

Project “Valorization of Intangible Cultural Heritage (ICH) Assets
for local sustainable development in CE Regions”

BROCHURE OF INTANGIBLE CULTURAL HERITAGE RESULTS FOR POLICY MAKERS



TABLE OF CONTENTS

01. What do we mean by Intangible Cultural Heritage?	3
02. What is the VALORIZATION of Intangible Cultural Heritage?	5
03. How is ICH related to the economy?	7
04. Presentation of the ARTISTIC strategy	8
05. Set of criteria to define the most promising dimension of ICH valorization projects	10
06. ARTISTIC Toolset	11
07. ICH Desks and their role in the regions	12
08. Business plans for ICH initiatives	13
09. Valorizing Intangible Cultural Heritage through crowdfunding	14
10. The future of ICH Desks and project activities	17
11. ICH Desk map	18
12. Region Veneto, Italy	22
13. Region Steirisches Vulkanland, Austria	26
14. Region Western Slovenia, Slovenia	30
15. Region West Transdanubia, Hungary	34
16. Region East Elbia in the district of North Saxony, Germany	38
17. Region Podkarpackie, Poland	42
18. Region South Bohemia, Czech Republic	46
19. Region Trencin, Slovakia	50



TAKING
COOPERATION
FORWARD



What do we mean by Intangible Cultural Heritage?

According to the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage (ICH), “‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills - as well as the instruments, objects, artefacts and cultural spaces associated therewith - that communities, groups and, in some cases, individuals recognise as part of their cultural heritage”.

Intangible Cultural Heritage, (ICH) is usually transmitted from generation to generation, constantly recreated by communities and groups in response to their environment, their interaction with nature and their history. ICH provides communities and groups with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity (UNESCO 2003).

Far reaching as it is, the Convention for the Safeguarding of Intangible Cultural Heritage considers solely such intangible cultural heritage that is compatible with existing international human rights instruments that requires mutual respect among communities, groups and individuals, as well as sustainable development. The purposes of the Convention are:

- “(a) to safeguard the intangible cultural heritage;
 - (b) to ensure respect for the intangible cultural heritage of the communities, groups and individuals concerned;
 - (c) to raise awareness at the local, national and international levels of the importance of the intangible cultural heritage, and of ensuring mutual appreciation thereof;
 - (d) to provide for international cooperation and assistance.”
- (UNESCO 2003)

In addition, ICH is manifested in the following domains:

- "(a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage;
 - (b) performing arts;
 - (c) social practices, rituals and festive events;
 - (d) knowledge and practices concerning nature and the universe;
 - (e) traditional craftsmanship."
- (UNESCO 2003)

By safeguarding ICH, we are able to keep traditional practices and knowledge alive. According to UNESCO, " 'Safeguarding' means measures aimed at ensuring the viability of the intangible cultural heritage, including the identification, documentation, research, preservation, protection, promotion, enhancement, transmission, particularly through formal and non-formal education, as well as the revitalisation of the various aspects of such heritage".¹



¹ For more information about the UNESCO Convention for the Safeguarding of Intangible Cultural Heritage see: <https://ich.unesco.org/en/convention> (Retrieved February 4, 2019)

What is the VALORIZATION of Intangible Cultural Heritage?

Acknowledging immaterial and symbolic values is an important first step for a sustainable valorization of Intangible Cultural Heritage (ICH). Valorizing ICH means recognising, giving and ascribing value to traditional knowledge that can be manifested in different forms, such as oral traditions, transforming arts, social practices, rituals, festive events, traditional craftsmanship and many others. The broader the acknowledgement is embedded in the region, the better it is for sustainable resourcing of ICH. In general, valorization of ICH may be achieved via different approaches:

LABELLING AND CERTIFICATION AS ICH

An official label as ICH either through a national association or UNESCO does certainly raise awareness. However, this can occur not only by means of being named on an official list, but also by means of a regional commitment to an example of ICH. Once the region officially understands a practice or a craft as ICH, citizens will pay more attention to it, and the people involved with it will feel appreciated and recognised, which may lead to greater knowledge of the ICH and increased support for it. For example, a letter of intent will help in finding regional sponsors. Official labels can be used for advertising and facilitate the visibility of the ICH beyond the local context. Furthermore, the label is helpful for building communities of practice and knowledge networks.

(RE)PRESENTING AND REAPPRAISAL IN MUSEUMS (AND OTHER PROFESSIONAL AND PUBLIC CONTEXTS)

Publicity and presentation in museums as well as increased knowledge about an ICH through research and the collection of stories and objects will raise more awareness, visibility and continuity in the community and beyond: the ICH is indeed recognised by a larger audience as something worthy of conservation. Moreover, museums do not just simply exhibit ICH, but also put it in larger contexts, and are contact partners for research, for preserving, telling and re-writing the stories connected to ICH. This will strengthen the relevance of an ICH and maintain the knowledge for preservation.

SUSTAINABLE INVOLVEMENT OF DIFFERENT STAKEHOLDERS

It became obvious in the best practice research that networks with actors and stakeholders of different fields are enormously important for the valorization and safeguarding of ICH. In most cases, there is an existing basis network of people who are involved with ICH: ICH bearers, volunteers and citizens who frequently deal with an ICH or are generally interested in cultural activities. Beyond those actors, other stakeholders should be encouraged to become more actively involved: political actors and policy makers, scientists and intermediaries, financial operators and businesses. In this way, different perspectives can be captured, interest can be built up, as well as relationships among different people, but most important for the ICH, its practices and history can be strengthened. An identification with an ICH and all that is connected with it must be established.

Within the entire ICH valorization process, it is necessary to not only involve the ICH bearers, community or group in all project phases, but also to accompany the development process of the ICH valorization project, supporting it in all possible ways. Inclusion and direct cooperation with the ICH bearers are a “conditio sine qua non” for local sustainable development, as we cannot forget: the greater the gap to the ICH actors is, the greater the risk of negative impacts of commercialisation or trivialisation of intangible cultural heritage becomes.

The different partners involved in ICH valorizing projects must correspondingly respect the intellectual property rights (IPR), the ethical principles for ICH safeguarding and recognise the needs and reality of ICH bearers to build a partnership on equal terms and a prosperous and fair future for the communities, places and regions.

How is ICH related to the economy?

Intangible Cultural Heritage is part of our everyday lives. Society as a whole needs to recognise ICH as a driving force for economic development, encompassing a variety of powerful activities, with economic and noneconomic values. Many groups in society, as bearers of ICH, have much to offer to the rest of society. Through their traditional knowledge, skills and practices, ICH bearers enrich the life of others and contribute to its quality in different ways and spheres of life.

For instance, ICH bearers should be motivated and empowered to introduce and transfer their ancestral knowledge, such as knowledge about natural medicines, which, through manageable and affordable techniques, transforms native plants into remedies that can be used and afforded by all groups in society. ICH bearers carry different valuable knowledge potentials that need locally available resources and do not need to be imported from distant regions. This leads to the valorization and visibility of the ICH bearers, groups and communities and ICH itself, valorizing local products and its producers, contributing to the sustainable use of resources, local market growth and cooperation between all sectors of society. As UNESCO (n.d.) mentions, the four dimensions of sustainable development - society, environment, culture and economy - are intertwined, rather than separated.

By valorizing and safeguarding ICH, we contribute to social processes such as transcultural exchange and mutual human respect across cultural, social, political and even geographical boundaries. It helps to fight racial discrimination and promotes peacebuilding, remembering that peace and security are central prerequisites for sustainable development. By valorizing ICH, we as a society can achieve the survival of remarkable contents and aspects of our cultures, raising awareness of the importance of respect for one another. Also, we will avoid the danger of ICH falling into oblivion and avoid the risk that it disappears forever.

Local knowledge, skills and practices, maintained, enhanced and developed from generation to generation, can provide a revenue and provide respectable work for a wide range of people (both craftspeople and their families, as well as suppliers of materials and services connected with the transportation and sale of the craft products), including poor and vulnerable members of our society - UNESCO (n.d.).

UNESCO (n.d: 9) emphasises that Intangible Cultural Heritage “constitutes a driving force for economic development, encompassing a diversity of productive activities, with both monetary and nonmonetary value, and contributes in particular to strengthening local economies”. According to UNESCO (Ibid.) as a living heritage, ICH can also constitute “an important source of innovation in the face of change and help achieve inclusive economic development at the local and international levels”.²

² For more detailed information about ICH and sustainable development, see UNESCO’s publication titled “Intangible Cultural Heritage and Sustainable Development” (n.d.), available at: <https://ich.unesco.org/doc/src/34299-EN.pdf>

Presentation of the ARTISTIC strategy

In the first year of the ARTISTIC project, all the partners developed together a strategy to valorize ICH. The starting point for developing an ICH valorization strategy focussed on sustainable financing and marketing concepts is to understand ICH in its specific regional or local context and the necessity to take the ICH bearers **prominently** into account.

