



Municipality of Vittorio Veneto_PP5
Local CCI Strategy & Action Plan
D.T.2.2.5

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1. Introduction

“When compared to larger urban centres, mid-size cities are generally less successful in attracting high value-added, creative activities, innovative services and young talents. Economies of scale are only part of the reason. An outdated attitude towards funding and commercialising cultural and creative activities is another reason as well as a weak recognition of the creative potential of heritage and poor entrepreneurial skills of culture and creative industry (CCI) actors”. “The STIMULART partner cities have a shared interest in enhancing CCI through a transformation of organisational and financing frameworks. They also plan to exploit unexposed human and institutional capital, vacant urban infrastructure, and an obvious (but commercially often neglected) source of creativity: local culture.”

This is the definition for the STIMULART project, which can be found on the official website. It sets out the main objectives of the program and provides partners with a path forward. Based on GAP analysis and CCI mapping of the area, this report and the activities it describes are a step forward the Strategic Plan that the Municipality of Vittorio Veneto will deploy.

Because of its very nature this document cannot be a complete report of everything that was done, but it can be a useful tool for the future development of the local cultural strategy. The first step moved in Vittorio Veneto can help and inspire others who want to increase their knowledge of the field: from CCI managers to public administrations and not-for-profit associations. All stakeholders can take advantage of this experience.

Similarly, the stages that have just been theorized here could inspire initiatives in other cities.

1.1 Action programme

Internal objective of the municipality: to re-use empty spaces		
Proposed corresponding SO1: Create physical spaces where cultural and creative enterprises can work or find a service centre		
Market analysis on the demand side	Possibility of including in the next Urban plan specific interventions for the regeneration of a physical place	Transfer of knowledge from one of the analysed good practices to intervene on a specific place
<p>Actions carried out.</p> <p>Meetings with associations and companies operating in the area.</p>	<p>Actions carried out.</p> <p>Analysis of the needs in terms of spaces of these stakeholders</p>	<p>Actions carried out.</p> <p>Analysis of good practices linked with public private partnership and of possibilities linked with the area of Vittorio Veneto.</p>
<p>Indicators.</p> <ul style="list-style-type: none"> - Number of companies and associations active in the city and interested in cultural activities. - Financial means of these stakeholders. - Their Interest in creating a network. - Necessities in term of spaces. 	<p>Indicators.</p> <ul style="list-style-type: none"> - Spaces owned by the municipalities and their features. - Match of these features with the needs and possibilities of stakeholders demand side. 	<p>Indicators.</p> <ul style="list-style-type: none"> - Politics of the municipality in terms of development of cultural activities. - Interests of the local stakeholders in the development of projects in partnership. - Number of stakeholders interested in the same project.
<p>Verification point: demand-side market analysis report.</p> <p>For the the presentation of actions carried out refer to sections 2.1.2 and 2.1.3; for the findings refer to section 2.2 and its sub-part</p>	<p>Verification point: feasibility analysis report synergy with Urban Plan.</p> <p>For the the presentation of actions carried out refer to sections 2.1.2 and 2.1.3; for the findings refer to section 2.2 and its sub-part</p>	<p>Verification point: detailed analysis report good practices</p> <p>For the presentation of actions carried out refer to section 2.3 and its sub-part; for the firings refer to section 2.2 and its sub-part</p>

Internal objective of the municipality: to deepen the knowledge of the players of the area and to strengthen the information base about the CCIs

Proposed matching OS2: Create virtual spaces where cultural and creative enterprises can work or find a reference point

Support to the Communication manager for the development of the portal www.vittoriovenetocreativa.it where artists and CCI can have a "virtual marketplace" (within the website of the Municipality of Vittorio Veneto), with dedicated actions

Actions carried out.

- Analysis of database and data organization methodology.
- Analysis of the needs of the municipality.
- Analysis of the procedures which may be implemented in the portal.

Indicators.

- Numbers of users.
- Type of users.
- Activities and information offered by the portal.

Verification point: Final report CCIs involved in communication and dissemination activities and number of demand-supply matching opportunities created through portal.

For the the presentation of actions carried out refer to section 3.1. and its sub-part; for the findings refer to section 3.2 and its sub-part.

Internal objective of the municipality: to create development opportunities in the field of cultural activities with the support of public private partnership			
Proposed matching OS4: Linking supply and demand			
Identification of key sectors (ATECO) with development potential (based on demand) in relation to the proposed pilot action	Deepen the "demand side" of the cultural and creative sector to understand how to target the action	Strengthen CCIs relations with major industries in the area, involving them in planning (urban, economic, cultural)	Find a system/method to "interest" large companies in the theme and the project
Actions carried out. Analysis of the area the industrial field in the area of Vittorio Veneto.	Actions carried out. Meeting with companies operating in different fields to check their interest in the development of cultural activities	Actions carried out. Meeting with companies in the area and analysis of their needs and expectations in the field of culture activities and urban development. Analysis of the answers to create a tailor-made proposal	
Indicators. Number and type of potential stakeholder	Indicators. Type of companies interested in the proposed project.	Indicators. - Analysis of the expectations of companies - Analysis of the financial means available to develop a cultural program - Number of players who demonstrated interest in the purposed solution	
Verification point: demand-side market analysis report. For the the presentation of actions carried out refer to section 4.1.; for the findings refer to section 4.2 and its sub-part	Drafting of development plan Relations with large companies and traditional sector. For the the presentation of actions carried out refer to sections 4.1 and 6 (and its sub-part); for the findings refer to sections 4.2 (and its sub-part), 5 and 6 (and its sub-part)		

concise presentation of the major untapped potentials highlighted in the conclusions of the GAP analysis.

Five areas have been identified in this sense:

- Vittorio Veneto is a city with a high quality of life;
- Vittorio Veneto is a city with a high level manufacturing sector, which, however, hardly cooperates with smaller players in the cultural and creative sector;
- Vittorio Veneto has a significant cultural and natural heritage, both tangible and not;
- Vittorio Veneto has a strategic position with respect to other sites of interest in the area;
- Vittorio Veneto has a strong vitality in the cultural and creative sector, with the potential to develop a cultural and creative district.

Starting from these five unexploited potentials, the GAP Analysis identifies as many probable obstacles that the city will have to face and resolve in order to make the most of its potential. The obstacles are:

- lack of strategic planning and accurate vision for the cultural and creative sector;
- lack of adequate financial resources;
- lack of citizen participation;
- weak promotion and dissemination of activities;
- lack of monitoring and evaluation of activities.

At the same time, the GAP analysis highlights what may be the major possibilities and areas of action to work on in order to develop the potential of the area:

- reducing the number of actors operating in the same cultural and creative sector in the same area, in order to create actors capable of greater impact;
- activate cooperation between cultural and creative sector actors, schools and traditional businesses;
- improve the spaces and solutions available for cultural and creative initiatives;
- use an approach that rewards the quality of the activities proposed;
- foster an entrepreneurial approach in the creative and cultural sphere.

In this context, the main strengths of Vittorio Veneto are:

- the educational system;
- the awareness that it can and must learn from best practices at European level;
- the willingness of the actors involved, at public and private level, to activate a positive process of change;
- the great cultural and creative potential of the area.

As will be clear from the reading of this document, the above-mentioned points have been a fundamental guide, both in the development of the activities already carried out and in conceiving the next steps to be taken. Awareness of criticalities and opportunities allowed to operate exactly within the untapped potential identified by the GAP analysis. Translated with www.DeepL.com/Translator (free version)

1.3 What has been done: the three main objectives

In the first part of the paper, the emphasis is on three main objectives, target of The City Manager activity. These objectives are:

1. the creation of physical spaces where cultural and creative industries can work or find a reference point;
2. the creation of virtual spaces where cultural and creative industries can receive information and meet each other;
3. the connection between supply and demand.

These overarching objectives are then converted to specific activities, as indicated in the project methodology.

For the first target there are three steps:

- development of a market analysis on the demand side in collaboration with BClever as a preparatory action to the opening of the "Creative HUB - UATA Center" (StimulART pilot project);
- dialogue with the internal working group to discuss the possibility of including in the next Urban Plan specific interventions for the regeneration of a physical place where local cultural and creative enterprises can operate;
- transfer the knowledge of one of the good practices analyzed, to intervene on a specific location, trying to replicate the model used (allocation, management, sustainability, membership, etc...).

The second subject of analysis is the creation of virtual spaces for cultural and creative enterprises.

It includes one dedicated activity:

- support to the Communication manager for the development of the portal www.vittoriovenetocreativa.it where artists and CCIs can have a "virtual marketplace" (within the Vittorio Veneto Municipality website), with dedicated actions.

