



# COVER PAGE

**GAP Analysis Methodology for Cultural-  
led Development of Small and Medium  
Sized Cities**

**Alterevo S.r.l.s for the Municipality of  
Vittorio Veneto**

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## 1. Gap Analysis Report

### 1.1. Urban Identity/Town's profile

#### A vision first

The 100-years anniversary of the end of the Great War, occurred in 2018, beyond its intrinsic historical and cultural value, has stimulated a profound reflection on the identity of Vittorio Veneto, a reflection that involved decision-makers as well as cultural and creative actors and citizens since 2015; starting from what the city has been in the past, this reflection led to a **key question**: *"Do we want Vittorio Veneto to be remembered mainly for the events related to the First World War or do we want Vittorio Veneto to be known also for its great cultural, environmental, industrial and social heritage?"*.



The answer was obviously the second. For this reason, the city began to open its view beyond the "ancient traditional approaches", began to find solutions outside the borders of its limited territory, began to "raise the volume" of its wonderful voice.

"Raise the Volume" was the slogan of the participation to the competition for the Italian Capital of Culture 2018 (see the planned logo). But what does it mean? The explanation of this slogan enables a more detailed understanding of the city plans for becoming more "attractive":

**Raising the volume in "physical and spatial" sense, widening the city's range of action:** it sounds like *"Vittorio Veneto for Italy, Vittorio Veneto for Europe, Vittorio Veneto for the World"*. The City needs to reposition itself in space and expands its size in the cultural and tourist market, by creating an offer going far beyond the geographical boundaries of the city's traditional sphere; at the same time, Vittorio Veneto needs to strengthen the links with the neighboring territories and municipalities;

**Raising the volume in a "qualitative" sense, improving its cultural and tourist offer:** the city has long since begun a process of diversification, innovation, deseasonalisation and adaptation of its cultural heritage and initiatives according to an approach that places physical and economic accessibility and active participation of citizens, both in terms of involvement and in terms of planning and agenda-setting, at the top of the list of priorities, with a strong focus on the quality of accommodation facilities and the measurement of results and impacts;

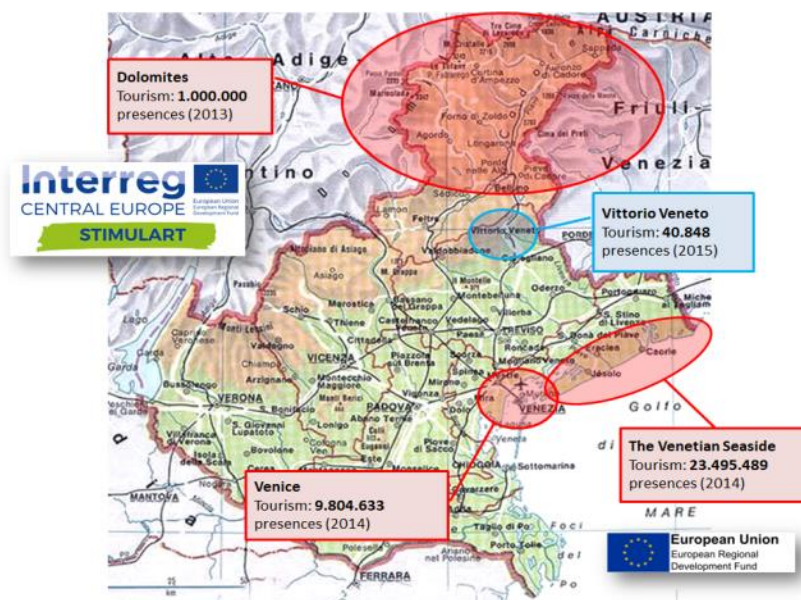
**Raising the volume in a "city branding" sense, amplifying its voice and renewing its image:** the city decided to be better known, better seen, better heard, but also in a different way, more incisively. Over the years, the City tried to intensify the strength of its message, exploiting the launch pad provided by history (Great War) to send a message to the national and international tourist; now, it's time to "re-brand" this message for valorizing the plurality of the artistic/cultural offer as a whole, as a distinctive portfolio able to meet "new typologies of visitors and tourists."

With the experience of StimulART Project, coupled and complemented by the LOCAL FLAVOURS project for what concerns more strictly "tourism", the City intends to add a fundamental additional declination to the slogan "raise the volume":

**Raising the volume of the "culture and creativity based economy" for a more attractive city-profile:** the city wants to be able to "grow" not only through exogenous contributions (visitors, tourists, investors) but also through the contribution of its citizens or of those who reside, even temporarily, in its territory. And culture (and creativity with StimulART) has been identified as one of the keys to allow this inclusive growth: not only students or normal workers and talents, but also long-term unemployed, immigrants, people with disabilities, young "neets" looking for their first job or characterized by special educational needs, isolated elderly people; structured paths of "inclusion through culture and creativity" already started in the past, will be strengthened in the years to come, also and in particular thanks to transnational and European cooperation.



## Vittorio Veneto: a hidden treasure



Vittorio Veneto is a medium sized municipality, with a population of 28.320 (2017) experiencing a slow but continuous decreasing trend, located between a number of powerful and world-wide recognized attractions (Venice, Dolomites, the Venetian Seaside, Verona, Palladian Villas in the area of Vicenza and recently, the Prosecco hillsides UNESCO Heritage sites), all of them at less than 100 kilometers range. The [Figure 2](#) below clearly represent the situation:

Historically, however, all these attractions have given the impression of engulfing Vittorio Veneto rather than enhancing it, of marginalizing it rather than including it. The reason is not only exogenous, but largely endogenous, deriving from the **scarce capacity of the city to get rid of the “Great War marks”, from the lack of efforts to redesign an alternative cultural and creative portfolio**, more suitable to the new emerging needs of 4.0 economy and modern tourism.

Anyway, the international perception of Vittorio Veneto is strictly linked to its territory: *it is strategically located between mountains and the Padan plain (and sea), and for this reason experienced in the past serious geographical, cultural, social and human conflicts, which contributed to enrich the historical heritage of the town*. Very keen on the most recent cultural and artistic innovations, widely affected by the “venetian culture & style”, the city intends to become a “cultural & creative hub”, able to attract not only visitors and tourists but also new talented young citizens, by creating creative synergies with the surrounding area.

## Vittorio Veneto in a system

Many times, also during the recent interviews carried out in the framework of StimulART project by University of Regensburg in September 2019, the city managers of Vittorio Veneto underlined that the City, alone, won't be successful in finding a “sunny place” in the creative / cultural market, as well as in the tourism global trends. The same opinion has been expressed by most of the Mayors of the 10 neighboring municipalities during different events: there is a shared need of “acting as a system”.

For this reason, as it is actually occurring for some other policy sectors (social policies, tourism promotion, etc...), in the framework of StimulART project **the Municipality of Vittorio Veneto decided to act as a unique system with 10 other municipalities: Cappella Maggiore, Cison di Valmarino, Colle Umberto, Cordignano, Follina, Fregona, Miane, Revine Lago, Sarmede and Tarzo**. Together, the 11 municipalities creates a “cultural & creative district” of 67.059 inhabitants (2019 data).



The following table gives a general overview of the dimension of the area (Jan 2019):

	Comune	Popolazione	Superficie	Densità	Altitudine
		<i>residenti</i>	<i>km<sup>2</sup></i>	<i>abitanti/km<sup>2</sup></i>	<i>m s.l.m.</i>
1.	<a href="#">TREVISO</a>	84.999	55,58	1.529	15
2.	<a href="#">Conegliano</a>	35.231	36,38	968	72
3.	<a href="#">Castelfranco Veneto</a>	33.507	51,61	649	43
4.	<a href="#">Montebelluna</a>	31.380	49,01	640	109
5.	<a href="#">Vittorio Veneto</a>	28.148	<b>82,8</b>	340	138
6.	<a href="#">Mogliano Veneto</a>	27.768	46,26	600	8
7.	<a href="#">Paese</a>	22.068	38,09	579	32
8.	<a href="#">Oderzo</a>	20.659	42,35	488	13
9.	<a href="#">Villorba</a>	17.899	30,53	586	26
10.	<a href="#">Preganziol</a>	16.891	23,1	731	12
11.	<a href="#">Vedelago</a>	16.803	61,85	272	43
12.	Roncade	<b>14.568</b>	<b>61,78</b>	<b>236</b>	8
13.	Casale sul Sile	<b>13.080</b>	<b>26,92</b>	<b>486</b>	6
14.	San Biagio di Callalta	<b>13.046</b>	<b>48,51</b>	<b>269</b>	10
15.	Ponzano Veneto	<b>12.882</b>	<b>22,27</b>	<b>578</b>	36
16.	Spresiano	<b>12.223</b>	<b>25,73</b>	<b>475</b>	56
17.	Pieve di Soligo	<b>12.047</b>	<b>19,02</b>	<b>633</b>	132
18.	Susegana	<b>11.780</b>	<b>44,1</b>	<b>267</b>	76
19.	Zero Branco	<b>11.426</b>	<b>26,06</b>	<b>438</b>	18
20.	Casier	<b>11.301</b>	<b>13,43</b>	<b>842</b>	12
21.	Carbonera	<b>11.256</b>	<b>19,88</b>	<b>566</b>	18
22.	Riese Pio X	<b>11.000</b>	<b>30,64</b>	<b>359</b>	65
23.	Trevignano	<b>10.816</b>	<b>26,5</b>	<b>408</b>	77
24.	Motta di Livenza	<b>10.775</b>	<b>37,78</b>	<b>285</b>	9
25.	Valdobbiadene	<b>10.271</b>	<b>62,9</b>	<b>163</b>	253
26.	Silea	<b>10.254</b>	<b>18,95</b>	<b>541</b>	7
27.	Volpago del Montello	<b>10.194</b>	<b>44,82</b>	<b>227</b>	94
28.	San Vendemiano	<b>9.961</b>	<b>18,51</b>	<b>538</b>	46
29.	Quinto di Treviso	<b>9.957</b>	<b>19,04</b>	<b>523</b>	17
30.	Mareno di Piave	<b>9.638</b>	<b>27,77</b>	<b>347</b>	36
31.	Resana	<b>9.522</b>	<b>24,89</b>	<b>383</b>	31
32.	Loria	<b>9.363</b>	<b>23,25</b>	<b>403</b>	70
33.	Maserada sul Piave	<b>9.356</b>	<b>28,77</b>	<b>325</b>	31
34.	Istrana	<b>9.180</b>	<b>26,48</b>	<b>347</b>	42
35.	Santa Lucia di Piave	<b>9.167</b>	<b>19,81</b>	<b>463</b>	55
36.	Asolo	<b>9.108</b>	<b>25,37</b>	<b>359</b>	190
37.	Farra di Soligo	<b>8.704</b>	<b>28,34</b>	<b>307</b>	163
38.	Ponte di Piave	<b>8.341</b>	<b>32,44</b>	<b>257</b>	11



39.	Caerano di San Marco	7.952	12,09	658	124
40.	Breda di Piave	7.808	25,76	303	23
41.	San Zenone degli E.	7.392	19,97	370	117
42.	Pederobba	7.353	27,32	269	174
43.	Castello di Godego	7.198	18,13	397	51
44.	San Fior	6.975	17,82	391	57
45.	Altivole	6.975	21,95	318	88
46.	Vazzola	6.965	26,16	266	30
47.	Cordignano	6.959	26,25	265	56
48.	Pieve del Grappa	6.746	37,34	181	300
49.	Salgareda	6.734	27,55	244	8
50.	Nervesa della Battaglia	6.616	34,97	189	78
51.	Cornuda	6.285	12,51	502	163
52.	Sernaglia della B.	6.191	20,15	307	117
53.	Crocetta del Montello	6.098	26,57	230	146
54.	Godega di Sant'Urbano	6.046	24,34	248	52
55.	Gaiarine	6.041	28,78	210	20
56.	Borso del Grappa	5.951	33,14	180	279
57.	Fonte	5.882	14,6	403	107
58.	Fontanelle	5.739	35,35	162	18
59.	Codognè	5.327	21,75	245	26
60.	Giavera del Montello	5.237	20,19	259	78
61.	Povegliano	5.230	12,91	405	56
62.	San Pietro di Feletto	5.219	19,26	271	221
63.	Maser	5.118	25,85	198	147
64.	Colle Umberto	5.071	13,58	373	145
65.	Mansuè	5.064	27,1	187	13
66.	San Polo di Piave	4.970	20,98	237	27
67.	Cappella Maggiore	4.749	11,09	428	115
68.	Arcade	4.532	8,27	548	61
69.	Ormelle	4.525	18,83	240	22
70.	Morgano	4.461	11,76	379	23
71.	Monastier di Treviso	4.384	25,26	174	6
72.	Tarzo	4.336	23,91	181	267
73.	Gorgo al Monticano	4.115	27,09	152	10
74.	Cessalto	3.861	28,18	137	5
75.	Orsago	3.861	10,71	361	44
76.	Follina	3.784	24,08	157	191
77.	Chiarano	3.700	19,92	186	6
78.	Vidor	3.694	13,43	275	152
79.	Cimadolmo	3.409	17,9	190	32
80.	Miane	3.252	30,88	105	259





81.	Sarmede	3.059	18,01	170	103
82.	Meduna di Livenza	2.964	15,38	193	8
83.	Fregona	2.919	42,72	68	251
84.	Cavaso del Tomba	2.885	18,97	152	248
85.	Moriago della Battaglia	2.836	13,76	206	119
86.	Cison di Valmarino	2.632	28,81	91	261
87.	Castelcuoco	2.288	8,79	260	189
88.	Possagno	2.224	12,11	184	276
89.	Revine Lago	2.150	18,79	114	246

The most impressive data is the “extension” of the municipality of Vittorio Veneto (82,8 km<sup>2</sup>), which is by far **the widest municipality in Treviso Province** (the second is Valdobbiadene with 62,90 km<sup>2</sup>, while the most important city, Treviso, is “only” 55,58 km<sup>2</sup>), especially if based on the average, which is 27,86 km<sup>2</sup>. The second consideration is that Vittorio Veneto is the most important city in a **group of “very small municipalities”**, all of which under 7.000 inhabitants and 8 of which under 5.000. Finally, it is important to notice that **all the municipalities have a significant part of the territory situate in “hillside or mountain” areas.**

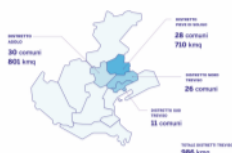
The choice of acting at such a wide level is also due to the fact that Vittorio Veneto is the reference “Il Level Education” point for the students coming from these municipalities, as well as to the fact that most of these municipalities already cooperate in the framework of the following entities:



**GAL Altamarca:** all the above mentioned municipalities, with the exception of Colle Umberto, belongs to the Local Action Group (GAL) Alta Marca Trevigiana (<http://www.galaltamarca.it/>), where territorial development & touristic policies are developed and sometimes founded through the European Rural Development Fund.