This includes a closer look not only at isolated financing models but also at a variety of cultural traditions in a broad range such as:

- oral traditions and expressions,
- performing arts,
- social practices,
- rituals,
- festive events,
- knowledge,
- practices concerning nature and the universe,
- traditional craftsmanship.

Each ICH is particular in respect to know-how, mastery and expertise, which are the core to be maintained.

In developing the strategy, one of the results was that financial models need to start with an analysis of sustainability issues rather than with the implementation of tools. Another important outcome was to speak about resourcing ICH rather than financing, because of the non-monetary investments into ICH by volunteering, by providing spaces or material resources.



Considering ICH in the realms of public administration or private organisational work has turned out to be at least as important as monetary finances for local sustainable development in CE regions.

There is **no secret recipe or standard model**, which can easily be adapted for resourcing and financing ICH in every region and for every type of ICH. The conditions are particular and manifold, because **ICH is not a commodity like any other**.

ICH IS THEREFORE:

- highly interconnected with people and groups,
- embedded in historically-grown social contexts,
- entangled with the local environmental circumstances.

THUS, ICH DEMANDS:

- specific,
- individually knit,
- financing solutions.

The strategy with its diverse elements in the toolbox will be continuously developed and needs to be repeatedly updated when changes occur.



Set of criteria to define the most promising dimension of ICH valorization projects

UHAM elaborated in cooperation with all project partners and associates the set of criteria to define the most promising dimension of ICH valorization projects. To ensure that the set of criteria take into account regional specificities, they were locally consulted in eight CE regions through tailored events with public institutions and the most important entities supporting the intangible cultural heritage in everyday practice.

BASED ON THE ARTISTIC STRATEGY AND THE RESULTS OF THE IMPLEMENTED PILOT ACTIONS THE SET OF CRITERIA INCLUDES THE FOLLOWING ASPECTS:

- bringing ICH to light, make it known and visible;
- paying attention to particularities and specificities of ICH;
- inclusion of ICH bearers, groups and creators in all project phases;
- respect for the essence, the needs and wishes, the intellectual property rights of the ICH bearers, community or group located around the ICH project and respect for the ethical principles for safeguarding ICH;
- providing appropriate support and visibility for the ICH and its bearers;
- offering professional training for ICH actors;
- supporting Networking;
- valorization of the richness of ICH;
- recognising ICH's potential and creating spaces for ICH;
- supporting activities to strengthen people's identification with ICH.

BESIDES THAT, IT IS IMPORTANT TO CONTINUE SUPPORT FOR LOCAL ICH ACTORS BY:

- working in a sustainable way with ICH bearers, communities and groups;
- improving and fostering networking among all involved actors;
- tracking local, regional, national or transnational support;
- promoting knowledge and experience exchange;
- offering suitable models for valorizing, administrating and financing ICH initiatives;
- paying attention to compliance with the local, regional and national regulations, promoting the topic of ICH valorization and engaging relevant local public actors and governments to propose and approve local, regional or national regulation, developing and implementing region-specific laws;
- linking ICH to marketplace and public policies.

ARTISTIC Toolset

THE ARTISTIC TOOLSET COMBINED WITH SERVICES, AS WELL AS QUALITY ASSISTANCE TAILORED TO THE NEEDS OF LOCAL ICH ACTORS, WAS DESIGNED WITH AN INTENTION TO:

- strengthen the cooperation between cultural operators, citizens and financial operators;
- increase understanding of the role of the Intangible Cultural Heritage (ICH) valorization process as a driver to preserve ICH through economic activity based on living tradition;
- enable an increase of the knowledge and skills of ICH actors;
- supplement the materials and tools used by local institutions and entities working for the preservation, promotion and development of ICH;
- support the sustainability of ICH projects.

THE TOOLSET COVERS FOUR THEMATIC AREAS:

- tool for the identification of local ICH to provide all necessary guidelines to identify new ICH initiatives;
- tool for legal protection of ICH to assist with the Intellectual Property Rights instruments, to increase awareness and knowledge in the area of copyrights, trademark, design and branding, geographical indication issues, the confidentiality of trade secrets and the importance of data protection;
- tool for improving communication skills of ICH actors in the frame of storytelling, networking, media relations, organisation of events, preparing of promotional materials, mailing, using social media and website management;
- tool to foster financing methods to increase knowledge of private and public actors and encourage in them positive attitudes to investing in ICH projects - the tool is addressed both to private investors who want to support ICH projects financially and to ICH actors who want to attract private investors to finance them.

WHY CHOOSE THE ARTISTIC TOOLSET?

- It supports the activities of cultural operators;
- It enables independent use of some of its elements by individual ICH actors;
- It has been tested in 8 regions of Central Europe during the ARTISTIC pilot actions.

ICH Desks and their role in the regions

To support valorization of the Intangible Cultural Heritage (ICH) projects, the ARTISTIC project set up 9 local Intangible Cultural Heritage (ICH) Desks coordinated by selected experienced and trained Mediators, who in cooperation with the Local Working Groups of citizens, associations, stakeholders, entrepreneurs and cultural operators using ARTISTIC strategies and tools, assist ICH actors by offering them information, advice, and training activities on:

- identifying local ICH projects,
- generating and implementing new ICH initiatives,
- protecting intellectual property rights,
- improving communication skills,
- developing documents to provide financial support for ICH initiatives,
- obtaining financing for ICH initiatives,
- strengthening cooperation with private investors.

The effectiveness of the activities of the ICH Desks is based on individualisation of the assistance provided and on involvement of different local actors in the support offered.

The great advantage of local ICH support points is that they base their actions on people - specialists from various industries who join forces to help cultural creators in the implementation of their projects. Thus, the foundation of the functioning of the ICH desks is engaging local actors, developing and strengthening local networks, creating and supporting Local Working Groups of experts and building communities around ICH initiatives - to inspire, support and help creators of culture.



Business plans for ICH initiatives

Joint pilot action no 1



22

The ARTISTIC 1st Pilot Action aimed at **helping local actors to prepare business plans** for the valorization of local ICH project ideas according to the local needs of 8 Central Europe regions. The subject areas of the business plans reflect the ICH diversity of the ARTISTIC regions.

The process of creating the business plans for ICH initiatives was divided into several stages:

- Launch of an open call for business ideas oriented; toward local ICH valorization;
- State Aid Compliance verification;
- Provision of assistance services to selected ICH actors;
- Preparation of business plans;
- Selection of the business plans to be tested under the transnational pilot action.

Among the ideas submitted under the open calls, **a local jury in each region chose the projects related to living Intangible Cultural Heritage with development potential.** The ICH Desks, in cooperation with the Local Working Group and ARTISTIC project partners, offered the originators of chosen projects 1-to-1 meetings, coaching, small workshops and pitch sessions to support the development of the business plans for their initiatives.

As a result of the pilot action in 8 Central Europe regions:

- **132 ICH ideas for projects were created;**
- **95 business plans for ICH projects** were prepared;
- **44 ICH ideas** were identified by the evaluation committees as promising for the testing of crowdfunding;
- **The effectiveness and usefulness of the services, tools and manuals** developed in the frame of the ARTISTIC project were tested, with positive results.

Valorizing Intangible Cultural Heritage through crowdfunding

Joint transnational pilot action no 2

Based on 95 business plans for facilitating the financing phase of the collected ICH projects, an Advisory Board, composed of representatives of the ARTISTIC project and external crowdfunding experts, identified the 44 most promising projects, based on an independent expert ranking process, and suggested some improvements. A comprehensive list of these 44 projects is summarised in a deliverable and provides an interesting overview of ICH initiatives suitable for crowdfunding. The collected projects covered a wide range of ICH domains, such as traditional craftsmanship, folk dance and theatre, tourism, local products and events etc.

The pilot action

The last 6 months of the project were dedicated to turning selected project proposals into crowdfunding campaigns. Out of the 44 projects, **25 campaigns went online**, and **raised a total of more than 1 250 000 EUR**.

Main Lessons Learnt

Although COVID 19 probably had the biggest impact on the crowdfunding campaigns, several other factors also contributed to a failure to achieve the goals. Running a successful crowdfunding campaign is challenging. Factors that influence success range from the crowdfunding platform, to the project presentation, to marketing activities and setting the right funding amount etc. However, we should focus on the big picture, which demonstrates a great success story in that the ARTISTIC project familiarised ICH actors with crowdfunding as a viable financial instrument and accompanied 25 crowdfunding campaigns in 8 Central Eastern Europe countries.

SOME EXAMPLES OF OUR PILOT ACTION

ITALY CAMPAIGN

Amount raised: 6 230 EUR

Supporters: 114 people

Crowdfunding Platform:

<https://www.produzionidalbasso.com/>

CROWDFUNDING MODEL: REWARD/DONATION

With Diversamente in Danza it is possible to become co-producers of the show “Punte di Gesso. Fiocchi di Neve”, inspired by the tale of the Veronese writer Silvia de Meis, a story of how dance allows people to overcome barriers, how diversity always represents a creative resource, and how the sixth art can also give rise to friendships that go beyond any prejudice. It is an association that is already operating in the area of Verona.