The final objective is to seek a relationship between supply and demand. The planned steps are:

- identification of key sectors (ATECO) with development potential (based on demand) in relation to the proposed pilot action;
- deepen the "demand side" of the cultural and creative sector to understand how to orient the action;
- strengthen CCIs relations with the territory's major industries, involving them in planning (urban, economic, cultural);
- finding a system/method to "make big companies interested" in the theme and the project (also presenting a long-term vision on the economic and demographic future of the city).

As the analysis will show, activities and information associated with one or other of the objectives often overlap. This shows the importance of an analytic approach and the need to develop a strategic

plan to address the needs of the CCI sector. Indeed, the lack of one of the objectives could lead to an incomplete and ineffective strategy.

1.4 What can be done: a Foundation for Vittorio Veneto

The last part of the action plan is dedicated to one of the possible solutions identified during the activities.

By studying the three objectives of the program, the real needs of all the stakeholders (on the demand side and the supply side) became clearer. Through the analysis of physical and virtual spaces, it was possible to understand the relationship between organizations, CCIs and public administration. Paying attention to everyone's demands, a possibility seems to be the creation of an external legal entity.

The most suitable form for this actor has been identified in a Foundation. An external legal entity has multiple advantages which can respond to the emerged necessities. To be effective this project requires an active involvement of several different actors. But once structured, it can act as the main player in organizing and managing the city's cultural offer.

This Foundation will be able to interact with the Municipality, with the managers of CCIs and with all the different organizations in the city. And last but not least, these stakeholders will find in the Foundation a reliable and trusted partner.

2. OS1: Create physical spaces where cultural and creative enterprises can work or find a reference point

As stated before, this objective is divided into three specific actions: development of a market analysis on the demand side in collaboration with BClever; dialogue with the internal working group to discuss the possibility of including in the next Urban Plan specific interventions for the regeneration of a physical place where local cultural and creative enterprises can operate; and the transfer of knowledge of one of the good practices analyzed to intervene on a specific location, trying to replicate the model used.

It follows a brief and analytical presentation of the concrete actions undertaken. Particular attention is paid to the different players involved in the meetings: managers, artists or professionals. Different actors who sometimes do not appear immediately linked with the cultural and creative sector. However, it is possible to identify a consistent share of creativity and innovation even in the most traditional business, as the company presentations will demonstrate.

2.1 Activities carried out

There are two components to these activities.

The first part consisted in the analysis of the Municipality. In the territory of the Municipality of Vittorio Veneto, several buildings are in need of restoration. The first step was to study these spaces and the requests of the city administration. In fact, all the proposals and ideas promoted into the STIMULART context have to respond to the overall plan of redevelopment of the city. The available buildings were analyzed, taking into account two factors: the investment possibilities of the city and the political choices of the administration.

The second part of the activities related to the analysis of the economic structure of the zone. The target of this study were productive fields characterized by cultural and creative processes.

Once identified the actors involved, it was necessary to compare their needs and those of the Municipality. The purpose was twofold: firstly to understand what kind of physical space the cultural and creative industries need. Are they looking for multifunctional or exclusive spaces? What kind of equipments or services do they need? And what is the maximum capacity required? Secondly, to verify if the buildings of the Municipality responded to the necessities of the CCIs.

To obtain the necessary information, the following steps were carried out:

- Meetings with the members of the administration to have the address lines;
- Meeting with the employees of the city offices to collect the required data;
- Mapping of the cultural activities of the city;
- Meeting with relevant stakeholders for cultural and creative development, to understand their potential interest in redeveloping public property as a place of cultural activity;
- Cross-reference supply-side data and demand-side data.

As part of the analysis of supply and demand, various activities have been developed:

- Factory visits and meetings were held with the delegations of Kamnik and Jaszbereny;
- Individual meetings with representatives of companies and associations, to better know the thoughts and needs of the actors involved. To meet the needs of the creative cultural fabric in terms of the demand for spaces and/or services aimed at identifying the "demand" side.
- Round table discussions: with artists, managers, representatives from the city administrations.

Some of these activities originate in different areas of the project and are promoted by other actors: it is considered equally useful and interesting to present in this context those which have allowed us to learn useful information for the achievement of the objective mentioned here.

2.1.1 List of buildings owned by the Municipality

It follows the list of the recoverable buildings communicated by the municipal offices. It can be noted that most of these structures are very large and in a state of disintegration. In order to verify the possibility of an intervention in public private partnership, these spaces were foreseen during discussions with associations and CCIs.

In the city center the buildings available are:

- "Former G.I.L", also known as "Rotonda Papadopoli" actually used by the association "Ceneda Insieme".

- Villa Papadopoli;
- Former caretaker House and former greenhouse of the Papadopoli Park, which are part of a redevelopment plan involving the whole park;
- Former stable near the library (ruins): this space may be part of the enlargement of the Civic Library. There was a meeting about the building of the Civic Library with its staff. In fact, the building of the library is under evaluation for enlargement and remodeling initiatives in the context of the redevelopment of the Ceneda Cathedral's Square;
- Former Ceschin School in Costa: the building houses various associations;
- Former I.N.A.M. in via Carducci;
- Former Gallina Square school, near Ceneda Cathedral: the building is part of the plan for disposals of the Municipality;
- Former Cosmo school in via Battisti: the building was declared unfit for use 15 years ago because of structural problems. This location could be a possibility for the moving of the Civic Library, also thanks to its position in the city center;
- Palazzo Poste: 1 floor above post office;
- Case Bin in DAN park, industrial area (partially collapsed);
- Casa Fenderl which now house the Consulta dell'Associazionismo, the cooperative Terra Fertile and the Coordinamento Volontariato Sinistra Piave;
- Former MAFIL: the building is part of the plan for disposals of the Municipality;
- Former Caserma Gotti, that is included into a redevelopment plan publicly funded;
- Former Aereocampo di San Giacomo di Veglia

In the suburban area there are buildings previously used as schools:

- Former Savassa school;
- Former Nove school;
- Former Longhere school (probably assigned to the local committee);
- Former Fais school;
- Former San Lorenzo school.

2.1.2 Meetings and events with companies and delegations of Kamnik and Jaszbereny

With the delegations of Kamnik and Jaszbereny was taken a tour of various factories and studios in the Municipality of Vittorio Veneto. Although this cycle of activities originated with different objectives and in a different area of the project, these visits helped to reveal the innovative and cultural potential of the town's industries: even of those companies traditionally not involved into cultural and creative sector. For this reason it is considered of interest to present these company visits in the context of this report.

1. Visit to the Headquarter of Varaschin S.p.a, a company that made the quality of outdoor living its mission.

The Varaschin family has been making outdoor furniture elements and accessories since 1969. The expertise of the company is based on a deep knowledge of craftsmanship, and is at the origin of their manufacturing skill. It is possible to sum up Varaschin with their mission and vision. The first one is: "to make it easier for people to live well in an outdoor environment. A lifestyle that makes it possible to be relaxed, peaceful and achieve an optimal psychological and physical well-being."

On the other hand the vision is to "Be the European benchmark for qualified outdoor furniture. We inspire people to live in an outdoor environment that is as close to nature as possible, and that ensures a high level of comfort, well-being and conviviality. We offer a new lifestyle".

The products of Varaschin perfectly combine form and function while maintaining comfort at the center of the design. The outdoor furniture of the company is signed by Italian and international designers, which are all involved into the objective of harmonizing the exteriors with the interiors, giving everyday life a note of exceptionality.

2. The tour of the Varaschin Headquarter was followed by the visit of the studio EMO Design.

The studio was founded in 2008 and it built a reputation for designing meaningful and successful products. Today EMO Design is an international award winning industrial design consultancy. The team says that: "People, experiences and places make Emo Design what it is. We are an international team of passionate designers and professionals, we develop very different products that belong to very different markets and we are conscious that we do the best job in the world".

3. The delegation of Jaszbereny, which was welcomed at the Silca S.p.a.

The Silca Group is the flagship company for the key business within Dormakaba Group. Silca S.p.A. is a leading European company manufacturing key blanks, key-cutting machines and equipments dedicated to the production and key blanks processing.

Silca product range is made of keys, key-cutting machines, integrated key-cutting systems, industrial machineries dedicated to key manufacturing and duplication and security products. Silca's S.p.A. offers high quality standards products and service solutions to meet the needs of a rapidly changing market such as that of security business within the key business.

Silca S.p.A. began developing high-tech products dedicated to the Locksmithing World in the 1980's. Today Silca's brand name stands for Global partner in Locksmithing and is synonymous with technological innovation and top quality on a worldwide base. The company is deeply committed to continuing its role as an innovation pioneer and as a global Locksmiths partner within the security business in the future.

A round table discussion was here followed by a visit of the factory and showroom.

The choice of a company such as Silca is based on the fact that when planning a cultural strategy, it is not enough to only involve companies with strong creative characteristics. Instead, the presence of more 'traditional' partners is fundamental, who want to contribute, also from an economic point of view, to the cultural and creative development of the territory.