**Unione Montana delle Prealpi Trevigiane** (former “Comunità Montana”): again, all the above mentioned municipalities, with the exception of Colle Umberto, belongs to the Unione Montana delle Prealpi Trevigiane (<https://www.prealpitrevigiane.it/index.asp>), a different entity dealing with shared intervention of territorial development, with a focus on mountain and hillside areas and related problems (mobility, tourism, logistics, etc...);



**Local Health Unit District of Pieve di Soligo :** all the above mentioned municipalities, together with other municipalities (see dark blue area in the picture), belongs to District Pieve di Soligo of AULSS 2 (<https://www.aulss2.veneto.it/>) and basically refers to the Vittorio Veneto Hospital. This implies a coordination of the social policies definition (Piani di Zona) and implementation.



#### Consorzio BIM Piave Treviso

This consortia, including Vittorio Veneto and other 7 municipalities included in the Stimulart database (<http://www.bimpiavetreviso.it/ae00302/hh/index.php>), covers some crucial “innovative and creative” sectors (innovation, tourism, etc...) as well as some tasks related to the creation of the enabling environment for CCIs (broadband delivering, etc...). In particular, the Consortia is planning a big project related to “green connections” (cycling road).

These are the main reasons behind the choice of acting as a “unique system”, whose municipalities are used to cooperate and to activate common policies and strategies in different sectors. Moreover, in the past, these 11 municipalities were included in a single “integrated touristic promotion”, coordinated by



the Province of Treviso: for this reason, Vittorio Veneto hosts one of the only two Tourist Info Point (IAT) of Treviso Province (the other one is in Treviso city). Apart from these common belongings, **Vittorio Veneto is part of several initiatives and projects which may contribute significantly to increase the attractiveness of the city and its neighboring towns in the near future:**



**The recognition of Prosecco Hills as a UNESCO Heritage Site:** this is the most important factor for the further development of the cultural & creative vibrancy of the City and its surrounding area.

Actually, a specific Foundation is going to be set up and a specific funding line will be generated.

Moreover, in 2016, the area Conegliano - Valdobbiadene (including Vittorio Veneto) had been recognized as an official partner of the Network of the European Wine City (<http://www.cittadelvino.it/articolo.php?id=OTE4>). Finally, Vittorio Veneto and other municipalities included in the System, are part of the famous “Prosecco Wine Street”: [http://www.coneglianovaldobbiadene.it/public/file/Mappa\\_StradaProsecco\\_Touring.pdf](http://www.coneglianovaldobbiadene.it/public/file/Mappa_StradaProsecco_Touring.pdf).



**The Munich - Venice Cycling Road**

(<http://www.muenchen-venezia.info/it/>):

3 countries: Germany, Austria, Italy, 560 km, delightful through the Alps from Munich to Venice, 3.000 metres ascent, 5 adventure worlds. The Road touches Vittorio Veneto, which is one of the “suggested stops”: this leads to an increase of foreign visitors in the area and brings benefits also for the neighboring municipalities (especially Revine Lago, Follina, Cison, Miane, where a different but connected cycling path exists).



**The recognition of “European Capital for Sport” in 2018:**

Vittorio Veneto, together with other 25 Municipalities (some of them in another region and some of them belonging to the group of 11 municipalities chosen as “system” in StimulART project), has been awarded as “EU Capital for Sport” (<https://www.comune.vittorio-veneto.tv.it/home/news/cs/a2017/m10/terreprosecco.html>);



**The Network of Walled Cities in Veneto Region:**

the Association Città Murate del Veneto was officially founded in January 1997 under the patronage of the Veneto Region and on the initiative of the Veneto Regional Council of Italia Nostra with the aim of promoting Walled Cities and their knowledge, protection, preservation, conservation and enhancement. Currently there are 38 Municipalities included in the list. (<http://www.cittamurateveneto.it/i-comuni/>)



**The hiking route “Alta Via dei Silenzi n° 6”:**

Vittorio Veneto is the end of this amazing hiking route of 180km, starting from Sappada, where the Piave river streams are located, and crossing a significant part of the Eastern Dolomites, the most savage ones, till Vittorio Veneto: <http://www.enrosadira.it/dolomiti/altavia6.htm>





**The Hyppo-road (Horses) of the Treviso / Belluno Prealpi area**  
 co-funded partially by Veneto Region (EARDF) and promoted by Treviso Province, it is an alternative occasion to visit and experience the Vittorio Veneto area. It touches, among others, the municipalities of Miane, Follina, Cison di Valmarino, Revine Lago, Vittorio Veneto, Fregona and Cappella Maggiore. (<http://www.marcadoc.com/ippovie-delle-prealpi-trevigiane-e-bellunesi-i-percorsi/>)

### But what does the CCI think about the Vittorio Veneto area?

Following the answers collected during the preparation of this GAP Analysis (n°22) among CCIs, it seems that the most important capital of the Area of Vittorio Veneto is the **“Cultural Heritage, tangible and intangible”**. Historic buildings, museums, musical events and related history but also local traditional events linked to local traditions are the most quoted in the CCI’s answers (19 over 22). The question was:

*“What characterize the most the Area of Vittorio Veneto? Atmosphere, citizen’s behavior, traditions, cultural heritage, craftsmanship and commerce, etc...”*

The answers collected, far from being completely representative of the whole CCI spectrum and far from being significant for a comprehensive evaluation of the citizen’s perception of what are the “talents” of the area, offer an interesting stimulation for some suggestions: ...

Cultural Heritage (tangible & intangible)	Landscape & Environment	Atmosphere	Food & Beverage (enogastronomia)	Actual Productive fabric
19 answers	9 answers	7 answers	5 answers	2 answer

As it is possible to notice, only 5 over 22 CCIs answering the questionnaire considered “strategic” for a relaunch of the attractiveness of the area the Eno-gastronomic sector and ONLY TWO considered important the actual industrial / craftsmanship sector (please, consider that the old industrial heritage is included in “Cultural Heritage” sector). Going deep into answers, it is possible to notice also that:

- A) When “atmosphere” is mentioned, is mainly connected to “Serravalle” area: only 1 respondents linked it with the landscape;
- B) When craftsmanship is concerned, the respondents considered it as “something small, underdeveloped and best promoted in neighboring small towns than in Vittorio Veneto”
- C) When “cultural associations” are mentioned, respondents showed a positive recognition of their value, but also stressed that they are “too much, too small and not well coordinated”;
- D) Citizen’s behavior is NEVER quoted or considered: it seems that the attractiveness is completely disconnected by the attitude of the population.



## 1.2. Cultural and Creative Industries and the creativity of the economic sector

The creativity of the economic sector is defined not only by the Cultural and Creative Industries but also by all the activities not strictly confined on it. For this reason the definition of Cultural and Creative Sector stated in the Regulation (EU) No 1295/2013 is useful to perceive what count the most in terms of creativity: *“all sectors whose activities are based on cultural values and/or artistic and other creative expressions, whether or not these activities are market-oriented, irrespective of the type of structure which implements them, and irrespective of the way in which this structure is financed.”*

Over the years, however, and often on the basis of the territory / context in which it was applied, the concept of CCI has been extended to other sectors, not only the traditional artistic areas (visual arts, performing arts, literature, music) but also design, fashion, industry of taste, and it has been declined along different approaches: while in Northern Europe the approach to this sector is more “technology-driven”, linked to the more recent and less traditional aspects of the creative sector, the countries of Central and Southern Europe, on the other hand, show a clear orientation towards activities linked to cultural heritage, “heritage-driven”, and focus more on traditional cultural and creative enterprises.

UNESCO provides us with perhaps the most representative scheme, “additional sectors” are considered as “related domains” with respect to the core of cultural and creative sector. Those are “specific production sectors” that make creativity and culture the basis for the delivery of products or services.

The discriminant between the Creative Cultural Sector and the Creative Cultural Industry is fundamentally linked to the “ability to offer cultural and creative services or products on the market, even if not exclusively for profit and not exclusively as private”.

There are three levels among which creativity and activity level can be measured: among all the actors operating in the fields of the creative cultural sectors; among the actors operating in key sectors (Artistic Cultural Craftmanship; Communication, Media and Entertainment; food and wine & leisure, heritage management); among subjects that fall in the scope of the CCIs because of their business activities. Moreover, creativity is a characteristic that can be found within between big industries.

We will try to describe the activity level of the producers of cultural and creative products, of the producers of traditional trades and crafts, and creativity among the traditional economic sectors.

### 1.2.1. Activity level of the producers of cultural and creative products

It is hard to give qualitative and quantitative definition of “activity level” regarding producers of cultural and creative products. In fact, different kinds of activities are taken into consideration: activities run by single actors; activities run by groups of actors; big companies and cluster of producers. Not all of them are full time activities, some of them are a part-time activity for many reasons that can be economical, practical, linked to seasonal activities or one-shot events. It is easier to analyse the subsectors one by one and identify the single activities and the strengths and weaknesses that characterize them.

#### Audiovisual

The EU has invested €2.4 billion in the past 25 years in the Audiovisual industry. Over €800 million has been earmarked to support the competitiveness and the diversity of the industry for 2014-2020<sup>1</sup>. Each

<sup>1</sup> [http://ec.europa.eu/information\\_society/newsroom/image/document/2016-19/factsheet\\_it\\_en\\_15512.pdf](http://ec.europa.eu/information_society/newsroom/image/document/2016-19/factsheet_it_en_15512.pdf)



euro of an additional demand for any Italian audiovisual product and service generates an increase in national production of 1.98 euros<sup>2</sup>.

This list **does not include 5 “printing & copies” companies**, since they are not relevant as CCIs for the area: even if considered as “marketing and advertising”, they only play a role of “support” for actual CCIs) and does not have a clear creative value.

The scope of audiovisual producers in the Vittorio Veneto area is wide. The sector appears to offer different solutions, answering the necessities of the market. The producers differ in many ways and some core businesses can be identified: communication agencies, cultural spaces and facilities for audiovisual purposes, 1 cinema and 1 cineforum, graphics communication and video making, tv broadcasts, short movies. Some activities are related to the fruition of good and services, other to the diffusion of cultural contents. In the audiovisual context can be counted Small and Medium Enterprises but also cultural associations, which for example organize film festivals or coordinate the activities of a rehearsal room for local bands. It is a fact that Cinema is the core business of audiovisual productions in the Vittorio Veneto area.

A special mention goes to the **Lago Film Fest** (<http://www.lagofest.org/>), an independent film festival taking place in Revine Lago by the lake side as an open-air cinema: the festival is part of the local cultural life since fifteen years and includes independent short movies, documentaries, a special prize for screenplays, workshops, artistic performances, music.



Lago Film Festival is not the only event in the area: the **Vittorio Veneto Film Festival** (<https://www.vittoriofilmfestival.com/>) is an international and competitive film festival dedicated to kids and teens and is managed by Associazione 400 colpi.

It is notable that in a city of this size a TV broadcasts its signal in the area: this is the case of **La Tenda Tv** (<http://www.latendatv.it/>) which covers the daily life of the VVEN area and is available on livestreaming, delivering also TV services to Regional & National level channels. It derives from a group of young video makers deciding to create their own channel, initially with the church (to broadcast liturgies for elderly people) and now as a real Info TV.

### Visual Arts

The visual arts producers in Vittorio Veneto enlarged area are related to the photography business run by single actors and to other businesses such as art exhibitions organizers, painters, art laboratories, illustrators, sculptors.

If illustration for children is a core creative business of the area and a hallmark of the village of Sarmede thanks to the **Zavrel Foundation** (<http://fondazionezavrel.it/>) with a good coordination between the artists and the surrounding reality, on the other hand according to **Giovanni Bet** (<https://giovannibet.wordpress.com/studio/>) painters are not supported from public authorities in any way (coordination of activities, public spaces for the artists, promotion etc...).

### Evaluation

-Even if the relationship between the painters in the Vittorio Veneto area is good, painters do not have the tendency to form clusters to support each other. This is true also for visual artists in general.

<sup>2</sup> ANICA “Cinema and Audiovisual: the impact on employment and growth in Italy”



-Only a small number of them are able to live with the incomes deriving from their artworks, for most of them being a painter or a visual artist is a hobby activity or a second job. The popular perception in the area is that a visual artist is not an economic actor, this perception harms the artistic life in the VVEN area.

## Music

Vittorio Veneto aims to become the **“city of music”** according to the words of the City Council Member appointed on culture (Ms. Antonella Uliana), as Lorenzo da Ponte, famous lyrics writer for Mozart operas, was born in Vittorio Veneto and was the “imaginary mentor” of the planned project of Vittorio Veneto Italian capital of Culture 2018.

At this very moment two music schools are active and two musical associations operate on the territory. Except for theatres, there is one concert venue in the area and its activities are coordinated by ARCI, a cultural association, in Fregona. Many bars in the area, such as Kilometro 19, offer live music performances during the year: bands from the region or from northern Italy find a stage where to share their music in local bars and pubs.



The Municipality is the organizer of a national choral competition, with participants from 11 Italian regions in the last edition, and of a national violin competition taking place every two years in the Da Ponte theater.

12 professional musicians are active on the territory or have their artistic roots in Vittorio Veneto: Emanuele Bastanzetti has international experience as violinist; Luigi Vitale is an appreciated jazz percussionist; Enza Ferrari is a worldwide professional opera singer; Enrica Bacchia is an international jazz singer; Elisabetta Farris is a Soprano and a music teacher.

Rock 4 AIL is a Music Festival taking place in summer in Vittorio Veneto and organized by Synago Onlus. The festival is a charity event in favour of an NGO which raises funds against leukemia, it attracts an attendants of hundreds people, international and national artists take the stage and play their music. A local radio station broadcasts the signal via web, ViVi Radio is a cultural association operated by volunteers who conduct radio broadcasts live since 2011 furnishing a cultural and social service to the citizenship.