23

AUSTRIA CAMPAIGN

Amount raised: 40 200 EUR (still running)

Investors: 142

Crowdfunding Platform: 1000x1000.at

CROWDFUNDING MODEL: REWARD/PRESALES

„Where there is grain, there is flour. Where there is flour, there is bread. Where there is bread, there is life!” The three Berghofer sisters live up to this motto in their mill. Together, Diana, Liane and Isabella provide the basic regional supply of flour and the black gold of the volcanic country: Styrian pumpkin seed oil. In the mill shop they offer many other regional delicacies. This year the traditional mill is celebrating 175 years of family ownership. The Berghofer family intends to further expand its future viability by investing in a mobile flour mixer, a filling machine with an automatic weighing system and a stone mill for special and creative flours and rarities.



24

SLOVAKIA CAMPAIGN

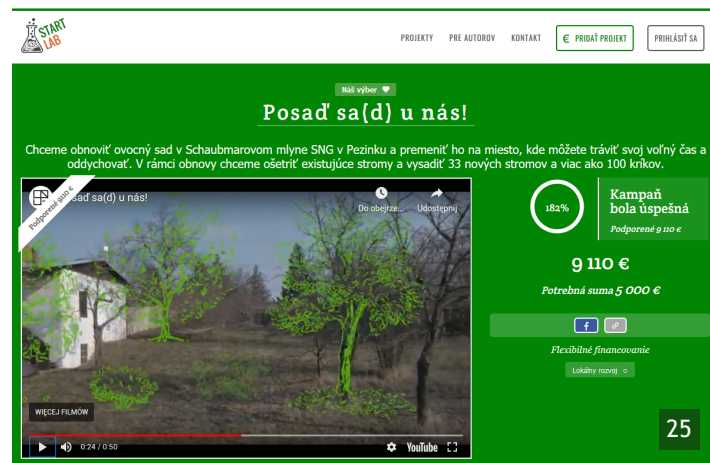
Amount raised: 9 110 EUR

Supporters: 115 people

Crowdfunding Platform: <https://www.startlab.sk/>

CROWDFUNDING MODEL: REWARD/DONATION

Restoration of the orchard in the Schaubmar's mill of the Slovak National Gallery in Pezinok and its transformation into a place to rest with treatment of existing trees and planting of new trees and more than 100 bushes. A vineyard will be added to the orchard later, with herb and perennial flower beds in the yard and linden in the middle.



25

WHAT CAN POLICY DO?

Although crowdfunding has become more and more popular in recent years, the ARTISTIC project demonstrated that especially in the ICH sector and in Central Europe crowdfunding is still in its infancy. The fears and risks associated with crowdfunding still largely dominate and hinder the uptake. The lack of crowdfunding ecosystems in CE is also well reflected in the campaigns. While Austria managed to collect the largest amount through crowdfunding, Italy managed to bring online a total of 10 campaigns out of 25- nevertheless the results achieved in less developed crowdfunding ecosystems, such as Slovakia, Czech republic and Hungary, are exceptional.

Crowdfunding has to be recognised and better promoted as an interesting alternative or additional financial instrument. Especially reward or presales campaigns can support small ICH actors in getting support for their production or organisation of meaningful events. The sustainability of the valorization of ICH has always been one of the main concerns with regards to ICH - but crowdfunding builds communities of interest and supports, in a very sustainable way, especially small and niche initiatives.

Investment-based forms of crowdfunding were only piloted in Austria but demonstrate potential for replication. Especially the actors who conducted the campaigns are very thankful for the experience and recommend other SMEs also take advantage of several side effects of crowdfunding, namely marketing and community/customer building.

CONCLUSION AND OUTLOOK

The ARTISTIC project showed in a remarkably successful way that crowdfunding is a real option for Intangible Cultural Heritage initiatives that depend on insufficient public funding. Critical observers may point out that not all 44 initiatives were turned into pilot actions or that not all crowdfunding campaigns were successful. However, in the end it is the impact that counts! The ARTISTIC project brought together cultural operators and people who manage cultural projects, providing them with tools, coaching and support to overcome their lack of financial resources and expertise. When looking at the campaigns that have been carried out, whether successful or not, and adding up the people who supported the campaigns with small or large amounts, the impact becomes more obvious. When we then further recognise that all of these initiatives provide examples and lessons learnt for other projects to follow, we can see that the ARTISTIC project has contributed a lot to the valorization of Intangible Cultural Heritage. Thus, the ARTISTIC project can be seen as a large civic crowdfunding campaign, in which 2,35 Mil. EUR of public funding leveraged 1,26 Mil. EUR of private investments across 8 countries!

TOTAL CROWDFUNDING CAMPAIGNS: 25
TOTAL AMOUNT RAISED: 1 268 262,88 EUR
TOTAL NUMBER OF SUPPORTERS: 2235
SOME CAMPAIGNS ARE STILL RUNNING.

The future of ICH Desks and project activities

Local ICH Desk Points are designed to offer ongoing support to local actors to ensure the sustainability of ICH projects. Their operation has confirmed the usefulness of the tools, strategies and manuals developed under the ARTISTIC project, and allowed us to test in practice the idea of offering multidirectional, expert and organisational support for creators and institutions dealing with Intangible Cultural Heritage.

To ensure the continuation of the activities started in 8 regions of Central Europe and to inspire other regions and countries through the good practices of the ARTISTIC project, in each region:

- A Local Action Plan has been developed to assure the durability of Local Working Group operation;
- Business Plans have been prepared for all ICH Desks defining the frameworks and conditions of their future work in certain regions in the short (one year), medium (three years) and long term (5 years) perspectives;
- A Memorandum of Understanding has been signed between ARTISTIC Project Partners, members of the Local ICH Desks and the Local Working Group for ICH valorisation, to build stable and lasting relationships among local actors and continue sustaining and promoting ICH initiatives in the long term.

The Local Action Plans and Business Plans prepared were the basis for development of the concept for ICH desk network implementation, to guide future application of the ARTISTIC Strategy and Manifesto by other regions. Instruments and services developed under the ARTISTIC project are not only useful for project partners' regions but their universality and adaptability will also allow the implementation of these solutions in other territories.

All of the results of the ARTISTIC project are available to be viewed and downloaded via the project website <https://www.interreg-central.eu/Content.Node/ARTISTIC.html> and the ENTRIBU platform <https://www.entribu.eu/en>

CZECH REPUBLIC

The ICH desk was established in the property of South Bohemian Chamber of Commerce, Husova 9, České Budějovice.

The opening time is every day 7:30 - 15:30.

Tel.: +420 601 058 587

rychnavska@jhk.cz

HUNGARY

West Pannon Regional and Economic Development Public Nonprofit Ltd.
Office #1: 9700 Szombathely,
Horváth Boldizsár krt. 9.

Office #2: 9021 Győr, Arany János
u. 28-32.

Tel.: 06/94/500-495

Fax: 06/94/500-496

info@westpannon.hu

www.westpannon.hu

www.facebook.com/

westpannonteam

GERMANY

The project activities are sustainably secured in cooperation with the Association for the Preservation and Promotion of Rural East Elbia in the district of North Saxony e. V.:

Bahnhofstraße 3c

D- 04886 Beilrode

Fon/Fax: +49 3421 718290

info@ostelbien.de

www.ostelbien.de

AUSTRIA

Association for the Advancement of Steirisches Vulkanland

Gniebing 148, 8330 Feldbach

info@vulkanland.at

www.vulkanland.at

SLOVENIA

Municipality of Bovec

Trg golobarskih žrtev 8

5230 Bovec

Tel.: +386 5 38 41 900

artistic@bovec.si

www.obcina.bovec.si

ITALY

1) t2i - technology transfer and innovation

Corso Porta Nuova, 96 I-37122

Verona

Tel.: +39 0458766406

info.verona@t2i.it

www.t2i.it

2) Veneto Region Regione del Veneto Industry, Crafts, Commerce and Services Department

