



**Venezia  
2019**  

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**with the  
Northeast**  

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*Candidate*  
European  
Capital  
of Culture

**BIDDING  
DOSSIER**  
for Venice and  
the Northeast  
European Capital  
of Culture 2019

**Peace as a driver  
of cultural, social  
and economic development**

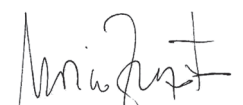
*Venice and the Northeast* is bidding for the title of **European Capital of Culture 2019** with an innovative programme created equally by all six founding authorities: the City and Province of Venice, the Regions of Venice and Friuli Venezia Giulia and the Autonomous Provinces of Trento and Bolzano.

With *Venice and the Northeast 2019* the Lagoon City is heading up a territorial development plan which has enjoyed the full backing and participation of the population from the outset. The aim is to distribute the benefits of the Bid uniformly across the whole territory, involving all the Italian and Bulgarian candidate cities in an effort to build a Europe-wide network of synergies and partnerships to develop every possible expression of the theme “Peace as the driver of economic and cultural development”.


*Venice and the Northeast 2019* is entirely self financing and will not apply for state funding. The goal of the project is to transform and profoundly enhance the region, building upon the rich cultural heritage of the Northeast through a system of smart governance to create a major hub of European culture. The official candidate, Venice, with its singular history and world renowned brand, for the first time is placing itself at the service of the Northeast as a gateway to the whole region.



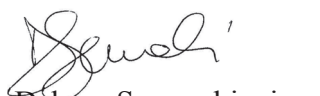
Giorgio Orsoni  
City of Venice



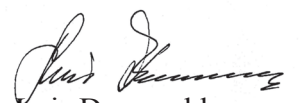
Marino Zorzato  
Region of Veneto



Francesca Zaccariotto  
Province of Venice



Debora Serracchiani  
Autonomous Region  
of Friuli Venezia Giulia



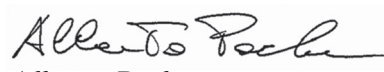
Luis Durnwalder  
Autonomous Province  
of Bolzano



Venezia  
2019

con il  
Nordest

Candidata  
Capitale  
Europea  
della Cultura



Alberto Pacher  
Autonomous Province  
of Trento



# INDEX

Page  
5

**I  
BASIC  
PRINCIPLES**

Page  
31

**II  
STRUCTURE  
OF THE PROGRAMME  
FOR THE EVENT**

Page  
43

**III  
ORGANISATION  
AND FINANCING  
OF THE EVENT**

Page  
53

**IV  
CITY  
INFRASTRUCTURE**

Page  
63

**V  
COMMUNICATION  
STRATEGY**

Page  
65

**VI  
EVALUATION  
AND MONITORING  
OF THE EVENT**

Page  
67

**VII  
ADDITIONAL  
INFORMATION**

Page  
71

**ANNEX 1  
THE EVENTS FOR VENICE  
AND THE NORTH EAST  
EUROPEAN CAPITAL OF CULTURE**



I

**BASIC  
PRINCIPLES**



**Venezia  
2019**

**with the  
Northeast**

*Candidate  
European  
Capital  
of Culture*

1.  
WHY DOES THE CITY  
WISH TO TAKE PART  
IN THE COMPETITION  
FOR THE TITLE  
OF EUROPEAN CAPITAL  
OF CULTURE?

- Because *Venice and the Northeast* has always been a multicultural area, one of the most open to *other people* and *other places*; a fulcrum of culture between the world's different civilisations.
- Because the *Capital of Culture* project is the cornerstone for the development and rebirth of a macro-area linked historically to Venice, embracing Veneto, Trentino- South Tyrol and Friuli Venezia Giulia, a process which has been ongoing for years; it will give rise to Italy's first 'cultural metropolis'.
- Because *Venice and the Northeast* will contribute to the edification of Europe, with special exhibitions, including those for *Capital of Culture 2019*.
- Because *Venice and the Northeast* has long reflected what the European Union can become: here a "Little Europe" was born, made up of different peoples, who come together to create a network and a system. It symbolises the European motto "*Unity in diversity*"<sup>1</sup>. Confindustria Veneto has also put forward a project for a 'meta-region': "Northeast Italy, Carinthia, Styria, Slovenia, Istria and Dalmatia as a Region at the heart of Europe 27".
- Because the theme "*Peace as the driver of economic and cultural development*", is fundamental to the protagonists and the area, and highly relevant today. Since the end of the war in 1919, this sentiment has essentially led to the Europe in which we live today. And the 60 years of peace that followed the founding of the EU have been the prerequisite for the extraordinary growth of the Northeast.
- Because *Venice and the Northeast* intends to stress the value of culture even in economically difficult times; thus it has decided to finance the project on its own, without state funding. The presence of Venice would lend prestige to the whole of Europe.
- Because *Venice and the Northeast* intends to "upgrade" its identity. Venice wishes to propose an alternative to the "postcard image" of the city and monocultural tourism. And the Northeast – the land of "know-how", but also of "industrial sheds" – wishes to alter its growth strategy, to halt the economic desertification and relaunch its creative industry internationally.
- Because we wish to leave a legacy to coming generations and new citizens of an integrated region in which the historic and natural ties between lagoon and mainland are restored to their former status, the cultural and social geography is redefined and the values of environmental sustainability are widely recognised.