4. After the meeting at Silca, at the FABLAB of Vittorio Veneto was analyzed the role of the City Manager with the delegation of Jaszbereny.

Main topic was the role of this new kind of professional figure in the context of the city redevelopment. It was discussed the possibility for the City Manager to interact with the city administration and with all the stakeholders, to effectively improve the cultural and creative sector wellbeing.

5. The delegation of Jaszbereny was welcomed at the City Hall.

A first meeting was held at the presence of the mayor, Antonio Miatto, and the Councillor Antonella Caldart. This first part was followed by a meeting at the FABLAB with the artist Armellin Maurizio. Born in 1960, Maurizio is an artist and graphic designer who develops art and communication projects. He mainly works with food and wine companies, chefs, restaurants and wineries. Here, with the delegations of Jaszbereny and Kamnik, it was presented the pilot project proposed by the partner company Beclever.

The delegation of Kamnik left Vittorio Veneto after the day, that ended up with a dinner at the Agriturismo Le Colline.

6. The delegation of Kamnik was welcomed by the company M. artedesign in Sacile.

M. artedesign is a manufacturer of furniture and chairs. It is a “laboratory of ideas, a workshop of concepts”. In operation since 2012, the team of M. artedesign designs and manufactures hospitality products with unique details. Their products, designed in Italy, are sold in over 60 countries.

For the company “design” involves the creation of objects in tangible and intangible ways. Each element must have practical, aesthetical and ethical meaning. For M. artedesign the “goal is to ensure that people get satisfaction from the objects and spaces they occupy and that at the same time, they are permeated by their gestures and habits”.

In the products made by M. artedesign, the search for new materials is linked to traditional craftsmanship. And in the meantime, traditional materials are used in different and innovative ways. Sustainability is a necessary priority in production: all finishing processes are carried out by sustainability-conscious companies. The same restrictive quality criteria are applied to the molding of plastic parts.

The presentation of the company Headquarter was followed by a round table discussion between the project partners, the company’s president Alessandro Celso and the artist Pierluigi Slis.

This artist explores the ideas of construction and deconstruction, the psychological and social dynamics that accompany human actions. In his work, he turns instability into normality, and then he turns it back into need, into necessity. This process takes the form of an open work, often precarious or in transformation.

The works of arts produced by Pierluigi Slis take various forms: installations, paintings, environmental works, actions or videos. The artist seeks new viewpoints on everyday life that we generally do not dwell on. The aim is to produce a vibration in those who participate, to raise questions or stimulate awareness.

The brainstorming with Pierluigi Slis, Alessandro Celso and the partners was a valuable moment of reflection and sharing of the value of the cultural and creative process for the companies involved.

7. Guided tour at the workshop and showroom of the company ALEA in Caneva.

Founded in 1973, ALEA has become one of the most active office furniture companies globally. Their mission is to furnish work spaces with beautiful, comfortable and stimulating solutions. ALEA offers a wide range of high quality products, from management to workstations, from reception to storage units, all characterized by a careful research of design and materials. In addition to standard products, they can offer also made to measure solutions.

The company maintains a family run structure, consisting of several departments grouped in a single main office located in Sarone di Caneva, province of Pordenone. In 2001 ALEA opened a North American office in Miami. The company has showrooms located in Italy, Paris and London, as well as numerous dealers all over the world. The production is located in one of the most important European industrial districts, which provides rapid and professional responses to the demands of international markets. The high quality of materials is combined with an effective production organization that operates according to the logic of "just in time", coordinating a group of suppliers to respond quickly to even the most complex requests.

2.1.3 Meetings and events with other local stakeholders

Three more important moments can be recalled: the open day at the former Aereocampo in San Giacomo di Veglia; a meeting with the Mayor and CCIs' managers at ABS Group's Headquarter; The public talk "Street Art: una nuova arte emergente".

1. Multiple round table meetings were hosted at the former Aereocampo di San Giacomo di Veglia, in Vittorio Veneto, during an open day of the area.

Although it originated within a different project, this set of activities proved to be an interesting moment of dialogue on the issues analysed in this report.

Previously owned by the Italian Army, the airfield is now abandoned. The zone was object of several redevelopment proposals thanks to its position and its large size. Among the options offered during the past years, there was an idea to turn it into a winery.

Inspired by the good practice of the Municipality of St. Hertogenbosh "Partecipatory approach Spoorzone", the zone of the Aereocampo was opened to discuss with the local stakeholder and to present a new plan of redevelopment of the area. The project is part of Local Flavours, a project co-financed by INTERREG Central Europe.

After a guided tour conducted by architect Jacopo Brescacin, different meetings focused on the Aereocampo area, with particular attention to its possible futures: the cultural and creative role of the space, its relation with the city as a whole and with the citizens.

2. ABS Group hosted at its Headquarter in Vittorio Veneto an important meeting between local industries managers and the Mayor, Antonio Miatto.

ABS Group is the first company in Italy to have reinvented the use of fabric in the field of fitting-out installations. In a market increasingly full of plastics, over 10 years ago the company chose fabric due to its characteristics and the production processes required to transform it into a furnishing

product. Fabrics are eco-sustainable as they are printed without using solvents and with water-based or latex inks, and the aluminium structures can be reused countless times, thus significantly reducing waste. The flexibility of products means that ABS Group is able to offer solutions that adapt to different contexts and can change according to requests. The company purposes different combinations for a growing range of contexts: from shops to events, museums to company spaces, and fairs to temporary stores.

This meeting involved: Antonio Miatto (Mayor of Vittorio Veneto), Alessandro Marinello (City Manager of Vittorio Veneto), Valentina Colleselli (Stimulart Project Manager), Francesca Posocco (ABS Group), Massimiliano Fanzaga (Permasteelisa Group), Stefano Giust and Verena Varaschin (Varaschin S.p.a.), Francesca Dal Bo (Silca S.p.a.), Carlo Ciciliot (EMO Design), Andrea Poser (Falmecc S.p.a.), Paola De Biasi (Dibiesse) and Chiara Vinera (Stimulart Intern).

It follows a short presentation by Permasteelisa Group, Falmecc S.p.a. and Dibiesse, as the businesses of the other speakers have already been presented.

Born in 1973, Permasteelisa Group is a global contractor in the field of architectural envelopes: the group brings its know-how to every projects, especially dealing with special feature buildings and advanced façades. The mission of the group is to turn the ideas of the world's greatest architects into reality: the group designs and builds innovative and avant-garde architectural works centered on sustainable solutions. Permasteelisa group is the only global player in the curtain wall industry that can provide a complete business models, coordinating design, engineering, testing, manufacture and installation.

Falmecc is a company that, throughout the years, has become increasingly important and well-known in the world of kitchen aspiration systems. A technological and design evolution that lengths across decades and transforms new needs and lifestyles into concrete solutions that can improve the time spent at home. Each Falmecc product is designed, developed and made entirely in Vittorio Veneto. In Falmecc the expertise of raw materials merges with unique human abilities and advanced industrial processes. A shared product culture, that is expressed in an amazing balance between creativeness and concreteness, to give life to excellent achievements in which every detail counts.

Dibiesse designs innovative environments that combine aesthetics, creativity and practicality. They company shares with the clients a consolidated experience on design and build kitchens "that not only are beautiful, and functional but that will also last a lifetime". The company was born in 1973, today is known all over Italy. The company's kitchen components can also be adapted to furnish other areas in the home. Recently the company enlarged and improved its Headquarter, to strengthen the company's identity by enhancing its internal production capabilities. It provides in-depth knowledge for every phase of the product's lifespan, from its origin to its tailor-made production. The upgraded work environment is a reflection of almost 50 years of experience and showcases the ideas the company has brought to life over its path of growth.

3. The public talk "Street Art: una nuova arte emergente" at the Galleria Civica Vittorio Emanuele II (Villa Croze) was promoted in the context of the STIMULART project.

Originating within the project, this activity pursues other areas of STIMULART: again a brief presentation is given below of the themes and areas of interest for this report.

Main objective of the dialogue was the analysis of how creativity could become part of local cultural politics and of private companies' activities. With two street artists present as speakers, it was studied how writing could be part of a process of redevelopment and increase of tourism. Another important topic was the combination between this creative work and traditional fields.

The event was also dedicated to the presentation of a street art project developed by the Department of Youth Policy with the Progetto Giovani of the Municipality in collaboration with the company Inoxveneta S.p.a.

Inoxveneta is a long-standing Italian metalworking company operating in the Steel Valley, the engineering district located between the rivers Piave and Livenza, in the province of Treviso (Italy). It offers over 40 years of experience in the stainless steel and aluminium processing. Since its foundation in 1972, the company has achieved important milestones in the field of stainless steel and aluminium processing and, thanks to the long experience and the use of cutting edge technology, has become a reference point in the metal sheet and tube processing worldwide. With a strong presence in the international markets, in addition to the Vittorio Veneto factory, in 2014 it has built a new site in Strzelin, Poland.