Fondamenta S. Lucia, Cannaregio 23, I-30121 Venezia

Tel.: +39 041 279 5899

Tel.: +39 041 279 5842

giulio.cavinato@regione.veneto.it

elisa.berton@regione.veneto.it

www.regione.veneto.it/web/attivita-produttive/artistic

POLAND

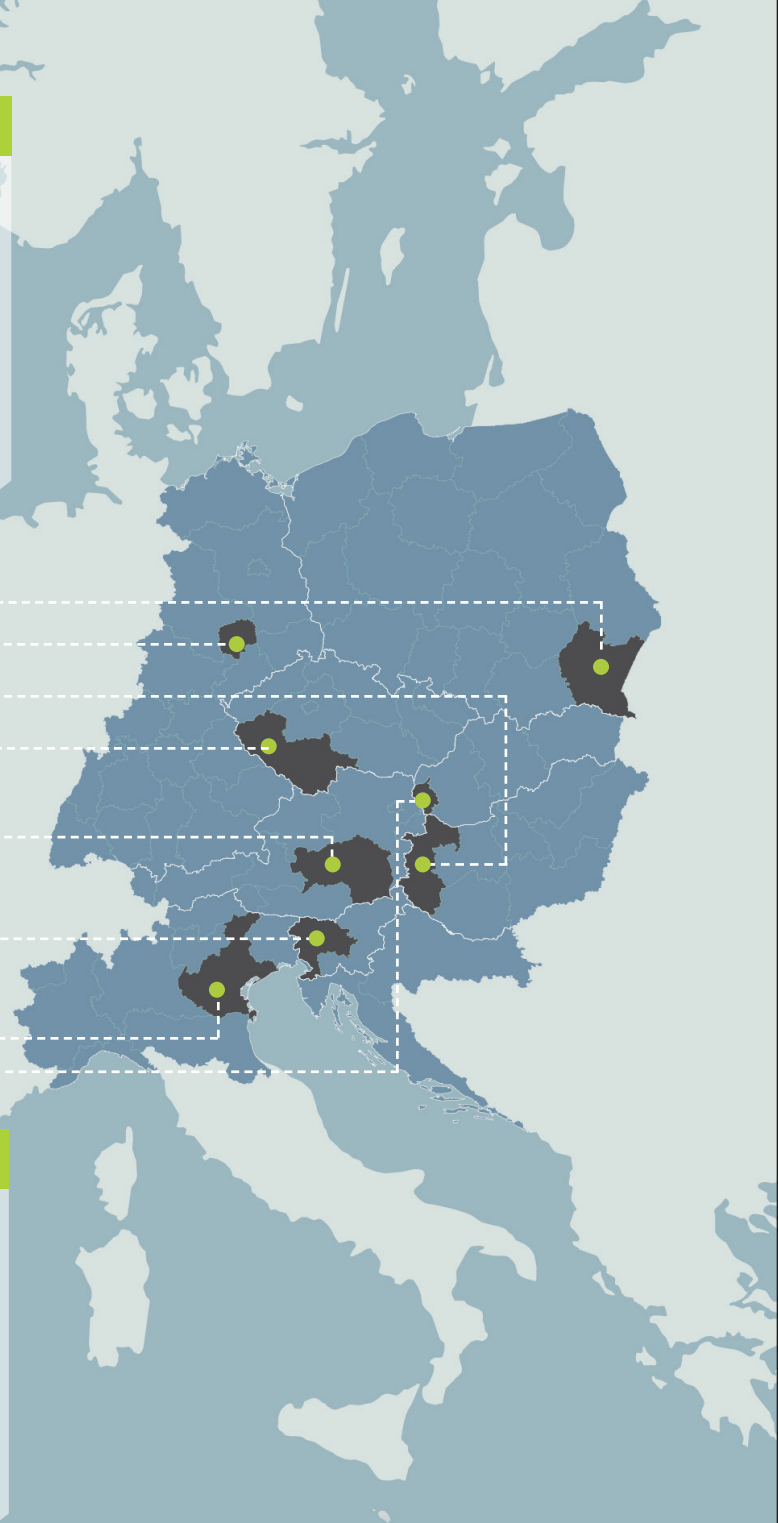
1) Rzeszow Regional Development
Agency in cooperation with
Rzeszowska Foundation
Szopena 51, 35-959 Rzeszów
Tel. +48 17 867 62 29
artistic@rarr.rzeszow.pl
www.rarr.rzeszow.pl

2) Association for the Municipal
Functional Area Przeworsk -
Jarosław
ul. Cerkiewna 3, 37-500 Jarosław
Tel.: +48 794 919 888
mof@um.jaroslaw.pl

SLOVAKIA

Slovak Chamber of Commerce and
Industry
Trenčín Regional Chamber
Ľubica Žovincová
Jimennikého 2
91101 Trenčín
Slovakia
sopkrktn@sopk.sk
www.tn.sopk.sk

Regional Tourist Organisation -
Trenčín Region
Eva Frývaldská
K dolnej stanici 7282/20A
911 01 Trenčín
Slovakia
eva.fryvaldska@trencinregion.sk
www.trencinregion.sk





ARTISTIC STORY OF 8





CENTRAL EUROPE REGIONS



REGION VENETO

ITALY

PARTNERS REPRESENTING THE REGION:

- ▣ t2i technology transfer and innovation - LEAD PARTNER
- ▣ Veneto Region

The Veneto Region benefitted from the collaboration between two important and well recognised partners. This partnership was very effective and concrete - which resulted in collaboration while experimenting with the two pilot actions and also joint implementation of the ICH desk. Established regional cooperation was able to reach and involve local cultural operators and institutions from all over the region itself, since #cooperationiscentral. Common work enabled the testing of a model of developing ICH initiatives, involving young startupper and valorizing local identities, values and heritage.





LESSONS LEARNED

The two ARTISTIC pilot actions taken in the Veneto Region established some milestones worth considering:

- ▣ The possibility of implementing a complete model from Application Call to Crowdfunding campaigns, passing through training and coaching sessions, which did not exist previously.
- ▣ Learning that cultural projects are worth developing and can have a social, economic and financial value for territories.
- ▣ Testing crowdfunding as a means of developing complementary finance, taking into account that public and bank financing have dramatically reduced their intervention in their territories of reference.
- ▣ Cultural businesses are also enterprises as such - they have dignity like any other business.
- ▣ It is necessary to clarify at once if the core of the project is to start a new business or just to implement a cultural initiative. This is crucial because in such a way it is possible to define which services or tools should be used. For example, to develop a local cultural campaign, it is advised to look for a local donation or reward platform, but for someone who wants to start a new enterprise, it is suggested to gather some financial help from lending or equity platforms.
- ▣ Lending and much more equity require a different approach to a crowdfunding campaign and above all to the selection process: very precise and strong requirements to join.
- ▣ Campaigns must be a harmonised mix of digital communication and traditional communication, in particular in the area (events, posters, brochures etc.) of banks, public administration offices, shops, theatres, etc. The COVID-19 pandemic has stalled the initiatives that had been already planned and started and were fundamental for the diffusion of initiatives in areas of small urban centres and advanced age.
- ▣ It is fundamental to strengthen the involvement at local level of support institutions, such as local and cooperative credit banks, able to collect and convey donor support outside the internet.
- ▣ To develop a specific ICH initiative or activity, it is not necessarily required to have a well-developed and detailed business plan, but in order to create a company or an association that survives in the marketplace it is recommended to first define the business model and then to produce a complete and well-developed business plan.

CONCLUSIONS

The ARTISTIC project initiatives are very important because they follow the intentions of Regione del Veneto (PP02) political representatives. The Regional Law no. 34 of 8th October 2018 „Rules for the protection, development and promotion of Venetian craftsmanship”, introduces rules governing the recognition of artistic, typical, traditional and historical craftsmanship, as well as the introduction of the figure of the „Master craftsman” and the concept of „School workshop”.

The Regional Government is now working on specific interventions for master craftsmen, artistic and traditional processes and generational transfer, in particular implementing a regulation with a specific provision for requirements, criteria and procedures for the recognition of the qualification of Master craftsman and for activation of a School workshop. The ARTISTIC best practice clearly supports this approach and the direction of the new measures that will be taken.



37



38



39



40

REGION STEIRISCHES VULKANLAND

AUSTRIA

PARTNERS REPRESENTING THE REGION:

- Association for the Advancement of Steirisches Vulkanland
- ISN - innovation service network GmbH

In the framework of the Interreg project "ARTISTIC - Valorization of Intangible Cultural Heritage (ICH) Assets for local sustainable development in CE Regions" there was the opportunity to identify, support and promote new potentials. Through this project it was possible to experience regional cultural heritage in the region.



As we live in a region where adding value and appreciation to the knowledge on the ground is already state of the art in the regional development goals, this project added an awareness-raising campaign for small business owners who are already applying and using their ICH potential without necessarily being aware of it. Thus, the workshops covered inherent knowledge, made it visible and triggered a spirit of “I have a value to give to society” apart from the purely business aspect.

ICH businesses here are mostly run by women, so for them, as a vulnerable group in a country that still pays up to 40% less to women, this is of great value.

Also it is the case that the approach that envisions making a sustainable business out of a hobby gives additional value, now and in continuation to the project, as once one develops self-esteem and self-value it is usually not possible to be deprived of it again.

TO SUM UP, THE OUTCOME WAS THREEFOLD:

- Raising awareness of the value of ICH activities for business;
- Harvesting value and self-esteem for the actors of the activities;
- Getting to know alternative funding models to enhance business opportunities and business development.

LESSONS LEARNED:

- Establishment of a network of ICH stakeholders;
- Implementation of crowdfunding methods in combination with ICH;
- Raising awareness of Intangible Cultural Heritage in our region;
- The value of a rural region with an abundance of traditional ICH knowledge;
- Female business is still often considered as an additional business to the income of the husband;
- The need to improve women's self-esteem so they understand they have the right to run a self-sufficient business;
- The challenges of the path regarding an important step: turning a vision into an applicable approach for business;
- The inherent fear of a business plan and the joy when actors were supported in making one;
- The role of women in a patriarchal society in the 21st century;
- The way to transformation for the women involved as this model no longer suits the actual living conditions for women and men, for society.