Venice and the Northeast have always looked beyond their own boundaries. For centuries they represented a crossroads for different cultures, religions, men and ideas, and a multiplicity of trade routes. Indeed one of the historic foundations of the *Venice and the Northeast Bid* is the connecting role between different areas of the continent that this area has played since antiquity. In the Roman Empire the fulcrum of cultural, economic and religious exchange between Central and Northern Europe, and between the Southern and Eastern Mediterranean, was Aquileia, before shifting to Grado and its lagoon, and finally to Venice. After the destruction of the Venetian Republic by the armies of Napoleon, the gauntlet was taken up for a century by Trieste, which acted as commercial, linguistic and cultural mediator until the early 20<sup>th</sup> century. And by the alpine confines of the Northeast, which encouraged this traffic in goods and ideas through the mountains.

The *Serenissima* was and remains one of the main stops on the Grand Tour. A city that everyone had to visit, at least once before they died. Its inhabitants have been citizens of the world for centuries. In Trieste, Costantin von Economo, a distinguished doctor from the Vienna School, spoke Greek with his father, German with his mother, French with two of his siblings and Italian with a third (i.e., in local dialect). The province of Bolzano has three official languages: Italian, German and Ladin. For centuries, the area around Trieste was home to the biggest Slovene community in Italy, while the city harboured historic communities of Serbs, Croats and Greeks and the Jewish community (though much reduced by the terrible tragedy of the Shoah) retained great cultural importance. In Gorizia province Slovene and Friulan, a genuine language with many different dialects, are widely spoken throughout the region.

Venice and the Northeast are Europe's gateway to the Levant. For the northern and eastern regions of the continent, and further afield, they lead to the Balkans. The region connects new and old Europe, with links to the Mediterranean, the Middle East and Africa. The international vocation of these lands runs deep, as does their capacity to build relationships with the citizens and governments of other countries. A priority pan-European railway will pass through here: "*Corridor n. 5*" which will link the Portuguese capital with Kiev in the Ukraine, touching Verona and Mestre. Here it will split, one branch going to Udine and Austria, through the Tarvisio crossing; the other going to Trieste, and then on to Ljubljana in Slovenia, Hungary and the Ukraine.

Culture has always represented the nervous system of Venice and the Northeast. The visual arts (just think of the myriad painters who have done work in the Lagoon), is only one aspect. The project for *Capital of Culture 2019* will therefore in part create and strengthen networks between the treasures of art and culture that the city and the surrounding areas hold for safekeeping. But from earliest times, the area has also manifested enormous vigour in the creative industries. And other facets of the programme will be devoted to driving the economy. They will promote models of governance and links

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1. Among others, see Patrick LaPrairie, *Une devise pour l'Europe*, "Ouest France", 27.02.2009, at [http://www.ouest-france.fr/dossiers/Europe\\_details\\_-Une-devise-pour-l-Europe\\_41273-841298\\_actu.Htm](http://www.ouest-france.fr/dossiers/Europe_details_-Une-devise-pour-l-Europe_41273-841298_actu.Htm)



between existing institutions, which constitute the true wealth of the region, stronger than in much of the rest of Italy. 612 museums, 60 theatres, 9 universities (some of the most prestigious<sup>2</sup>), and nearly 6,800 schools will be organising joint events designed to ensure the greatest visitor impact, but without compromising scientific rigour.

### **Multicentrism: Venice as a gateway.**

The *Capital of Culture 2019* programme is a multicentric project, all the sponsors having equal value. The sociologist Giuseppe De Rita, founder of the Censis Institute, observed: “the Triveneto boasts an age-old social cohesion, which has not been lost, based on two fundamental values: the do-it-yourself attitude of the artisan and the small business owner, i.e. rugged individualism, and polycentrism”<sup>3</sup>. For the first time, perhaps, Venice surrenders the role of dominant partner, placing itself at the service of the territory which surrounds it. It stands at the centre of a network, offering its world famous brand to the area which gravitates around it. It represents a gateway to the world, but one which looks inland. It attracts tourists from the new emerging economies, to distribute them to those nearby. It will become a doorway into a region which not only celebrates its vast historic/artistic heritage, but also vaunts a vibrant new economy, an advanced production platform, a rich cultural industry, and the latest and most modern forms of intellectual and manufacturing output. The programme establishes a new “pact” for the whole Northeast, a bridge between Northern and Southern Europe, opening to the Orient.