A specific attention should be paid to Museums and Libraries. The picture below indicates the System of Museum in Vittorio Veneto:





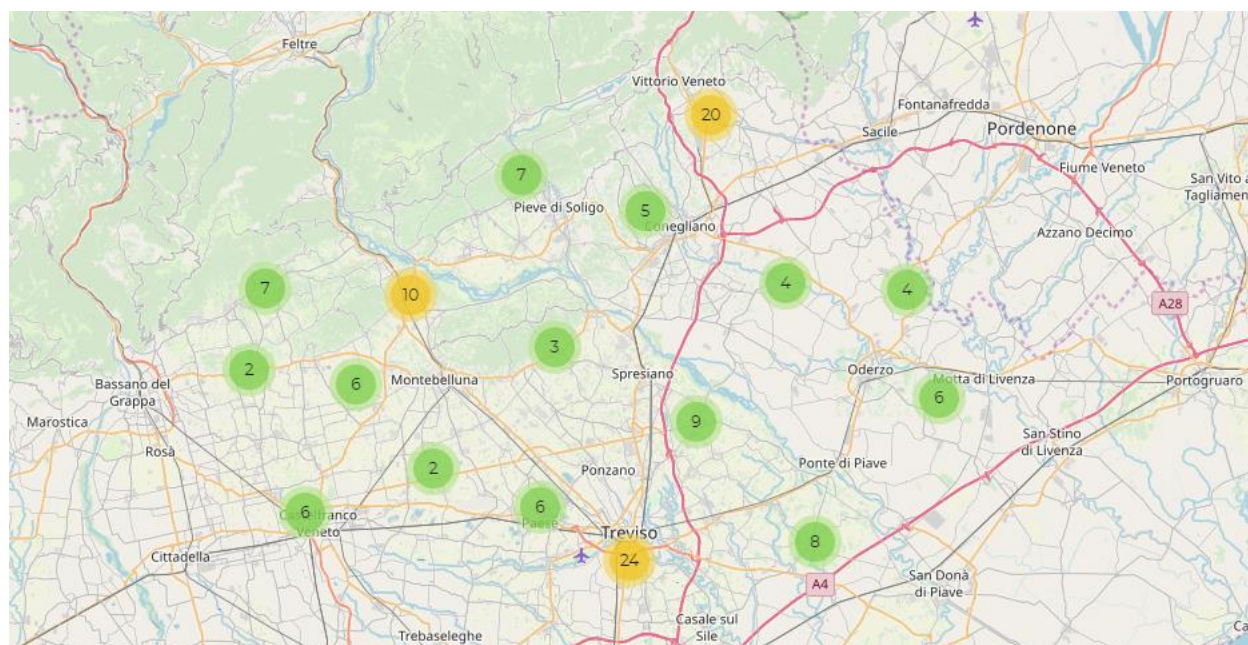


The museum panorama that the city offers is very rich: there are in fact museums of artistic, historical, naturalistic and ethnographic character. Each one has its own history, its own value, its own identity; all of them are, for different reasons, absolutely interesting. When compared to the medium size of the municipality, the museum system in Vittorio Veneto appears rather large. There are 9 museums in the city (red and green dots in the figure): the five civic museums (the Museum of Cenedese, the Oratory of the Battuti, the Museum of the Battle, the Civic Gallery of Modern and Contemporary Art 'Vittorio Emanuele II' and the Museum of Silk Bach) plus four other museums (Palazzo Minucci - De Carlo, Museum of Sacred Art "A. Luciani", Museum of Natural Sciences "A. De Nardi" and Museum of the Cathedral). For years, the city has undertaken participatory paths with the managing bodies of the museums to improve accessibility and enjoyment of the heritage contained in them.



With reference to Libraries, it is necessary to refer to the Library system of Treviso Province (<http://tvb.bibliotechetrevigiane.it/SebinaOpac/.do?sysb=ty>) since it is one of the more developed and innovative system in Italy, also thanks to the use of EU Funding (HERMANN Project, Interreg Central Europe) enabling the implementation of digital solution for book exchange between libraries, books reservation and use of other services (including information about cultural event).

Vittorio Veneto and all the libraries in the 11 municipalities of the area belong to this system. In particular, **Vittorio Veneto municipalities has 4 libraries**: a principal library in Ceneda, plus 2 libraries / archives in 2 museums (Cenedese in Serravalle and Battaglia in Ceneda) and 1 church library (Biblioteca Diocesana). The following map shows the distribution of libraries in the Treviso Province area:



### Evaluation

- The VVEN area is aware of its musical roots and does its best to empower its potential but it is difficult to define whether there is a “scene” of contemporary music going on nowadays and whether it is supported by the institutions. It is perceivable a different approach by the institutions towards different genres of music.
- The perception is that the Vittorio Veneto Area could express more in terms of events, concerts, self-esteem as a music city.
- Moreover, all the different excellences of the territory appear to work without any stable coordination.





## Tangible and Intangible Cultural Heritage

Local cultural associations, cultural foundations, the long-life learning “university” are all part of the “Tangible and Intangible Cultural Heritage” sector. This specific sector is fundamental for the cultural development of the VVEN area: local cultural associations such as the “Pro Loco” are active in event organisation and touristic promotion, moreover they play a crucial role in preserving local traditions and folklore.



Without the cultural foundations some activities would not be possible, Fondazione Zavrel is crucial in the field of illustration for Children in the very peculiar village of Sarmede.



Another important Foundation in Vittorio Veneto is the **Foundation Minucci de Carlo**, located in Serravalle and owning the museum actually managed by the Municipality through MAI Association.

In Italy there is a deep attention on heritage preservation and this reflects on the activities of many restorers that work as single professional in the Vittorio Veneto area.

Archives and cultural research play a crucial role in the cultural landscape of VVEN area, five archives are active on the territory with their research activities and organization of symposium and conferences on different cultural subjects.

The landscape of cultural associations in the area is wide, some of them are territorial (for example “Serravalle Viva”) others are thematic (for example “Associazione Giocatori in Scatola”). The level of activity of the “Tangible and Intangible Cultural Heritage” sector is so high that an association’s cluster, “Consulta Associazionismo Vittoriese” includes many associations operating in the cultural and creative landscape. The various cultural associations are engaged in different activities such as the organization of cultural events and civic engagement initiatives.

### Evaluation

- The “Tangible and Intangible cultural heritage” sector is wide, heterogenous and full of vitality. Except for the “Consulta Associazionismo Vittoriese”, which forms an association’s cluster, it is perceivable a pulverization and the lack of a common framework.
- Heterogeneity is at the same time a point of strength and a weakness.
- It is difficult for associations to collaborate with the municipality.

## PUBLISHING AND PRESS

Publishing and press in Italy employs a larger workforce than any other CCS and produces the highest level of value added<sup>3</sup>. Four publishing houses are active in Vittorio Veneto issuing on a regular basis new books, publishing local newspapers, weekly journals or publications on specific topics.

## PERFORMING ARTS

In Italy, performing arts increased the most, thanks to live performances which have generated an additional 9.5% in value added<sup>4</sup>. When we speak about Performing Arts in the Vittorio Veneto Area we

<sup>3</sup> [https://www.eif.org/what\\_we\\_do/guarantees/cultural\\_creative\\_sectors\\_guarantee\\_facility/ccs-gf-market-fiches.pdf](https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/ccs-gf-market-fiches.pdf)

<sup>4</sup> [https://www.eif.org/what\\_we\\_do/guarantees/cultural\\_creative\\_sectors\\_guarantee\\_facility/ccs-gf-market-fiches.pdf](https://www.eif.org/what_we_do/guarantees/cultural_creative_sectors_guarantee_facility/ccs-gf-market-fiches.pdf)



consider the activity of the local theatres, companies of actors and single performers. In Vittorio Veneto there is a theatre academy well known for the training of young actors, a collective of experimental theatre, an actor's company and an artistic laboratory. Fregona and Cordignano can count on active actor's companies too. In San Martino di Colle Umberto take place an international festival of puppet theatre with the possibility for kids to assist to plays and to participate in laboratories.

A special mention goes to Nico Vascellari, a well-known contemporary international performer who is born in Vittorio Veneto and still has his laboratory, Codalunga, in the city. His performances are innovative and provocative, he is also a musician.

#### *Evaluation*

- Although the sector seems to have a good vitality and the area offers good results in the education of new actors and talents, a well-known and internationally recognized performer/artist/musician/painter named Nico Vascellari is not considered part of the artistic scene of the city.

### **DESIGN**

Italian design is famous worldwide and the Vittorio Veneto area makes no exception. According to ISTAT data, referring to the European Union Intellectual Property Office, Italy is the second State for number of industrial designs registered and it is the second member state for new registration's applications<sup>5</sup>.

The design application fields are numerous, and they include in the VVEN area furniture, wood processing for wood floors and parquets, fabrics, interior design, glass processing. "ABS group" for example define itself "the first company in Italy to have reinvented the use of fabric in the field of fitting-out installations". MAVV Design is active in the markets of Central and South America selling furniture and design elements, more over Spazio MAVV is a cultural space offered for exhibitions of creative products. The design activities are run mostly by Small and Medium Enterprises.

#### *Evaluation*

- Although the number of strictly Design activities seems small in the VVEN area, it should be taken on consideration that design is part of the production of goods in many companies which are not necessarily CCI's. The sector creates notable economic added value thanks to an esteemed manufacture and to an appreciable intellectual effort.

### **FASHION**

The rate of growth of the fashion sector in Italy in 2018 is +2,1% according to "Centro Studi Confindustria Moda - Liuc". In the VVEN area textiles, cloth, fabrics and wood processing are the core business in the field of fashion run by SME's. On the other hand, tailoring is the activity run mostly by single actors. The number of activities in the fashion sector seems limited, mostly concentrated in Vittorio Veneto.

#### *Evaluation*

- Along with the traditional tailoring and retail activities, new opportunities come with the diffusion of fashion design activities promoted with social media. The VVEN area is not covered with big fashion companies and industries.

### **TOURISM**

In the previous paragraphs it has been already discussed the area's touristic attractivity and the cultural aspects of it. Specifically, food and beverage are a consistent part of the touristic offer in the

<sup>5</sup> Istat, Rapporto 2018 sulla Conoscenza.



VVEN area and in Italy in general. Creativity and innovation are a distinctive feature of some vineyards and restaurants operating in the area. The food and beverage industry plays a role not only in the receptivity and reception but also in the conservation and promotion of a worldwide known cultural heritage. Always more often vineyards in the VVEN area offer the opportunity to merge the wine tasting with cultural events in collaboration with museums or cinemas. Attracting tourists is fundamental to convey a cultural and creative message and we can see a tendency on merging cultural events with specific touristic receptivity structures. The landscape surrounding the Vittorio Veneto Area is the main attraction along with the Prosecco hills but the tourists approaching to the area are conscious of the historical heritage: Vittorio Veneto and its surroundings are not in the top 5 attractions of the region and for this reason it should attract motivated tourists. Ciclotourism offers new occasions of growth along with a new approach to slow tourism, which would fit perfectly in the area.

### Evaluation

- There is a new perception of the opportunities linked to the creative and cultural activities merged with traditional tourist receptivity facilities. The intrinsic creativity of the food and beverage sector is now ready to connect with other Creative and Cultural Sectors.
- These collaborations seem to be disconnected one by each other and not part of a comprehensive strategy or network.
- The Vittorio Veneto area is ready for a qualitative leap in the perspective of a targeted touristic promotion based on a new self-consciousness as an autonomous touristic area.
- The approach to tourism is landscape and historical heritage driven, it could empower other sectors relevant for CCIs.

#### 1.2.2. Activity level of the producers of traditional trades and crafts

Artistic Craftmanship is a traditional feature of the territory, since the ancient times local inhabitants used the cold waters of the Meschio river to produce unique swords. The art of war has always “marked” this city from its very origins: this is where the armour and swords that made Venetian armies invincible and legendary were made.

The activity of blacksmiths is not confined to the past, the artist Valentino Moro has his laboratory and atelier in Miane where he handles the art of wrought iron applied in broad sense to winery, lightning, interior decorations, artistic fences, monuments and advertising signs.

Confartigianato Vittorio Veneto, the local association of SMEs and artisans, is the organizer of the International Wrought iron Prize “Premio Prima Linea” which aims to continue the tradition of blacksmiths and wrought iron in the city of Vittorio Veneto. The main theme of the Prize is World War I and for this reason the participants are students of artistic high schools from the countries involved in the fourth year of World War I, the students produce artworks related to the traditional thematic of war and peace selected each year by the organization.

**prima**linea

Various artists in different forms produce traditional crafts and some of them operate as single actors: it is the case for example of Walter Casagrande and his handmade masks. Casa Cillo is an Art Gallery with roots in the venetian tradition of artistic glass processing and readapted to modern necessities in terms of artistic design. Officine Fava operates as a SME and reinterpret traditional crafts in a modern key applied to urban and interior design, for example a classic alpine wooden bench transformed into a modern interior design object with the addition of new functional elements.

#### ARTIGIANATO VIVO®



Local fairs and festivals are the main opportunity for local people to meet producers of traditional crafts. A special mention goes to Artigianato Vivo: a summer Festival in the peculiar village of Cison Valmarino in which traditional painters, sculptors, artisans show their artworks and participate in workshops and laboratories. Artigianato Vivo is an excellency in the territory since 39 years.



Traditional crafts are the main attraction of the festival “Prealpi in Festa” set in Cordignano. During this event is possible to interact with artists able to create wooden sculptures from incredibly big logs of wood.

Handcrafts are sold also during the international puppet theatre festival in San Martino, with particular emphasis on handmade puppets.

### Evaluation

- The Traditional crafts sector is part of the cultural heritage of the VVEN area and its creativity rate is still high. Some sector’s activities are economically relevant because of the artistic and creative added value, either organized in SMEs or developed by brave single professionals. Despite this fact it is difficult to track all the economic actors as many of them are artisans running a hobby level business in a local or regional area, mostly exhibiting at local fairs without any VAT number. Traditional crafts and trades are usually associated to local folklore.

### 1.2.3. Level of creativity in the traditional economic sectors

The industrial area of Vittorio Veneto is one of the largest in the Province of Treviso.