CONCLUSIONS:

- ICH knowledge is widespread in the region.
- ICH had not been in the public awareness before the ARTISTIC project. Thanks to the project the first, essential step has been made regarding public awareness of this subject, but there is still some way to go to make this change more significant.
- A very deep impact has been made in the field of actual players.
- Concerning the implementation of crowdfunding / alternative funding activities:
 - Support of the regional mill trade as a basis for product innovation.
 - Further strengthening the future viability of one of the most important mills in Raabtal.
 - Annual goods voucher with added value.
 - Unique insights and opportunities around the mill and the mill trade.
 - Public Awareness of the safe supply chain for one essential food ingredient - flour due to the continuing business of the mill.
- Further development of Intangible Cultural Heritage in the Styrian Volcanic Land.




REGION WESTERN SLOVENIA

PARTNERS REPRESENTING THE REGION:

- Jarina, cooperative for rural development
- Municipality of Bovec

Western Slovenia has connected many actors since the project started. The cooperation between municipalities, different organisations such as museums and development agencies has been strengthened, the involvement of associations and individuals in the ICH field has been increased. Thanks to ARTISTIC, the region was able to connect ICH carriers, associations and policy makers at different levels of the project and at different events, including seminars, workshops, presentations, meetings and study visits. The partners are also proud to include the local children in the project activities since cultural heritage is handed down from generation to generation, and this gives the children the needed feeling of belonging to a culture and to a local community, which has embraced the ARTISTIC project and responded to the invitation for collaboration. In recent years the project has been a great opportunity to collaborate with many different individuals and associations, including beekeepers, herbalists, sheep farmers, roofers, storytellers, craftsmen and interpreters.



It was the interpretation of cultural heritage that was the subject of the first two pilot actions. The partners collaborated with a team that developed the project KulTurca, which represents a new tourist product that links cycling with cultural heritage and local cuisine. Guided cycling tours with electric bicycles draw attention to the thematic content of the local environment, in particular by linking the fields of sheep farming, cheese making, beekeeping, herbalism, spirits and local cuisine. The second pilot action for which a crowdfunding campaign was also prepared is Dispersed hotel Soča with services related to nature, cultural heritage, leisure activities and cuisine in a sustainable tourism product. This concept is based on connecting and networking with local tourist providers and cultural promoters (movement, music, local cuisine and culture) in order to create a unique experience of pure nature and sustainable living as our grandparents used to enjoy.



ARTISTIC was an opportunity to strengthen cooperation with the Slovenian Ethnographic Museum, which helped to transfer their knowledge and experience to all of the project partners. In the first phase of the project, the extensive identification of Intangible Cultural Heritage carriers was carried out. However, at the end of the project, the Slovenian partners decided to focus on the development and promotion of one common product that has the typical properties of Intangible Cultural Heritage - herbalism in Slivna. A model of sustainable development and marketing of Slivna has been designed that will help upgrade the existing efforts of local participants in what the area has to offer. One of the new touristic products, besides the festival, will also be the “Herbal garden”, which will further support the idea of herbalism throughout the whole year.

The sustainable component of this project is the further co-creation of two villages, Soča and Slivna.



LESSONS LEARNED:

- The ICH field is large and needs a lot of attention.
- The ICH carriers are ready to share their knowledge and expertise but usually need guidance in organisation.
- For further sustainability of heritage, the involvement of ICH carriers and citizens in the decision-making process is necessary.
- Education and guidance in the ICH field is very welcome.
- Intergenerational knowledge sharing should be everyone's top priority.
- International cooperation is an important aspect of local heritage development and preservation since it opens new horizons and offers fresh perspectives.
- Connecting cultural heritage and entrepreneurship is something that deserves more attention because it can serve as a means to preserve and sustain certain heritage that would otherwise be lost.

CONCLUSIONS

In a remote and rural area such as Bovec and Slivna, cultural heritage is something that bonds people, deepens the roots of the community, and subsequently convinces people to stay and together work on developing and nourishing their heritage. Community members are a pillar of not just development in culture, but other aspects of society as well. Therefore, it should be in everyone's interest to support ICH and its carriers since they are a focal point of sustaining the community and its heritage.




REGION WEST TRANSDANUBIA

HUNGARY

PARTNER REPRESENTING THE REGION: WEST PANNON REGIONAL AND ECONOMIC DEVELOPMENT PUBLIC NONPROFIT LTD.

West Transdanubia reflects the traditional Hungarian countryside embracing colourful nature with hills, river valleys, forests, meadows, ploughlands and lakes connecting tiny settlements rich in cultural heritage. The friendly little villages carefully preserve the remnants of folk architecture, and they await guests in beautifully restored farmhouses. Country houses, belfries and vineyard houses give a taste of the everyday life of peasant culture. Typical folk traditions such as carnival log-pulling, May-tree setting and dancing, harvest races, grape-harvest fun and other competitions are all entertainment programmes not only for locals but for visiting tourists as well.

With the ARTISTIC project, West Pannon Regional and Economic Development Public Nonprofit Ltd. aimed to improve the connection between cultural operators, society and financial operators, and support these groups to improve the quality of their activities in relation to the valorization of the rich heritage previously described.



Local actors gained deep knowledge on the essential skills to start and run a successful culture-based business: applicants participated in the training and business development process, learned how to identify the values of intangible cultural heritage, how to protect intellectual property rights, how to access financial resources, and improved their communication skills to be able to shape a desired and credible image for their activities and ICH projects. The learning and development process led to the realisation of eleven business plans based upon the unique traditional architectural techniques that characterise the region. Some of these plans are still on the drawing board, some of them are running crowdfunding campaigns and some of them are already under implementation.

The plans and the on-going projects can be considered as tangible results of the Intangible Cultural Heritage related initiatives, but there is an even more important impact of the ARTISTIC project: a local and also transnational network of ICH strengthened further in a time when cooperation is more vital than ever.

LESSONS LEARNED:

- While experiencing and learning about different manifestations of local Intangible Cultural Heritage, different social practices and traditions, it was important to realise that their value and their rationale is always the same.
- Even if local people are not always aware of the ICH surrounding them, it affects their daily lives in several ways.
- It is important to raise awareness of cooperation opportunities for cultural organisations: they work toward the same goal, therefore they should no longer see each other as competitors.
- Cooperative organisations can support start-ups with their already existing networks.
- Awareness-raising and education on alternative financial resources should be further strengthened.
- The legislative background of crowdfunding should be clarified on European and national levels, as uncertain regulatory and tax rules hinder the growth of the role of alternative forms of financing.

