can be considered as an open museum because of its architectural and environmental beauties.

What does "Intangible Cultural Heritage" mean to you?

ICH is a kind of heritage which is a part of ourselves

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones?

No



QUESTIONNAIRE

Introduction

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Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: FONDAZIONE

CASSA DI RISPARMIO DI

PADOVA E ROVIGO

Business information

Size of the company/organization (number of employees):

42

Industry/sector of the company/organization:

non profit

Financing of the company/organization (public or private):

private



General investment strategies

*Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?*

La Fondazione promuove e sostiene progetti di utilità collettiva attraverso la gestione del proprio patrimonio. L' "Attività erogativa" avviene sulla base di una programmazione triennale e annuale, principalmente con impatto sulle province di Padova e Rovigo, nei seguenti ambiti: ricerca scientifica, istruzione, **arte e attività culturali**, salute e ambiente, assistenza e tutela delle categorie deboli.

The Foundation supports community services projects. There is a triennial and an annual program for the management of the contributions. Scientific research, education, cultural entertainment, arts, health, environment, support of pushovers are the main sectors to be helped

What is your motivation?

La Fondazione promuove la qualità della vita e lo sviluppo sostenibile del territorio di Padova e Rovigo, ispirata da una visione di comunità aperta, solidale e incline all'innovazione. A tal fine sostiene progetti e iniziative realizzate da istituzioni pubbliche e organizzazioni non profit, non limitandosi a effettuare un'azione di selezione e finanziamento delle proposte pervenute, ma sviluppando sempre più una autonoma progettualità e svolgendo un ruolo di catalizzatore dei soggetti, delle competenze e delle risorse necessarie per un'efficace azione di cambiamento.

The Foundation promotes the quality of life and the eco-friendly development of the area of Padua and Rovigo. For this reason, the Foundation supports projects realized by public institutions and no profit organizations not just through a selection of these projects but being an active part of the project cycle

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

La Fondazione, nell'ambito del Settore dell'Arte ed Attività Culturali, persegue specifici obiettivi contenuti nel documento di programmazione ai fini di generare un impatto sul territorio di riferimento (province di Padova e Rovigo).

Con riferimento allo specifico settore gli obiettivi sono volti a:

Stimolare l'innovazione culturale intesa come un laboratorio artistico permanente favorendo la nascita e l'implementazione delle c.d. "imprese culturali" a livello territoriale più ampio. Con tale obiettivo ci si propone di stimolare e consolidare i soggetti del settore culturale attraverso iniziative basate sullo sviluppo strategico, economico e sostenibile di vere e proprie realtà imprenditoriali che facciano del loro core business la gestione e la promozione culturale.

Favorire la valorizzazione del patrimonio storico-artistico incoraggiando anche una gestione strutturata e sostenibile nel tempo dei beni culturali. Tale azione intende valorizzare il patrimonio storico-artistico auspicando la costruzione di collaborazioni tra soggetti privati e/o pubblici interessati e sviluppando un sistema di offerta culturale adeguato.

Promuovere la storia del territorio attraverso percorsi turistici adeguati e favorire una maggiore fruibilità del patrimonio storico-artistico. L'obiettivo mira ad accrescere la conoscenza storica e incentivare la trasmissione

delle tradizioni tra le diverse generazioni oltre che far accrescere la domanda culturale e turistica anche mediante un'offerta condivisa.

Promuovere una programmazione artistico-culturale che sappia incentivare la diffusione della conoscenza e offrire alla comunità maggiori occasioni di arricchimento culturale. La Fondazione intende confermare il suo impegno istituzionale nella gestione diretta di iniziative culturali (eventi espositivi, eventi artistici e conferenze) e indiretta di iniziative di formazione cercando di ampliare il bacino di riferimento.

How do you support these projects/activities (e. g. funding, sponsoring, donations)?

La Fondazione dà attuazione alla propria attività erogativa secondo le norme definite dal Regolamento dell'Attività Istituzionale [www.fondazionecariparo.it/documenti], nel quale vengono definiti in particolare i requisiti dei destinatari, le modalità di intervento e i criteri generali di valutazione.