### Patents

Italy is the 10th nation in the world with relation to the number of **patents accepted** each year (4.399, 2018 data). The best “regional performers” in Italy are the Lombardy Region (32% of the overall patents in Italy, 13rd place in Europe), the Emilia Romagna Region (17.1%) and the Veneto Region (13.5%). Together, these 3 regions covers more than 60% of the overall amount of patents released in Italy each year<sup>6</sup>. In terms of **patents requested**, within the framework of Veneto Region, the following table illustrates the picture in 2018:

	Patents 2018	Brands 2018	Total 2018
Padova	714	1385	2099
Vicenza	1129	753	1882
Verona	763	1020	1783
<b>Treviso</b>	<b>207</b>	<b>608</b>	<b>815</b>
Venezia	122	352	474
Rovigo	14	83	97
Belluno	7	75	82
	<b>2956</b>	<b>4276</b>	<b>7232</b>

It is curious to notice that, even if Veneto Region is the third in Italy for number of patents requested (2956 in 2018), the Province of Milan alone (18.583 in 2018) requests 6 times the number of patents of all the provinces of Veneto Region considered together<sup>7</sup>. Anyway, closing the eye on Vittorio Veneto area (11 municipalities), the following table shows the patents actually registered in the Official Site of the Italian Minister of Economic Development (<http://brevettidb.uibm.gov.it>):

<sup>6</sup> [https://www.ilsole24ore.com/art/ue-brevetti-l-italia-rallenta-ma-resta-top-10-ABOTg0cB?refresh\\_ce=1](https://www.ilsole24ore.com/art/ue-brevetti-l-italia-rallenta-ma-resta-top-10-ABOTg0cB?refresh_ce=1)

<sup>7</sup> Source: [www.milomb.camcom.it](http://www.milomb.camcom.it)



	Company	Municipality	Codice
1	Diemmebi	Vittorio Veneto	codice WIPO: 10VE2014A000062
2	Diemmebi	Vittorio Veneto	codice WIPO: 10VE2011A000020
3	Silca	Vittorio Veneto	codice WIPO: 10VE2014A000006
4	Silca	Vittorio Veneto	codice WIPO: 10VE2012A000021
5	Silca	Vittorio Veneto	codice WIPO: 10VE2014A000051
6	Bclever (Dal Col)	Vittorio Veneto	codice WIPO: 10UD2011A000072
7	De Nadai Maurizio	Vittorio Veneto	codice WIPO: 10TV2012A000044
8	Silca	Vittorio Veneto	codice WIPO: 10VE2013A000059
9	Silca	Vittorio Veneto	codice WIPO: 10VE2010A000047
10	Diemmebi	Vittorio Veneto	codice WIPO: 10VE2011A000019
11	Silca	Vittorio Veneto	codice WIPO: 10VE2010A000048
12	Silca	Vittorio Veneto	codice WIPO: 10VE2014A000026
13	TMCI Padovan	Vittorio Veneto	codice WIPO: 10PN2013A000066
14	Underleaf Srl	Vittorio Veneto	codice WIPO: 10PN2010A000004
15	Silca	Vittorio Veneto	codice WIPO: 10VE2009A000054
16	TMCI Padovan spa	Vittorio Veneto	codice WIPO: 10PN2014A000056
17	TMCI Padovan spa	Vittorio Veneto	codice WIPO: 10PN2013A000065
18	FALMEC Spa	Vittorio Veneto	codice WIPO: 10UD2011A000017
19	TMCI Padovan spa	Vittorio Veneto	codice WIPO: 10PN2013A000062
20	Studio Prosim srl	Vittorio Veneto	codice WIPO: 10UD2009A000124
21	FALMEC Spa	Vittorio Veneto	codice WIPO: 10UD2012A000090
22	Da Fre Ottavio	Sarmede	codice WIPO: 10PN2014A000039
23	GAP Italia Srl	Fregona	codice WIPO: 10PN2011A000048
24	GAP Italia Srl	Fregona	codice WIPO: 10BL2011A000008
25	Majer Edoardo	Cappella Maggiore	codice WIPO: 10PD2011A000304
26	Chies Alessandro	Cappella Maggiore	codice WIPO: 10UD2010A000021
27	Mul-t-lock Technologies Italy srl	Cordignano	codice WIPO: 10VE2009A000039
28	Andreetta Gino	Colle Umberto	codice WIPO: 10PN2013A000008
29	Astolfi Diego	Tarzo	codice WIPO: 10TV2012A000006
30	Finlegno di Finotello Mauro	Follina	codice WIPO: 10PN2010A000039





The whole territory covered by the 11 Municipalities of Vittorio Veneto area produced **30 patents**, 21 of which within the municipality of Vittorio Veneto (70%). The most recent of these patents dates 2014, while the less recent dates 2009. The main sectors producing patents reflect the typology of the companies located in the area (8 Silca Spa a key production company, 4 TMCI producing food solutions, 3 Diemmebi dealing with furnitures and 2 Falmecc).

## Start Ups

Within October 2019, close to 150 startups located in Treviso Province are listed in the database Registroimprese.it (<http://startup.registroimprese.it/isin/search?1#>). If we try to point the attention on “innovation”, the same database reveals that only 12 companies (BClever is one of them) are listed as “innovative enterprises”, but the criteria to be included in this category are very strict<sup>8</sup>. The data related to Treviso Province must be read through the lens of the national data: in September 2019<sup>9</sup>, Veneto Region occupies the 4th place in Italy for “density of innovative start-ups”, 8,65% of the national amount, while the best scorer is again Milano Province with 1.955 innovative start-ups registered (18,4%). Veneto Region, and Treviso province, performed good results also in terms of Funding for Innovative SMEs through the “Fondo di Garanzia del Mediocredito Centrale<sup>10</sup>” managed at regional level, where more than 300 funding lines had been opened for a total amount of funding of 57mln euros (an average of 196k each funding operation).

Veneto Region created the portal <https://www.innoveneto.org/php/search.php> where each company may subscribe: the manager assess the companies following some criteria which defines the “degree of innovation” and enable the presence in the portal. Among the registered companies, **only 6 (over 107) are from the Area of Vittorio Veneto** (Fab Lab, Fab Cube, Alterevo s.r.l.s, WeEurope Coop., Makeitlean 1.0 srl and Eurocemis), all of them located in Vittorio Veneto Municipality.

## The industrial fabric: a strong manufacturing sector

Even if all the manufacturing sectors in western European countries experienced a severe crisis from 2008 onwards, in Veneto Region Vittorio Veneto is, among the areas with a high manufacturing vocation (on average, -20%), the place with the lower decrease in terms of number of employed people from 2011 to 2015 (-13%). This is due mainly to the high specificity and the high degree of innovation of the existing companies, as well as to their dimension: in fact, the industrial area of Vittorio Veneto counts a significant number of big manufacturing companies with a worldwide market (es. Silca for keys, Permastelisa with glasses, Falmecc with aspirators, SIPA for packaging, etc...) able to resist and to be resilient thanks to high level of creativity and innovation, enabling them to be in some cases global leaders in their sectors. This “industrial systems” generates tourism, gives rooms for creativity and innovation and finally contributes to create culture (by funding and sometimes co-creating events, initiatives and projects).

<sup>8</sup> What is an “innovative start up” for the Italian legislation? Not more than 5 years of activity, with the main branch in Italy, no more than 5 mln euros of balance (from the second year onwards), no distribution of gains and a focus on highly innovative products distribution. Then at least one of the following: at least 15% of production value re-invested in research and development, at least 1/3 of post. Doc in the staff (or alternatively 2/3 of Three Years degree), having at least 1 Patent.

<sup>9</sup> <https://www.mise.gov.it/index.php/it/per-i-media/notizie/2040345-startup-innovative-tutti-i-dati-al-30-settembre>

<sup>10</sup> <https://www.mcc.it/agevolazione/fondo-di-garanzia/>



### 1.3. Consumption of cultural and creative products

#### The situation in Italy

In 2017, the State Museums registered more than 50 million admissions, with a total increase of more than 10% compared to 2016: in this picture, more than 61% of visits concerned the Centre Italy, concentrated in particular in Lazio and Tuscany. In the same year there was a general decrease in cultural participation, returned to the levels of 2015 (64.6%), mainly due to the drop in cinema audiences (down from 52.2% of 2016 to 49.6% in 2017) and in participation to music & concerts not classic music (from 20.8% to 18.6%). The only growing entertainment is classical music concerts, participated by 9.1% of the population of 6 years old and more (compared to 8.3% in 2016). Among the users of classical music concerts, young people up to 24 years are also growing markedly: 13.5% from 10.1% in 2016). Men are generally more active than women: gender differences are mainly concentrated between those who claim to perform at least two entertainment activities in the year (50.2 per cent of men compared to 46.2% of women).

More than three quarters of editorial production remains concentrated in large publishing houses, which in 2016 record an average annual publication of 228 against the four of the small publishers. Overall, in the same year, Italian book production amounted to more than 61,000 works, increased if compared with 2015 in terms of the number of titles (+3.7%) but in reduction with reference to the number of books published (-7.1 per cent). The share of book readers remains stable in 2017 and the number of newspapers continues to decline. Also in 2017, residents in the Centre-North are the most active in terms of cultural participation and have the lowest overall abstention rates.

These data are confirmed by different sources. Following a recent survey of Osservatorio News-Italia (considering 2018 as reference year) reported by La Repubblica<sup>11</sup>, the consumption of “cultural” products and services is promising: the 84% of the interviewed regularly search for information concerning “cultural events and products” (cinema, TV series, art, cultural heritage, music and concerts, book and comics, theatre, videogames). This percentage is increasing (9% on average with respect to 2017, cinema and TV +8%, art and cultural heritage +9%, music and concerts +10%). Also the number of people searching for cultural products one or more time per day is increasing: from 12% of 2017 to 18% of 2018 (+6%).

#### The area of Vittorio Veneto

Measuring the level of consumption of cultural and creative products, including traditional and artistic craftsmanship, is a **very difficult task**. First and foremost, the local market (Vittorio Veneto municipality and the 10 small municipalities included in the area) is very small and most of the time CCIs need to expand their business beyond the local market (at least at regional level) to have a reasonable dimension and sustainability. It is also true that the level of consumption varies from sector to sector: while cultural services (cinema, museums, events, theatre performances, small festivals, design and advertising products, etc...) may survive also with a “limited” market, other creative jobs (ie. artistic craftsmanship, fashion, musicians, artists, etc...) needs bigger markets to survive.

Anyway, in order not to deliver “subjective” opinions as municipality, we decided to circulate a questionnaire among the most relevant CCIs in the territory (following the ongoing database), asking directly to the main actors how is the situation in terms of cultural and creative products consumption in the selected area. **We circulated 102 questionnaires and we obtained 22 answers:** please find here below some significant issues deriving from these interviews, mixed with some opinions collected from the staff and politicians of the municipalities involved.

#### 1.3.1. Level of consumption of locally produced cultural and creative products

One of the most significant data about “cultural services fruition” in the area of Vittorio Veneto relates with the entries in the most important museum. The table here below shows the data referred to 2018.

<sup>11</sup> [https://www.repubblica.it/robinson/2019/10/03/news/cultura\\_informazione\\_ricerca-237477218/](https://www.repubblica.it/robinson/2019/10/03/news/cultura_informazione_ricerca-237477218/)



	Cenedese	Baco da Seta	Musei Civici
Entries with Ticket (under payment)	2987	1195	231
Entries with "free ticket" or with "cumulative ticket"	263	379	170
<b>Total entries with tickets (normal, free, cumulative)</b>	<b>3250</b>	<b>1574</b>	<b>401</b>
Events (partial): concerts, meetings, lectures, exhibitions...	1485	63	550
<b>Total free entries for events or other occasions</b>	<b>7739</b>	<b>63</b>	<b>1250</b>
<b>TOTAL ENTRIES</b>	<b>10989</b>	<b>1637</b>	<b>1651</b>

Apart from the museum, it is interesting to check the same information on fruition with respect to specific important **events in the 10 smaller municipalities**. The data in the table below derive from a recent local development project (the Area Brand of the Didactic Parks of Northern Treviso Province: <http://www.parchialtamarcatrevigiana.it/>), partially funded by the Rural structural funds (GAL Altamarca), where 5 municipalities included in StimulART (Sarmede, Cappella Maggiore, Fregona, Cordignano and Revine-Lago) decided to promote their “local talents” in an integrated way. During the analysis phase (2016), data about “fruition” had been collected for the following initiatives:

VISITORS for each CULTURAL EVENT (2014)				
	VISITORS	SCHOOLS	OTHER	TOTAL
<b>Parco archeologico –didattico del Livelet</b> ( <a href="https://www.parcolivelet.it/">https://www.parcolivelet.it/</a> )	8.108	9.235	1.763	19.106
<b>Parco Grotte del Caglieron</b> ( <a href="https://www.prolocofregona.it/grotte-del-caglieron/">https://www.prolocofregona.it/grotte-del-caglieron/</a> )	15.500	1650	120	17.270
<b>Mostra Int.le per l’Illustrazione di Sarmede</b> ( <a href="http://fondazionezavrel.it/">http://fondazionezavrel.it/</a> )	25.800	8.503	344*	25.800
<b>Fiere del Teatro di Sarmede</b> ( <a href="https://www.sarmede.org/">https://www.sarmede.org/</a> )	10.639	5.061	170 **	15.870
	59.547	13.564	2.277	<b>78.046</b>

\* artists, trainees, guests

\*\* volunteers

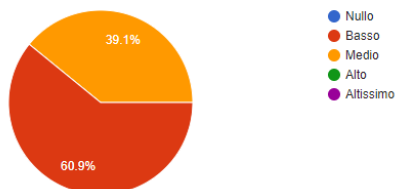
The results are quite surprising: together, the 4 events reach more than 75.000 visitors per year and this result is far more impressive if considering that, altogether, the 5 municipalities do not count more than 25.000 inhabitants.

Since the data on fruition of cultural events and services is actually weak, we included in the questionnaire for CCIs also a question about their perception about this issue:



Considerando sia i cittadini, sia i visitatori esterni, come consideri il grado di fruizione di prodotti culturali creativi locali, incluso l'artigianato creativo? Esiste un "sufficiente mercato" per tali prodotti?

23 responses



**Question:** considering both citizens and external visitors, how is the level of fruizione of the cultural and creative products and services at local level, including creative craftsmanship? Is there a sufficient market for these products?

BLU = Null  
RED = Low  
ORANGE = Medium  
GREEN = High  
PURPLE = Very high

The results are quite clear, even if this answers mix both fruizione of cultural products and services and fruizione of artistic craftsmanship (which is generally less satisfying). Close to 60% of the respondents considered this level of fruizione "poor", while around 40% consider it medium.

### 1.3.2. Presence of patrons, collectors, or wealthy persons and families

This is a quite tricky question. Generally speaking, the number of collectors or wealthy persons or families is not so high. Probably, it is possible to count them with the fingers of an hand. The problem is that these few people usually prefers to remain anonymous, since they buy just for personal use and pleasure and do not want to be recognized as "buyers". So said, it is quite difficult for us to "name" them in this report. As far as the GAP Analysis is concerned, we could declare that **the number of patrons, collectors, or wealthy persons and families in the Area of Vittorio Veneto is low**, especially if compared with the number of inhabitants in the area (more than 60.000).