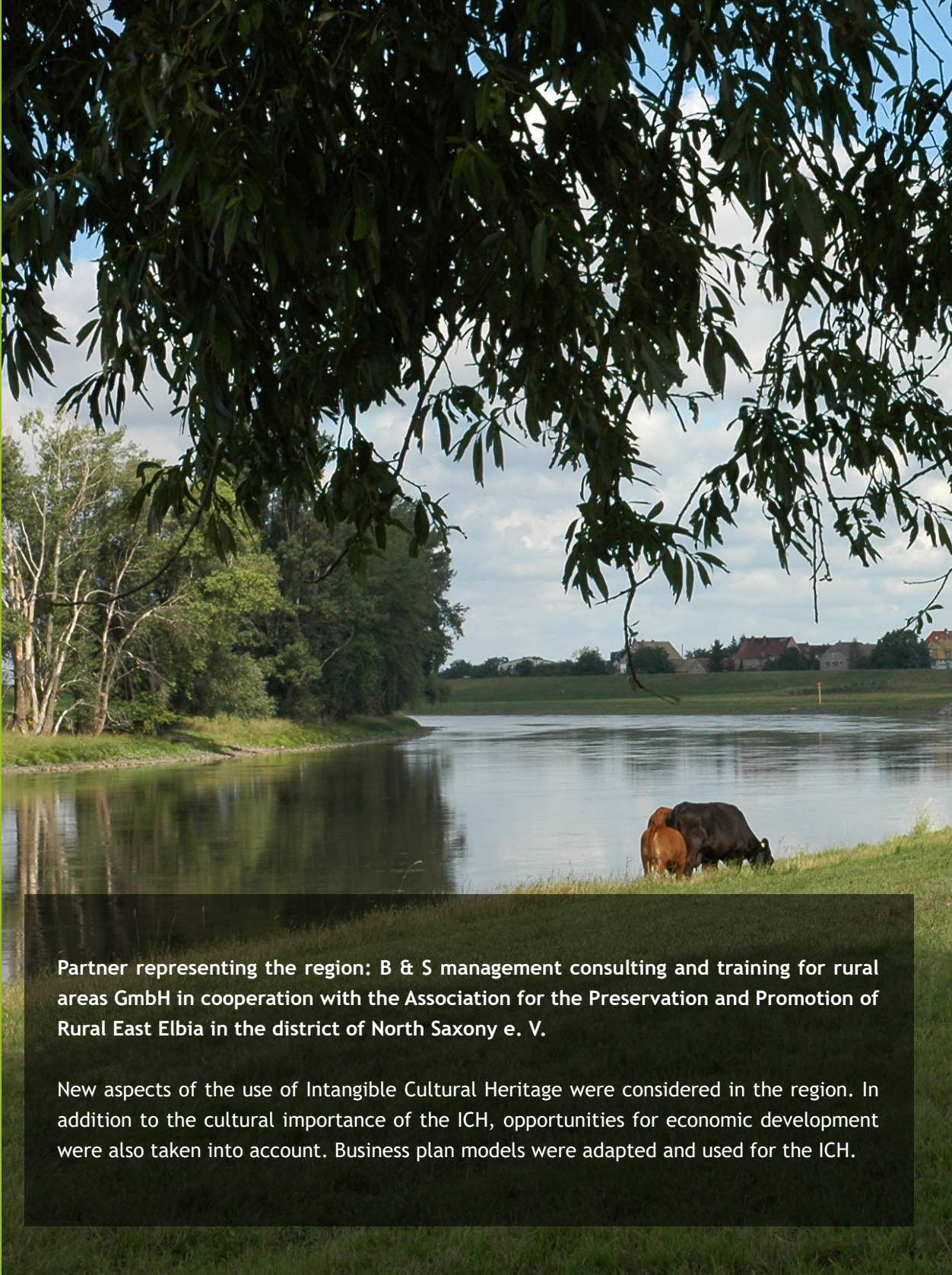


CONCLUSIONS

“Our heritage provides us with a link to the past, it may spur tourism, may promote community solidarity, people can organise and feel some connection”. Intangible Cultural Heritage is an invisible bond between local people, but some of them are in danger of disappearing, partly due to the fact they are hidden from our eyes. We do not need to spell out the importance of ICH in terms of its theoretical value, but we could say that it is one of the main pillars of regional development, especially in rural areas. Just to mention a few keywords and thoughts: start-ups based on an idea coming from our history, handicrafts, festivals, tourism attractions, job creation... It is not hard to see the big picture: a well-established local development strategy can benefit from relying on the Intangible Cultural Heritage, conversely, our heritage can be saved from disappearance into the mists of time.



REGION EAST ELBIA IN THE DISTRICT OF NORTH SAXONY GERMANY



Partner representing the region: B & S management consulting and training for rural areas GmbH in cooperation with the Association for the Preservation and Promotion of Rural East Elbia in the district of North Saxony e. V.

New aspects of the use of Intangible Cultural Heritage were considered in the region. In addition to the cultural importance of the ICH, opportunities for economic development were also taken into account. Business plan models were adapted and used for the ICH.



The possibilities of financing models were investigated for selected business plans. Crowdfunding was also considered as a new financing option, particularly in rural regions. In cooperation with the Association for the Preservation and Promotion of Rural East Elbia in the district of North Saxony e. V. a network was established and developed. First experiences with crowdfunding were gathered and made transferable. The appreciation of activities related to Intangible Cultural Heritage has been increased. The Association for the Preservation and Promotion of Rural East Elbia in the district of North Saxony e. V. was strengthened as an engine of rural development in the region. The experiences of the European partners will be used in the project and in the future.

LESSONS LEARNED:

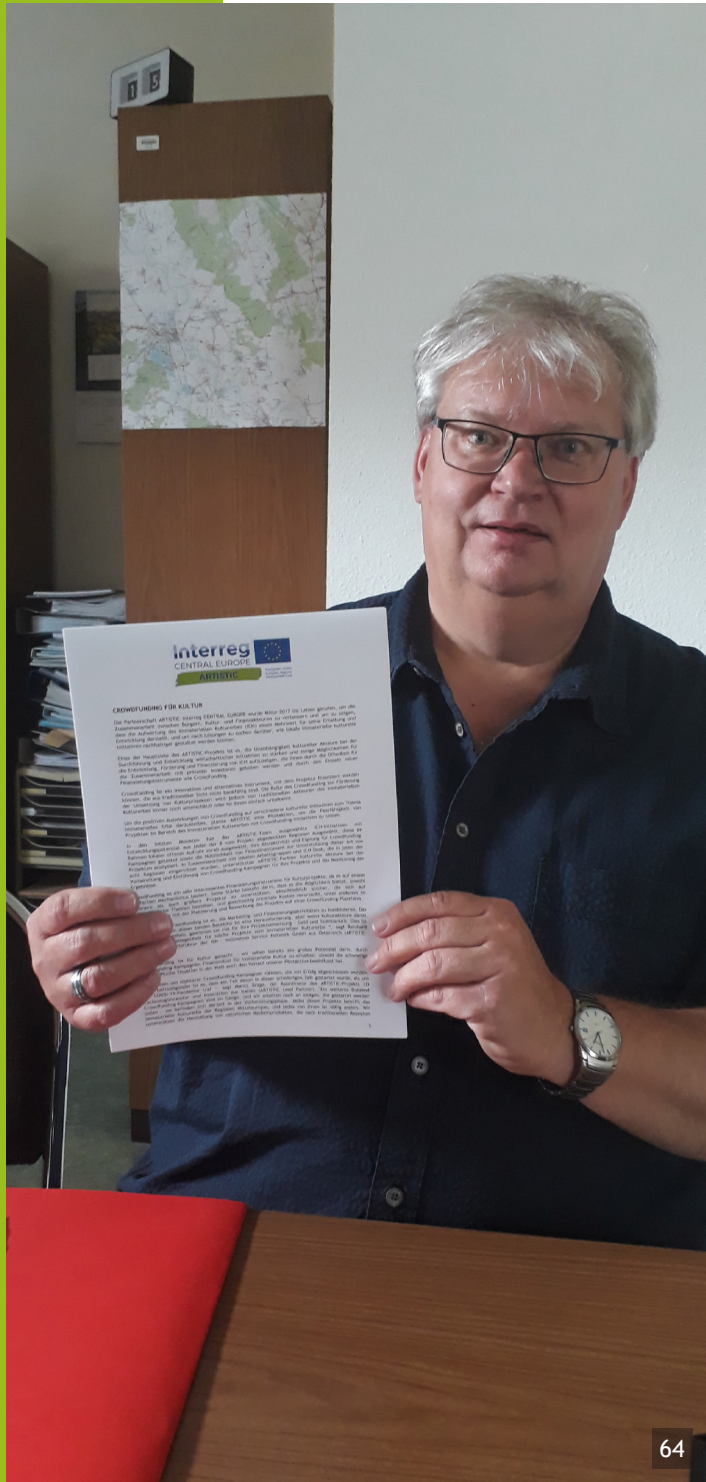
- There are differences between urban and rural populations in terms of affinity for crowdfunding projects.
- Successful projects “get under people’s skin”.
- Crowdfunding is conceivable for many people in times of low / zero bank interest.
- A good business plan helps to be successful.
- Successful campaigns can also be implemented without a professional platform.
- Promotion and marketing must also be done by the actors themselves.
- Successful projects need enough time to plan and implement.
- The cooperative is not only an Intangible Cultural Heritage itself, but the form of the cooperative can also serve to successfully finance and implement projects.



CONCLUSIONS

Globalisation has created new challenges for rural areas in particular. Competition from imports or large retail chains, industrial decline in many areas and population decline due to increasing urbanisation are just a few of the threats that rural areas face today. To ensure the long-term and sustainable development of a region, they need innovative economic strategies to meet these challenges. The economic valuation of Intangible Cultural Heritage can make a contribution to the sustainable development of a region.

Of course, not every cultural heritage has a the same economic potential. However, it can still make a very significant contribution to improving the quality of life. Economically usable Intangible Cultural Heritage can promote the unique features of a region very well.



REGION PODKARPACKIE

POLAND

PARTNER REPRESENTING THE REGION: RZESZOW REGIONAL DEVELOPMENT AGENCY

Diversified manifestations of the Intangible Cultural Heritage in the Podkarpackie Region are a great wealth of our region and a source of inspiration for the development of many local initiatives, as well as entrepreneurship among creators and artists who want to maintain a living tradition. The relationship of the inhabitants with the region, the engagement of local actors in keeping the tradition alive, and at the same time the creativity of the representatives of local communities in adopting existing knowledge and skills to the needs of changing society, are opportunities to combine the preserving and promotion of intangible cultural heritage with the economic activity of local artists and entities. The initiatives, which base economic activity on respect for tradition, are particularly valuable for the Podkarpackie region and may significantly influence its development potential.



The implementation of the ARTISTIC project showed how great the development potential of intangible cultural heritage projects is and how much the region can gain in terms of image and promotion by supporting such undertakings. At the same time, the implementation of the ARTISTIC project made people aware of how much work should be done to bring about changes in the mentality and approach of creators, cultural institutions and local communities to developing economic activity based on manifestations of intangible cultural heritage and changing the financing scheme for such projects.