### **Capacity for innovation.**

The ties which bind Venice to these lands are very old and very strong. The area effectively represents a macro-region. In 1863, a linguist from Gorizia, Graziadio Isaia Ascoli, coined the term “Triveneto” to refer to it. Much earlier, the Patriarchate of Aquileia was the largest diocese in Medieval Europe, an immense political and territorial entity. By the 19<sup>th</sup> century it extended west as far as Como and north to the Danube and Lake Balaton, and until the ecclesiastical province was suppressed in 1751, it also comprised Istria. The *Bid* will enable us to propose new models of governance across the territory, and across borders, as a 2011 study by UniCredit Group suggested<sup>4</sup>. One of the many indicators of the area’s homogeneity is the diffusion across the territory of 90 Palladian Villas (3,803 in Veneto, 85% of them privately owned), a fundamentally iconic architectural format borrowed as far away as Great Britain (Inigo Jones and many of his buildings) and the United States (the White House)<sup>5</sup>: they are scattered throughout the Northeast, from Gorizia to Verona and Vicenza. 35 are officially recognised and 24 have been declared UNESCO World Heritage Sites.

The programme proposed is not just an opportunistic invention, but represents a vital strategic development, on which we have been working for 10 years. The city and the region have a long history of innovation. This was the birthplace of “statistics, government bonds, income tax, book censorship, lotteries, the ghetto, glass mirrors”<sup>6</sup> (Vincenzo Roder owns the exclusive rights for 25 years, after which its secrets will be revealed). One might even add the ‘topless’ which some authors attribute to Venetian fashions<sup>7</sup>; the assembly line, which was used in the Arsenale three centuries before Henry Ford; and even the ampersand - @ - used today in all e-mail addresses. The

symbol, which 19<sup>th</sup> century British merchants used to mean *at a price of* (hence the current sense at), has been traced to Prato in Venetian documents of the 16<sup>th</sup> century by Giuseppe Stabile, lecturer at *La Sapienza* University in Rome. It was used to indicate a unit of measurement, the capacity of an amphora<sup>8</sup>. Galileo Galilei demonstrated the telescope for the first time to Doge Leonardo Donà in 1609 on the bell tower of San Marco.

This pairing between the astronomer's discovery and the invention of the @, is emblematic of the philosophy behind the *Bid*: to create a genuine 'innovation valley' without losing sight of the past. Venice is a magnet. Its 'infostructure' will serve the whole of the Northeast, offering inhabitants and tourists and visitors from all over the world, an integrated vision of the immense opportunities of the vast area opened up to Northern Europe, following the mobility plans already proposed by South Tyrol and Trentino.

### Venice 2019 as a key moment for Europe.

*Venice and the Northeast* will invite all 26 European Capitals of Culture as guests in the second cycle (2005-2019) to create a network of cooperation between the municipalities, institutions and associations of the various countries, based on the South Tyrol *19x19* project to present many previous and future European Capitals of Culture across the area. The aim is to ensure that the title of Capital of Culture is not an end in itself, but a means to forging enduring alliances and interactions. And to use the event to present a significant chunk of European culture, illustrating the variety of achievements and ideas. A sort of "*Expo of European Capitals of Culture*" which will require plenty of space, which only the Northeast can offer. This will represent a summing up and revisitation of 20 years of a very special European cultural programme, and a pointer to how it might proceed.

### The peace laboratory.

Venice and Northeast, especially the latter, were left torn and shaken by the Great War, the first of the two conflicts in what Eric Hobsbawm dubbed "the short twentieth century"<sup>9</sup>. The Peace of Versailles which ended the war (28 June 1919), was incomplete and contained within it the germs of what would ensue. While it realised the irredentist ambitions of Trieste and Trento and established the Italian frontiers, it also left painful mutilations (South Tyrol). Out of this settlement was born the League of Nations, the precursor to the United Nations (1945), but the peace treaty had lasting effects on the 44 signatories. It wasn't until 3 October 2010 – the 20<sup>th</sup> anniversary of German reunification – that Germany finally paid off its Versailles debts with a last instalment of 70 million euros. Following the tragedy the end of the war marked a return to civil society (though 1919 also saw the birth of Fascism, the model for the Nazism of the Third

2. The "Censis-La Repubblica 2013-2014 Guide to Italian Universities", 18 July 2013, ranks Trieste, Trento and Udine 2<sup>nd</sup>, 4<sup>th</sup> and 7<sup>th</sup> in their respective size categories; Padua comes 2<sup>nd</sup> and Verona 7<sup>th</sup> among the very biggest. There are also peaks of excellence in certain specialisations. The Libera Università of Bolzano ranks first place among non-state universities in teaching, and third in economics/statistics.