The artistic project developed by the company and the city administration conceived the redevelopment of a wall of 220 square meters with the medium of the street art. The zone interested by the project was the industrial area: Inoxveneta has made available the required financial resources and the walls of its factory.

At the public talk spoke: Antonella Caldart (Councillor of Vittorio Veneto), Alessandro Marinello (City Manager of Vittorio Veneto), Alessandro Dal Col (partner - Bclever), Joys and Made 514 (Street artists) and Loris Balliana (Head QUBA Communication "Le quattro stagioni del muro" of Inoxveneta S.p.a.).

To better understand their roles and ideas, it follows a brief presentation of the street artists involved: Joys and Made 514.

Joys was born in Padova in 1974. He began his activity in the 90s. As a lot of writers it started tagging walls with his name, focusing on lettering. This attention begins as symbol of existence, becoming during the years a study of evolution and transformation. Joy's research goes over the wall, reaching the third dimension. Poised between underground and institutional, Joys' research has been recognized by professionals of the art system as new and personal thanks to his obsessive study of lettering. Forms stratify and are enriched with levels and lines with which Joys has built impossible labyrinths. Nothing here is left to chance and the shapes always obey precise logical and geometric rules. For years Joys has extended his language to sculpture, using different materials but always maintaining a unique style, the same style that for 20 years makes it unmistakable on the walls around the world.

Made 514 was born in Padua, he began his activity in the world of graffiti in the early 90s. At the same time with his work in the world of writing he pursued an artistic career linked to painting in the

name of the experimentation of materials and techniques transposing the experience of writing on more conventional supports. The artist has brought the lettering study to a level of complexity where the sinuous dynamism of the letters of his name takes the flight and breaks up into a mix of oriental and psychedelic suggestions. The mixture of lettering and figurative, present since the beginnings of the artist works, and the frequent use of bright tones and strong contrasts, allows him to produce scenarios with very strong chromatic impacts, in which the works overcome the barrier of two-dimensionality and, through a study on depth and perspective, detach from the wall. His work has led him to paint and exhibit in many Italian and foreign cities.

2.1.4 Meetings with city administration, BClever and STIMULART staff.

To gather information and to understand the situation both on the demand side (municipal administration) and on the supply side (companies and associations), several meetings were held. There were discussions and meetings of a strategic nature with the Mayor Antonio Miatto, the Councillors for the External Funding, Antonella Caldart and Culture, Antonella Uliana and the executive Alessandra Curti.

These more strategic meetings were followed by more direct and constant contacts, in particular with the Mayor and Councillors Caldart and Uliana.

Regular contacts were carried on with the relevant offices of the Municipality, especially with the head of the private building office and production activities, Eng. Marco Della Giustina (internal project contact). The objective was to establish the operating practices and to find the necessary information in order to identify a list of public property abandoned and potentially useful for cultural purposes.

Also employee Orietta Pizzol, that deals with the patronage of the City, and the tourist promotion office were involved, in order to find the calendar of activities carried out in the city. Meetings and calls were also held with various subjects involved in the project: Valentina Colleselli (project manager of the Stimulart project), Andrea Maroelli (communication manager), Laura Zuccato (financial manager of the Stimulart project), Alberto Ferri (Local Flavour project manager), Dario Roveda (head of the Vittorio Veneto youth centre). On many occasions there have been discussions with the company BClever srl, partner of the project STIMULART.

2.2 Results and recommendations for the municipal administration

The analysis has clarified that great part of the real estate patrimony currently abandoned owned by the Municipality of Vittorio Veneto is in a state of degradation. The necessary investment to the restoration of such assets is too big to gather interest from private entities. In the meantime, the municipality is working to find the funds to renovate these buildings. The large size of such properties further reduces the number of potential stakeholders.

Assuming instead a major public investment, the large size of the buildings remains disproportionate. In fact, according to the current data it is not realistic such a need for space of the cultural and creative companies of the area. Also the collection of precise and detailed data (mq, state of the plants, of the structures, authorization state, feasible design hypotheses), requires an investment that could be economically not profitable.

From the information gathered the initiatives planned by the municipal administration are directed to the transformation of the current area of the former Aereocampo and of the former Caserma Gotti into multipurpose spaces. Particularly the Aereocampo will have to meet the needs of some sports clubs, host a public park and an area for associations. The associations involved would be those currently established in the "Parco Dan" in the industrial area. This initiative should be financially covered by the PNRR European funds, but at the moment the planning is at a preliminary stage. Another project presented by the municipal administration is the enactment and expansion of the current Civic Library of Ceneda, in the context of the redevelopment of the area of the Duomo.

2.2.1 Observations, findings, changes in the work plan and its justifications

The first thing to do is to examine the needs on the demand side. In fact reasoning about the buildings to be restored owned by the municipality may lead to a stasis. Indeed, it may happen that these buildings do not meet the real needs of cultural and creative enterprises.

To understand the needs in terms of physical spaces, both individual and group audits were organized with the companies. The result is that at the moment there does not seem to be a meeting point between the offer of spaces and the demand, which seems to be almost absent. In fact, the supply side analysis reveals that associations or CCIs did not required new physical spaces. According to them it is most needed an update of the actual spaces with new equipment and a review of existing conventions. For example among other requests it is possible to remember: from Silca Spa the possibility to have a space for conventions with up to one thousand people; and the moving of the civic library, that is already under consideration within the city administration.

The municipality could autonomously purpose a project of aggregation of cultural activities, but this top-down approach would be ineffective. In fact, this kind of project without public funding would not have enough strength to progress. Consequently, it is necessary to listen to the demand and to identify ex post whether buildings meet the requirements.

Starting from the needs reported by the CCIs, to identify the project that best meets them may be necessary to analyze and connect points of view which at the beginning may seem different. One of the aspects to be encouraged is the networking of associations: these actors can become stronger and more economically sustainable if they work together. In this context the use of a public physical space may be a solution. It is therefore important to give the right attention to the organization of that kind of space. It happens usually to give a space (or an area) to a specific association by tradition or by direct request. Thus, the oldest associations (or those that already use a space) are in favor.

Looking at the for profit field, the tool of the ATI (Temporary Association of Companies) appears to be a possible solution. Creating a special call it could be a way to induce the associations into a network: for example identifying certain requirements which only a group of associations together could reach. This kind of intervention of the municipality can actively boost the networking between associations. Moreover for necessity these networks would be structured with internal governing bodies. In this way the associations would become a stronger and unified actor in the city, representing a bigger number of citizens and with more economic and decisional power. A structured network could become an important partner for the Municipality in the organization of cultural and creative programs and activities.

In the call for the assignation of public spaces further requirements have to include the need of a structured and detailed proposal. While applying to the call, a network of associations would have to create a project with an action plan and an economic forecast.

Furthermore the municipality defining the criteria of the call, could recognize an higher evaluation to those projects which better match with the ongoing cultural offer. Doing so the cultural activities promoted by the Municipality and those created by the associations will naturally merge into a coordinated program.

Other important elements to keep in consideration in the drafting of the call are those economic-managerial. For example it has to be choose if the available building need to be restored or, in the other hand, if they will be restored by the winner of the call. In this last case the administration has to specify if the restoration will be in partnership with the municipality. A prior verification of the possibility of access to credit would be important: it would make it possible to propose directly the share of financing by linking the duration of the concession of the spaces with that of the debt repayment.

2.3 Good practices or concrete development experiences in relation to the stated objective

It follows a presentation of good practices linked with the use of public spaces. The first topic is the land art: this kind of works of art could be a valuable option for the redevelopment of public areas. Different kinds of land art exist: some of them are temporary, other artworks will exist forever. In spite of their durability, the works of land art usually become a landmark of the territory. Public private partnerships are the second theme: some examples will show its possibilities. Especially in case of urban redevelopment, The union of forces between the public administration and private organizations (as companies or associations) is a precious tool.

2.3.1 Land art examples

A proposal that has been submitted is to use part of the public green zone to carry out a land art project: this idea values the natural resources of the landscape instead of the buildings in disuse.

The project has been positively received by cultural and creative companies. In order to highlight the possibilities of the intervention, it follows a brief presentation of different projects that can be regarded as important examples of land art. This kind of art, has multiple different shapes: the works presented are a selection of these multiple possibilities.

This kind of art was born in the '60s and '70s, when several artists decided to renounce the studio and gallery as the locus of their activities and turn to the land as both the site for their work and the medium in which it was realized. Among the first work of land art it is possible to remember *Spiral Jetty* by Robert Smithson: it consists of a strip of land on the edge of the Great Salt Lake in Utah that was extended into the water with the help of a crew of workmen to produce a spiral measuring 457 x 4.5 metres. Entropy was an important focus for the artist: he considered the fact that *Spiral Jetty* would later disappear underneath the water to be part of the work's natural life. Nowadays *Spiral Jetty* is still on the lake and it attracts visitors and tourists after 52 years.

