



# DELIVERABLE D.T3.4.5 EVALUATION REPORT ON TRANSNATIONAL PILOT ACTIVITY

DELIVERABLE D.T3.4.5  
(WP T3, ACTMITY A.T3.5)

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## Executive Summary

This deliverable is part of ARTISTICs work package T3 - Activity A.T3.5 - Evaluation report on transnational pilot activity. The aim of this report is to summarize and evaluate main achievements. Further, the report will analyse the sustainability of the model of transnational cooperation among national crowdfunding platforms and encourage the cooperation among cultural operators of different countries.



## 1. Introduction

The WP T3 aims at implementing pilot actions at local and transnational level to test the instruments/services developed with the support of operators trained (ICH mediators).

One crucial part of this WP concerns the Pilot action at transnational level coordinated by PP13: testing the matching with crowdfunding initiatives. About 44 project proposals could be identified for local and transnational crowdfunding campaigns.

In the course of the ARTISTIC project, Project Partners have been trained and supported citizens, associations, cooperatives, and entrepreneurs to generate ideas for the valorization of ICH, to develop projects, to plan activities and prepare all documents to attract investors. Dedicated services and coaching addressed to investors will support their involvement at local (T.3.4) and transnational (T3.3) level. At least 8 Projects in each area developed a business plan to facilitate the financing phase.

The outcome of the Advisory process was summarised in Deliverable D.T3.4.2 - Report of workshop among partners to analyse the projects developed. This deliverable includes the final list of the 44 projects to be prepared for crowdfunding.

Finally, the Deliverable D.T3.4.4 - Pilot action report on Matching of ICH projects with crowdfunding Initiatives summarised the 40 crowdfunding campaigns, the links they have created and established among investors, public institutions and the media and draw lessons learnt to encourage other EU programs and Regional Calls for future development.



## 2. Main Lessons Learnt

The last 6 months of the project were dedicated to turn these selected project proposals into crowdfunding campaigns. Out of the 44 projects, despite the challenges associated with crowdfunding campaigns and the COVID 19 crisis, 25 campaigns went online, and raised a total of more than 1,250,000 EUR.

Although COVID 19 had probably the biggest impact on the crowdfunding campaigns, several other factors also contributed to not achieving the ambitious goal of 40 campaigns. Running a successful crowdfunding campaign is challenging and takes a lot of time for preparation and community engagement - 6 months were maybe too short. Factors that further influence the success range from the crowdfunding platform, to the project presentation, to marketing activities, setting the right funding amount etc. Especially in some countries in Central Europe, the crowdfunding ecosystem is not existent, which makes it particularly hard to run any crowdfunding campaign. Having this in mind, the result of the pilot with 25 campaigns is more than impressive.

Therefore, we should focus on the big picture, and this demonstrates a great success story on how the ARTISTIC project familiarized 95 ICH actors with crowdfunding as a viable financial instrument and accompanied 25 crowdfunding campaigns in 8 Central Eastern Europe countries.

The ARTISTIC project brought together cultural operators and people that manage cultural projects and provided them tools, coaching and support to overcome the lack of financial resources and expertise. When looking at the campaigns that have been realised, successful or not, and counting together the people who supported the campaigns with small or big amounts, the impact becomes more obvious.

When we then further recognise that all these initiatives provide examples and lessons learnt for other projects to follow - the ARTISTIC project has contributed a lot to the valorisation of intangible cultural heritage. Thus, the ARTISTIC project can be seen as a large civic crowdfunding campaign, where 2.35 Mio EUR of public funding leveraged 1.25 Mio EUR of private investments across 8 countries!

**Total Crowdfunding campaigns 25**

**Total amount raised 1,268,262,88 EUR**

**Total supporters: 2235**



### 3. The crowdfunding campaigns in a nutshell

N	PP	COUNTRY	ACRONYM	Name of Project Campaigns	Crowdfunding Platform	Campaign Start	Campaign End	Target amount	Achieved amount	Crowdfunding approach
LP	LP	ITALIA	t2i	1. Not to forget – popular chants	PRODUZIONI DAL BASSO	4.5.2020	30.6.2020	7.000,00 €	1.475,00 €	reward
				2. Archeomics	PRODUZIONI DAL BASSO	4.5.2020	15.6.2020	5.000,00 €	535,00 €	reward
				3. Shakespeare Week	PRODUZIONI DAL BASSO	4.5.2020	15.6.2020	10.000,00 €	2.605,00 €	reward
				4. Coloramisù	PRODUZIONI DAL BASSO	4.5.2020	15.6.2020	8.000,00 €	1.020,00 €	reward
				5. Factory of Opportunities	PRODUZIONI DAL BASSO	4.5.2020	15.6.2020	5.000,00 €	6.230,00 €	reward
2	PP2	ITALIA	REGVEN	6. Leaving Early History	FUNDERA	4.5.2020	30.9.2020	80.000,00 €	1.180,00 €	reward
				7. Terracotta - Hub Gallery	FUNDERA	4.5.2020	30.9.2020	60.000,00 €	70,00 €	reward
				8. M9 - Memories of 1900s	FUNDERA	4.5.2020	30.6.2020	100.000,00 €	- €	reward
				9. Terzaforma	FUNDERA	4.5.2020	30.9.2020	30.000,00 €	100,00 €	reward
				10. Timeline of the Scuola Grande di S.Giovanni Evangelista di Venezia	FUNDERA	4.5.2020	30.9.2020	40.000,00 €	1.507,00 €	reward
3	PP3	AUSTRIA	SVL	11. Berhofer Mühle – 175 Jahre Mühle	<a href="https://1000x1000.at/berghofermuehle">https://1000x1000.at/berghofermuehle</a>	15.06.2020	31.08.2020	35.000,00 €	14.400,00 €	Lending
6	PP6	HUNGARY	WPRED	12. Video documentation of Hungarian Vernaculaire Architecture	<a href="https://www.good.hu/">https://www.good.hu/</a>	2020.03.20	31.05.2020	2.721,67 €	197,18 €	Reward
				13. Traditional & Natural Small-sized House Models	<a href="https://www.good.hu/">https://www.good.hu/</a>	2020.03.20	31.05.2020	2.864,91 €	192,96 €	Reward
7	PP7	GERMANY	B&S	14. KoLa Leipzig – Kooperative Landwirtschaft	<a href="http://www.regiocrowd.de">www.regiocrowd.de</a>	06.05.2020	july	200.000,00 €	604.000,00 €	lednding
				15. Creation of a Orchard Meadow in Blumberg	<a href="https://www.regiocrowd.com/torgau-oschatz/zeitengagement/baeume-pflanzen-ander-alten-elbe-kathewitz/">https://www.regiocrowd.com/torgau-oschatz/zeitengagement/baeume-pflanzen-ander-alten-elbe-kathewitz/</a>	14.03.2020	probably only in late autumn	3.000,00 €		reward
9	PP9	POLAND	RARR	16. #poLasowiacku	<a href="https://polakpotrafi.pl/projekt/polasowiacku">https://polakpotrafi.pl/projekt/polasowiacku</a>	31.01.2020	16.03.2020	5.750,00 €		Reward
				17. Dulcimer CD	<a href="http://www.zrzutka.pl">www.zrzutka.pl</a>	18.06.2020	17 July 2020 (with the option of extending the campaign to achieve the goal)	1.356,18 €	360,74 €	reaward
11	PP11	CZECH REPUBLIC	JHK	18. Smolenka on the platform till the end of January	<a href="http://www.hithit.cz/smolenka">www.hithit.cz/smolenka</a>	04.02.2020	19.03.2020	1.800,00 €	1.800,00 €	reward
				19. Flower farm	<a href="http://www.hithit.cz">www.hithit.cz</a>	10.05.2020	21.06.2020	7.530,00 €	7.700,00 €	reward
12	PP12	SLOVAK	SOPK	20. Three keys for Catherine	<a href="https://www.startlab.sk/projekty/831-tri-kluce-pre-katarinu/">https://www.startlab.sk/projekty/831-tri-kluce-pre-katarinu/</a>	27.03.2019	26.04.2019	1.000,00 €	254,00 €	reward



**ARTISTIC**

				21. Children's book for small and big riders - Laki's town <a href="https://www.startlab.sk/projekty/504-lakiho-mestecko/">https://www.startlab.sk/projekty/504-lakiho-mestecko/</a>	15.03.2019	26.04.2019	5.000,00 €	5.457,00 €	reward
				22. The nice place (Posad sa(d) u nás ) Restauration of the orchard -Slovak National Gallery in Pezinok <a href="https://www.startlab.sk/projekty/385-posad-sad-u-nas-/">https://www.startlab.sk/projekty/385-posad-sad-u-nas-/</a>	15.03.2019	26.04.2019	5.000,00 €	9.110,00 €	reward
				23. Jašo na jarmoku (Jašo at the market) - children's book for learning folk crafts; what the work of craftsmen consists of and what they produce <a href="https://www.startlab.sk/projekty/1322-jaso-na-jarmoku/">https://www.startlab.sk/projekty/1322-jaso-na-jarmoku/</a>	23.03.2020	06.05.2020	3.500,00 €	6.354,00 €	reward
13	PP13	AUSTRIA	ISN	24. Gragger&Chorherr <a href="https://1000x1000.at/gragger-chorherr">https://1000x1000.at/gragger-chorherr</a>	01.11.2019	04.02.2020	90.000,00 €	205.015,00 €	lending
				25. Mallnitz <a href="https://1000x1000.at/hochoben">https://1000x1000.at/hochoben</a>	01.12.2019	28.02.2020	50.000,00 €	398.700,00 €	lending
							<b>759.522,76 €</b>	<b>1.268.262,88 €</b>	



## 4. Screenshots of crowdfunding campaigns

### A.1. PP01 – Italy

**Leo in viaggio nel Veneto: un'avventura a fumetto**

A campaign of Chiara Zen   
[Contacts](#)

**CAMPAIGN ENDED**

Raised **€ 535.00**  
 Sponsors 17  
 Expiring in **terminato**  
 Type **keep it all** ⓘ  
 Category **art & culture**  
 Obiettivi 

The image shows a hand-drawn illustration of a character with wings and a large head, resembling a cartoon or comic book character.

**Realizziamo lo spettacolo di Diversamente in Danza - Il protagonista sei tu**

A campaign of Diversamente in Danza   
[Contacts](#)

**CAMPAIGN ENDED**

Raised **€ 6,230.00**  
 Sponsors 114  
 Expiring in **terminato**  
 Type **keep it all** ⓘ  
 Category **theatre & dance**  
 Obiettivi 

The image shows two people in a kitchen setting, one appearing to be dancing or performing a movement.