Le modalità di intervento adottate dalla Fondazione sono:

- i bandi;
- le erogazioni sulla base di richieste libere
- i progetti di Fondazione;
- gli investimenti patrimoniali collegati alla missione.



What is your motivation for supporting these projects/activities?

Il sostegno di questo tipo di attività rientra nella più generale missione della Fondazione di promuovere la qualità della vita e lo sviluppo sostenibile del territorio di Padova e Rovigo

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

La ricerca di soluzioni innovative per generare un impatto positivo e rilevante per la comunità di riferimento è l'attività in cui si concretizza la capacità specifica della Fondazione di generare valore aggiunto per il territorio: questo è l'output che la nostra organizzazione si aspetta.

How did these cooperation/investments come into existence? Who made the first contact/request?

La "cooperazione" è insita nella missione della Fondazione.

How will these investments/cooperation change in the near future (increase/decrease)?

La Fondazione continuerà a sostenere progetti e iniziative realizzate da istituzioni pubbliche e organizzazioni non profit. Per garantire continuità al proprio intervento, a tutela delle generazioni future, la Fondazione si impegna a preservare e consolidare nel tempo il proprio patrimonio attraverso una oculata e prudente gestione. Nel corso degli anni la Fondazione si è evoluta, sviluppando piena autonomia gestionale e maggiore consapevolezza dei propri mezzi e delle proprie potenzialità, limitando progressivamente la funzione di semplice ente di beneficenza (erogatore) per assumere sempre di più un ruolo di promotore attivo di iniziative e di catalizzatore di risorse, idee e persone. Tale evoluzione va nella direzione dell'innovazione sociale, cioè verso la sperimentazione di soluzioni innovative per bisogni ed esigenze che non hanno ancora trovato valide risposte, promuovendo anche progetti pilota che servano a mettere a punto nuove strategie da applicare, una volta verificatane l'efficacia, su più vasta scala. Si tratta di un ruolo importante per lo sviluppo socio-economico del territorio. La sperimentazione è un'attività che non dà garanzie di successo nonostante il supporto delle analisi, motivo per cui è una via difficilmente percorsa da altri attori, sia pubblici che privati.



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

Why has your company/organization not invested in cultural projects/activities so far?

What would motivate your company/organization to invest in cultural projects/activities (again)?

Can you imagine any benefit from investing or supporting cultural projects/activities?



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

La Fondazione si propone, attraverso i progetti e le attività culturali, di incentivare la diffusione della conoscenza, di offrire alle comunità maggiori occasioni di arricchimento culturale e di restituire i beni storico-artistici alla collettività.

How visible are cultural activities/projects in your region?

La Regione Veneto, con cui la Fondazione collabora, è particolarmente attiva nella promozione e nella comunicazione di progetti e di attività culturali.

What does "Intangible Cultural Heritage" mean to you?

Riteniamo che il c.d. patrimonio culturale immateriale sia in grado di trasmettere un senso di identità e continuità e che incoraggi il rispetto per la diversità culturale e lo sviluppo sostenibile.

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones?

Non siamo attualmente a conoscenza di progetti o iniziative che siano ascrivibili al "Intangible Cultural Heritage" di Unesco nella nostra Regione.



Introduction

Cultural heritage goes beyond monuments and collections of objects. It also includes traditions and living expressions, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the knowledge and skills to produce traditional crafts. (For more information, please follow the link to the [UNESCO](#))

Many intangible cultural heritage (ICH) initiatives are depending on public funding and / or private sponsoring. Nevertheless, the financing is often insufficient and limited. The [ARTISTIC project](#), which is funded by the Interreg Central Europe Program, aims to improve cooperation between cultural operators, citizens and financial operators, to engage long-term and sustainable financing models.

In order to improve those cooperation, it is important to learn more about financial experts and operators and to gather information about reasons for supporting, financing and investing in cultural projects.