Several American artists produced similarly large earthworks, making use of the vast tracts of desert land available to them in parts of the United States. But land art is not limited to these works: a different kind of interventions were the ones of Christo and Jeanne-Claude. They specialized throughout the 1960s and '70s in wrapping sites. Among those spaces we can remember in recent years the wrappings of the Iseo Lake and of the Arc de Triomphe in Paris. One main difference with Smithson's works is that those by Christo and Jeanne-Claude are just temporary. In spite of their brevity, they can attract crowds of visitors and art lovers, even in unusual places.

Yet another kind of land art work is *Lightning Field*, located in New Mexico from 1971 to 1977: it consisted of a grid of 400 stainless steel poles. Given that the area was noted for its high incidence of electrical storms, this massive work literally co-opted nature's forces to produce its aesthetic effects.

Touring in different European cities from 2014, it is possible to remember *Ice Watch*, by Olafur Eliasson and Minik Rosing. This work raises awareness of climate change by providing a direct and tangible experience of the reality of melting arctic ice. Twelve large blocks of ice cast off from the Greenland ice sheet are harvested from a fjord outside Nuuk and presented in a clock formation in prominent public places. The first installation was in Copenhagen, at City Hall Square, from 26 to 29 October 2014; the second installation took place in Paris, at Place du Panthéon, from 3 to 13 December 2015; the third version of *Ice Watch* was on view from 11 December 2018 to 2 January 2019 at two locations in London.

Even in Italy it is possible to find different examples of land art. The most famous work is the *Cretto di Burri*, undertaken by Alberto Burri in 1984 and left unfinished in 1989 (due to lack of funds). The art work is based on the old city of Gibellina: the original city was completely destroyed in the 1968 Belice earthquake. In 2015, to mark what would have been Burri's one-hundredth birthday, the work was finally completed. The work is a concrete sculpture that resemble the lines of the original city.

A more transitory work is the *Hase / Rabbit / Coniglio* by the Gelitin collective. This work of art consists of a giant rabbit that it was possible to find in the Alps close to Cuneo, in the village of Artesina. "Behind a hill, as if knitted by giant grandmothers, lies this vast rabbit, to make you feel as

small as a daisy". It required 5 years of knitting and had to last for more or less 20 years. It was opened in 2005: nowadays is still possible to recognize the form of the rabbit that lies on its back. Land Art helps in developing the relationship between humans and nature. But it also develops an identity for the city due to the fact that they are important reference points. The works that become symbols of the city find a place for themselves in urban memory as cultural landscape studies.

2.3.2 Public private partnership examples

Speaking of the building or redevelopment of spaces, there are cases that show how the urban entrepreneurial fabric of Vittorio Veneto moves independently. Among them, a company (which decided to maintain anonymity) built a canteen for its employees: the company is available to give this new building to associations when unused for its original scope. That is one example of how a private company can invest more easily on its own: this allows the company to choose independently for every detail rather than working with the public, which often results in delays and lengthy negotiations. Emo Design and ABS Group followed a similar path: they restored abandoned buildings without taking public property into account.

Looking outside of the territory of the municipality it is possible to find public-private partnership which lead to successful city redevelopment. Among them it follow a brief presentation of three examples: the former Caserma Piave in Belluno, the Cittadellarte of Biella and most famous the AREXPO in Milano.

Each partnership was born in a different condition: in Belluno the municipality worked as a sponsor. It promoted a project which, in partnership with local associations, resulted in urban development and cultural regeneration (<http://excasermapiave.comune.belluno.it/il-progetto-di-rigenerazione-urbana/>).

The project was born in 2013: its main objective was to fill the space of the former Caserma Piave with useful activities for the city and the citizenship. Instead of consider the space as part of a sale plan, the city administration decided to identify the building as the most important part of a cultural and social programmatic plan. The Caserma was considered as a space in which associations and groups could develop programs and activities of cultural and public interest.

In this project the municipality was able to renew itself: the administration developed easier methods and tools. The demand-side analysis was improved in order to better understand the requirements of the local associations. This process allowed the municipality to better match demand and supply, coordinating and managing all the efforts into a coherent scheme.

As in all the co-design activities the process is not always smooth. It is a work in progress that adapts itself to all the different stimulus. But step by step this partnership allows municipality and associations to strengthen their relationship and to increase the quality of their activities.

In Biella the story is slightly different: it was an artist, Michelangelo Pistoletto, who boosted the redevelopment plan, involving universities, other artists, the local administration and lot of visitors (<https://www.cittadellarte.it>). The project of Cittadellarte was born in 1991 when Michelangelo

Pistoletto has seen for the first time the former Trombetta Wool Mill: he decided to buy the building and started the restoration work, which continued until 1997. In the meantime started events, talks and performances. Since 1998 Cittadellarte continues to improve its offer: temporary exhibition, sustainable cooking, architecture, artist residencies, a web magazine, ethical fashion and fabrics, coworking.

Cittadellarte defines itself as a “physical place, a concept, a vision, a project, a community”. The objective set by its founders is inferred in the name: to create a place where artists, scientists, activists, entrepreneurs and institutional representatives could meet, an actual home for art seen as an instrument of responsible social transformation. The name Cittadellarte has two meanings: "the one of citadel, i.e. a place in which art is safeguarded and well protected, and the one of city, a connotation conveying the idea of openness and complex interrelation with the world". Cittadellarte is an innovative model of artistic cultural institution which places art in direct interaction with all the different sectors of society. A place funnelling ideas and projects which combine creativity and entrepreneurial spirit, education and production, ecology and architecture, politics and spirituality. A polyhedral and multi-form body meant to produce civilization, activating a necessary and urgent responsible social transformation at a local and global level.

The last example is AREXPO: it is a project of national importance, which started with the use of an area for a specific purpose, but which provides for reuse and post-event life ([https:// www.arexpo.it](https://www.arexpo.it)). MIND Milano Innovation District is the main project curated by Arexpo. The innovation district, a centre of knowledge and enterprise with international ambitions, is the result of the institutions 'will to create an ecosystem for socio-economic development in the area which hosted Expo Milano 2015, in a strategic position for the entire territory. The project is among the largest public-private partnerships in Italy.

The creation of MIND, a multifunctional space with a strong focus on a sustainable future, is the first result of the action model of AREXPO. The intervention is possible thanks to the involvement of a preeminent global company, Lendlease, through a 99-year concession of the area, for an operation that envisages a total investment of approximately 4 billion euros.

At the heart of MIND's vision is inclusiveness and integration. In addition to its size, the new district differs from all other scientific and business centers in the close compenetration of different uses (R&D, education, work, entertainment, services, sport, housing) and the coexistence of high-level private and public functions: a hub for the creation of knowledge, the attraction of companies and the growth of start-ups. A place to live, animated by a community of researchers, students, professionals and residents, a vital part of Milan's urban fabric.

All of MIND's spaces, starting by the master plan, focus on technology, architectural quality and the environment, with widespread green areas and sustainable mobility solutions, for a system capable of renewal over time.

As various studies demonstrated the public private partnership in urban regeneration have multiple advantages. It is possible to find a useful description of this approach in the European project

URBACT (Public Private Partnership in urban regeneration, A guide to opportunities and practice - https://urbact.eu/sites/default/files/p4a-_final_english_060906.pdf). This research led to five major reasons for adopting the partnership approach:

1. Finance and access to additional finance is perhaps the major attraction of the approach. PPPs bring private sector finance to the project and provide access to a major funding pool.
2. Partnerships can help organizations to learn and innovate. Partnership increases our understanding of the interests of the other partners, and forces us to jointly examine if there are better ways of doing things and as a consequence develop trust and understanding between the sectors.
3. PPPs offer the opportunity to minimize the limitations of individual partners. Community organizations are flexible and represent long-term interests of the local community: their involvement therefore underpins the success of regeneration projects (as projects will be based on the needs of the locality) and also helps ensure public acceptance and support.
4. Partnership is able to bring expertise and know-how to a project.
5. With a common understanding of both purpose and approach resulting from the involvement of all stakeholders, projects can be delivered more rapidly and with greater long term sustainability.

This project is also a valuable source of examples from cities across Europe, where public-private partnerships have been improved for different fields of action. Among them it is possible to underline the experiences of: Roubaix/Lille, in France, Liverpool, Brussels and Graz.