**Project** Comments (43) Community Obiettivi SDGs f t e </>

The project

*Non esiste un fiocco di neve uguale all'altro  
 Eppure, quando scendono dal cielo danzando in armonia, tutto si tinge di bianco e di magia.*

Contribute

€



produzionidalbasso.

Explore Community How it works Start raising money Login

 Network t2i

### CANTI PER NON DIMENTICARE

A campaign of **Coro EL MORETO**  
[Contacts](#)

**CAMPAIGN ENDED**

Raised **€ 1,475.00**

Sponsors 27

Expiring in **terminato**

Type **keep it all**

Category **community & social**



 Network t2i

### SHAKESPEARE WEEK 2.0 - Partecipa al nostro primo teatro interattivo!

A campaign of **Solimano Pontarollo**  
[Contacts](#)

**CAMPAIGN ENDED**

Raised **€ 2,605.00**

Sponsors 76

Expiring in **terminato**

Type **keep it all**

Category **theatre & dance**

Obiettivi 



 Network t2i

### Coloramisù! Fai rinascere Treviso Città dipinta

A campaign of **ASSOCIAZIONE GIOIOSA ET AMOROSA**  
[Contacts](#)

**CAMPAIGN ENDED**

Raised **€ 1,020.00**

Sponsors 34

Expiring in **terminato**

Type **keep it all**

Category **art & culture**

Coloramisù progetto di crowdfunding





## A.2. PP02 – Italy

**Fundera**

Interreg CENTRAL EUROPE ARTISTIC REGIONE del VENETO CUOA



**TERZA FORMA**  
BOTTEGA ARTISTICA

Raccolto : € 100  
Target : € 30.000  
Modalità : rewarded take all

**IL PROGETTO**    **LA RACCOLTA**

L'obiettivo di Diego è realizzare una scuola che salvaguardi l'artigianalità di eccellenza e tradizionale nella produzione della ceramica veneta, innovata in chiave contemporanea nel design e nella proposizione artistica dell'oggetto, e che avvicini giovani artigiani alla produzione artistica.  
La scuola sarà all'interno di una "bottega artigianale", come facevano gli artisti di un tempo, all'interno della quale si sviluppano e tramandano idee oltre a realizzare e vendere manufatti artistici in ceramica, unici e in serie limitata.  
Per realizzare la scuola servono strumenti, certificazioni, forni di cottura, materiali per gli allievi.

**FUNDERA**

FUNDERA - BASECNA STAMPA SEZIONE EQUITY ACCEDI O REGISTRATI

Interreg CENTRAL EUROPE ARTISTIC REGIONE del VENETO CUOA



**TIMELINE DELLA SCUOLA GRANDE**

Raccolto : € 1.507  
Target : € 40.000  
Modalità : rewarded take all

**IL PROGETTO**    **LA RACCOLTA**

IMPLEMENTAZIONE DI UN PERCORSO VIRTUALE E MULTIMEDIALE PRESSO LA SCUOLA GRANDE SAN GIOVANNI EVANGELISTA DI VENEZIA

La confraternita laica della Scuola Grande San Giovanni Evangelista di Venezia è nata nel 1261 e ancor oggi è operativa nella sua sede monumentale, uno dei tesori di Venezia.  
E da oltre 750 anni che la confraternita provvede al restauro e alla manutenzione della proprietà, ma oggi vogliamo far partecipi veneziani e turisti dei segreti che racchiude, come il rapporto con l'acqua alta, difesa naturale per Venezia, e gli studi di prospettiva e di acustica degli architetti veneziani.  
Per farlo, dobbiamo usare le nuove tecnologie e realizzare strumenti di realtà virtuale che permettano una facile divulgazione, e contribuiscano ad accrescere la notorietà della Scuola, consentendoci di attrarre più fondi per mantenere l'edificio.



FUNDERA  FUNDERA BASSEGNA STAMPA SEZIONE EQUITY ACCEDI O REGISTRATI

**Interreg**   
CENTRAL EUROPE  
**ARTISTIC**   
REGIONE del VENETO 



**M9 - MEMORIE DEL '900**

Raccolto : € 0

Target : € 100.000

Modalità : rewarded take all

Campagna Chiusa

**IL PROGETTO** **LA RACCOLTA**

«A letto dopo Carosello».  
Chi ha qualche capello bianco ben si ricorda questa espressione che ha scandito il momento in cui coniarono per i ragazzini italiani del ventennio 1957-1977.  
Sono innumerevoli gli esempi di pubblicità entrate a far parte della storia del costume e della cultura italiana: «E che, ci ho scritto Jo Condor?», «Calimero piccolo e nero», il Cynar con Calindri che lo sorreggia in mezzo al traffico milanese degli anni '60, solo per citarne alcuni.  
È un patrimonio enorme che rischia di andare perduto se non lo si recupera e gli si dà una nuova vita. Questa prima raccolta fondi serve per completare la fase 1 del progetto, ovvero recuperare, digitalizzare,

FUNDERA  FUNDERA BASSEGNA STAMPA SEZIONE EQUITY ACCEDI O REGISTRATI

**Interreg**   
CENTRAL EUROPE  
**ARTISTIC**   
REGIONE del VENETO 



**TERRACOTTA HUB GALLERY**

Raccolto : € 70

Target : € 60.000

Modalità : rewarded take all

**IL PROGETTO** **LA RACCOLTA**

Bassano del Grappa è un borgo storico della provincia di Vicenza, ai piedi del Monte Grappa ed è una delle 39 Città della Ceramica riconosciute in Italia: tradizione secolare, la produzione di ceramica in questa città si diffonde già dal XVII secolo e prospera per più di 300 anni, grazie alla forza artistica delle sue aziende e delle mani dei suoi artigiani.  
I suoi manufatti vengono apprezzati da sovrani, nobili ed appassionati collezionisti.  
Ma poi il mercato cambia, schiacciando quella manifattura artistica che non si adatta al cambiamento. Per salvare questo patrimonio culturale e artigianale, e con questo anche posti di lavoro, occorre valorizzarlo con nuovi strumenti.  
Il tuo contributo serve per creare un'azione di riqualificazione urbana del centro storico di Bassano attraverso una rete di spazi dedicati ad ospitare attività di promozione, esposizione, lavorazione e vendita di ceramiche artistiche.

Fotograf Hannes L...png Alle anzeigen X



### A.3. PP03 – Austria – SVL

The screenshot shows a crowdfunding campaign for 'SPEZIALMEHLE AUS DER BERGHOFER-MÜHLE - DIE MÜLLERINNEN MACHEN'S - FRISCH UND FEIN!'. The page features a large image of a mill building by a river. A progress bar indicates 114% funding. The campaign goal is €40,000.00, with 382 backers and €380,10 in pledges. A 'Kauf mehlereis' button is visible at the bottom.

### A.4. PP04 – Slovenia - Jarina

### A.5. PP05 – Slovenia - BOVEC

### A.6. PP06 – Hungary

The screenshot shows a crowdfunding campaign for 'Természetesen magyar babaház' on the GOOD platform. The campaign goal is 950,000 Ft, and the current amount raised is 68,500 Ft (7%). The campaign is set to end in 14 days. A 'HOZZÁJÁRULOK' button is visible. The project is categorized as 'projekt' and is supported by 'Pannon Projektum Társág és Humánfejlesztő Bt.'.



ÚJ GYŰJTÉST INDÍTOK

NYILVÁNOS GYŰJTÉSEK » BEJELENTKEZEM

### Népi építészeti videótár

NYILVÁNOS



Ennyi gyűjt össze:  
**75 000 Ft**

Ennyi a cél:  
**1 000 000 Ft**

7% Már csak 14 nap van hátra!

**HOZZÁJÁRULOK**

14 ember már hozzájárult

projekt

Akinek gyűjtünk  
Hegypásztor Kör

## A.7. PP07 – Germany

TORGAU-OSCHATZ

Regionen Zeit einbringen Crowdfunding Termine Wissenswertes Über uns

// ZEIT EINBRINGEN

Alle Angebote anzeigen

Torgau-Oschatz - Abgeschlossen

### Bäume pflanzen an der Alten Elbe Kathewitz



Der autypische Gehölzbestand entlang des alten Flussarmes im Naturschutzgebiet (NSG) „Alte Elbe Kathewitz“ hat sich in den letzten Jahren, vor allem nach dem Hochwasser 2002, erheblich dezimiert. Viele alte Weiden, Ulmen sind verschwunden. Eine natürliche Verjüngung des Bestandes hat so gut wie gar nicht stattgefunden. Dadurch gehen nach und nach wertvolle Lebens-, Nahrungs- und Rückzugsräume für die vielfältige Tierwelt des NSG verloren.

Kürzlich wurden Kopfvelden im nördlichen Randbereich des Gebietes geschnitten und aus ihnen Steckhölzer gewonnen, die nun im Randbereich des alten Elbarmes gepflanzt werden sollen. Auch einige Torgauer Flatterulmen sollen den Gehölzbestand in Zukunft bereichern. Deren Samen wurden von Mutterbäumen in der Region gewonnen. Das Pflanzgut, welches am Aktionstag in die Erde gebracht werden soll, ist also absolut gebietsheimisch und hat daher beste Chancen, sich zu etablieren.

#### // WAS DU GIBST

- wenn möglich, feste Handschuhe und Spaten mitbringen
- festes Schuhwerk



MEHR INFORMATIONEN

Du hast Zeit und Lust dabei zu sein?  
Nimm Kontakt zu uns auf:

Ansprechpartner



DABEI SEIN ▾ SO GEHT'S ZUM GEMÜSE GENOSSENSCHAFT ▾ BLOG KONTAKT MITGLIEDSKONTO 🔍



WIR UNSER KONZEPT UNSERE GESCHICHTE

### Was bisher geschah ...

Hier findet ihr unsere wichtigsten Meilensteine:  
Wie wir uns zusammengefunden haben, wie die Idee von KoLa Leipzig entstanden ist und was wir bisher alles auf die Beine gestellt haben.

Anfang Juni 2020:  
Wir sind über 700 MITGLIEDER 😊

10.5.2020:  
Wir sind schon 600 MITGLIEDER.