### 1.3.3. Level of consumption of locally produced traditional craft products

It is difficult to quantify the level of consumption of locally produced traditional craft products but some trends can be identified.

First of all, the VVEN Area has a long tradition on craft products: the role of the blacksmiths during the Venice Republic is part of the history of the territory. However, in the last decades, an industrial approach has taken the place traditionally held by traditional craft products. The tradition of wrought iron survived on industrial manufactures, the artistic side of this ancient art became more and more confined to hobby level producers even if the products are recognized for their great artistic value. For 20 years a biannual exhibition took place in Vittorio Veneto, nowadays Prima Linea is an international prize dedicated to sculptures made in wrought iron and Artigianato Vivo, a traditional craft products fair in the village of Cison Valmarino, attracts thousands and thousands of people every year. Those are the main possibility to buy traditional craft products in the area.

The sector suffers the difficulties of the Italian economy and the artistic sector in general struggle to find some relief from the economic crisis. The high schools prepare students to this economic sector but the young generation do not find work opportunities in the artistic craftsmanship. Most of the artist do their artworks in their free time and do not allow them to produce art full time. The demographic characteristics of the territory are seen as an obstacle to the development of a traditional craft sector. Moreover, the young generations find more affordable prices in the industrial sector and are less attracted to single-piece handmade products which are often more expensive.

No consumption data are available for Artigianato Vivo in terms of sales but the huge number of attendees and the presence of visitors from abroad are incontrovertible data.

Even if the number of full-time economic actors producing traditional crafts is small, their economic potential is fully expressed and their business level is good: it is the case of goldsmiths, artistic glass producers and others.



## 1.4. Enabling environment

### 1.4.1. Awareness of political decision makers for CCI

The topic of the “Cultural and Creative Industries” as a specific and significant economic sector to be taken deeply into consideration for the economic development of the territory has been put under the lens of the city managers only recently. During the interview carried out by Alterevo S.r.l.s staff to the most CCI-relevant decision makers in Vittorio Veneto, **Mr. Antonio Miatto** (the Mayor) declared that “the awareness about the importance of the cultural and creative world as an organic and specific economic sector is still missing, but recently different single inputs calling for more attention emerged and was deeply considered in the actual political plan: we are talking about companies with an high degree of innovation experiencing a lack of specialized and creative staff”. This vision has been confirmed also by the two most relevant councilors (**Ms. Antonella Caldart** - European Affairs & Education and **Ms. Antonella Uliana** - Cultural Activities): there is no awareness of the CC as a unique economic sector.

The actual absence of a specific awareness about the Cultural and Creative sector as an organic and specific economy is reflected also by the lack of a specific reference person within the staff of the 11 municipalities dealing with it: all municipalities has a “director of the cultural activities” (with a related political councilor), but generally this person has no contacts at all with the world of the so called “productive activities” (companies, tourism, etc...) so the cultural sector is intended in a traditional way, including only the visual arts, performing arts, music, events, heritage management and festivals, with very little connections with the business world (especially craftsmanship, design, fashion, publishing and creative activities dedicated to non CCI companies).

Notwithstanding, one of the pillar of this new government is to increase the dialogue between the government sectors, as demonstrated by the methodology of management adopted for StimulART project, where the Mayor, the councilor for Culture and the councilor for education and the councilor for productive activities works together. Despite of that, a comprehensive plan or strategy about CCIs development and empowerment does not exist: StimulART is the right occasion to create and to test a brand new one.

In order to ensure a better awareness of the importance of the CCI sector for the local economy, the Mayor of Vittorio Veneto also stressed the relevance of the educational sector: from one side, there is a need for introducing “creativity development skills” in the regular educational paths of all schools, while from the other side there is a need for students to get more in touch with the local economic fabric, including the creative & cultural one. In this sense, as underlined in the chapter 2.4.4 dedicated to the role of the educational system, the introduction of the Work Based Learning (*alternanza scuola - lavoro*) is crucial.

### 1.4.2. Awareness of the CCI actors for CCI

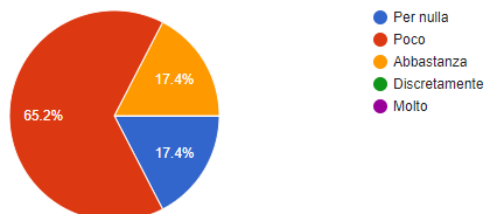
On the other side, the situation is not better. Following the answers given by CCIs to the questionnaires, there is no awareness of being a “unique system” and sometimes there is no knowledge about “being a CCI”. Even if in recent years the European Union first, but also the National Minister (MIBACT) stressed the importance of the Cultural & Creative sector as a “system”, it seems that the CCIs operating in the area of Vittorio Veneto do not feel it and, consequently, that they do not operate as a cluster.





Quello culturale e creativo rappresenta un settore specifico e ufficialmente riconosciuto, sia in Italia che in Europa: credi che i soggetti appartenenti a tale settore nell'Area di Vittorio Veneto siano consapevoli di farne parte e di poter avere dei benefici connessi questo status?

23 responses



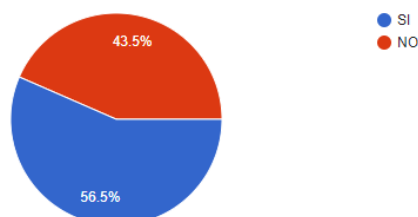
**Question:** CC is a sector recognized in Italy and in EU. Do you think that CC actors in Vittorio Veneto area are aware of being part of this sector and of having the possibility to benefit from that?

BLU = Not at all  
RED = Very few  
ORANGE = so and so  
GREEN = enough  
PURPLE = a lot

Quite interesting answers derives from the question “do you know existing networks (or structured cooperation) between CCIs in the Area of Vittorio Veneto?”: it shows that, even if the awareness of “being a system” is very low, CCIs detect a quite relevant presence of networks or cooperation among CCI actors.

Sei a conoscenza di reti esistenti (o collaborazioni strutturate) tra attori culturali e creativi nell'Area di Vittorio Veneto?

23 responses



**Question:** do you know existing networks (or structured cooperation) between CCIs in the Area of Vittorio Veneto?

BLU = YES  
RED = NO

The only way to have a clearer view of this results is reading the details of a second (related) question in the questionnaire:

*If you answered “YES” to the previous question, can you describe or list down there networks / collaborations?*

The open answers revealed 2 main “hubs” for sinergies and cooperation in the cultural sector in Vittorio Veneto:

- A) **I AM / MAI Association** (<http://www.iamvittorioveneto.it/>): 5 over 12 respondents identified this entity as a connector for the cooperation of different CCIs or artists. Someone said that this entity is able also to elaborate and implement proposals coming from “outside” (other CCIs or associations or single artists), creating a cultural product participated by several subjects. Associazione MAI, together with Fondazione Minucci and the Municipality of Vittorio Veneto (with 4 museums), is also part of the Network of Artistic Places (Rete dei Luoghi d’Arte) of Vittorio V.to (<https://www.comune.vittorio-veneto.tv.it/home/news/cs/a2017/m07/luoghidarte.html>);
- B) **Consulta Associazionismo Vittoriese** (<http://www.parcofenderl.it/>): this entity is recognized (3 over 12 respondents) as “structured network” of cultural associations. It includes more than 30 association (partially cultural, partially volunteering / social) in a single place and was actor of one of the most successful crow-funding action in Vittorio Veneto (Palafenderl).

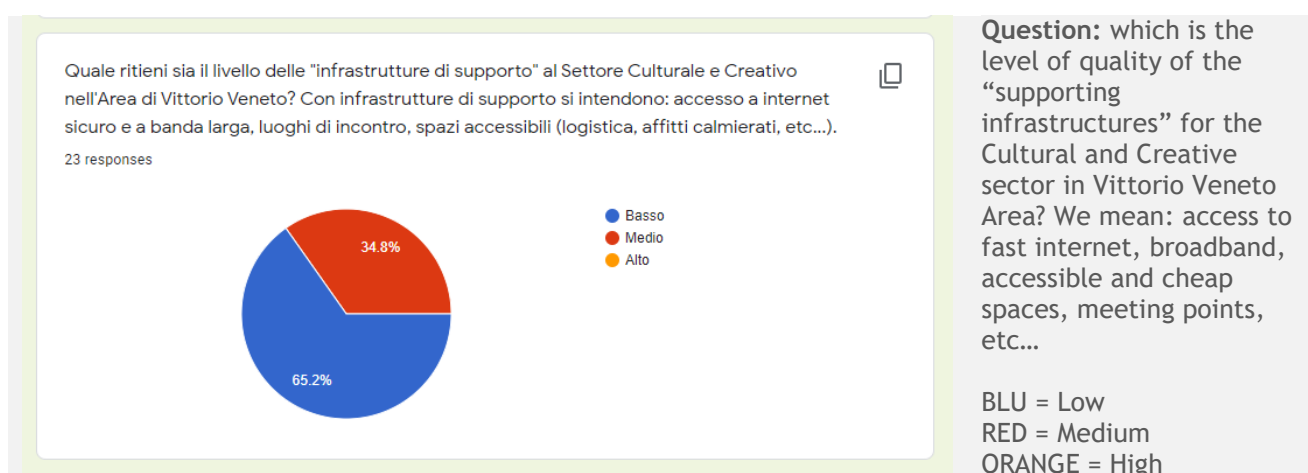
The differences between the two “hubs” are quite significant: while the first one is a single CCI (for profit side + not for profit side) operating as a “organizer” and “connector” between different actors, the second one is a classical “umbrella association” offering a coordination and a location to several other organization.



The respondents also mentioned the Fab Lab (<http://www.fablabvittorioveneto.it/>) as a network, as well as the MAVV Space (<http://www.mavv.it/>) and the Accademia Teatrale Lorenzo Da Ponte (<https://web.accademiadaponte.it/>), which are able to “build networks” and to activate cooperation with different other CC actors.

### 1.4.3. Technical Infrastructure

The infrastructural service supporting companies in general, and CCIs in particular, in Vittorio Veneto and in the surrounding area of 10 municipalities is not sufficient: see below the results of the questionnaires circulated among CCIs on that topic:



CCIs representative’s perception of the level of quality of infrastructures in the area is generally low (65,2%), even if significant efforts had been done recently, especially in terms of easy access to fast internet. Among the main complains coming from CCIs, we can summarize as follows:

- **Lack of a place to stay / to study / to co-work:** many respondents underline that there is a lack of places where to spend some time studying, reading, surfing on the web or simply working. The Fab Lab is the only quoted structure, but several respondents detected the need of “study rooms” welcoming students (both from secondary schools and university) or co-working spaces for free. When existing, these places are not enough promoted. The example frequently quoted is the new library in Pordenone;
- **Lack of “public structures” available for cultural activities or simply “in line” with the city’s ambition:** some respondents underline that most of the existing structures are private (even if funded by Municipality: Area Fenderl, PalaFenderl, Palazzo Piazzoni, Parco Papadopoli, ecc.) and often too expensive to be used, especially for young people. Some others underline that some existing structures (theatre, library) are not suitable for the actual cultural offer (both for architectural and management reasons) or require recovering or renovation;
- **Wrong planning in selecting the association using the available spaces:** too much micro - association, often with no cultural services / offer delivered to the citizenship, has a “public space” while other entities, with a better portfolio of CC products, has no help in this sense.
- **Weak internet access, especially public, in “key places”:** some respondents underlined that many public buildings and spaces dedicated to art and culture has no free wi-fi access (museums, theatre, libraries, etc...);
- **Lack of entrepreneurial approach in managing actual spaces:** few respondents select the lack of entrepreneurial approach as one of the causes for the weak level of quality of CC infrastructures.
- **Weak transportation system from minor municipalities to Vittorio Veneto:** since the main city (Vittorio Veneto) is the one with more services and the place where all the secondary schools are located, a more careful planning of transport may be useful to better access the CC facilities;



Generally speaking, the lack of an adequate library and the lack of public places to perform CC initiatives and the lack of “study/co-working” places are the main concerns of the interviewed CCIs in the area of Vittorio Veneto. From the other side, a respondent argues that the weak infrastructural situation is linked to a lack of planning of the city managers (and the respondent is one of them!), who never planned mid-long terms strategies in this sector. Finally, a more positive opinion comes from a respondent who underlines that spaces are available for small - medium size events (100 to 400 people: Palafenderl, Da Ponte Theatre), but they are missing for bigger events, especially if a roof is needed.

A specific attention should be dedicated to the fast internet coverage. Following the interview with the municipality, the Mayor underlined as the whole industrial area had been cabled with fast internet by private resources, while for the other areas the Municipality is actually going to sign an agreement to start with an initiative (funded by ERDF Funds) of city-digitalization in cooperation with Open Fiber: works should start in 4 months. By the way, the actual coverage is ensured not for a strategic plan in the past, but for a causality that obliged a company (ASCO) to realize more connections in the city after an accident occurred. On the other side, thanks to a cooperation with BIM Pave consortia, all the public buildings are connected with Fast Internet. Finally, the Mayor declared that, most of the time, citizens are not informed about the fact that their houses or activities are already covered by fast internet. Concerning the industrial area, the actual city government included in the political programme the creation of an “industrial district” with 3 pillars: connectivity, sharing of consumption and professional training to find new skilled workers; in the area, the creation of a co-working space had been proposed.

All the local government agree that there is a lack of public spaces for CCIs, but also for simple citizens (especially young people and students); they agree that the actual Library is not enough for the existing demands of services. The study visit in Linz has been very inspirational in this sense: spaces should be filled in by solid and stable cultural enterprises first, asking start-ups additional services (especially creative services) and only secondly we may think about basic cultural activities managed by local associations. The project of ABS Group seems to go in this direction and will be monitored by the VVEN.

#### 1.4.4. Role of Educational Institutions

The educational system, from primary to tertiary education, has to be intended as the “fuel” for the creativity’s engine. As it is possible to notice from the table below, in the area of Vittorio Veneto we can consider a total of 74 schools: 30 primary schools, 25 secondary schools, 12 secondary schools I level and 7 secondary schools II level, while there is no tertiary education (the closer are University Ca’ Foscari in Venice, with some departments in Treviso, IUAV of Architecture in Venice, University of Padua and University of Udine).