In Roubaix/Lille the arrival of the McArthur Glen designer outlet in 1999, combined with the completion of metro line 2, provided the opportunity and impetus for the revitalization of the city centre. The Espace grand rue project, constructed between 2000 - 2003, includes 32,000 square meters of new retail, commercial and office development combined with extensive street enhancements and public realm. The project was undertaken as a public private partnership involving the municipality, several private sector organizations and the Caisse des Dépôts et Consignations - a unique French institution that is part banker and part implementer of public policy. In Liverpool the Bishop of the city has been instrumental in creating a visitor centre at St Anthony's church based on the catacombs beneath the church and in the development of a new district centre for the neighborhood. Local residents were campaigning for new facilities in the area and Liverpool City Council went out to tender to appoint a preferred development partner to develop a new district centre through a PPP. A local forum was established to ensure that the community was kept fully informed and to help decide which proposal should be chosen. The Project Jennifer Forum has a completely open membership and its express purpose is to promote the development of a new district centre.

In Brussels The Bourse d'Achat project was designed to address two issues affecting the sustainability of the city centre: the existence of large abandoned industrial buildings, and the desire of individuals to purchase living accommodation and work space at affordable prices. The outcome has been to preserve several industrial heritage buildings that could have been demolished and to strengthen the social and functional diversity of the inner city.

The Bourse d'Achat project is co-ordinated by city council which identifies appropriate empty properties, negotiates a fixed purchase price with the building owner, and then assembles a group or co-operative of individuals to purchase the building. The group (5 to 50 individuals depending on the size of the property) then purchases the building from the owners and reaches collective agreement on the conversion of the building into living accommodation and/or business units. The group receives on-going support from the council including assistance in arranging finance, weekly meetings to agree the development (who occupies which space and for what purpose etc) and consultations with relevant authorities.

In Graz The Start-Up Centre (SUC) for young entrepreneurs was a key component of the city's sustainable economic development strategy for the western part of the center. The project involved the redevelopment of a former brewery of the Steirerbrau / BBAG (Brau Union) into workspace for new start companies, along with the provision of management services. The city wanted the SUC to help transform western Graz from a mono-functional industrial area into a more attractive mixed use district, whilst BBAG saw it as an opportunity to develop a focal point for development of their remaining property holdings. Both parties agreed that the involvement of a third partner to provide management and support services would enhance the project and help create a more attractive and sustainable centre. The SUC case study highlights identification and agreement on the specific roles and responsibilities of each partner as a learning point. This helped to develop trust between partners who had not previously worked together, and the use of contracts that extend beyond the initial building phase created long-term confidence and viability.

3. OS2: Create virtual spaces where cultural and creative enterprises can receive information and meet each other

The specific action identified for this objective was the support to the communication manager for the development of the portal www.vittoriovenetocreativa.it where artists and CCIs can have a "virtual marketplace" (within the Vittorio Veneto Municipality website), with dedicated actions.

The Vittorio Veneto Creativa portal contains all the actions that the City of Vittorio Veneto is carrying out within the two European projects (Stimulart and Local Flavours) in support of creative cultural enterprises in the territory. It wants to become a tool to identify the activities involved in this field and it wants to offer to such activities information, ideas and innovations.

3.1 Activities carried out

The activities carried out to support the development of the portal were:

- analysis of the procedures within the municipal offices to collect and analyze data relating to cultural activities;

- verification of existing databases and their classification;
- meetings with the offices responsible for the management of cultural and tourist activities;
- proposals in terms of the implementation of procedures in order to create a database of data that can be used for cultural programming;
- proposals of new services for the portal "vittoriovenetocreativa.it".

3.2 Results and recommendations for the municipal administration

The data referring to the cultural activities carried out in the Municipality of Vittorio Veneto have been obtained from the tourist promotion office and the culture office. These informations give an overview of what has been done over the years by indicating the name of the activities and the reference period.

An important work was carried out in the preliminary stages of the Stimulart project, with the creation of a database using the website vittoriovenetocreativa.it. This address book contains the names and contacts of all the actors (companies, associations, institutions, etc.) linked to the CCIs world.

This categorization took place in a spontaneous way: every single company who considered itself part of the CCIs network registered on the portal. The starting point is therefore quantitative: the relevant information comprises the number of activities carried out or the number of active subjects in the field. Also in the quantitative field, some data are lacking: it is not possible to know how many people participated in a specific activity; how many people worked for these activities; which was the entity of funding and sponsorship.

Starting from this point is necessary to improve the data collection system. Better data lead to a better analysis and therefore to a better strategic program.

3.2.1 Observations, findings, changes in the work plan and its justifications

Data collection is the starting point that can make the project effective. Starting from exact data is the first step to improve everything coming after.

In the case of the vittoriovenetocreativa.it portal the data are partial: for this reason the first proposed activity is to identify methods to acquire more and better data. In this way, in the future, we will have the elements to structure a more effective strategy in the cultural sphere.

From a first analysis with the city administration offices it has emerged that most of the cultural activities carried out in the city is sponsored by the Municipality. The patronage of the Municipality is divided into two categories: "simple" patronage, and patronage with economic sponsorship.

With a simple patronage, without economic involvement, the subject asking for patronage can use the Municipality logo and support. It is an operation that gives credibility to the activities in terms of communication and identity. With an economic sponsorship by the municipality, the subject that receives the money has to: report on expenditure incurred and write a report of the event.

The patronage is a process that mostly regard cultural and creative activities carried out by associations or private companies who define themselves as CCIs.

For this reason, the proposal is to improve the use of the vittoriovenetacreativa.it portal, making it a virtual space offering services to the CCIs: among them all the information and a digital form for the patronage's request. With an online method the patronage request could become a way of increase the data collection process, moving forward in creating a complete database.

These tools may lead to:

- Reduction of the materials to store, not receiving more requests or reports paper, but only digital files;
- optimization of the costs for data collection, by shifting the burden of compilation on the applicant rather than in the municipal offices;
- creation of a database of cultural activities in the city, with the possibility of having usable data for the planning and organization of future activities.

Important elements to obtain useful data for future planning are:

- the expected and (when presenting a report linked with the request for economic sponsorship) actual number of participants. This information if provided by the organizers is more reliable, even if only related to expected participants.
- number of the event's edition: a large public could derive from a repeated activity over the years; similarly, a smaller audience when compared to previous years could show a growth trend. This information cannot be read only by the number of participants, but requires an analysis of previous editions.
- presence of direct revenue (e.g. payment of tickets, membership fees, etc.): this information testifies to the willingness of the public to pay for such activity;
- presence of other sponsors: the presence of other sources of revenue can be a relevant data to understand what companies consider worthy of investment.

These are only some hypotheses of the type of data that can give a better picture of the reality of the activities carried out in the territory. Obviously only a prolonged and precise collection of informations can provide useful and reliable data. If collected correctly, these informations can be used as a basis for the organization of a development-oriented cultural policy.

Classification of existing data is also a process to be implemented: currently the subjects registered on the portal vittoriovenetocreativa.it are collected by type. One of the improvements noted may be to categorize these players by interest.

In fact, it is more effective in cultural production to address a topic with different interlocutors (eg: freelancers, companies, associations, students) which are operating in the same field. Companies that belong to different productive sectors will hardly find the same cultural activity interesting.

For this reason, co-design or audit activities are proposed to also target homogeneous interest groups.

In this context a reference to the mapping of CCIs carried out in the previous phases of this project is considered useful. The analysis of this material and its use during the course of the activities made

it possible to note that what has been said above can also be applied to this tool. In fact, a classification of subjects not by ATECO code but by field of interest could lead to greater results in terms of cooperation.

3.2.2 Supporting documents

The database that collected cultural and creative companies was reworked, proceeding to divide the categories by areas of interest and not sector of belonging. The file is available and will be delivered if the city administration offices consider it of interest.

4. OS4: Linking supply and demand

This last objective somehow summarize all the efforts done in the project. Physical and virtual spaces are just different ways in which it is possible to connect supply and demand.

The specific actions for this objective were: the identification of key sectors (ATECO) with development potential (based on demand) in relation to the proposed pilot action; deepen the "demand side" of the cultural and creative sector to understand how to orient the action; strengthen CCIs relations with the territory's major industries, involving them in planning (urban, economic, cultural); and finding a system/method to "make big companies interested" in the theme and the project (also presenting a long-term vision on the economic and demographic future of the city).

4.1 Activities carried out

The analysis involved several different actions:

- investigation of the actual cultural and creative productive fabric;
- verification of the entrepreneurial realities in the territory;
- analysis of associations and other no profit institutions operating in the cultural and creative field;
- interviews with the representatives of the municipal administration to understand the strategic plan and the guidelines of the cultural activity of the public administration;
- identification of the difficulties encountered by the public administration in dealing with cultural and creative enterprises;
- talks with representatives of cultural and creative enterprises to understand their logic of cultural production in the city;
- identification of the difficulties of cultural and creative enterprises in dealing with the municipal administration;
- proposal for the creation of a legal entity that can act as an active element in cultural programming. A legal entity of this type can mediate the needs of public administration and cultural and creative companies.

As may have been seen, and as has already been pointed out, some results presented in the framework of previous objectives can also help in this context.