## A.8. PP09 – Poland-RARR


[Katalog zrzutek](#) [Jak to działa?](#) [Blog](#)  Do ▾

### CYMBAŁY ZNANE I NIEZNANE. Wydanie dwupłytkowego albumu – sztuka gry na cymbałach

ID: mm7pu2


Michał Rydzik zweryfikowany przelewem i dowodem osobistym



**2 896 zł** z 6 000 zł

48%

**zakończona**  
02.08.2020r

**51**  
wzorniczych

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[Więcej o ciasteczkach](#) [Akceptuję](#)


Polak DOWIEDZ SIĘ WIĘCEJ ▾ WESPRZYJ TEN PROJEKT LOGOWANIE 

Kampania crowdfundingowa #poLasowiacku - Fundacja Ga M...



Justyna Wesolowska

**4700 PLN**  
z 25000 PLN

**53**  
Wspierający

**Zakończony**  
Cel nie został osiągnięty

18%

Model finansowania: "wszystko albo nic". Aby otrzymać środki, projekt musi osiągnąć minimum 100% finansowania do 15.04.2020.

#poLasowiacku

Moda • fundacja.gamon • Tarnobrzeg • Model finansowania: "wszystko albo nic"

PROJEKT | AKTUALNOŚCI (6) | KOMENTARZE | WSPIERAJĄCY (53)

0 projekcie

**Nagrody**

Wesprzyj projekt 1 zł lub więcej

5

Wsparcie bez nagrody

 #poLasowiacku 



## A.9. PP 11 – Czech Republic

**HITHIT** PROJEKTY ZAČÍNÁME PROJEKT VŠE O HITHIT Hledat Registrace Česky

### Kytkofarma - místo, kde má příroda zelenou

[Sdílet projekt](#)

Vlastníme statek na jihu Čech a chceme, aby žil a sloužil. Rádi bychom zde vybudovali místo klidu a pohody. Začínáme pěstováním květin. Přijďte si dostat květiny, kterými se těšíte už naše babičky do českých domovů. Prosíme Vás o příspěvek na skleník.

Autor: [manželé Vrbelovi](#)

Projekt Aktuality **Příspěvatelé 104** Otázky a odpovědi



**208 250 Kč**  
vybráno z 300 000 Kč

**104%** splněno  
**184** lidí přispělo

**Skupina lidí**  
#Skupinka, jihovýchodní kraj, Česko

**Úspěšně dokončený**

**Vyberte si odměnu za váš příspěvek**

<p><b>KYTKODAR</b> 23</p> <p>Rádka si, že ráda trávíte s námi tu v jihovýchodních částech republiky? Přispějte nám a vyberte si odměnu. Jsem velmi vděčná, ale také přesto odměna.</p>	<p><b>KYTKOPOZDRAV</b> 6</p> <p>Přijďte na našu květinovou přírodu a náš nový projekt. Jsem ráda, že máme takové lidi jako vy. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>	<p><b>KYTKOŇKY</b> 14 x 10</p> <p>Přijďte na náš květinový projekt a náš nový projekt. Jsem ráda, že máme takové lidi jako vy. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>	<p><b>KYTKOSUŠINA</b> 4 x 10</p> <p>Nezapomínejte, že máme tu v jihovýchodních částech republiky. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>
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**HITHIT** PROJEKTY ZAČÍNÁME PROJEKT VŠE O HITHIT Hledat Registrace Česky

### Léčivé výrobky ze smůly

[Sdílet projekt](#)

Síla stromů je ukryta ve smůle. Pomáhá hlavně na kožní nemoci a neduhy. Podle receptu našeho pradědy Aloise z ní vaříme poutčivou mast už od roku 2012. Díky vašemu přispění bychom chtěli uvést na trh nové výrobky, které pomohou i vám.

Autor: [Smolnářka](#)

Projekt Aktuality **Příspěvatelé 104** Otázky a odpovědi



**51 895 Kč**  
vybráno z 50 000 Kč

**103%** splněno  
**104** lidí přispělo

**Skupina lidí**  
#Tábor, jihovýchodní kraj, Česko

**Úspěšně dokončený**

**Vyberte si odměnu za váš příspěvek**

<p><b>Dobry pocit</b> 11</p> <p>Rádi byste měli Smolnářku podpořit a nechat se za to odměnit? Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>	<p><b>Smolná mast (5 ml)</b> 6</p> <p>Někdy masti, kdy vám připadne opatřit, přichází k vám. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>	<p><b>Mýdlo se smrkovou pryskyřicí</b> 4</p> <p>Mýdlo se smrkovou pryskyřicí je velmi dobré. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>	<p><b>Balzám na rty</b> 10</p> <p>Navíc, která je také velmi dobrá. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy. Přijďte na náš květinový projekt. Jsem ráda, že máme takové lidi jako vy.</p>
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## A.10. PP 12 – Slovakia



[PROJEKTY](#) [PRE AUTOROV](#) [KONTAKT](#)

Náš výber

### JAŠO NA JARMOKU

Detská kniha o Barborke a jej psovi Jašovi, ktorí zažívajú veľké dobrodružstvo na jarmoku plnom ľudových remeselníkov.



82%

**Kampaň bola úspešná**  
Podporené € 354 €

6 354 €

*Minimálne potrebná suma 3 500 €*

Kolárka
Literatúra

[0 PROJEKTY](#)
[NOVINY 4](#)
[PODPOROVATELIA 295](#)
[0 AUTOROV](#)



[Podakovania pre darcov](#)



[PROJEKTY](#) [PRE AUTOROV](#) [KONTAKT](#)

Náš výber

### Lakiho Mestečko - detská knižka pre malých aj veľkých tulákov

Preskúmajte so svojimi deťmi neznáme zákutia Banskej Štiavnice. S knižkou v ruke a so psíkom Lakim ako sprievodcom priamo v jej uliciach alebo v kľude doma pod strechou. To, že sa navyše vďaka desiatkam presných ilustrácií dozvedia vaše deti viac o urbanizme baníckych miest, bude naše malé spoločné tajomstvo!



100%

**Kampaň bola úspešná**  
Podporené € 437 €

5 457 €

*Minimálne potrebná suma 5 000 €*

Literatúra
Lokálny rozvoj



 PROJEKTY PRE AUTOROV KONTAKT [€ PRIDÁT PROJEKT](#) [PRIHLÁSIŤ SA](#)

Náš výber

## Posaď sa(d) u nás!

Chceme obnoviť ovocný sad v Schaubmarovom mlyne SNG v Pezinku a premeniť ho na miesto, kde môžete tráviť svoj voľný čas a oddychovať. V rámci obnovy chceme ošetriť existujúce stromy a vysadiť 33 nových stromov a viac ako 100 kríkov.



Podporované 1824 €

**182%** Kampaň bola úspešná  
Podporené 9 110 €

**9 110 €**  
Potrebná suma 5 000 €

[f](#) [v](#)

Flexibilné financovanie  
Lokálny rozvoj

[O PROJEKTE](#) [PODPOROVATEĽIA 115](#) [O AUTOROCH](#) [f](#) [v](#) [@](#) Podakovania pre darcov

 PROJEKTY PRE AUTOROV KONTAKT [€ PRIDÁT PROJEKT](#) [PRIHLÁSIŤ SA](#)

## Tri kľúče pre Katarínu

História, ktorá nás spája. Spoznajte strastiplný príbeh mladej Kataríny z rodu Stiborovcov a pomôžte získať späť jej neprávo odobrané panstvo.



Podporované 254 €

**25%** Kampaň bola ukončená  
Podporené 254 €

**254 €**  
Minimálne potrebná suma 1 000 €

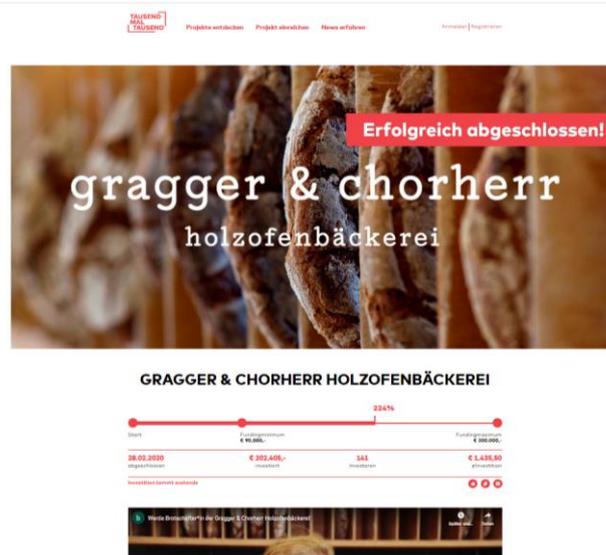
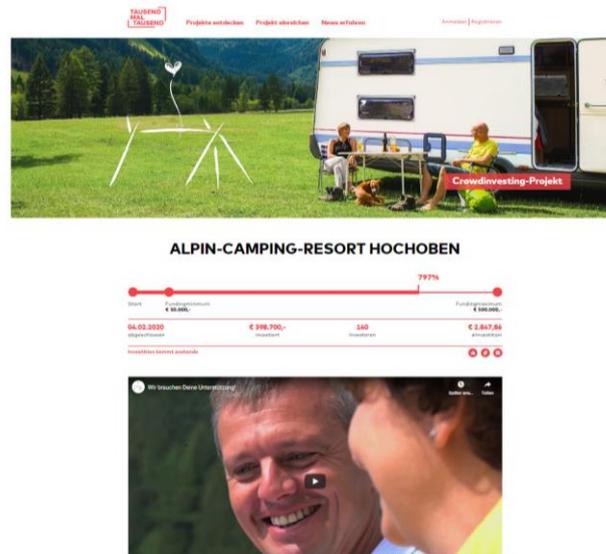
[f](#) [v](#)

Lokálny rozvoj Vzdělávame a vedá

[O PROJEKTE](#) [PODPOROVATEĽIA 15](#) [O AUTOROCH](#) Podakovania pre darcov



## A.11. PP 13 – Austria





## 5. Evaluation of the crowdfunding campaigns

Deliverable 3.4.4 includes a comprehensive description of all crowdfunding campaigns performed within the ARTISTIC project. Having a closer look to the individual campaign descriptions, we can consider that the following aspects are highly relevant for successful ICH crowdfunding campaigns:

The following table summarises the evaluation results in form of a SWOT analysis - below in the section relevant evidence is provided.