LESSONS LEARNED:

- Local creators of culture have very interesting ideas for projects in the field of maintaining and developing ICH, but implementation of such projects by them requires co-creation and full organisational and implementation support from another entity / specialist - ICH Desk point.
- Local specialists and experts from various industries show great interest in supporting cultural creators in the implementation of their projects in terms of organisation and content assessment (knowledge sharing, assistance in the implementation of a given service); however, all activities of the Local Working Group require initiation and constant coordination on the part of the ICH Desk point.
- Local artists and institutions are used to the traditional model of financing culture from public funds. Cooperation with private investors as well as the use of a financing tool, such as crowdfunding, met with great interest among cultural creators, but in practice any activity in this field required strong organisational support from the ICH Desk points.
- ICH projects have strong business potential, which is still undervalued by regional entrepreneurs, who are reluctant to support such initiatives financially. The exceptions are small companies from the creative sector, which see the support of ICH projects (implementation support, rather than financial) as an opportunity to promote and build their brand.
- Activities of the ARTISTIC Project are linked to the creative industry.
- It is important to raise awareness among cultural institutions and organisations on the value of cooperation and common work to support ICH projects.
- Awareness-raising, advisory and education of ICH creators and cultural institutions should be continued - there is still a very high demand for activities aimed at increasing awareness of the role of ICH valorization and the advantages of cooperation with private investors.
- The development of business activity based on intangible cultural heritage does not threaten the preservation of this heritage if local entities and specialists join in with the process of creating a project / company, supporting creators in the initial phase of implementation of activities (business activity).
- Interregional and international cooperation is important to present good practices proving that culture + business activities are possible, efficient, support preservation of the ICH and stimulate regional development.

CONCLUSIONS

Enterprises from the cultural industries combine art, culture, business, modern technologies, and very often also have innovative potential, therefore in a modern knowledge-based economy they play a key role in creating value and stimulating innovation in the region.

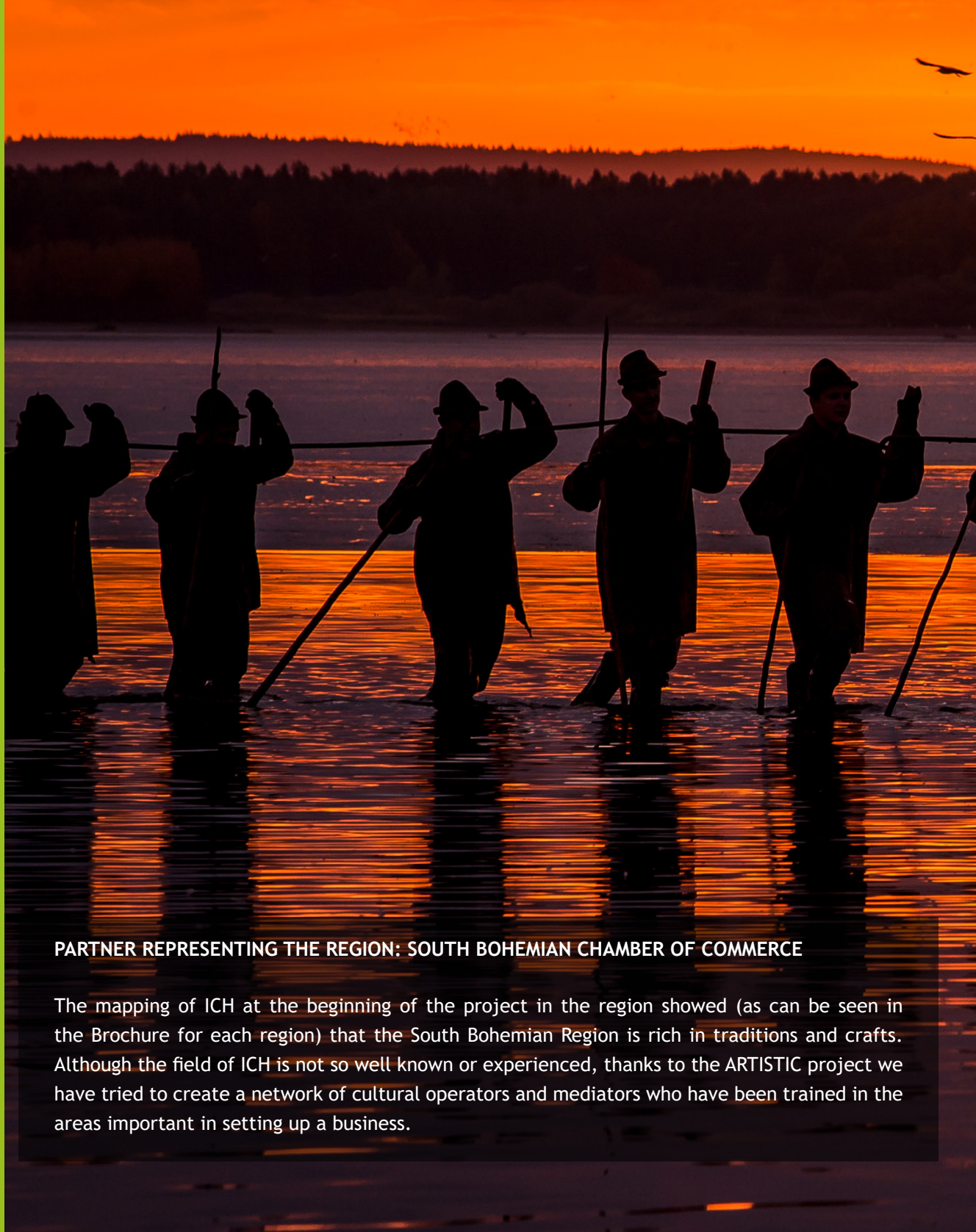
It is from cultural heritage, in particular from the Intangible Cultural Heritage that companies from the creative sector and many other industries draw inspiration, which is why it is so important to both preserve ICH and support initiatives, including the economic activity of regional artists combining tradition and modern technologies, oriented to the preservation of living cultural heritage.

Thanks to the ARTISTIC project, the two established local ICH Desk Points in the Podkarpackie region gathered and made available to local actors their first experiences in the preparation and implementation of crowdfunding campaigns for ICH ideas. As part of the operation of the Local ICH Desk points, permanent ICH support structures were created in the region, including by strengthening local networks and building a Local Working Group for ICH, whose members will also continue to support the development of ICH projects in the future. The operation of the Local ICH Desk points contributed to an increase in social awareness of the Intangible Cultural Heritage of the region, the need to support business initiatives based on ICH and the need to use other sources of financing for this type of initiative. Thanks to implementation of this project, the group of entities supporting ICH existing before ARTISTIC was also joined by business support institutions, entrepreneurs from the creative sector and the first private investors.



REGION SOUTH BOHEMIA

CZECH REPUBLIC



PARTNER REPRESENTING THE REGION: SOUTH BOHEMIAN CHAMBER OF COMMERCE

The mapping of ICH at the beginning of the project in the region showed (as can be seen in the Brochure for each region) that the South Bohemian Region is rich in traditions and crafts. Although the field of ICH is not so well known or experienced, thanks to the ARTISTIC project we have tried to create a network of cultural operators and mediators who have been trained in the areas important in setting up a business.



Because of the unawareness of many people who do crafts or other cultural activities of how to run a business, an ICH desk was established with trained operators, which can be found in the property of the South Bohemian Chamber of Commerce in České Budějovice and all entrepreneurs and start-uppers will receive advice and support when they ask for it. Another activity in the project was to connect private investors and the public. Open calls in every region led to many new business projects from which the Advisory board selected several that were supported for the crowdfunding campaigns



73

The project has brought awareness to the public and other stakeholders about the field of ICH and its necessity of sustainability thanks to the public events presenting the project, the pilot actions, the set of criteria and tools that were created during the project by all the partners and other important things which emphasise the importance of keeping the intangible cultural heritage alive.



74

LESSONS LEARNED:

- ▣ Traditions in different regions;
- ▣ Cooperation through different sectors (public, private investors, public authorities,...);
- ▣ New source of financing - crowdfunding;
- ▣ Transnational cooperation;
- ▣ Transnational diversity.



75

CONCLUSIONS

In recent times the world has evolved and modernised very fast, which is normal and natural. However, it is very important for the young generations not to know only the IT technologies but also the old traditions, old crafts, things connected with nature and the universe, cultural activities etc. Even if we live in a modern way it is still very important not to forget the history, the old ways of doing things, the architecture, the crafts and old recipes. A lot of people follow these traditions but mostly as hobbies. Why can't their hobby be their job? It is very hard to run a business in this field and it is very hard to make a living in this sector. We have to help those people because they keep the traditions alive.