Municipality of:	Kinderg.	Primary	Secondary I	Secondary II	Tertiary
Vittorio Veneto	11	11	4	7	
Cappella Maggiore	2	2	1		
Cison di Valmarino	1	1	-		
Colle Umberto	2	1	1		
Cordignano	3	3	1		
Follina	2	1	1		
Fregona	1	1	1		
Miane	2	1	1		
Revine - Lago	1	1	-		
Sarmede	3	1	1		
Tarzo	2	2	1		
<b>TOTAL</b>	<b>30</b>	<b>25</b>	<b>12</b>	<b>7</b>	<b>0</b>

Data updated to 2018



A closer look must be given to Secondary Schools (II level). The following list describes the typology of II Level Secondary Schools actually running in Vittorio Veneto area, where Vittorio Veneto municipality plays a role of “attractors” for all the young people accessing this educational level:

	Secondary Schools (II level)	Status	Educational topics
1	Artistic Gymnasium A. Munari <a href="http://www.liceoartisticomunari.edu.it/">http://www.liceoartisticomunari.edu.it/</a>	Public	Architecture and environment, figurative arts, graphics, design (industrial, fashion and jewels), audiovisual and multimedia
2	Gymnasium M. Flaminio ( <a href="http://www.liceoflaminio.gov.it">www.liceoflaminio.gov.it</a> )	Public	Classic, Scientific, Applied Science and Human Science
3	Gymnasium D. Aligheri <a href="https://www.danteinternationalcollege.org/">https://www.danteinternationalcollege.org/</a>	Private	Scientific, Human Science, Applied Science & Sport Activities
4	ITIS & ICT <a href="http://www.iisvittorioveneto.gov.it">www.iisvittorioveneto.gov.it</a>	Public	Technical & Technological Institute electronic, elettrotechnics, informatics & telecommunication
5	IPSSAR Beltrame <a href="https://www.alberghierobeltrame.edu.it/pvw/app/TVIP0012/pvw_sito.php">https://www.alberghierobeltrame.edu.it/pvw/app/TVIP0012/pvw_sito.php</a>	Public	HORECA Institute
6	IPSIA Vittorio V <a href="http://www.iisvittorioveneto.gov.it">www.iisvittorioveneto.gov.it</a>	Public	Institute for Industries & Craftmanship

Among these schools, a specific attention for STIMULART should be placed on:

**A) *the Artistic Gymnasium A. Munari***

For its specific focus, this school represents the main educational institutions devoted to generate “creative and cultural” skills. Founded in 1984 as “Institute of Arts”, as a professionalizing institute generating “art teachers”, it has been recently turned into a Gymnasium, with no professionalization, since at national level a new regulation stated that in order to be “teacher” a degree is needed.

The interview with **Antonella Uliana**, actual councillor for Culture of the municipality of Vittorio Veneto and former teacher in this school (since September 2019), confirmed this assumption: CCIs are the main “professional goal” of the students approaching this institute; by looking at the educational program, it is clear how this school is deeply related with CCIs development: visual art, performative arts, architecture and environment, design, graphics, audiovisual and multimedia are fully in line with the Cultural and Creative sectors identified by European Union. If from one side, the transformation from “professional institute” to “gymnasium” seemed to endanger a “fast transfer into labour market” of students with high CC skills, it is actually recognized that this change had been a benefit for students, who now have the opportunity to go on with the studies in creative high schools, such as Universities (Architecture, Cultural Heritage, Restoring, History, Archeology, DAMS, etc...) and significantly increase their skills. On the other side, the list of above mentioned “educational paths” within the Gymnasium reflect the change in the creative and cultural sectors nowadays: in the past, jewelry, artistic iron processing, wood processing was the main choices of students, while now this sectors are overcome by multimedia, design / fashion, audiovisual; this means that schools need to “update” their educational offer to the recent evolution of the market, also of the cultural and creative market.

An interesting consideration, very significant for Stimulart activity, is the fact that this School is mainly chosen by students coming from outside of Vittorio Veneto area: Antonella Uliana told that, since this school is the so called “white fly insect” in the educational panorama of the territory (the only other Artistic Gymnasium close to Vittorio Veneto is in Treviso) students arrive from the Provinces of Belluno and Pordenone, while only a little part of the students arrives from the Vittorio Veneto area; this leads to



the fact that these students, once they have completed the study's path, go back home to work, creating the unpleasant situation that Vittorio Veneto creates high level cultural and creative skills that do not remain in the territory. This may be one of the most important "fields of action" for the Stimulart strategy planning action.

**B) the IPSSAR Beltrame (HORECA):**

The interview carried out the 8<sup>th</sup> of November 2019 with the Director of the IPSSAR Beltrame, **Ms. Letizia Cavallini**, confirmed the correctness of the choice of Vittorio Veneto of including also the eno-gastronomic sector as a Cultural & Creative sector, following the UNESCO approach. In fact, **applying creativity is a pre-requisite** for the students of IPSSAR Beltrame to be successful and to find a prestigious job after the graduation. The school operates in 4 sectors, all of them requiring high degrees in creativity:

- **Eno-gastronomy:** Ms. Cavallini said "in the food sector, you watch first, and then you eat". This is true also for wine tasting. The creative and artistic shape of the food or of the wine offer is crucial to have a good market positioning and the always growing level of quality in this sector requires always more and more creativity. Teachers here are chosen also for their ability to innovate and to create when teaching, transferring these transversal skills to students. ...
- **Venue management & selling for food & beverage:** this is the most wanted professional profile! Creativity in this area is of outmost importance, since the preparation of rooms, venues and services is crucial for the success of events (less important for selling, obviously); for this reason, the schools organized specific courses and lessons with interior designers, architects etc...
- **Pastry for catering:** it is worth to mention how much creativity is important in this branch. In order to "compete" in a market which is full of competitors, innovation and the artistic capacity of students is the "added value" for a profitable professional life. ...
- **Hospitality (touristic):** creativity here is important, but a little less than in the 3 previous areas. Tourist packages must be "creative", but also the way in which you deal with the clients (tourists, visitors, etc...);

So said, **"teaching creativity" is fundamental** and the best way of doing it is through "practical activity" (project works). An impressive data about the school is that during the 2018, more than 40 events had been organized by the students of the last year (in partnership with several local stakeholders: Pro Locos, Professional Associations, Touristic Consortia, etc...) and one of them had been totally planned, organized and implemented by students in a different location with more than 300 attendees (feelin' food project: [https://www.alberghierobeltrame.edu.it/pvw/app/default/pvw\\_sito.php?sede\\_codice=TVIP0012&page=2044885](https://www.alberghierobeltrame.edu.it/pvw/app/default/pvw_sito.php?sede_codice=TVIP0012&page=2044885))! A project work (individual, one each student) is also the final examination for the last-year students, a sort of business plan for a future start-up: this is an option activated by the institute, it is not mandatory for all HORECA schools in Italy.

Learning by doing is strategic also considering the "typology" of students coming from the I Level Secondary School: usually, who chose the IPSSAR Beltrame are the students that "don't care about studying" or that "do not like school very much" or simply that "had a problematic educational path". The school hosts 150 students with specific educational needs (over a total of 900) and 64 of them are considered with handicap (there are more than 40 teachers dealing specifically with them). So, apart from the classic "work-based learning" experiences (a practice introduced here far before the official legislation and actually covering more hours than planned by the Ministry), the overall approach of the school and of the teachers are "learning by doing": there is a constant "care" of the student, there is a continuous experimentation of innovative didactic (and "active didactic"), with no prejudice to the official educational programme. The success of this approach is confirmed by the following data: around the 17% of students chose to go on with the studies (University, food sciences, sociology, finance, marketing, etc...) and the 67% immediately find a job after the end of the educational path (and this percentage does not consider the students that autonomously chose to activate an "apprenticeship" with famous chef or restaurants to increase their skills before opening their own business!). The school offers also an "evening educational path" and this is participated mostly by students with an University degree.

Creativity, declares Ms. Cavallini, is also linked to the necessary infrastructures: "it is useless to teach innovation without innovative equipments or tools". For this reason, the Institute activated significant cooperation with local companies operating in the food sector, in order to have brand-new equipments and machines to be tested by students. At the same time, innovation must be searched carefully: for this





reason, external professional and experts are constantly involved in educational activities, also “free of charge” in support to the project works. Of course, the school is deeply involved also on international activities and competitions: last year, more than 40 students spent a period abroad in other schools, enriching also their language skills.

C) *the ITIS / IPSSIA (Technical & Technological Institute on electronic, electrotechnics, informatics & telecommunication)*

We had an interview with **Prof. Adriano Botteon**, teacher at the ITIS on “Project Management and Business Organization”, the 21st of October 2019. During this speech, several interesting issues emerged. The first consideration relates to the fact that more or less **“teaching creativity” is still a choice of each school or of a single teacher in a school**: there is no systematic or organized educational models (or modules) actually running in the Italian system of education, with the exception of the introduction of the so called “UDA” (learning units), interdisciplinary modules created to work on transversal skills (among which “creativity”) but actually seen as an additional burden for teachers, since too much bureaucratic steps must be taken to activate them. So, the cultivation of creativity among students is mainly linked to special “extra-curricular” paths or projects, even if it is recognized unanimously as “very important” if not crucial for the students.

ITIS in particular in recent years developed a significant number of **“extra-ordinary” (afternoon) experiences**: 1) robotics: groups of students participated in “NAO challenge”<sup>12</sup> and in “first Lego League”<sup>13</sup> competitions, with very good results; 2) business competition: a group of students, partially coming also from other schools in Vittorio Veneto, participated in a business competition in the framework of an ESF Funded project<sup>14</sup>, where they won the first prize; 3) TECNICAMENTE project idea competition: promoted by Adecco, where students apply with an idea and the evaluation commission is composed by teachers and companies and the winner obtain the possibility of stages abroad; 4) Association School Lab: it is an association composed by teachers, parents and other subjects of the territory who activates, together with fund raising action in order to buy crucial equipment for didactic activities (bypassing bureaucracy), 2 different competition each year, one dedicated to a specific technological tasks (this year is creating a digital clock!) and one open to every technological idea; 5) Project CAME<sup>15</sup>: it is a specific company-sponsored project where a class is involved in creating ideas and where a single student is ensured an apprenticeship paths within the firm. It is worth to say that within ITIS there are some profiles (web programming, web design, robotics, etc...) requiring more creativity than others (accountancy, financial administration, etc...), but the plan of the school is to give every student the opportunity to explode his or her creative side.

Moving from **“teaching creativity” to “applying creativity”**, a very important role is played by the recently (2015) introduced **“work-related learning - WRL”** (alternanza scuola lavoro) for all the secondary II level schools in Italy: differently from what emerged during the interview with Gymnasium, the **role of PCTO**<sup>16</sup> (Paths for Transversal Competences and Guidance / Percorsi per le Competenze Trasversali e l’Orientamento) for the Technical and Professional schools is exactly the one of “supporting the labour market’s inclusion” of students. For this reason, an always tighter relationship of the school with companies (local companies in particular) is necessary: the ISS Vittorio Veneto decided to increase the number of hours foreseen for WRL to the planned 250 to over 300 and sometimes these WRLs includes also cooperation with foreign companies (abroad: Malta, Spain, Latvia, etc...). Moreover, the cooperation with companies is ensured also by the fact that IIS Vittorio Veneto hosts part of the Fab Lav VIVE: actually is only a cooperation based on “single courses”, but the idea for the future is to use it as a real “lab”. Finally, a great role for the efficiency of the WRLs is played by the teacher and his/her capacity to create stable networks with companies. Companies, from their side, often requires skills “different from the technical ones,” such as capacity to work in a multiethnic contexts, language skills, etc... Last but not

<sup>12</sup>

[https://www.scuoladirobotica.it/it/homesdr/1124/NAO\\_CHallenge\\_2018\\_i\\_risultati\\_della\\_Final\\_e.html](https://www.scuoladirobotica.it/it/homesdr/1124/NAO_CHallenge_2018_i_risultati_della_Final_e.html)

<sup>13</sup> [http://fll-italia.it/fll\\_context.jsp?ID\\_LINK=114731&area=341](http://fll-italia.it/fll_context.jsp?ID_LINK=114731&area=341)

<sup>14</sup> <https://www.qdpnews.it/vittorio-veneto/23844-istituto-vittorio-veneto-e-dante-college-studenti-primi-alla-business-plan-competition-di-vicenza>

<sup>15</sup> <http://www.came.com/it/>

<sup>16</sup> <https://www.istruzioneveneto.it/wpusr/archives/114354>



least, it would be very good to have more feedback from companies concerning the quality of the WRLs experiences.

Considering the **perceived level of creativity** of the pupils approaching the school, the sensation is that students leave the I Level of Secondary Schools with very unexpressed (or un-stimulated) creativity skills: with the exception of some specific I Level schools (es. Colle Umberto), pupils has very low level of creativity and very low enthusiasm for innovation, maybe also because of a general “loss” of manuality activities during the early childhood. With relation to that point, the new structure of the assessment of competences acquired (*esame di stato*) is not going to valorise creativity: since 2 years ago, it consisted in the presentation of a “project work” (prepared during 1 year), while now is simply an exercise chosen casually from a list.

One of the most relevant issues underlined by Prof. Botteon relates to the percentage of students finding a job in the area of Vittorio Veneto after the completion of the studies in ISS (ITIS + IPSIA): almost the 100% of the students actually has a job in the companies operating in this area (the 50% of the students of ITIS chose to go on with the studies, es. University). On the other side, there are several companies asking for more students with technical skills (there is a shortage of workers in this area!), especially electro-technicians, programming and machines.

#### D) *Classic Gymnasium M. Flaminio*

We had an interview with **Prof. Emanuela Da Re**, Director of the Classic Gymnasium in Vittorio Veneto (Marcantonio Flaminio) on the 21st of October 2019. Concerning the first aspect (**teaching creativity**), from the interview emerged as there is a “quite good creativity potential” among the students approaching Gymnasium, but ***the real challenge for the educational system is “to avoid the loss of this creativity potential”***: in fact, the actual educational system is structured in a way that does not favour the emersion of creativity, it is too much based on “classical” didactic. For this reason, this Gymnasium belongs to a national network for the “innovative didactic”, a network managed and promoted by the National Ministry of Education (MIUR). An important role of creativity (as well as of the other 7 transversal skills) is also to help students to choose the right II Level Secondary school: actually, I Level Secondary Schools are a little “weak” in guiding pupils to the next educational level since the choice is still based on “which institute is better” and not on “which educational path is the most suitable for me”: this approach often leads to incorrect decisions, since both students and parents think that “good evaluations = classic or scientific gymnasium” and “poor evaluation = technical institutes”, but this is absolutely wrong. Moreover, ***there is an “old” way of teaching creativity, mainly associated to “laboratories only”***, while the concept of creativity is far more wide than this (problem solving, attitudes, design thinking, innovation, etc...).