<p><b>Strengths</b></p> <ul style="list-style-type: none"> <li>• Professional campaign preparation</li> <li>• Supporting crowdfunding ecosystem</li> <li>• Creating awareness of ICH</li> <li>• Communication is key</li> </ul>	<p><b>Weaknesses</b></p> <ul style="list-style-type: none"> <li>• Weak Community building/involvement</li> <li>• Lack of open mind set</li> <li>• No convincing commitment of project owner</li> </ul>
<p><b>Opportunities</b></p> <ul style="list-style-type: none"> <li>• Digitization and trust</li> <li>• Create emotions</li> <li>• Involving relevant stakeholders</li> </ul>	<p><b>Threats</b></p> <ul style="list-style-type: none"> <li>• Setting the right funding goal and choosing the right crowdfunding model/platform</li> <li>• Unforeseen challenges</li> <li>• Underestimation of the time factor</li> </ul>

**Figure 1: SWOT Analysis for successful ICH crowdfunding**

### 5.1. Creating awareness of ICH

- “The awareness of the responsibility we all have in conserving and promoting the often obvious intangible cultural heritage, but which is not at all useful if there are no people who nourish and promote it, also as an opportunity and community heritage.”

### 5.2. Communication is key

- Ineffective communication channels: it must be accompanied by a strong transnational (for the Artistic brand and its connotation of European cultural support initiative) and national information activity.
- The project has a chance to be created if the originator - in this case the beneficiaries of the projects - encourage other people / participation. They - their community - stand for success. Publicity is needed to engage the community and achieve the goal. In the era of the Internet and dynamically developing social media channels, it is easier. After the campaign has started, the key activity was to actively promote it, to generate regular and interesting new content referring to the support (photos, graphics, videos) to reach all interested parties throughout the campaign. And this is what we try to do with Bands’ fan page. It is worthwhile for the beneficiaries to share posts on their profiles, ask for them, to inform the creators and institutions they cooperate with about this initiative. Informing about ongoing initiatives within activities on your own profiles



would make the project more credible and affect its visibility. The creators should share information, write about the progress of the project on social media, upload photos, and participate in thematic forums. By creating their own community around the project - asking friends and family for support - and here it is not only about financing, but most of all information. Their networks of contacts are another link that can convey to the world the message that it is worth supporting this initiative. It is worth writing to family, friends, close and distant ones, sending a presentation and information about what you want to achieve and why they are doing it. The ability to build and engage your community, great determination and diligence, self-confidence and the way of presenting the idea will translate into its finalization.

- Transnational coordination of communication campaigns

### 5.3. Professional campaign preparation

- For other campaigns we know that the most important thing is to have good advertisement of the campaigns and thoughtful reward system. The video must be precise as well, it must be short and it must attract other in the first few seconds.
- The hardest thing was to set up the reward system. Because they actually didn't have anything yet so it was hard to think up what to offer. We had to do bigger paid advertisement.
- Project-owner replied, that despite it seems that the total goal will not be achieved, it is possible that they will run crowdfunding campaigns in the future, using the experiences gained during the ARTISTIC.
- a good business plan helps to be successful

### 5.4. Underestimation of the time factor

- Short campaign: the platform must allow time flexibility, visibility and availability to personalize the pages. An initiative with a strong communicative impact allows you to be more incisive in requests to the platform
- Successful projects need enough time to plan and implement
- "We understand, let's say at our expense, the importance of the network. To build it and to make it solid it takes time. We certainly need a little more.
- Short campaign.

### 5.5. Involving relevant stakeholders

- project team is crucial; as well as sharing the same ideology and sense of purpose sharing; the relationship with donors should be cultivated even after the campaign".
- Strengthen the involvement at local level of support institutions, such as local and cooperative credit banks, able to collect and convey donor support outside the web circuit, an initiative planned and started initially, but that has been stopped by the advent of the covid pandemic
- Stakeholder involvements: to spend more time to carry out explanatory meetings and events in preparation for the crowdfunding campaign.
- Possible cooperation with private investor (local toy shop)
- Involvement in the campaign also of entrepreneurs from the creative industry who prepared a promotional video for creators free of charge



- In hindsight, we also realized that the stakeholders could be more numerous and varied than we thought. We could have counted on partners that we had not considered because we mainly concentrated on acquiring customers. However, we have all the desire to move according to our new awareness: as soon as the Covid-19 emergency has returned, we will organize events with fellow archaeologists and other friendly cultural realities, experiencing the sharing of ideas and projects with less fear. We are then reflecting on what legal form to give to our newly started company. In fact, we realized how recognizable this thing is and can communicate stability and reliability to stakeholders in general.”

## 5.6. No convincing commitment of project owner

- Greater involvement of authors in promotional and information activities within the campaign would be necessary. Unfortunately, the driving force behind the action is still only the PP9 team, while the creators are passive. Without activities initiated and undertaken by PP9 and local partners, the originators of the project would probably not promote this project at all.
- “That passion is believing in it allows you to overcome difficulties, that being resilient pays off, and that assessing risks is equally fundamental! The value of a competent and cohesive team is central, as is solid planning. If the crowdfunding campaign is not enough, we will continue to seek and find other ways of financial support but we are convinced of the goodness of our project. Even the City of Treviso has already recognized the importance and value of the project, guaranteeing the sponsorship of the Coloramisù project, and we are still working to build a solid network of partners.”
- Promotion and marketing must also be done by the actors themselves
- There is a large community around the musicians, unfortunately they are not very active and insufficiently involved in the campaign - we recorded very little contributions from them. However, this is a consequence of the lack of full involvement of the project creators in promoting the campaign.

## 5.7. Lack of open mind set

- Listening to their very words: “In summary, we can say that we give a great value to the relationship aspect of doing business. The partial failure of our crowdfunding campaign motivated us to dare more. We intend to do it precisely through greater sharing, shelving the fear of judgment and the fear of “theft of ideas”.”
- The creators of the campaign are rather withdrawn, they are introverts, very shy people, avoiding promotional activities.
- Before they introduce or agree to any marketing activities, it is necessary to convince them repeatedly about the legitimacy of the activities. They react negatively to intense promotional activities and do not want to post information about the progress of the campaign on their profiles in social media. They are afraid that they will not be associated with begging for money, they are not consistent in their actions.

## 5.8. Unforeseen challenges

- “COVID compelled us to adapt to a new project idea”
- Kick-off campaign events cancelled due the COVID-19 outbreak



- Elaboration of a survival strategy took resources from working with the campaign (the problem was not the pandemic itself, but the new priorities to deal with)
- The difficult situation related to COVID-19, floods and vacation time make it difficult for young creators to achieve their goal
- “if you have a strong and resilient team you can cope with even the darker situations.”
- Negative impact of the pandemic on the site’s core business activities which would have allowed a direct relationship with potential investors.
- The COVID time was the second thing that made the campaign harder.
- Negative impact of the pandemic: unfortunately, there is nothing to do

### 5.9. Weak Community building/involvement

- Running a second campaign later (after developing a community around the idea)
- No “own identity” on social media
- there are differences between urban and rural populations in terms of affinity for crowdfunding projects
- There is a large community around the musicians, unfortunately they are not very active and insufficiently involved in the campaign - we recorded very little contributions from them. However, this is a consequence of the lack of full involvement of the project creators in promoting the campaign.
- “They had difficulties in involving their network, even if they had the acknowledgment of the Municipality of Treviso”.

### 5.10. Create emotions

- Good marketing and promotion is the basis for a good result. Target to children’s audience helps to attractiveness.
- successful projects hit people’s “nerves”

### 5.11. Digitization and trust

- “many people were unable to use the platforms despite the fact that it was also very easy to use, especially the older ones, some preferred to transfer money to the association because they didn't trust each other, they trusted more without intermediaries”.
- Creators and cultural institutions are used to financing such projects only from public subsidies. They are still afraid that this type of campaign will be associated with asking for money when there are more urgent, greater needs in the region, such as liquidation of the effects of a flood or a pandemic.



## 5.12. Setting the right funding goal and choosing the right crowdfunding model/platform

- Wrong crowdfunding approach: to choose a mix between lending and equity, with equity prevalence. However, this requires an Artistic approach that is different from the current one and which appeared more oriented towards donation / reward.
- Crowdfunder is conceivable for many people in times of low / no bank interest
- you can also implement successful campaigns without a professional platform
- The cooperative is not only an intangible cultural heritage itself, but the form of the cooperative can also serve to successfully finance and implement projects.

## 5.13. Supporting crowdfunding ecosystem

- Hungary has been removed from the supported countries of Indiegogo
- Finding a new operating platform (cooperation with Budapest Chamber of Commerce and Industry, and the European Crowdfunding Network)
- Creators and cultural institutions are used to financing such projects only from public subsidies. They are still afraid that this type of campaign will be associated with asking for money when there are more urgent, greater needs in the region, such as liquidation of the effects of a flood or a pandemic.

# 6. Evaluation on the sustainability of the ARTISTIC project

To assess the sustainability a questionnaire was circulated among the project partners (for details and results cf ANNEX I).

## 6.1. The experience of the project partners

The first question was related to the overall experience with crowdfunding and showed, that 60% have invested through a national crowdfunding campaign. 50% were satisfied with their crowdfunding experience, while 30% were not. Reasons given were, that some do not like to give money, others were disappointed by the low funding reached or by non-existent communication activities. On the other hand side, positive experiences connected to crowdfunding experiences were to support regional development, to closely cooperate with the project owners, to support the projects that one likes, to test the interest of the audience, to safeguard tradition and boosting local development etc. We have not analysed transnational contributions to the ARTISTIC campaigns, but in general the results show that 90% would also support campaigns from other EU countries. 70% of the people answering to the questionnaire were involved through ARTISTIC in the launch of a crowdfunding campaign, while the major part of all campaigns was reward-based crowdfunding. Under the participants the fact that crowdfunding goes beyond financing was well known and under the reasons for using crowdfunding it was stated that it was also used for marketing, community building, awareness creation or as a sales channel.

## 6.2. The crowdfunding campaigns

Most partners prepared their crowdfunding campaigns in 1-3 months, but 30% used 3-6 months or more for the preparation. Most campaigns were online for 4-6 weeks. The larger investment based campaigns were



online approximately 3 months; Social media and email were the tools used most frequently to advertise the campaign, but also traditional press. The frequency of communication varied strongly. While some campaigns posted twice a day, other prepared dedicated posts once a week. In general, at the beginning more communication was done than at the end. An interesting observation is the choice of the crowdfunding platform. While some did not really have the choice, as they decided to collaborate with the only available platform in the country (e.g. Hungary and Slovenia), the choice of the crowdfunding platform was overall very local. All projects preferred to run the campaigns on local, national platforms and to involve the regional community instead of running large international campaigns. When asking about the people who supported the campaigns a common answer was that they were traditional; local; interested; collaborative.