REGION TRENCIN

SLOVAKIA

PARTNER REPRESENTING THE REGION: SLOVAK CHAMBER OF COMMERCE AND INDUSTRY
TRENCIN REGIONAL CHAMBER





The ARTISTIC project brought to Trenčín Region a new look for cooperation between stakeholders in the fields of ICH. Some stakeholders are active nationwide and their involvement helped to prepare new training products in the fields of communication, project management and financing. What was important was identification of possibilities for private financing of ICH in the region and raising awareness of alternative financing, including crowdfunding.



LESSONS LEARNED:

- Coordination in the field of exchange of experiences between experienced initiative actors one hand and new ICH initiatives is welcomed.
- There are representatives capable of supporting regional ICH initiatives and projects by training assistance, PR as well as financial support.
- The project revealed potential for new interconnections with other sectors, such as start-ups and the creative industry.

CONCLUSIONS

Despite the historical richness and attractiveness of the region, it is very important to have a constant zeal for the preparation of tourist attractions that involve ICH elements. The region has a low level of visitors staying. On the other hand, there is a demand for activities offered in spa towns.



AUTHORS OF ARTICLES IN THE BROCHURE (IN ORDER):

- 1) What do we mean by Intangible Cultural Heritage?
What is the VALORIZATION of Intangible Cultural Heritage?
How is ICH related to the economy?
Presentation of the ARTISTIC strategy
Set of criteria to define the most promising dimension of ICH valorization projects
Prof. Dr. Gertraud Koch, Dr. phil. Eliane Fernandes Ferreira, Institute of European Ethnology / Cultural Anthropology of the University of Hamburg, Germany
- 2) ARTISTIC Toolset
Rzeszow Regional Development Agency, Poland
- 3) ICH Desks and their role in the regions
Rzeszow Regional Development Agency, Poland
- 4) Business plans for ICH initiatives
Association for the Advancement of Steirisches Vulkanland, Austria
- 5) Valorizing Intangible Cultural Heritage through crowdfunding
ISN - innovation service network GmbH, Austria
- 6) The future of ICH Desks and project activities
Veneto Region, Italy
Rzeszow Regional Development Agency, Poland
- 7) ICH Desk Map
ARTISTIC partners
- 8) ARTISTIC story of 8 Central Europe regions - Veneto, Italy
t2i Technology Transfer and Innovation, Italy
Veneto Region, Italy
- 9) ARTISTIC story of 8 Central Europe regions - Steirisches Vulkanland, Austria
Association for the Advancement of Steirisches Vulkanland, Austria
- 10) ARTISTIC story of 8 Central Europe regions - Western Slovenia, Slovenia
Jarina, cooperative for rural development, Slovenia
Municipality of Bovec, Slovenia
- 11) ARTISTIC story of 8 Central Europe regions - West Transdanubia, Hungary
West Pannon Regional and Economic Development Public Nonprofit Ltd, Hungary
- 12) ARTISTIC story of 8 Central Europe regions - East Elbia in the district of North Saxony, Germany
b&s consulting and training for the rural area GmbH, Germany
- 13) ARTISTIC story of 8 Central Europe regions - Podkarpackie, Poland
Rzeszow Regional Development Agency, Poland
- 14) ARTISTIC story of 8 Central Europe regions - South Bohemia, Czech Republic
South Bohemian Chamber of Commerce, Czech Republic
- 15) ARTISTIC story of 8 Central Europe regions - Trencin, Slovakia
Slovak Chamber of Commerce and Industry, Slovakia

Photos:

1. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
2. Richard Mcall da Pixabay / IT
3. Ewelina Matusiak - Wyderka / PL
4. Fachschule Schloss Stein / AT
5. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
6. Sklenysen.sk / SK
7. East Elbia Association / DE
8. Rok Petelin / SI
9. Archive of the Glass Heritage Center in Krosno / PL
10. Archive Regional Team Krzemienickie Wedding, Tadeusz Poźniak / PL
11. South Bohemian Region / CZ
12. From the collection of the F. Kotula Ethnographic Museum in Rzeszów / PL
13. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
14. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
15. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
16. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
17. t2i Technology Transfer and Innovation (t2i Trasferimento Tecnologico e Innovazione scarl) / IT
18. Municipality of Bovec (Občina Bovec) / SI
19. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
20. Municipality of Bovec (Občina Bovec) / SI
21. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
22. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
23. Giorgia Panetto - Diversamente in Danza / IT
24. Berghofer Mühle / AT
25. <https://www.startlab.sk/projekty/385-posad-sad-u-nas/> / Slovak National Gallery / SK
26. Bernhard Bergmann / AT
27. Tadeusz Poźniak / PL
28. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
29. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
30. Matej Vranič / SI
31. Free-Photos da Pixabay / IT
32. Slovak Chamber of Commerce and Industry (Slovenská obchodná a priemyselná komora) / SK
33. East Elbia Association / DE
34. Lucio Alfonsi da Pixabay / IT
35. Associazione Villa Fabris - Centro Europeo per i Mestieri del Patrimonio / IT
36. Marcel Kessler da Pixabay / IT
37. t2i Technology Transfer and Innovation (t2i Trasferimento Tecnologico e Innovazione scarl) + Veneto Region (Regione del Veneto) / IT
38. t2i Technology Transfer and Innovation (t2i Trasferimento Tecnologico e Innovazione scarl) + Veneto Region (Regione del Veneto) / IT
39. t2i Technology Transfer and Innovation (t2i Trasferimento Tecnologico e Innovazione scarl) + Veneto Region (Regione del Veneto) / IT
40. t2i Technology Transfer and Innovation (t2i Trasferimento Tecnologico e Innovazione scarl) + Veneto Region (Regione del Veneto) / IT
41. Bernhard Bergmann / AT
42. Fachschule Schloss Stein / AT
43. Fachschule Schloss Stein / AT
44. Association for the Advancement of Steirisches Vulkanland (Verein zur Förderung des Steirischen Vulkanlandes) / AT
45. Association for the Advancement of Steirisches Vulkanland (Verein zur Förderung des Steirischen Vulkanlandes) / AT
46. Association for the Advancement of Steirisches Vulkanland (Verein zur Förderung des Steirischen Vulkanlandes) / AT
47. Aleš Fon / SI
48. Rok Petelin / SI
49. Rok Petelin / SI
50. Martin Smerdel / SI
51. Rok Petelin / SI
52. Municipality of Bovec (Občina Bovec) / SI
53. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
54. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
55. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
56. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
57. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
58. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
59. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
60. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
61. Hartmut Heine, Blumberg / DE
62. East Elbia Association / DE
63. b&s consulting and training for the rural area GmbH (b&s unternehmensberatung und schulung für den ländlichen raum GmbH) / DE
64. b&s consulting and training for the rural area GmbH (b&s unternehmensberatung und schulung für den ländlichen raum GmbH) / DE
65. Kamil Paluszek, www.pelnykadr.com / PL
66. Archive of the Leżajsk Land Museum / PL
67. Archive of the Culture City Center in Rudnik on the San river / PL
68. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
69. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
70. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
71. Rzeszow Regional Development Agency (Rzeszowska Agencja Rozwoju Regionalnego S.A.) / PL
72. South Bohemian Region / CZ
73. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
74. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
75. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
76. South Bohemian Chamber of Commerce (Jihočeská hospodářská komora) / CZ
77. Jana Pagáčová - Pominovec / SK
78. Slovak Chamber of Commerce and Industry (Slovenská obchodná a priemyselná komora) / SK
79. Slovak Chamber of Commerce and Industry (Slovenská obchodná a priemyselná komora) / SK
80. Slovak Chamber of Commerce and Industry (Slovenská obchodná a priemyselná komora) / SK
81. Slovak Chamber of Commerce and Industry (Slovenská obchodná a priemyselná komora) / SK
82. South Bohemian Region / CZ
83. EAST ELBIA ASSOCIATION / DE
84. West Pannon Regional and Economic Development Public Nonprofit Ltd (Nyugat-Pannon Terület- és Gazdaságfejlesztési Szolgáltató Közhasznú Nonprofit) / HU
85. Rok Petelin / SI
86. Fachschule Schloss Stein / AT
87. Archive of The Studio of the Carpathian Icon / PL
88. Nea Archeologia Cooperativa - Museo Archeologico Sette Comuni e Sito Archeologico "Bostel di Rotzo" / IT
89. ludovakultura.sk / SK



This Brochure reflects the views of the authors only and the ARTISTIC project team is not liable for any use that may be made of the information contained herein.

Graphic design: Rzeszow Regional Development Agency
 Proofreading of the brochure text in English: VERTE - Biuro Tłumaczeń Agnieszka Waszkiewicz
 Year of publication: 2020





82



83



84



85



86



87



88



89

Interreg
CENTRAL EUROPE



ARTISTIC

European Union
European Regional
Development Fund

<https://www.interreg-central.eu/Content.Node/ARTISTIC.html>



REGIONE DEL VENETO



The ARTISTIC project implemented in the years 2017-2020 is supported by the Interreg CENTRAL EUROPE Programme funded under the European Regional Development Fund.