We would like to thank you for taking the time to complete this questionnaire. Of course, we will handle all information strictly confidential. If you have any further questions about the project in general or the questionnaire in particular, please feel free to contact us:

Il patrimonio culturale va oltre i monumenti e le collezioni di oggetti. Comprende anche tradizioni e espressioni viventi, come tradizioni orali, arti dello spettacolo, pratiche sociali, rituali, eventi festivi, conoscenze e pratiche riguardanti la natura e le conoscenze e le abilità dei mestieri tradizionali. (Per ulteriori informazioni, si prega di seguire il link per [UNESCO](#))

Molte iniziative del patrimonio culturale immateriale (ICH) dipendono da finanziamenti pubblici e / o sponsorizzazioni private. Tuttavia, il finanziamento è spesso insufficiente e limitato. Il progetto [ARTISTIC project](#), che è finanziato dal programma Interreg Central Europe, mira a migliorare la cooperazione tra operatori culturali, cittadini e operatori finanziari, per attuare modelli di finanziamento sostenibili e a lungo termine.

Al fine di migliorare tale cooperazione, è importante saperne di più su esperti e operatori finanziari e raccogliere informazioni sulle motivazioni che spingono a sostenere, finanziare ed investire in progetti culturali.

- Vorremmo ringraziarvi per aver dedicato del tempo a completare questo questionario. Ovviamente, gestiremo tutte le informazioni come strettamente confidenziali. In caso di ulteriori domande sul progetto in generale o sul questionario in particolare, non esitate a contattarci:

Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi

Artistic

Thank you!

Questionnaire

Questionario

Dati dell'Ente

FONDAZIONE DI VENEZIA
DORSODURO 3488/u
30123 VENEZIA

Personal information

Name: ALESSANDRA GINI
Age: 44
Gender: FEMMINA
Profession:
Position you currently work at: REFERENTE ATTIVITÀ ISTITUZIONALI

Business information

Size of the company/organization (number of employees): 15
Industry/sector of the company/organization: PREMINENTEMENTE NEL CAMPO DEI PROCESSI
FORMATIVI, DI RICERCA E FRUIZIONE
CULTURALE
Financing of the company/organization (public or private): FONTI PROPRIE - REDDITO



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: **La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?**

LA FONDAZIONE PROMUOVE, SVILUPPA E SUPPORTA INIZIATIVE RICONDUCIBILI AI SETTORI, PREVISTI DALLO STATUTO, DELL'ISTRUZIONE E FORMAZIONE, DELLA RICERCA SCIENTIFICA E DELL'ARTE, ATTIVITA' E BENI CULTURALI

What is your motivation?

LA FONDAZIONE È UNA PERSONA GIURIDICA PRIVATA, SENZA SCOPO DI LUCRO, COSTITUITA NEL 1992 A SEGUITO DELLA COSIDDETTA LEGGE AMATO (218/1990). IL SUO SCOPO STATUTARIO È L'UTILITÀ SOCIALE, LA PRODUZIONE E LO SVILUPPO DEL CAPITALE UMANO

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

- PROGETTO DI RIGENEARAZIONE URBANA CON LA COSTITUZIONE DEL POLO M9 A MESTRE
- ADESIONE, NEL 2017, AL COMITATO PROMOTORE PORTO MARGHERA 1917-2017
- LA FONDAZIONE È PROPRIETARIA DELLA CASA DEI TRE OCI A VENEZIA E PARTECIPA ALLA PROGRAMMAZIONE DELL'ATTIVITÀ ESPOSITIVA E DIDATTICA NEL SETTORE DELLA FOTOGRAFIA
- DAL 1995 È IL PRINCIPALE SOCIO PRIVATO DELLA FONDAZIONE TEATRO LA FENICE
- COLLABORA CON CA' FOSCARI PER L'INIZIATIVA "WATERLINES. RESIDENZE LETTERARIE ED ARTISTICHE A VENEZIA"

How do you support these projects/activities (e. g. funding, sponsoring, donations)?

LA FONDAZIONE SOSTIENE TUTTE LE ATTIVITÀ SVILUPPATE ATTRAVERSO FONTI PROPRIE DERIVATE DAL REDDITO. IN ALCUNI CASI HA OTTENUTO COFINANZIAMENTI PUBBLICI ATTRAVERSO PARTECIPAZIONE A BANDI



What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

ATTRAVERSO LE ATTIVITÀ SVILUPPATE, LA FONDAZIONE PERSEGUE I PROPRI SCOPI STATUTARI

How did these cooperation/investments come into existence? Who made the first contact/request?