Unfortunately, many crowdfunding campaigns did not reach the envisioned funding goal. Reasons for this were besides the generally difficult situation caused by the sanitary crisis, in most of the cases the lack of time for better preparation, and insufficient communication. Some projects would have been more suitable for lending-based crowdfunding, but these campaigns require more time of preparation and a different approach. Another aspect was, that engagement of project owners in involving and stimulating their network to reach a wider range of supporters, was too low.

The projects that reached the funding goal did so, because of intensive promotion and a very good preparation of the business plan; collaboration with the project owners; fantastic collaboration with the platform. The four successful investment-based campaigns in Austria and Germany, also required on average 3 months more for the preparation of campaigns in Austria.

When it comes to risk assessment, project failure is perceived as the highest risk, as a crowdfunding campaign goes along with personal and financial resources invested before the launch. Overall, different risks associated with crowdfunding are not perceived as high. Following the campaign failure, misleading advertising, IPR protection and the closing of a platform during a campaign were also ranked high.

### 6.3. Cooperation of platforms and transnational aspects

The selected platforms collaborated partly with local public authorities and cultural institutions, which can be interpreted as very positively, as the success of campaigns raises with the credibility of a crowdfunding platform. Due to the very local character of campaigns (national language) and platforms selected, the transnational activities were rather low. Only few investors from other countries supported the campaigns. While the reasons for this are based on regulatory restrictions for investment-based campaigns, for the reward-based campaigns a reason was maybe due to the very local and national language character.

The strong local character of crowdfunding is also based to very heterogeneous regulatory frameworks for crowdfunding across the member states. For example, investment-based crowdfunding (lending or equity) so far can only support national projects with national investors. Cross-border campaigns are exceptions of platforms having passported their licence to another country (e.g. with MiFID II). In principle, reward based crowdfunding platforms are not limited to national borders, but there is evidence that reward-based crowdfunding happens very locally. People tend to support projects in their direct environment and their local language.

### 6.4. Lessons learnt and crowdfunding experience

One of the main achievements of the project is, that it has contributed heavily to awareness creation in Central Europe, where the crowdfunding eco system is not at all or only very weak established compared to Western Europe. All participants indicated that they had no or little crowdfunding knowledge at the beginning of the ARTISTIC project and a good knowledge and experience toward the end of the ARTISTIC project. The ARTISTIC project can be seen as a large civic crowdfunding campaign, where public funds are



matched with private funds. The authors of this study believe that this match funding and cooperation between public managing authorities, local cultural institutions and crowdfunding platforms is a valuable means for sustainable financing of ICH with a mix of public and private funds.

Some impressions, lessons learnt from ARTISTIC:

- got new contacts, new experience, new horizons in ICH, new knowledge of CF
- We delivered a particularly good value for money; our organisation learned how to cope with crowdfunding campaigns; it is strategic to have project owners very confident, positive and proactive
- Involve the community
- Don't take anything for granted and be prepared to change strategy and get back on track. The support network is essential for the success of a campaign. Motivation and commitment of each member of the working group is crucial. To seek financial support in order to start a business to make of ICH a generator of local growth and development, it is necessary to raise the bar and use more ambitious and complex crowdfunding models.
- If you really want to run a successful campaign (and in general, start a sustainable activity), you really need to build a community around your idea (even if it is 'just' an online group).
- Less words and many more concrete actions
- Networking is important between ICH carriers and policy makers, stakeholders and institutions.



## 7. Conclusions and Outlook

The ARTISTIC project can be seen as a pilot, for testing alternative forms of funding for the ICH community. Crowdfunding is still a very new phenomenon that became popular less than 10 years ago. Crowdfunding is a very sustainable form of financing, as it is about creating communities of trust, reducing the risk of an innovation, testing the market, creating awareness etc. - the financing aspect is of course also relevant. Reward-based crowdfunding is very suitable for smaller funding amounts. Investment-based forms of crowdfunding can leverage higher amounts in share of equity or interest rates.

The ARTISTIC project had overly ambitious goals and although not having reached the exact KPIs in terms of campaign quantity, the leveraged funding and the projects who went online are impressive and were hard work for all the participants. An important aspect to consider is, that crowdfunding takes time, and requires extraordinarily strong commitment from the project owners to run a successful campaign and to involve the supporters and investors. The preparation of a crowdfunding campaign also requires financial resources, for the marketing, for developing a video, for convincing graphics - this budget (for large investment-based campaigns this can go up to 10.000 EUR) has not been foreseen in ARTISTIC, which may be one of the reasons for low campaign success. For further projects involving crowdfunding campaigns, the development of the campaigns should start early and involve sufficient resources for setting up the campaign.

As we can see from the evaluation, successful crowdfunding is rather complex and goes along with several factors (cf. SWOT Analysis in section 5). Although the sanitary crisis made it more difficult to achieve the envisioned KPIs it was also a combination of several other factors, that go along with the realisation and the successful funding of a crowdfunding campaign, such as the underestimation of time and professional preparation, the commitment of the project owners, or simply the underestimation of mobilising stakeholders and communities.

To close the evaluation of the crowdfunding campaigns, we can only encourage people to test it out and to spread the word about successful campaigns and examples, as it is a great tool. Capacity building both on the demand and supply side needs to continue. A next step is to encourage more public authorities to use crowdfunding as democratizing tool for the transparent distribution of public funds.

The project can also be considered as sustainable, as not only private funds were leveraged to complement public funding, but also because it was a large capacity building projects, were all partners collected experiences. These crowdfunding experiences have a high potential for replication and to contribute to the development of sustainable ecosystems in the ICH field.

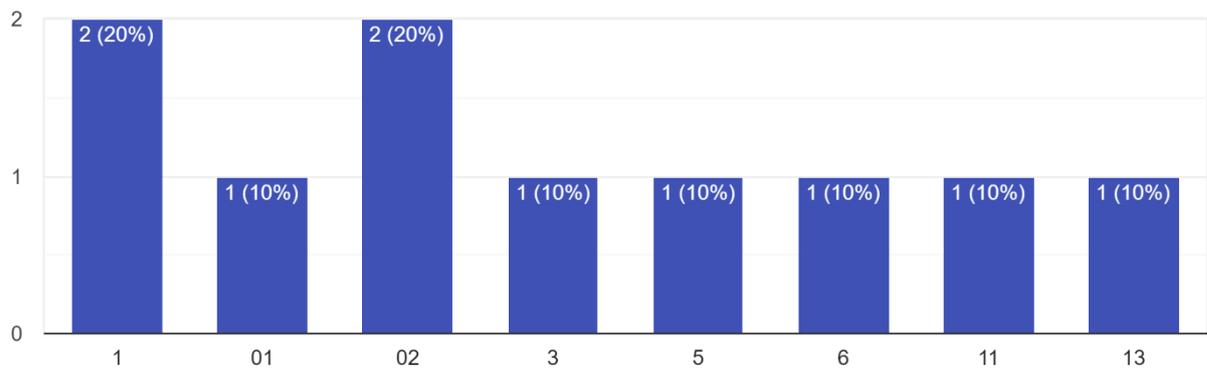


## 8. Annex I: Survey results

The following charts and text information's are the results of a survey performed at the end of the piloting phase among the project partners:

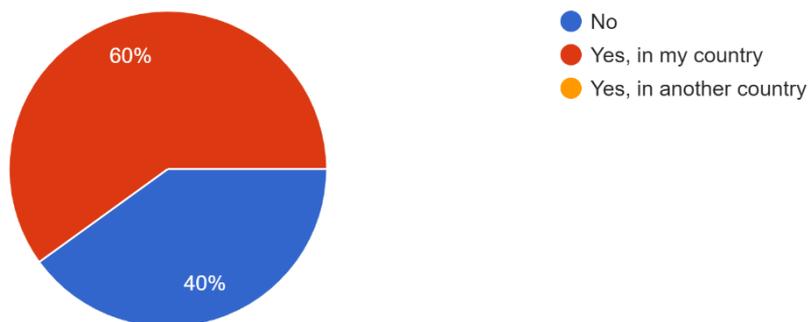
ARTISTIC Project Partner Number

10 responses



Have you already given money to an ICH crowdfunding campaign?

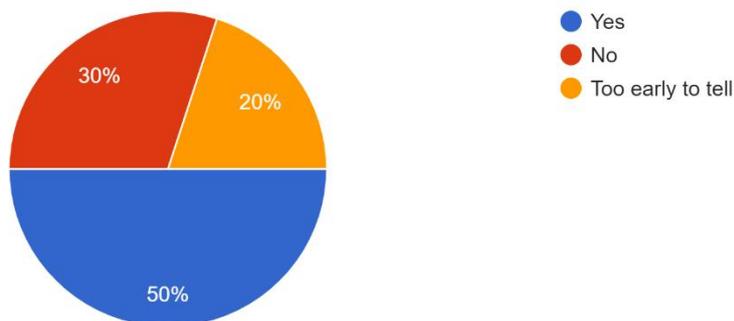
10 responses





Were you satisfied with your crowdfunding experience?

10 responses



Some explanations have been given:

- Don't like giving money
- I'd like to know if I can spend less income taxes next year, since I did a donation for social purposes
- the success and funding level was too low to enable new entrepreneurial initiatives
- Almost non-existent communication activities by the organization: there was no communication planning, as well as a unified sharing of the platform to be used. No attention was paid to the individual projects selected. Communication is everything in a project that aims to offer itself in a crowdfunding mode.
- Waiting for good timing.

When asking for the motivation, to invest in ICH crowdfunding campaigns, the following answers were given:

What aspect of the ICH motivated you to invest?

- Regional development
- we cooperated with the ICH idea owner
- I liked the projects so much; I believe in them
- Test the interest of audience
- Safeguarding tradition and boosting local development
- Representing the local tradition (and reward is made of natural materials)
- know the project

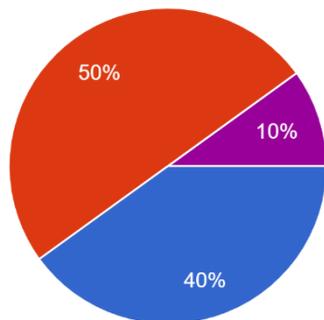
Reasons that hindered persons from investing through crowdfunding were:

- Low motivation and commitment of project owners
- you must give too much personal data in the contact sheet



Would you consider contributing to an ICH crowdfunding project from another EU country?