4.2 Results and recommendations for the municipal administration

In the first period of work, a number of aspects emerged which delineate a trend towards fragmentation. The poor relationship between CCIs combines with the difficulty of public administration in being perceived as an aggregator.

The various realities that make up the associationism have a strong unitary identity: this identity acts as an aggregator among members and participants; but on the other hand it makes difficult to create a network of associations. This approach leads to numerous activities, which reach a restricted audience.

Another aspect found is that in associationism there is a commitment almost exclusively based on volunteering: this leads to a lack of professionalization both in terms of production and performance measurement. Not being able to count on a spontaneous will to make a network between the various subjects, the Municipality would have to consider instruments that strengthen the role of the associationism. To encourage the aggregation of associations one of the expedients could be to use of public property, in coincidence with the first declared objective of the project.

One of the most obvious problems at the moment is the fragmentation of the various realities involved, as well as the proliferation of subjects, that makes dialogue difficult. The difficulty of communication or the lack of clear contacts was also the greatest difficulty emerged from talks with cultural and creative companies.

During the first interviews with the companies, one of the nodal elements is that according to them, deciding to invest time and money in a project, it is essential that the interlocutor is equally solid and credible.

The municipality itself cannot play this role because of the structural changes of city council and mayor that occur every few years. Even the staff of the municipal offices tend, understandably, to move with respect to indications and consolidated procedures, and to delegate strategic plan decisions to other subjects, not always easily identifiable.

To intervene on these aspects, solutions should be found that foresee future developments, not leaving to the administrator of the moment the definition of strategies or even just the timely planning.

4.2.1 Good practices in Vittorio Veneto: music prizes

At the conclusion of the analysis we cannot fail to mention the two great cultural events of the city: the “Concorso di Violino Città di Vittorio Veneto” (<https://www.violinovittorioveneto.it/concorso>) and the “Concorso Nazionale Corale Trofei Città di Vittorio Veneto” (<https://www.comune.vittorioveneto.tv.it/home/tematiche/vivere/musica/cnc2021.html>). Both events have prestige and prominence in their respective specific sectors.

The national violin prize “Città di Vittorio Veneto” was born in 1962 thanks to the initiative of some music lovers of the city. Mario Benvenuti (1915-1995) was the creator of the competition. He was a violinist and viola player from Conegliano, a highly qualified concert performer and teacher. The first edition of the competition took place in September 1962, with the contribution of the city council of Treviso and the Tourism Institution of the Province. It was a yearly event until 1972 and after that it became a biannual one.

After the first editions, music teacher Mr. Benvenuti had the brilliant intuition of adding to the competition an event dedicated to young and very young musicians. Moreover, there are also the festivals for string trios, quartets and quintets, together with the exceptional competitions for duos, which took place during some of the editions.

Many generations of violin players have come to the competition of Vittorio Veneto for more than 50 years and during this time, the competition has been the main reference point for the Italian schools of string instruments. To the winners (whose names are listed in the hall of fame), the first prize was the starting point of a brilliant career in concert halls and in teaching.

Between 1999 and 2010, both the competition and the festivals were part of the E.M.C.Y. (European Union of Music Competition for Youth), an organization that links the main European competitions for young musicians. After six years of interruption, the city of Vittorio Veneto has decided to start the competition again and launch it on an international level, by opening it to the young talented citizens of the European Union. For the first European Edition, which takes place with the recognition of the Fondazione Teatro alla Scala of Milan, the three musicians who will be admitted to the final test, will be accompanied by the Orchestra of the Accademia Teatro La Scala of Milan.

The “Concorso Nazionale Trofei Vittorio Veneto” has now reached over 50 editions. Born in 1966, the Choral Competition over the years has increased in prestige and appreciation, thanks to valuable participations and competent juries. With the renewed International Violin Competition has become the flagship for a city that can increasingly boast the title of “Città della Musica”.

The National Choral Competition “Trofei Città di Vittorio Veneto” is the longest running of the national choral competitions in Italy. For half a century it has been a reference point for the entire Italian Choral Ensemble. Over the years, in fact, the Choral Competition has paid particular attention to choirs of children, school and youth voices.

Since several editions, with the formula of the “progetto-programma”, the Artistic Committee has focused on the programs of execution, in order to encourage the renewal of the repertoire of Italian choirs and provide fans with organic and structured proposals.

Starting from 1991, the choirs winners of the various categories compete in the final concert for the “Gran Premio Efrem Casagrande”, prestigious award in memory of the illustrious Victorian musician, founder of the Competition.

4.2.2 Observations, findings, changes in the work plan and its justifications

With respect to the work plan indicated, the first changes that emerged were with respect to the "traditional" conception of cultural and creative activity: associations were the main interlocutors for the Municipality in this field. The work done shows how the concept could be extended to productive businesses that are not generally viewed as cultural and creative, which had a strong innovative matrix.

The attention then went to companies that had in their production process elements of creativity. What has emerged is a set of companies and a whole supply chain, for instance in design and architecture. This hub, however, does not dialogue as a system, but moves for individual initiatives and relates especially towards the outside (as with customers and stakeholders in their sector).

Another aspect is that these subjects do not consider the territory and the city where they live as a productive or creative plus, but instead they see it as a benefit only related to the private context.

Another aspect, that from the beginning caused difficulties in developing the analysis, was the territorial connotation of the subjects to be intercepted. It is in fact limiting to look only at the entity perfectly enclosed in the municipal boundaries.

Following this analysis, one assumption is the establishment of a legal entity aimed at mediating the needs of public administration and cultural and creative companies, presenting itself as an active element in the city's cultural programming.

At first comparisons, both companies and municipal administration expressed interest and approval for the hypothesis.

4.2.2 Supporting documents

The statute for this legal entity (likely to be a Foundation) is being studied. This first document will be the basis on which to confront with the companies in order to realize their effective adhesion to the plan. A non-binding commitment document will be prepared through which companies will be able to express explicitly their interest in joining the Foundation that would be established.

5. Final recommendations for city administration

Concluding the first part of this project is possible to present some general recommendations: indications that does not fit into a particular objective but still useful for future development.

One of the founding elements of the STIMULART Project is the presence of a strategy and of a project of urban regeneration to integrate with a strategy for the cultural and creative sector. Currently, the municipal administration is developing an urban regeneration project, starting a list of disused buildings towards which approaches or solutions are attempted. When a strategy for the cultural and creative sector exists (for example, the redevelopment project for the airspace area), it only secondarily listens to the needs of the cultural and creative sector. Similarly, measures that could have been co-projected with the cultural and creative sector were carried out independently by the municipal administration, such as the preliminary plans for the expansion of the Civic Library.

It would be preferable for the implementation of new strategies and the involvement of citizens and associations to be simultaneous, encouraging active and proactive dialogue between the two sides. Briefly, at the present time the most acute need on the side of cultural and creative enterprises is a stable and lasting relationship with the public administration and its representatives.

Even more, what emerge from the various analyses is the need for a strategy. Only projects of wide scope can push private subjects to invest, with the certainty of having on the other side reliable interlocutors.

Part of the proposals put forward (such as a park project for land art, the development of additional services in the site "vittoriovenetocreativa" or the digital reform of the patronage system) were considered too complex or difficult to implement.

A longer period of time is likely to be needed for some dynamics and proposals to be put into practice. Nevertheless a wider awareness of the importance of a cultural strategy is a fundamental requirement to an effective development of the project.

6. A Foundation for Vittorio Veneto

As already mentioned, the development of a Foundation is a possible solution to achieve the objectives described above in a synergetic way. The activities carried out and the comparison with the stakeholders active in the area give positive feedback in this sense. In the following, we would like to start presenting this possible foundation from the "examples of concrete actions to be developed within a local development strategy" developed by the University of Regensburg. On the basis of the proposed points it will be attempted to briefly analyze whether the possible establishment of a Foundation could have a positive impact. Examples will be given at the first level of the bulleted list and the Foundation's impact at the second level. Of course, these are projections that may or may not be realised also depending on the type of projects that the foundation might develop. Projections supported by current data and the study of similar cases and best practices

The first section of the examples from the University of Regensburg is "Potential of a strategy for developing cultural and creative industries in medium-sized cities for the overall economy" and includes the following points:

- Diversifying the economic structure of the city's economy and becoming more independent of the industrial sector and, therefore, of exports, by introducing more high value-added jobs in service industries.
 - The creation of a Foundation may initiate medium- to long-term projects in the city, involving different stakeholders and raising funds for major interventions. The development of attractive activities for professionals and the market in the cultural and creative sector is therefore likely.
- Developing the economic structure of the city's economy as such by encouraging the creation of enterprises in the industrial sector as a basis for income, jobs and wealth creation, which in turn can serve as a basis for a local CCI services market.