LA FONDAZIONE COORDINA LA PROPRIA ATTIVITÀ CON QUELLA DEGLI ALTRI ENTI IMPEGANTI PER LO SVILUPPO DEI PROGETTI REALIZZANDO INIZIATIVE IN PARTNERSHIP.
EROGA, INOLTRE, CONTRIBUTI PER INIZIATIVE PRESENTATE SPONTANEAMENTE DAI SOGGETTI PRESENTI SUL TERRITORIO.

How will these investments/cooperation change in the near future (increase/decrease)?

NON SI PREVEDONO VARIAZIONI NEGLI INVESTIMENTI RISPETTO AGLI ULTIMI ANNI



Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

Why has your company/organization not invested in cultural projects/activities so far?

What would motivate your company/organization to invest in cultural projects/activities (again)?

Can you imagine any benefit from investing or supporting cultural projects/activities?



What importance do you see in cultural activities/projects?

I PROGETTI E LE ATTIVITÀ CULTURALI REALIZZATE ALL'INTERNO DI UN TERRITORIO, LO ARRICCHISCONO E OFFRONO STRUMENTI DI CRESCITA PER LA CITTADINANZA TUTTA

How visible are cultural activities/projects in your region?

AMPIA E DIVERSIFICATA È L'OFFERTA PRESENTE SUL TERRITORIO VENEZIANO. LA FONDAZIONE DAL CANTO SUO HA INVESTITO IN STRUMENTI DI COMUNICAZIONE QUALE IL SITO INTERNET AGENDAVENEZIA.ORG, DEDICATO AGLI EVENTI E ALLE MANIFESTAZIONI CITTADINE

What does “Intangible Cultural Heritage” mean to you?

IL PATRIMONIO CULTURALE IMMATERIALE È LA RICCHEZZA DI TRADIZIONI , ABILITÀ, COMPETENZE, EVENTI CULTURALI DI UN TERRITORIO

Are you aware of any projects/activities, which are listed as “Intangible Cultural Heritage” in your region, and if yes, which ones?



QUESTIONNAIRE

Introduction

Cultural heritage goes beyond monuments and collections of objects. It also includes traditions and living expressions, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the knowledge and skills to produce traditional crafts. (For more information, please follow the link to the [UNESCO](#))

Many intangible cultural heritage (ICH) initiatives are depending on public funding and / or private sponsoring. Nevertheless, the financing is often insufficient and limited. The [ARTISTIC project](#), which is funded by the Interreg Central Europe Program, aims to improve cooperation between cultural operators, citizens and financial operators, to engage long-term and sustainable financing models.

In order to improve those cooperation, it is important to learn more about financial experts and operators and to gather information about reasons for supporting, financing and investing in cultural projects.

We would like to thank you for taking the time to complete this questionnaire. Of course, we will handle all information strictly confidential. If you have any further questions about the project in general or the questionnaire in particular, please feel free to contact us:

Thank you!

Questionnaire

Personal information

Name:

Age:

Gender:

Profession:

Position you currently work at:

Business information

Size of the company/organization (number of employees):

Industry/sector of the company/organization:

Financing of the company/organization (public or private):



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?

What is your motivation?

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No

(please continue on page 4)

If yes:

Which cultural projects/activities do you support?

How do you support these projects/activities (e. g. funding, sponsoring, donations)?



What is your motivation for supporting these projects/activities?

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

How did these cooperation/investments come into existence? Who made the first contact/request?

How will these investments/cooperation change in the near future (increase/decrease)?



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

Why has your company/organization not invested in cultural projects/activities so far?

What would motivate your company/organization to invest in cultural projects/activities (again)?

Can you imagine any benefit from investing or supporting cultural projects/activities?



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

How visible are cultural activities/projects in your region?

What does "Intangible Cultural Heritage" mean to you?

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones?



QUESTIONNAIRE

Introduction

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Al fine di migliorare tale cooperazione, è importante saperne di più su esperti e operatori finanziari e raccogliere informazioni sulle motivazioni che spingono a sostenere, finanziare ed investire in progetti culturali.