10 responses

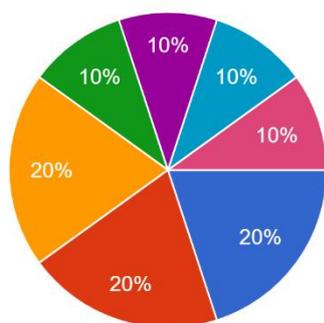


- Yes, it is the same to me wherever the project comes from
- Yes, but only if it is a project I really believe in
- Yes, but only if there is a guarantee that I will not be cheated
- Yes, but only if it is in my language
- No, I want to support local projects

Overall, the ARTISTIC campaigns can be considered as very heterogeneous:

How would you describe your ICH project?

10 responses



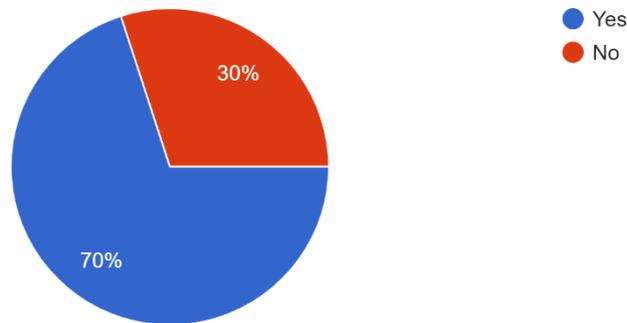
- artistic
- innovative
- social/philanthropic
- ecological
- entrepreneurial
- 1. entrepreneurial 2. saving heritage
- artistic/innovative/entrepreneurial

A positive aspect is, that 70% of the partners learned how to support and launch crowdfunding campaigns, most crowdfunding campaigns were reward based.:



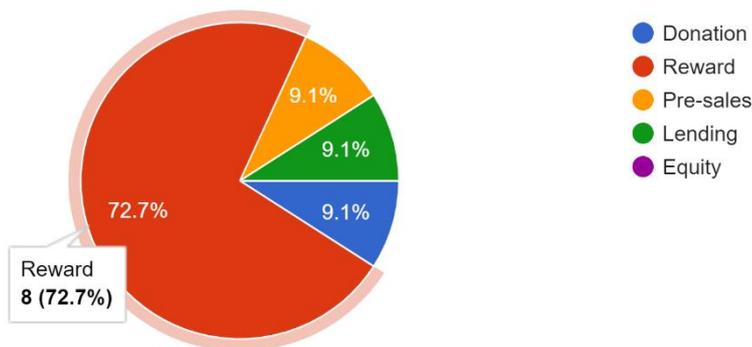
Have you already launched a crowdfunding campaign OR supported an ICH project to launch a crowdfunding campaign?

10 responses



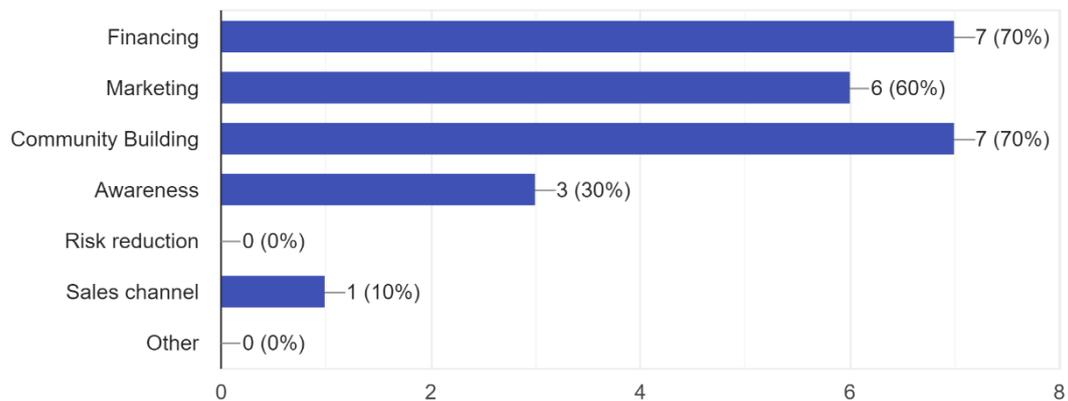
What type of campaign did you launch?

11 responses



What were the reasons for choosing crowdfunding? (Please select one or more aspects)

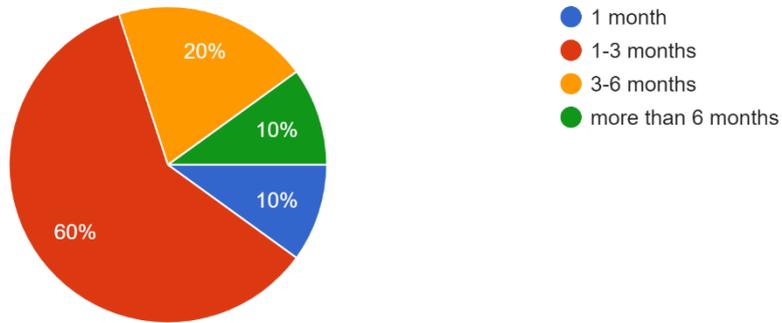
10 responses





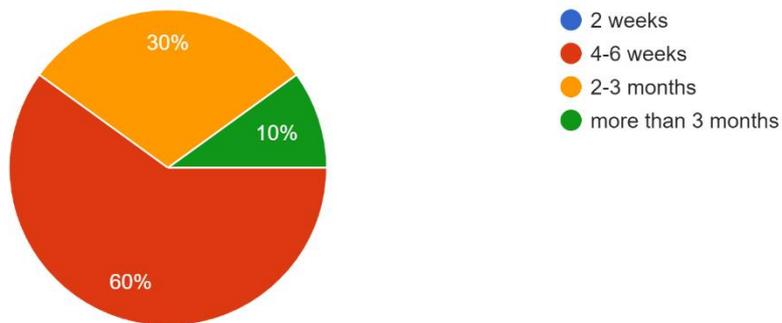
How much time did the preparation phase take, i.e. until the crowdfunding campaign was online on a platform?

10 responses



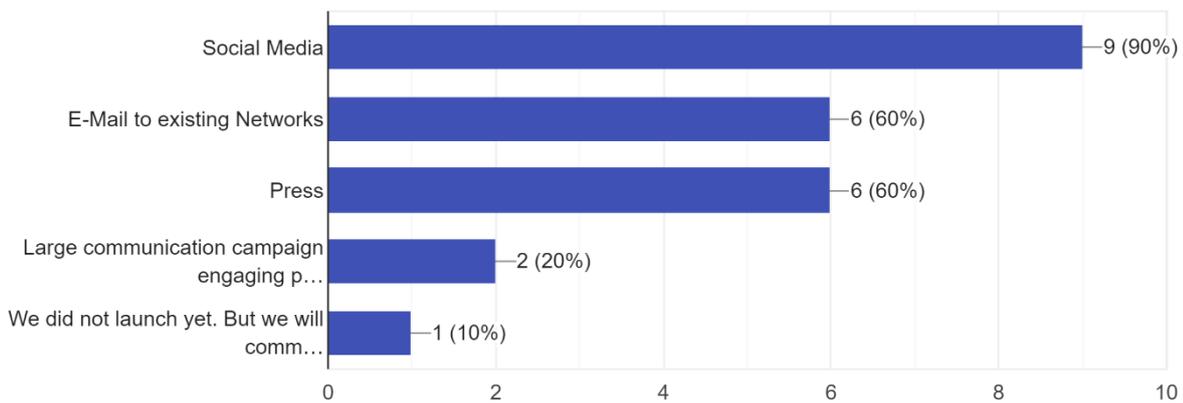
How long was the campaign online?

10 responses



How did you communicate the campaign?

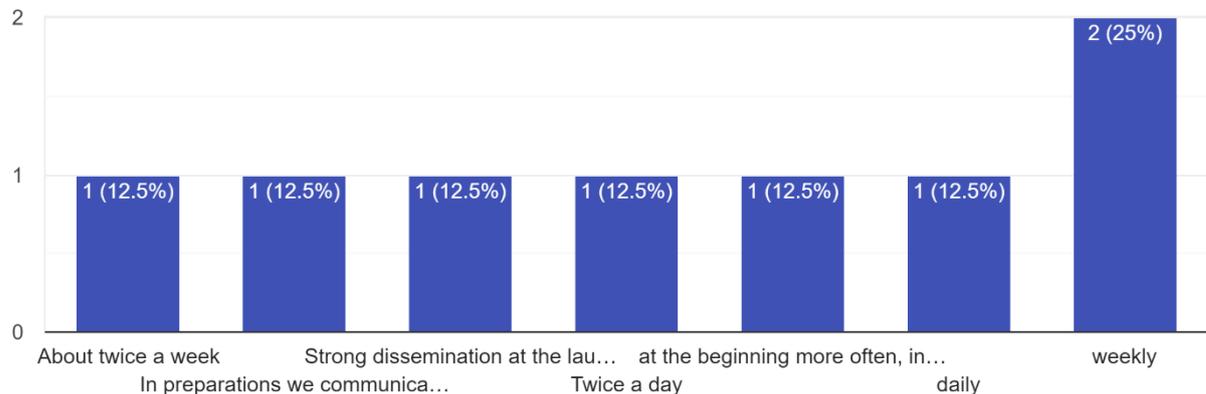
10 responses





How intensive and frequently did you communicate?

8 responses



Which crowdfunding platforms were used:

- hithit.cz
- Produzioni dal Basso
- FUNDERA
- <https://www.good.hu/>
- 1000 x 1000
- Adrifund.

Why did you choose this platform:

- it was the only choice, the second platform in CZ is not that much aimed to ICH
- the first and the most concrete Italian platform for reward crowdfunding
- The choice was motivated by the availability and flexibility of the owner of the platform as well as being a very expert platform with regard to lending and equity. He invested in the ARTISTIC project without asking for acceptance and publication fees to project owners (only fees on subscribed capital and to a lesser extent than market standards).
- Only existing and operating platform in Hungary, easy to launch campaigns (besides <https://adjukossze.hu/>)
- our partners decided it (Veneto Region, Cuoia)
- recommendation
- The only Slovenian platform, best for local projects.