Concerning the second aspect, **from teaching creativity to applying creativity**, for Prof. Da Re also in Gymnasium the importance of WRL is great: even if most of the educational systems considers WRL for Gymnasium a little useless (most of their students decide to go on with the educational path) and even if for Gymnasium the duration of the WRL is reduced to 80 hours (250 for technical institutes), the ***WRL helps students first to build the 8 transversal skills*** identified by the EU as crucial for the future employment, ***secondly (and most important) to know the local entrepreneurial and economic system***. The Gymnasium M. Flaminio actually cooperates in WRL with Confartigianato<sup>17</sup>, Electrolux<sup>18</sup>, H Farm<sup>19</sup> in Roncade, Permasteelisa<sup>20</sup> and the cooperation is starting also with SIPA<sup>21</sup> in Vittorio Veneto and Unicredit<sup>22</sup>: the level of satisfaction of the students is very high and even if this does not lead to an immediate employment, it is very useful to drive the choice of the right university or following educational path (as well as ***to enable “productive returns” of brains from the location of the main Universities back to the Vittorio Veneto area!***). A very important cooperation is the one with the “professional orders” (Architects, Doctors, etc...), very useful for the future choice of the students (this year, all the students of the Gymnasium who tried to enter the University of Medicine succeed!). A very innovative educational

<sup>17</sup> <http://www.confartigianatovittorioveneto.it/>

<sup>18</sup> <https://www.electrolux.it/>

<sup>19</sup> <https://www.h-farm.com/it>

<sup>20</sup> <https://www.permasteelisaigroup.com/>

<sup>21</sup> <https://www.sipa.it/it/>

<sup>22</sup> <https://www.unicredit.it/it/contatti-e-agenzie/lista-agenzie/tv/vittorio-veneto/vittorio-veneto-ag03894.html>



path promoted by the Gymnasium is the Human Science Gymnasium, created 5 years ago (so the first round of students will be ready at the end of this educational year): in addition to the traditional aim (producing teachers), it is declined along the most recent needs in terms of “societal challenges”, dealing with “ageing” and “social services” in tight cooperation with social services of the Municipality of Vittorio Veneto and with the Local Health Unit n° 2<sup>23</sup>.

Considering numbers, 90 % of the students of Gymnasium choose to go on with the studies (and almost 100% of them is successful in obtaining the University degree), while only 10 % applies for a job.

Based on information reported in this paragraph, the figure below represents how much creativity is crucial for the above mentioned schools and how much it represent a “core business” for the respective educational paths:

### Creativity, cultural vibrancy & the educational system



In all cases, a tighter relationship with companies (especially through work-related learning – WRL) is a crucial channel for boosting creativity on students)

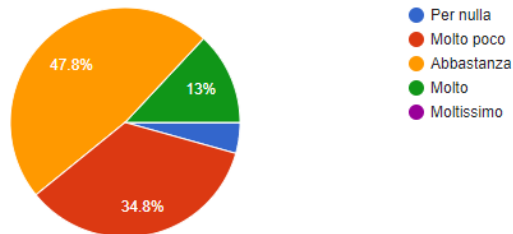
But what is the perception of the CCIs about this? The picture below shows how much relevant is considered the educational system by the CCIs for creating “creative skills” among students and citizens in general and this perception is quite good: more than 61% of the respondents declared that the educational system is “enough” or “a lot” able to make individual creativity emerge.

<sup>23</sup> <https://www.aulss2.veneto.it/>



In che misura il sistema scolastico / educativo locale riesce a valorizzare e far emergere la creatività individuale creando le conoscenze necessarie allo sviluppo di un forte settore culturale e creativo?

23 responses



**Question:** in which measure the educational system is able to make individual creativity emerge, by creating the necessary skills to build a strong CC sector in the area?

BLU = Not at all  
RED = Very few  
ORANGE = so and so  
GREEN = enough  
PURPLE = a lot

By summarizing the “open answers” motivating the above mentioned opinion, it is possible to list a number of interesting considerations:

- A) Many respondents consider crucial the **relationship between the schools and the labour market** and, among the criticisms, the distance between the two sphere is considered the main problem: these opinions are also linked to the fact that some respondents underlined that students usually know very few about the local productive system. Creativity is generally linked to “know how”;
- B) Many respondents also underline that there is a **general lack of “structured plans”** for increasing creativity among students and the issue is often exclusively in the hands of single teachers: frequently, the IPSSAR Beltrame is considered a “good practice” in this field;
- C) There is a quite important (and discomfoting) attitude of some respondents of considering **cultural and creative skills as “not very relevant” for the professional career** of students: sometimes because people tends to consider as CC only pure arts (literature, fine arts, etc...), sometimes because there is a general overestimation of technical and scientific disciplines. This attitude leads to a general “underestimation” of the creative skills within the educational paths or of the more “creative” institutes.



## 1.5. Potentials for a cultural led social and economic development and its obstacles

### 1.5.1. Untapped Potentials

#### The vision of the City Managers: an alternative cultural and creative portfolio

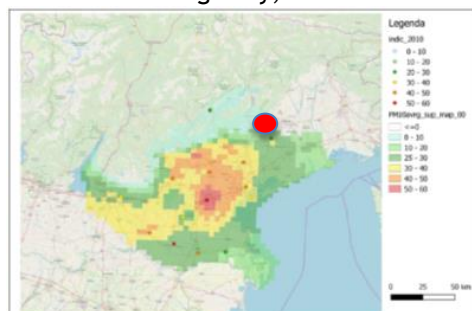
In the introduction, as well as in the framework of several answers of the respondents to the questionnaire, we mentioned the need to define an “**alternative cultural and creative portfolio**”. But what could be its composition?

During several discussion and internal meeting among the staff of the Municipality of Vittorio Veneto as well as during the Study Visit of University of Regensburg in Vittorio Veneto (Prof. Olaf Kranz and Prof. Frank Schröder), where several interviews had been carried out with more than 20 relevant stakeholders of the creative and cultural scene of the Area, **four major topics** emerged in the field of “city re-launching” strategy:

#### Proposal of an «Alternative Cultural & Creative Portfolio»



1. **Vittorio Veneto is a city with a high quality of life:** in the past, but also in recent years, the city of Vittorio Veneto had been considered an “healthy city”. Thermal centre since some decades ago, it was one of the best place to escape from the less healthy lifestyle of the Padan Plain: before the realization of the A27 Highway (which reduced a lot the travel in time from Venice to Dolomites), Vittorio Veneto was the closest place for venetians where to benefit from “mountain environment” (air, fresh temperature, dry weather, etc...). Even without thermal baths and water and with the Highway, Vittorio Veneto area is still a wealthy place.



The picture on the left reveals that Vittorio Veneto (the red bullet) is located in a place in which the number of days with an **air pollution (PM10)** over the safety-limit are from 0 to 10<sup>24</sup>: this represents the **lowest rate** with the exception of the mountain areas. Moreover, Veneto Region is the second region in Italy (after Valle d’Aosta) for the **use of renewable energies** (Data 2013, ENEA<sup>25</sup>). In terms of “**waste management**” (data 2017), the Province of Treviso is the “best performer” with 81,5% (followed by Belluno with 74,5%).

<sup>24</sup> <https://www.arpa.veneto.it/temi-ambientali/aria/file-e-allegati/documenti/relazioni-regionali-della-qualita-dellaria/RELAZIONE%20ANNUALE%20QA%202018.pdf>

<sup>25</sup> <https://www.arpa.veneto.it/temi-ambientali/energia/file-e-allegati/RAEE-2015.pdf>

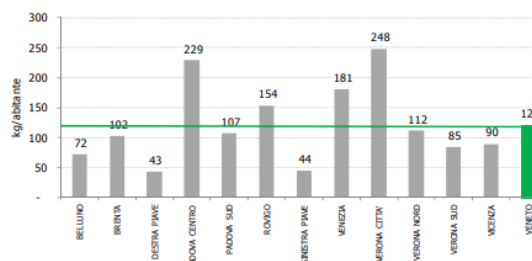




But the result is far more significant if we consider that the two “waste collection basins” (Destra Piave and Sinistra Piave, this last one is the one of Vittorio Veneto and the 11 municipalities) reached not only the national goal (60%), but also the more strict Regional goal (76%), with a stunning 83% and 80% respectively.

Moreover, Destra Piave (362) and Sinistra Piave (363) are the 2 basins with the **lowest production of urban waste per capita** (Regional average = 452 in Kg/inhabitants) and, in particular, the Sinistra Piave is the basin with the **lowest rate of “not-recycling waste” per capita**: 44 kg/inhabitants against the 120 kg/inhabitants of the regional average (see picture here)<sup>26</sup>.

**Rifiuto residuo (EER 200301, 200203) pro capite prodotto suddiviso per BACINO**



2. **Vittorio Veneto is a city with a strong and “resilient” manufacturing sector**: even if all the manufacturing sectors in western European countries experienced a severe crisis from 2008 onwards, in Veneto Region Vittorio Veneto is, among the areas with a high manufacturing vocation (on average, -20%), the place with the lower decrease in terms of number of employed people from 2011 to 2015 (-13%). This is due mainly to the high specificity and the high degree of innovation of the existing companies, as well as to their dimension: in fact, the industrial area of Vittorio Veneto counts a significant number of big manufacturing companies with a worldwide market (es. Silca for keys, Permastelisa with glasses, Falmecc with aspirators, SIPA for packaging, etc...) able to resist and to be resilient thanks to high level of creativity and innovation, enabling them to be in some cases global leaders in their sectors. This “industrial systems” generates tourism, gives rooms for creativity and innovation and finally contributes to create culture (by funding and sometimes co-creating events, initiatives and projects);
3. **Vittorio Veneto has a relevant but largely unexploited tangible and intangible heritage**: maybe this is not the right place to list down all the most attractive and significant heritages in Vittorio Veneto and the surrounding area, but some of them should be quoted in order to understand the potential “starting point” for any kind of strategy. Apart from built heritage (monuments, churches, places, buildings, villas, etc...) and even if a more detailed description will be provided in chapter 2, the area may count on important attractions in audio-visual sector (Vittorio Veneto Film Festival and the Lagofest in Revine Lago, La Tenda TV in Vittorio Veneto), in visual arts (International Exhibition of Illustration for Children in Sarmede, Cortili dell’Arte in Tarzo), in performing arts (Accademia Teatrale Lorenzo da Ponte in Vittorio Veneto, Fiere del Teatro in Sarmede, Puppets international fair in Colle Umberto), in artistic craftsmanship (Artigianato Vivo in Cison di Valmarino, International competition of Ferro Battuto in Vittorio Veneto, Prealpi in Festa in Cordignano), festivals (Vive Vintage, S. Augusta and Via Caprera in Vittorio Veneto), music (Rock for ALL, National Choir competition and international youth violinist competition in Vittorio Veneto) and so on. Last but not least, the huge heritage linked to food and wine sector.
4. **Vittorio Veneto is strategically located with respect to different emerging attractors**: this is clearly demonstrated in pages 6 and 7 (UNESCO Prosecco Hills Recognition, Munich - Venice cycling route, Walled Cities Associations, etc...).

## The CCIs perspective

Listening to the CCIs, the scenario is not so clear, sometimes ambiguous, and reveals the traditional differences of perspectives towards the future, often leading to “hot discussions” among different stakeholders, a sort of eternal fight. We may identify three of them:

<sup>26</sup>

[https://www.arpa.veneto.it/temi-ambientali/rifiuti/file-e-allegati/rapporti-annuali-rifiuti-urbani/RapportoRU2017\\_definitivo.pdf](https://www.arpa.veneto.it/temi-ambientali/rifiuti/file-e-allegati/rapporti-annuali-rifiuti-urbani/RapportoRU2017_definitivo.pdf)



- A) **The fight between “young” and “seniors”**: many respondents identify as the most untapped resource the “younger generation” (16-24), while some other (fewer) identify the crusade against seniors one of the problems of the city and of the surrounding area, since it prevent from exploiting a significant “audience” for cultural events. Among the firsts, there is a strong reference to “schools” as key players for helping the cultural attractiveness of the area (also favoring the creation of new cultural associations), as well as a significant accent on “giving young people” spaces and resources. ...
- B) **The fight between the “pure democracy” and “natural selection”**: someone ask for a more “selective” process of prioritization of events and players (associations, actors) while someone else declares that “everyone has the right to claim for a support, independently from numbers”.
- C) **The fight between “the lack of promotion” and “the lack of contents”**: directly linked with the next one, this discussion opposes the ones identifying the lack of attractiveness with the scarce promotion and communication ability of the players and the ones asking for more deep and strong contents. This also lead to the fight between “less difficult contents for more people” and “more complex and high contents for a - maybe - smaller audience”, even if someone underlines as more complex contents not always lead to a reduction of the audience;
- D) **The fight between “we have enough” and “we must create something new”**: this leads the firsts to say “we have a wonderful heritage, a great history, a breathtaking landscape, so we need to better promote it” and the seconds to say “we cannot go on counting on the actual offer, we need to generate some different attractions or solutions or, indeed, heritage” (ie: bigger events, bigger concerts, new artistic performances or works, etc...). This leads again the firsts to think that we have enough actors and initiatives, they only need to be promoted and communicated, while the seconds recall for something new, something fresh, for some re-organization of the actual cultural scene.

In general terms, a significant number (6 over 22) of CCIs identify in the “lack of support” from the municipalities (both financial and in term of coordination) the main reason behind the low quality of the CC offers, while some others (4 over 22) identify in the “lack of coordination among single association” a weakness of the local CC system.

Differently from the answers given in the previous chapters, here ***the entrepreneurial (local firms) and craftsmanship sector seems to gain importance***: many respondents (7 over 22) identify the “productive fabric” of the area as one of the main engine to be activated to increase the attractiveness, both in terms of more and bigger initiatives (by involving directly companies in the cultural planning) and in terms of job creators for creative talents.

Finally, the landscape of the Area is considered definitely an untapped potential: linking cultural and creative skills with tourism and eno-gastronomic heritage is considered a must for the re-launch of the territory by 5 over 22 respondents. Is to be said that some respondents underlined as the recovering of some parts of the city (ie: the old Ghetto) while some other complain that past activities did not create the necessary boost for the city (ie. the 100 years anniversary of the WWI).