- This could be an indirect effect, given the increased welfare that could come in the long term from Foundation-related activities.
- Stimulating cross-sectoral innovation and cooperation.
 - The meeting of traditional companies from different sectors, associations and professionals from the cultural and creative world would be the basis for the creation of the foundation.
- Stimulating business innovativeness in the industrial and agricultural economic sector.
 - Again, this could be an indirect benefit: increased relations between industries in the area can encourage mutual exchange of know-how and modernisation.
- Stimulating spill-over effects of CCI activities in traditional economic sectors.
 - The increased exchange between the creative sector and industry would definitely be in the foundation's DNA.
- Stimulating a better use of cultural resources in particular by the tourism market.
 - The presence of a main and identifiable player would increase the recognisability of the city's cultural offer and its possible promotion.
- Establish a greater creativity and influx of start-ups in the whole local economy, creating a local start-up culture especially with regard to digitisation after graduation.
 - This example could be one of the indirect/long-term developments.
- Strengthen the city's image and visibility to the outside world.
 - As mentioned above, a Foundation would increase the quality and recognition of the activities offered in the city by acting as a collector of the various proposals.

The second section of the examples from the University of Regensburg is “Potential of a CCIs sector development strategy in medium-sized cities for the CCI sector” and includes:

- Improving conditions for establishing CCI companies in the city.
 - The increased level of quality and recognition of the city in the cultural and creative sector could attract new professionals in this field.
- Creating favourable business conditions in the city that motivate external CCI companies to move to the city.
 - Again, this could be an indirect consequence.
- Improving visibility of CCIs actors
- Improving clustering of CCIs actors
 - Responding jointly to the two previous points, increasing the visibility and clustering of CCI's actors underpins the foundation's activities and aims.
- Stimulating innovative capacity of businesses, encouraging their specialisation and increasing their level of aspiration towards regional, national and international markets.
 - This could be an indirect effect in the long term
- Stimulating better use of cultural resources, in particular by local CCI stakeholders.
 - It would certainly be one of the main activities of the Foundation, which aims to make strategic use of the available resources.

The third and last section of the examples from the University of Regensburg is “Potential of a CCI development strategy in medium-sized cities for favourable conditions” and includes:

- Modernising administrative thinking and procedures.
 - The development of the Foundation in partnership between different actors could favour the exchange of best practices and the development of new ways of working to be used in different sectors.
- Enabling the administration for cross-sectoral cooperation and coordination, as well as cross-community cooperation in the region.
 - The Foundation itself would be born from the union of actors operating in sometimes very different sectors and at international level.
- Developing the municipality's capacities to initiate and implement participatory procedures.
 - In partnership with the municipality, the Foundation would have the ability and possibilities to coordinate the efforts of associations and to open up to the needs and requests of citizens, without the often stringent bureaucratic limits and with the possibility of financing itself through simpler fundraising processes.

As already mentioned, the above reflections are the result of a power analysis of what could be the developments in the medium/long term. In order to deepen what has been said, it would obviously be necessary to carry out much more in-depth analyses, which for lack of means and time it is not possible to do.

6.1 Action programme

Periodo	Descrizione
April 2022 to May 2022	Collection/verification of companies' expressions of interest (at least 10)
June 2022	Municipal resolution to establish the Foundation
July 2022	Document verification and drafting of statute
September 2022	Start of Foundation work
October 2022 to March 2023	First semester (refer to section 6.1)
April 2023 to September 2023	Second semester (refer to section 6.1)
October 2023 to September 2024	Second year (refer to section 6.1)
October 2024 to September 2025	Third year (refer to section 6.1)

6.2 How the Foundation works and what it does

The Foundation should be born from the partnership between at least 10 local companies and the Municipality of Vittorio Veneto. These companies would pay an annual fee to guarantee the operativity of the structure, and would elect the council and the president. It is assumed that the council will consist of 5 people: the presence of a representative for each founding company would make the assembly too large and difficult to manage. One of the five councillors would be the councillor for culture of the municipality of Vittorio Veneto.

The board would appoint a director who, with his or her staff, would be responsible for the operational management of activities. The relationship staff would maintain relationships with businesses, organizations, the city and the citizenry.

A fundamental body is the scientific committee, which with its advice and direction would give authority to the activities and projects of the foundation. The committee should be composed of established professionals in the cultural sector: architects, curators, artists, philosophers.

6.2.1 The three-year plan

Founding companies would make a commitment to be part of the Foundation for three years. These first three years would be critical in setting up the long-term work. The following is a hypothesis of what might be the organization of this early period.

- **First Year:**

The first year can ideally be divided into two semesters. In the first semester, the foundation staff would analyze and deepen the study of best practices and the Vittorio Veneto territory. At the end of this period would be presented to the council some projects to be developed. The council would decide which of these projects to pursue.

In the second semester the business plan of the chosen project would be defined and the necessary fundraising activities would be started.

- **Second and third years:**

Assuming high-level projects, such as the possibility of establishing a land art park, it is necessary to think about the long term. In this sense, therefore, the second and third year would see the development of activities preparatory to the final project. In fact, taking the example of land art, it is unimaginable to think about the construction of such a project with a top-down approach. One could certainly quickly realize a work with the right financial means. But it would become a sterile operation, with little advantage for the citizenship and with a duration in time probably reduced.

The goal of these two years would then be to create activities tailored to the city, involving international professionals and citizenship in an active way. This would lead to an in-depth reflection in order to implement in the following years a project specifically designed for the city of Vittorio Veneto and for the needs and specificities of the territory.

6.2.2 Budget

For the data currently in our possession it is possible to hypothesize a general budget. All figures presented below are exclusive of VAT.

Income			
	First Year	Second Year	Third Year
Land Capital	€ 30,000.00	€ 30,000.00	€ 30,000.00
Companies fee (€ 5.000 x year x company)	€ 50,000.00	€ 50,000.00	€ 50,000.00
Funds for carrying out activities (from founders or other sponsors)		€ 100,000.00	€ 100,000.00
Total Income (without land capital)	€ 50,000.00	€ 150,000.00	€ 150,000.00

Expenditure			
	First Year	Second Year	Third Year
Administration	€ 5,000.00	€ 5,000.00	€ 5,000.00
Communication and graphics	€ 10,000.00	€ 10,000.00	€ 10,000.00
Staff	€ 35,000.00	€ 35,000.00	€ 35,000.00
Expenditure on activities		€ 100,000.00	€ 100,000.00
Total Expenditure	€ 50,000.00	€ 150,000.00	€ 150,000.00

The above are obviously broad budgets, but useful for strategic planning and to bring out some observations. First the expected fee for founders would be €5,000 per year. The total, considering 10 companies, would therefore be €50,000, which would be necessary to allow the normal operation of the Foundation.

Instead, the development of specific activities would require the need for other sources of funding: these could be requested on an ad hoc basis. They could be provided by the founding companies themselves or by other sponsors present in the area, through a system of staggered funding.

6.2.3 Foundation and Associations

In addition to maintaining a constant relationship with the associations present in the area, the Foundation would like to position itself as a body capable of financing activities proposed by these

associations. When planning the budget, the funds that would not be used for the planned activity would be dedicated to financing activities proposed by third parties. The board would have to decide which activities to finance.

7. Conclusion

From the analysis of the territory of Vittorio Veneto for the development of cultural and creative activities it is possible to draw many conclusions. Briefly reviewing the steps taken so far, we can summarize some key points for future developments.

First, in relation to the use of physical spaces for the development of cultural activities, the need for a substantial change in point of view has been highlighted. Starting from the needs of businesses

and organizations in the area, it emerged, for the moment, that there is little need for new spaces and that the requests are incompatible with those proposed by the municipality. A more detailed development plan could favor the reuse of these spaces, but for the moment there are not the necessary premises to undertake this path.

Analyzing the development of virtual spaces in which to gather the various actors related to the cultural sector, it emerged that a structured data collection is essential for a proper analysis of the sector. In fact, an in-depth knowledge of the operators who are involved in various ways in the cultural and creative sector is fundamental in order to be able to then propose the best solutions to them and for the organization of long-term cultural policies.

Finally, the analysis of supply and demand and how to bring them together, reaps the benefits of the two previous objectives. The dialogue carried out with companies and associations has made it possible for the needs and possibilities of all the actors involved to emerge. In this process of comparison, the idea of developing a Foundation was born: starting from the willingness of traditional companies to engage in the cultural sector and to network; starting from the needs of associations and citizenship; starting from the requests of the municipality.

A possible solution that brings together multiple points of view in a common and defined path, capable of exploiting the territory's unexpressed potential and greatest possibilities, as highlighted in the previous steps of the STIMULART project.

The development of the Foundation, briefly outlined in these last pages, would give the city of Vittorio Veneto an actor that, over time, could establish itself at an ever increasing territorial level, thanks to the support of large companies and the involvement of the territory and those who live it.