Can you identify special characteristics for the people who supported your campaign?

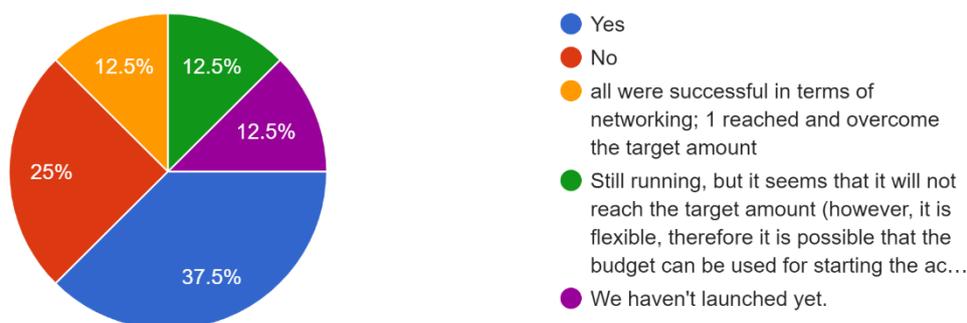
- nature friendly people
- traditional; local; interested; collaborative
- Interested in dance and/or social project



- In most cases donors are not known, however - through informal channels - it seems, that most of them are from the local network and cultural organizations.
- people passionate about the ICH
- We don't know yet, we hope local community and our long time guests in the camp.

### Was you campaign successful?

8 responses

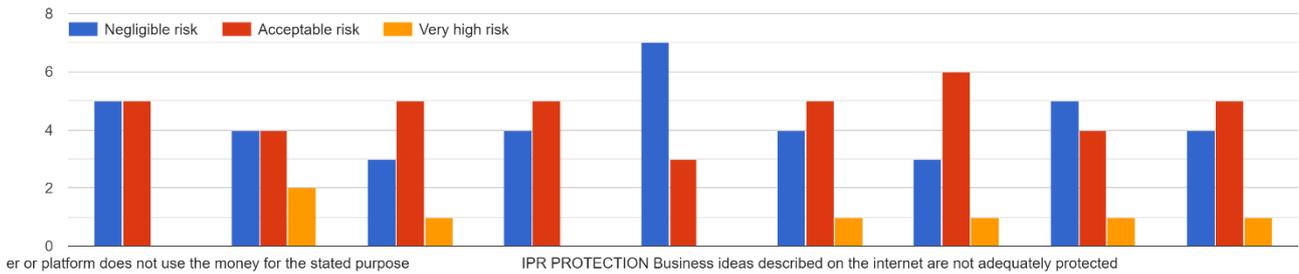


### What went good/bad?

- without promotion it wouldn't be successful
- good preparation of the business plan; collaboration with the project owners; fantastic collaboration with the platform
- The reach our economic goal and have good feedback from the donor
- The Covid pandemic impacted severely on campaigns, severely inhibiting communication actions and supporters' response. 2. In most cases the lending based would have been more effective but required more time of preparation and a different approach. 3. The engagement of project owners in involving and stimulating their network to reach a wider range of sustainers, was too low.
- Bad: lack of operating platforms in Hungary. Original plan was to use Indiegogo, but it has been removed from the list of supported countries in Hungary, so it took time to find an operating platform (based on the research, only 2 platforms exist in the country).
- well: the group of people that we created, our tutor and the meetings held
- Bad: the little institutional communication that is not concise with my expectations. The crowdfunding platform (difficulty accessing the project page)
- We haven't launched yet.



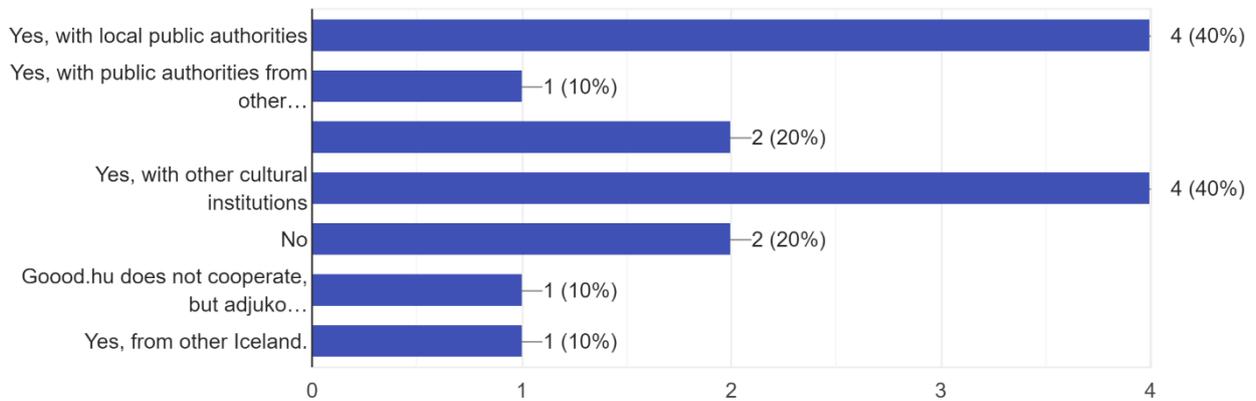
How would you rate the following risks?



Transnational elements

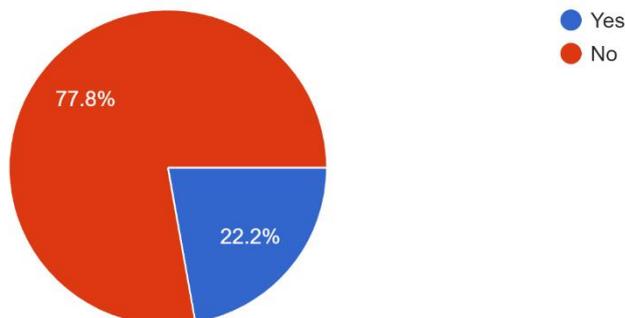
Does the crowdfunding platform cooperate with any cultural operators or with other crowdfunding platforms?

10 responses



Did you have investors from other countries?

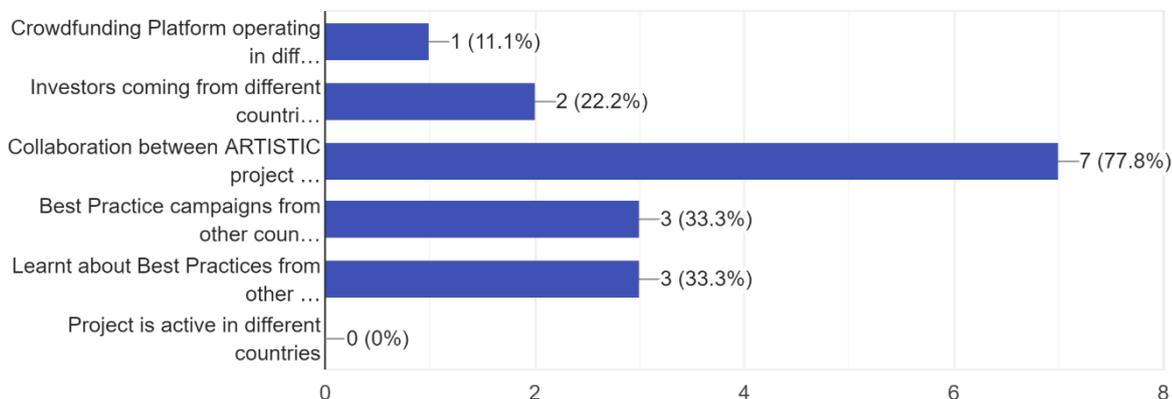
9 responses





### What were the transnational elements in your campaign?

9 responses

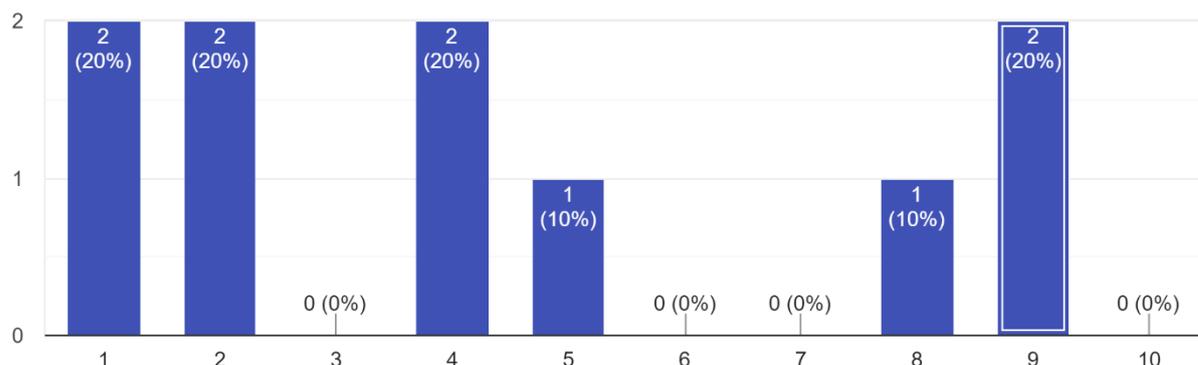


### Based on your experience, what are the main benefits of transnational elements/cooperation?

- could bring more contributors
- partners could benefit from a constant sharing of information (best practices/lessons learned)
- An effective transnational cooperation would have empowered the communication strategy and information activity, giving a wider visibility to the projects, reaching more supporters and investors outside the national borders, transferring the value of its European connotation.
- As crowdfunding is in an initial phase in Hungary, we can and we must learn from partners operating in more developed countries in terms of CF market.
- Enrichment of the project idea
- Wider spectre of audience, learning different values and what people expect, respect and support.