- Vorremmo ringraziarvi per aver dedicato del tempo a completare questo questionario. Ovviamente, gestiremo tutte le informazioni come strettamente confidenziali. In caso di ulteriori domande sul progetto in generale o sul questionario in particolare, non esitate a contattarci:

Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: Ivan Boesso - Veneto Innovazione SpA

Age:

Gender:

Profession:

Position you currently work at: European Policies Area - Responsible

Business information

Size of the company/organization (number of employees): 11

Industry/sector of the company/organization: *in house* company for
Innovation and Research

Financing of the company/organization (public or private): mainly public



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: **La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?**

Yes, on the basis of specific guidelines set by the Veneto Region.

What is your motivation?

The company is the *in-house* company established by the Veneto Region to provide support in the implementation of the Research and Innovation policies.

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

How do you support these projects/activities (e. g. funding, sponsoring, donations)?



What is your motivation for supporting these projects/activities?

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

How did these cooperation/investments come into existence? Who made the first contact/request?

How will these investments/cooperation change in the near future (increase/decrease)?



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

Yes, in the past on the basis of specific agreements with the Regional Government, Veneto Innovazione implemented activities in the area of local culture addressed to the teachers in primary and secondary schools.

Why has your company/organization not invested in cultural projects/activities so far?

It is not in the main core of the company activities.

What would motivate your company/organization to invest in cultural projects/activities (again)?

If the Regional Administration gives this new task we would invest in cultural projects/activities again.

Can you imagine any benefit from investing or supporting cultural projects/activities?

There are many benefits arising from investing in cultural projects. One example in our Region is a Regional Innovation Networks focused on the use of new technologies to valorise the canonical rules in artistic manufacturing. This approach can support the competitiveness of local companies in the global markets.



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

In a region like Veneto, cultural activities are very important to accompany economic development. In fact several companies, especially in the handcraft sector, are linked to these themes and could represent a strong support for different economic sectors.

How visible are cultural activities/projects in your region?

The visibility of cultural activities in our region is quite good.

What does "Intangible Cultural Heritage" mean to you?

ICH is a set of knowledge of the past that are part of the cultural heritage of a place.

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones? No

Empty text box for response.



QUESTIONNAIRE

Introduction

Cultural heritage goes beyond monuments and collections of objects. It also includes traditions and living expressions, such as oral traditions, performing arts, social practices, rituals, festive events, knowledge and practices concerning nature and the knowledge and skills to produce traditional crafts. (For more information, please follow the link to the [UNESCO](#))

Many intangible cultural heritage (ICH) initiatives are depending on public funding and / or private sponsoring. Nevertheless, the financing is often insufficient and limited. The [ARTISTIC project](#), which is funded by the Interreg Central Europe Program, aims to improve cooperation between cultural operators, citizens and financial operators, to engage long-term and sustainable financing models.

In order to improve those cooperation, it is important to learn more about financial experts and operators and to gather information about reasons for supporting, financing and investing in cultural projects.

We would like to thank you for taking the time to complete this questionnaire. Of course, we will handle all information strictly confidential. If you have any further questions about the project in general or the questionnaire in particular, please feel free to contact us:

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Molte iniziative del patrimonio culturale immateriale (ICH) dipendono da finanziamenti pubblici e / o sponsorizzazioni private. Tuttavia, il finanziamento è spesso insufficiente e limitato. Il progetto [ARTISTIC project](#), che è finanziato dal programma Interreg Central Europe, mira a migliorare la cooperazione tra operatori culturali, cittadini e operatori finanziari, per attuare modelli di finanziamento sostenibili e a lungo termine.

Al fine di migliorare tale cooperazione, è importante saperne di più su esperti e operatori finanziari e raccogliere informazioni sulle motivazioni che spingono a sostenere, finanziare ed investire in progetti culturali.

- Vorremmo ringraziarvi per aver dedicato del tempo a completare questo questionario. Ovviamente, gestiremo tutte le informazioni come strettamente confidenziali. In caso di ulteriori domande sul progetto in generale o sul questionario in particolare, non esitate a contattarci:

**Regione del Veneto – Direzione Industria, Artigianato,
Commercio e Servizi**

Artistic

Thank you!