### 1.5.2. Best Practice for Untapped Potentials

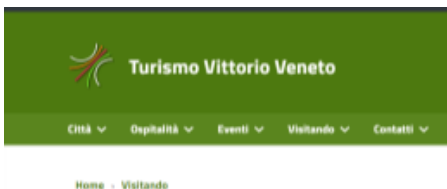
#### The vision of the City Managers:

Speaking with the city managers, the following best practices had been identified:



#### Comodamente:

even if the great part of the citizens and of the staff of the municipalities considers Comodamente Festival as a “best practice” (<https://www.facebook.com/fest.comodamente/>), some of the CCIs identified it as a “bad practice”. The Festival had been organized from 2007 to 2013 (7 editions) under the coordination of Claudio Bertorelli, with USINE. It was a “festival of dialogue” with the specific aim of valorizing hidden / unused spaces of the city and had been very successful. This experience ended abruptly in 2014, due to some troubles between the organizers and the Municipality. The Festival was very well welcomed by the population, but some CCIs felt “excluded” or “set-apart” because of the festival, since the administration funded it quite significantly each year.



#### Visitando Vittorio Veneto

this is the most structured system of visiting the City of Vittorio Veneto

(<https://www.turismovittorioveneto.it/home/visitando.html>). It includes information about the city as a whole, about hospitality, about how to move in the city and info point information. Maybe it is not a “best practice” itself, but created a “vision” about how the city should be promoted. Currently the visit system includes 22 “stops”, indicated by special information stations with short illustrative texts online and in paper format.



#### The Dossier of Vittorio Veneto Capital of Culture 2018

This must be considered a good practice, because for the first time the city and the cultural stakeholders activated a participative process to discuss how to re-launch the city’s image, including the setting of a common and joint planning of the cultural activities, including schemes for the public-private cooperation. More information on that point could be collected: (<http://www.turismovittorioveneto.gov.it/Vittorio/Eventi/capitalecultura.html>)



#### The “Palafenderl” experience

Successful Crowdfunding experience promoted by the Consulta dell’Associazionismo Vittories (Network of the Cultural Association of Vittorio Veneto), during which more than 120.000 euros had been collected for a “open-air theatre - Palafenderl”, co-funded by the Municipality (for each euro collected with crowdfunding, an euro is funded by the municipality)

<http://www.parcofenderl.it/index.php/eventi-fenderl/190-i-mattoni-per-il-nuovo-palafenderl>



## The CCIs perspective

BEST PRACTICES FOR CCIs	Pref.
I AM / MAI <sup>27</sup>	6
Accademia Teatrale Da Ponte	4
Comodamente	3
Corale	3
Lagofest	2
Sarmede International Exhibition	2
Consulta Ass. Vittoriese	2
VVFF - Vittorio Film Festival	2
Concorso Violino	2
Spazio MAVV	1
Serravalle Viva	1
Liceo Munari (progetti specifici)	1
Bianconiglio	1
Fab Lab	1
Coop. Terra Fertile	1
Artigianato Vivo	1
Palazzo Todesco (expositions)	1
Emo Design	1
Rock For Ail	1
Cave Sonore	1
Santa Augusta celebrations	1
Buskers in Serravalle	1
Writers	1

The table represent the preferences of the respondent CCIs. Even if it is obvious that a so small sample cannot be representatives of all the CCIs in the Area of Vittorio Veneto, it is useful to give a first orientation about what is perceived as “good and positive” by the local cultural stakeholders.

Considering only the initiatives / CCIs obtaining more than 1 preference, the highest number of recognition is for the **group “IAM - MAI”**: this is composed by a company (IAM: <http://www.iamvittorioveneto.it/>) and a not for profit association (MAI: <http://www.maivittorioveneto.it/>) working in synergy for generating cultural and creative contents in the city and beyond, including some complementary branches (I AM Comunicazione and I AM Progettazione) and a publishing unit (I AM Edizioni).

The group is followed by the **Accademia Teatrale Da Ponte**, perceived as a real cultural resource and talent by the respondents. Three preferences had been collected also by 2 other “major events” in Vittorio Veneto: the Choir Competition (ongoing) and Comodamente, a Festival not running anymore but really significant in the part for the city.

It is worth to mention that the only two best practices not located in Vittorio Veneto obtaining more than 1 preference are the **International Exhibition of Illustration for Children in Sarmede** (<http://fondazionezavrel.it/>) and the **Lago Film Fest** (<http://www.lagofest.org/>).

### 1.5.3. Obstacles

#### The vision of the City Managers:

During the interview carried out the 21<sup>st</sup> of October 2019 with the most relevant city managers (political level, including the Mayor), some major hurdles emerged:

- 1) **Beurocracy**: the Vice Mayor (**Mr. Gianluca Posocco**) declared that in many cases the continuous generation of new and more complex regulations for “public cultural events” (especially the ones related to “anti terrorism” and “GDPR”) by the national and, sometimes, regional level is hindering the organization of cultural and creative initiatives, especially the little and very little ones, often prepared by small local volunteering associations.
- 2) **Lack of “alternative direction hubs” with respect to the public administration**: while CCIs (as reported below) ask for more coordination and vision from the municipality’s side, the municipality needs a sort of “externalization” of the direction of the cultural initiatives. This is a real “*cul-de-sac*” for the development of a stronger CC environment in the Area of Vittorio Veneto: only by solving this duality will be possible to activate a serious and coherent plan for the re-launching of the cultural and creative scene. **Ms. Antonella Caldart**, also following the example of the Study Visit in Linz, suggested a sort of “PPP”, with an external manager (a sort of CEO). Something similar had been developed in the “retail sector” in Veneto Region, but not in

<sup>27</sup> This number include also the preferences given to the events in Palazzo de Carlo and the thematic events organized in Musei Civici (Villa Croze), organized by Association MAI.



the area of Vittorio Veneto, with the “district manager” (<http://www.distretticomercio.com/>)<sup>28</sup> and could be used as an “example” for the development of an exogenous direction;

- 3) **Lack of an “higher education institute” in the area:** as it is clearly evident, the presence of an University generates creative talents for the hosting city. The area of Vittorio Veneto has not an higher education institute, so there is a “creative brain drain” from here to the major cities. In the past, some attempts had been performed to create something similar (ie: Wood University, or Certottica in Belluno Province), but nowadays universities are reducing the “dislocated branches” and tend to concentrate all the activities in a single city (Venice, Padua, Verona and, for very few courses, Treviso). This leads to a general “shortage of creative and cultural skills”, since many of the students after the university degree don’t come back in town.
- 4) **Too much small and micro players, one against the other:** this is clearly quoted also in the answers of the CCIs to the questionnaire but, as for Point 2, it generates another problematic “*cul-del-sac*”, since the need of reducing the number of players (also by applying more “market oriented evaluations”) impact against the demands for more support to local micro but high quality initiatives and generally against a request of “freedom of expression” for every entity.

## The CCIs perspective

MAIN OBSTACLES: the CCIs perspective	Pref.
Lack of a strategic plan (vision) for CC sector	7
Lack of Coordination / Coordinator	4
Lack of financial resources	4
Incorrect awarding system for CCIs	4
Excess of pulverization of CC actors	2
Lack of involvement of younger generations	2
Lack of participation of citizens	2
Excess of concentration of CC initiatives	1
Weak promotion and dissemination	1

The table represents the preferences of the respondent CCIs in terms of “obstacles” to a better development of the CC sector in the Area of Vittorio Veneto. Again, so small a sample cannot be representative of all the CCIs, but it gives anyway a first orientation about what is perceived as “hurdles” by the local cultural stakeholders.

As it is possible to notice, the main “obstacle” for the creation of a productive and fruitful CC environment is the “**lack of a strategic plan, of a vision**”, mainly referred to the main player, the Municipality of Vittorio Veneto: it is seen as the “responsible” for setting this vision.

Similar to the previous one, but slightly different, is the “**incorrect awarding system**” of the single CCIs: with this obstacle (4 preferences) we mean the fact that there is a quite widespread perception that “*resources are distributed following not the competence and quality of the cultural initiatives but the closeness to decision makers and main economic stakeholders*” or that “*CC actors are forced to compete one against the other by public administration instead of promoting coordination of cooperation*”. The same number of preferences (4) emerged for the “lack of coordination / coordinator” and “lack of financial resources”.

### 1.5.4. Bad Practice

The questionnaire circulated among the CCIs asked also about the eventual “bad practices”, but neither the CCIs nor the city managers had been very willing to answer this question. We think that some indication could be derived from previous answers, so we prefer not to fill in this section.





## 1.6. Conclusions: Gaps and chances

Summarizing the knowledge collected with this GAP Analysis is not easy. Moreover, this GAP Analysis can only be considered as “a picture” collected in a specific moment, fixing a scenario which is continuously changing day after day. The number of interviews collected, the number of questionnaires collected are too low to have a “realistic” description of the situation, but anyway it is useful as a starting point. The table below tries to sum-up the most interesting findings:

<i>Where is the biggest untapped potential for a cultural led social and economic development?</i>	<i>What can your city do to tap this potential</i>
<ul style="list-style-type: none"> <li>- <b>Vittorio Veneto is a city with a high quality of life:</b> in the past, but also in recent years, the city of Vittorio Veneto had been considered an “healthy city”.</li> <li>- <b>Vittorio Veneto is a city with a strong and “resilient” manufacturing sector:</b> this is true both in terms of “ancient manufacturing” (the Meschio River’s heritage) and in terms of brand new companies (the dynamic industrial area);</li> <li>- <b>Vittorio Veneto has a relevant but largely unexploited tangible and intangible heritage:</b> this is by far the most quoted talent of the City and of the surrounding area, also from the respondent CCl;.</li> <li>- <b>Vittorio Veneto is strategically located with respect to different emerging attractors:</b> this is particularly true with respect to the recent UNESCO Heritage recognition.</li> <li>- Notwithstanding, it is crucial that the City and the surrounding area will develop “its own identity”, based on common talents and potentials ( = <b>creation of a Cultural and Creative District?</b>);</li> </ul>	<ul style="list-style-type: none"> <li>- <b>To reduce the number of subjects operating in the same “CC Sector” within the same municipality,</b> leading basically to an excess of micro-events and preventing the development of more powerful and significant initiatives;</li> <li>- <b>To activate structured and continuous practices of cooperation</b> between not only the subjects dealing with the same CC sector, but also between these subjects and the “world outside CCS” (big companies not CCl, professional associations, citizens, volunteering associations, etc...), in order to produce a stronger and more coordinated CC sector, able to speak with less and louder voices;</li> <li>- <b>To improve the “enabling environment” for cultural and creative initiatives,</b> especially public spaces to gather for creatives, virtual or physical “market places”, better wifi connections, better - and better exploited - spaces and location to perform;</li> <li>- <b>To explore more “quality-based” awarding approaches towards cultural and creative actors,</b> able to better recognize the value and the results of the services/products delivered;</li> <li>- <b>To favor a more entrepreneurial-based approach among CC actors,</b> especially the ones that are not CCl;</li> <li>- <b>To consider both generations (new and old) in planning CC initiatives,</b> since both parts of the population are relevant: younger in terms of “new ideas &amp; fuel for creativity”, the seniors especially as a large audience;</li> </ul>



***What are the obstacles that your city will probably have to remove in order to become successful?***

This section is directly related to the section above, where we listed “how to tap” the potential. In addition to very related issue such as lack of coordination, incorrect awarding approach, lack of involvement of younger generations, excess of fragmentation, we may add the following:

- **Lack of a strategic plan (vision) for CC sector:** several times we heard people complaining about the “lack of planning”, sometimes referred to the whole cultural and creative sector, sometimes referred to specific sectors (events, concerts, festivals, etc...). Moreover, it is still in doubt which is the right subject to do this planning (municipality only? Co-planning?) and, most of all, it is in doubt who should be the “manager” of the implementation of this plan (municipality? A CCI? A group of CCIs? An external consultants? And how to select this manager?);
- **Lack of financial resources:** the continuous reduction of public funding dedicated to “culture” is endangering a huge number of CC actors and the quality of their services / products, but from the other side, this situation should be turned into an opportunity by pushing for a more “business oriented” CC sector. Creativity means also “resilience”.
- **Lack of participation of citizens:** even if very few respondents (both from municipalities and from CCIs) underlined the lack of participation / involvement of citizens in cultural and creative activities as a problem, we believe this is one of the major issues. This is not only meant as “low fruition of cultural and creative services products”: the identity of a place includes the involvement of the people living this place: it is not possible to exploit the cultural and creative potential without “co-generating” value with citizens, citizens are part of the value of a place;
- **Weak promotion and dissemination:** this is true especially for “single artists” and for “artistic craftsmanship” and, in particular, for “niches” cultural events. The former complain about the fact that the area is not “responsive” in relation with artistic works or artistic products in general, while the latter complain about the fact that, despite great efforts in having quality agendas, few people participate the events / initiatives.
- **Lack of “monitoring and assessing” the performances of cultural and creative services and products:** this last obstacles emerged clearly during the implementation of the GAP Analysis, especially with relation to the need of measuring the fruition and consumption of CC products. It is clear that a stronger and more effective assessment and monitoring action is needed: this is what the EU call “audience development”, this is what we miss to develop efficient audience development practices.

***What are your cities biggest capabilities to make the project successful?***

- **The Educational system:** the GAP Analysis underlined as the area of Vittorio Veneto hosts excellences in terms of educational institutes at national level (IPSSAR Beltrame, Liceo Artistico Munari and ISS Vittorio Veneto in particular). This is a “cornerstone” on which all the future plans should be based;
- **The awareness about the need of really learning from best practices outside the Area, from Veneto Region to Europe:** projects as Stimulart (or Local Flavours) give a great opportunity to experience something different, to learn from very different countries and approaches and to acquire a methodology to correctly interpret and transfer these acquired knowledges;
- **The willingness of municipality staff and of CCIs involved to “activate a change”:** far from being a result in itself (it requires solid and concrete continuation), it shows how the project topic hit the center of the target. When presented during the LSG (4<sup>th</sup> of December 2019), the GAP Analysis had been accepted and agreed by all the participants as a starting point.
- **The huge “cultural and creative” potential existing in the area:** the mapping of CC stakeholders revealed a huge amount of subjects dealing with cultural and creative products and services in the area. Even if, among them, there are big differences in terms of quality, dimension, relevance, the potential for helping the economy to grow is significant;



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