### How much did you know about crowdfunding before the ARTISTIC project?

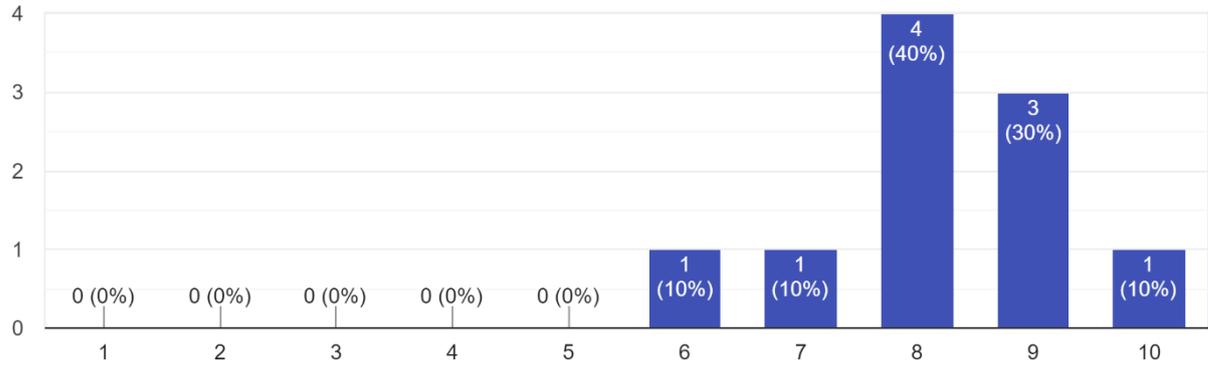
10 responses





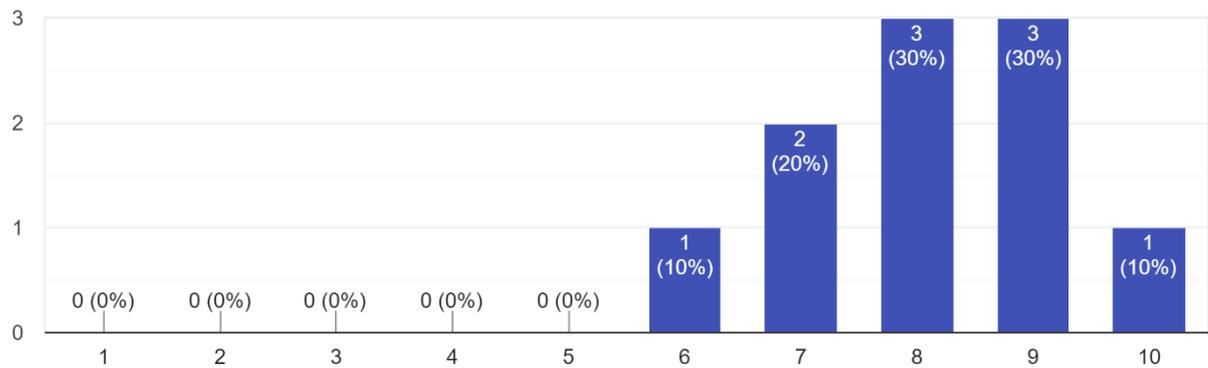
How much do you know about crowdfunding after the ARTISTIC project?

10 responses



How suitable do you think is crowdfunding to complement public funding for ICH?

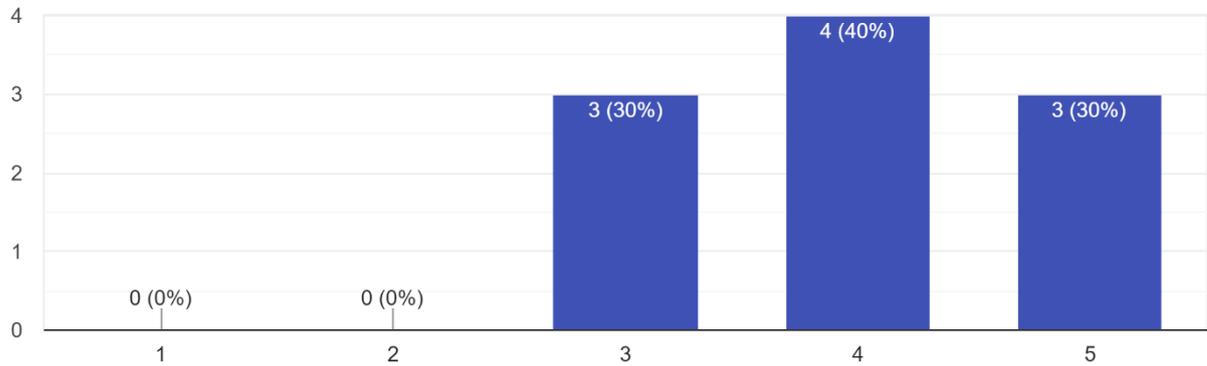
10 responses





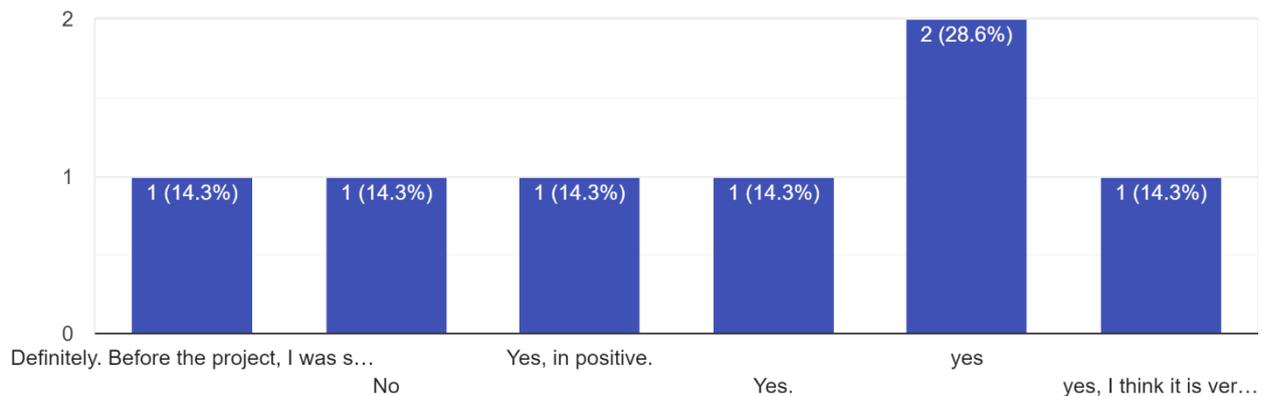
Do you think that ARTISTIC has increased the knowledge of cultural operators and people that manage cultural projects about financial resources and expertise?

10 responses



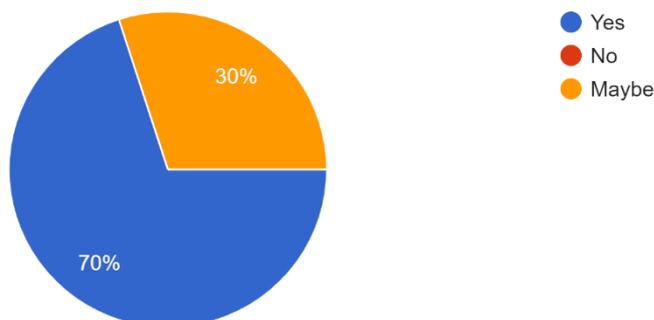
Has your experience in ARTISTIC changed your view on crowdfunding?

7 responses



Would you run/accompaign again a crowdfunding campaign?

10 responses

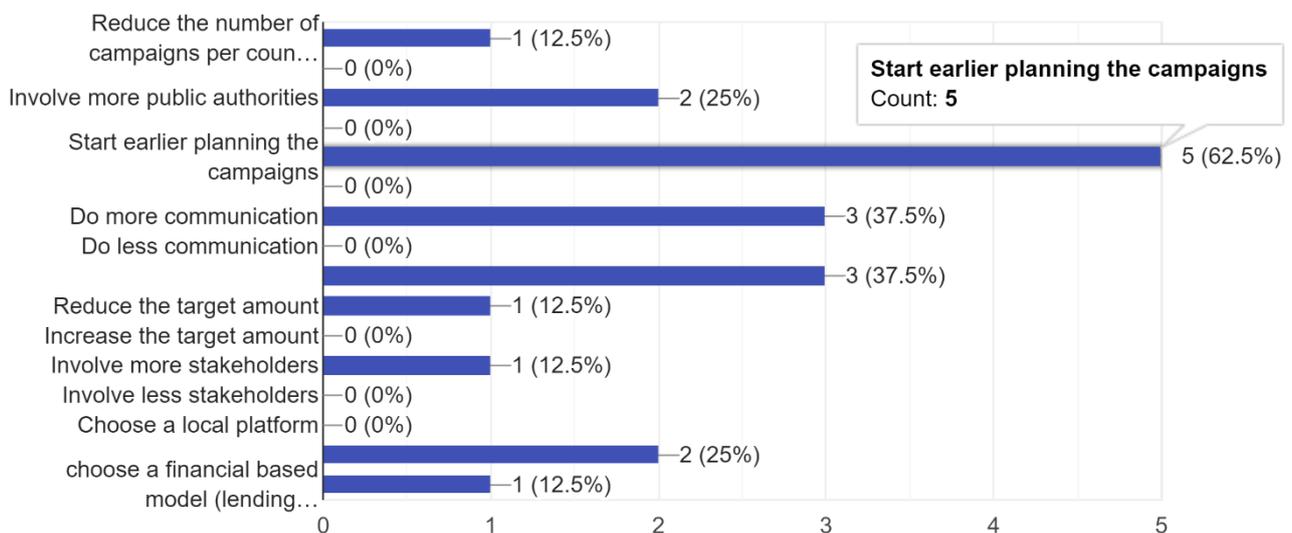




- I think is a great instrument also to be forced to communicate and plan the project in the best way possible
- it was good experience, got new knowledge
- For financing and for community-building (with awareness raising).
- The experience gained, the lessons learned and the collaborations started make me confident about the use of this financial instrument.
- I think it is very valuable, not only for the collection of money but specifically for networking purposes and visibility
- Because I believe in this type of financing, but I was a little disappointed
- If the circumstances are better.

If the ARTISTIC project would start now - what would you do differently with regards to the crowdfunding campaigns?

8 responses



Describe your personal lessons learnt:

- Involve the community
- got new contacts, new experience, new horizons in ICH, new knowledge of CF,..
- If you really want to run a successful campaign (and in general, start a sustainable activity), you really need to build a community around your idea (even if it is 'just' an online group).
- Don't take anything for granted and be prepared to change strategy and get back on track. The support network is essential for the success of a campaign. Motivation and commitment of each member of the working group is crucial. To seek financial support in order to start a business to make of ICH a generator of local growth and development, it is necessary to raise the bar and use more ambitious and complex crowdfunding models.



- 
- We delivered a very good value for money; our organisation learned how to cope with crowdfunding campaigns; it is strategic to have project owners very confident, positive and proactive
  - Less words and many more concrete actions
  - Networking is important between ICH carriers and policy makers, stakeholders and institutions.