Questionnaire

Questionario

Personal information

Name: Dr. Marco Zanetti - Veneto Sviluppo SpA

Age:

Gender:

Profession:

Position you currently work at:

Business information

Size of the company/organization (number of employees): 30

Industry/sector of the company/organization: Finance

Financing of the company/organization (public or private):



General investment strategies

Does your company/organization invest in or support any local projects/activities? If yes, which kind of activities?
Strategie di investimento: *La tua azienda / organizzazione investe o supporta progetti / attività locali? Se sì, che tipo di attività?*

Yes, but only to support economic activities because of the object of the company.

What is your motivation?

The company is the implementing body of the Regional Economic Programme

Investments into cultural projects/activities

Does your company/organization currently invest in or support cultural projects/activities?

Yes

No (please continue on page 4)

If yes:

Which cultural projects/activities do you support?

How do you support these projects/activities (e. g. funding, sponsoring, donations)?



What is your motivation for supporting these projects/activities?

What output do you expect for your organization/company through the support (e. g. marketing, visibility, other)?

How did these cooperation/investments come into existence? Who made the first contact/request?

How will these investments/cooperation change in the near future (increase/decrease)?



If no:

Has your company/organization ever invested in cultural projects/activities and if yes, why did your company stop?

In the past the company sponsored local events/seminars/workshops only about specific topics connected to our business

Why has your company/organization not invested in cultural projects/activities so far?

This activity ended because of the restrictions of the company's object.

What would motivate your company/organization to invest in cultural projects/activities (again)?

If the Regional Administration gives this new task we would invest in cultural projects/activities again

Can you imagine any benefit from investing or supporting cultural projects/activities?

In general for the safeguard of the region and the common weal
Economically speaking to support investor who works in no-profit area



General position towards cultural projects/activities

What importance do you see in cultural activities/projects?

Cultural activities are in general very important to support European ICH in particular related to tourism economic sector.
In our Region there are some traditional high level crafts. Through the years, they give, usually from father to son, a lot of skills and knowledge that implemented our cultural heritage. In this economic context these skills must be valorized also from a financial point of view, in order to safeguard them from the risk to be replaced by cheaper and low-quality values

How visible are cultural activities/projects in your region?

The visibility of Tangible Cultural Heritage in our region is quite good, while ICH should be implemented

What does "Intangible Cultural Heritage" mean to you?

ICH is a set of expertise and knowledge of the past to be transferred to new generations

Are you aware of any projects/activities, which are listed as "Intangible Cultural Heritage" in your region, and if yes, which ones?



LOCAL REPORT CONCERNING THE MARKETABILITY AND SUSTAINABILITY OF ICH

DELIVERABLE D.T1.2.1

(WP T1, ACTIVITY A.T1.2)

ANNEX

List of the interviewed and questioned actors

Veneto Region, PP2

List of the interviewed and questioned actors

Name Association	Type of organisation (Cultural or Financial)	Name of the interviewed	Type of survey (Questionnaire ore Interview)
Associazione deputazione di Storia	C	Alessandra Rizzi	I
Associazione Venezia Giulia Dalmazia	C	Alessandro Cuk	I
Federazione Associazioni d'archeologia del Veneto	C	Giulio Pozzana	I
Istituto Veneto di Scienza lettere ed Arti	C	Giovanna Palandri Antonio Metrangolo	I
Società Dalmata di Storia e Patria	C	Bruno Crevato Selvaggi	I
Venetian Heritage	C	Giorgio Ceccato	I
Veneto Region Culture Department	C	Mara Tognon	Q
Fondazione NordEst	C	Silvia Oliva	Q
Fondazione Villa Fabris	C	Stefania Barsoni	Q
ArtigianCassa	F	Ettore Filippi	I
Consorzio Veneto Garanzie	F	Gianni Pozzolo	I
Fidi Nord Est Soc. cooperativa	F	Denis Bastianello	I
Fondazione Cassamarca	F	Antonella Stelitano	Q
Fondazione Cassa di Risparmio di Padova e Rovigo	F	Mirco Rossi	Q
Fondazione Venezia	F	Alessandra Gini	Q
Certified Incubator t2i	F	Alberto Previato	Q
Veneto innovazione Spa	F	Ivan Boesso	Q
Veneto sviluppo Spa	F	Marco Zanetti	Q