3. G. De Rita, *Introduction to Una mutua per il Nordest?* edited by Carla Collicelli, Venice, Associazione Venezia

2000 and Marsilio, 1997

4. UniCredit Group, Aster Consortium, *Towards a bid by Venice and the Northeast for European Capital of Culture 2019*, study conducted by A. Bonomi, September 2011, page 79.

5. G. Beltrami, *Tutta l'Inghilterra è ricolma di Paladino, e "ruba" perfino il volto all'architetto*, "VeneziaAltrove" n.10, Venice, Fondazione Venezia 2000 and Marsilio, 2011.

6. P. Morand, *Venises*, Paris, Gallimard, 1971 [Ivi, 1987

(Collection *L'Imaginaire*).

7. Pierre-Louis Augereau, *Les mystères des pays d'Anjou: the Saumurois et the Baugeois*, Digne-les-Bains, Éd. de l'Anjou, 1994.

8. F. Isman, *Città e Laguna dalla A alla Z*, in AA.VV., *I tesori di Venezia* (by C. Strocchia), Florence, Nardini, 2001.

9. E. J. Hobsbawm, *The Short 20th Century - 1914-1991*, BUR series, trans. by B. Lotti, Milan, Rizzoli, 2006.6.

Reich). While Paris was culturally the most vibrant and innovative city, Italy was preparing itself for dramatic changes. But peace did not only come in 1919. 61 years have passed since the founding of the European Economic Community (1958), seven years after the European Coal and Steel Community (ECSC), the first pillars of the European Union. This period of peace was vital for the Northeast of Italy, which was able to build a widespread prosperity which has few equals in its diffusion, bringing with it exceptional economic and cultural development.

While 1919 marked the beginning of reconstruction in the Northeast, and the opening of tensions on its eastern border, Venice, stripped by Napoleon in 1797 of the independence which guaranteed it “a perfect form of government”<sup>10</sup>, at least found itself free of foreign occupation. At the heart of a historically, culturally and economically homogeneous territory, its Northern borders saw one of the major fronts in the First World War. After the Second World War this region became a laboratory for urban, economic and cultural development in Europe. As South Tyrol looked north towards German civilisation, and Friuli Venezia Giulia preserved an opening to the East (Croatia, Slovenia and the Balkans in general), the whole area became a ‘megalopolis’, in which small and medium enterprises, investing heavily in culture and creativity, produced a model of expansion, integration and change with few equals across the continent.

This is the background to the *Capital of Culture 2019 programme*: for these reasons the six founder authorities (the City and Province of Venice, the Regions of Veneto and Friuli Venezia Giulia, the Autonomous Provinces of Trento and Bolzano/South Tyrol) decided to unite in a single *Bid*, in a massive effort to enhance and develop their existing assets, to bring profound innovations and radical regeneration to the territory.

## WHAT WOULD BE THE MAIN CHALLENGE OF THIS NOMINATION?

The Bid for the title of *European Capital of Culture 2019 (ECoC)* is founded on an integrated vision of the opportunities and services which the city and the area can offer the inhabitants, visitors and tourists. It sets out to realise a pact between the regional capital and the other authorities, which will endure long beyond the immediate contingency. The aim is to construct a *Venice and the Northeast* system, and spread the demand for arts and culture which is currently concentrated around the Lagoon and extend it across the region, without limiting ourselves to seeing this wealth through the lens of tourism alone, but meanwhile exalting the significance of integration and the added value which this implies.

This is why the Bid intends to pay close attention to product diversification and to cultural governance, with new entrepreneurial approaches linked to the region’s famed creativity. *Venice and the Northeast* is a land of boundaries, bounded by the sea and the mountains, by the rest of Italy, as well as by other countries (Switzerland, Austria, Slovenia). But frontiers do not only mean separation. On the contrary, they can be synonymous with openness and osmosis. Up until the fall of the Berlin Wall, a fifth of the Italian army was stationed in the Gorizia ‘buffer-zone’ and on the Northeast border. Today, they are among the most open borders in the world, where not even a passport is required to cross. Inter-ethnicity is manifested more sharply here, and exchanges, sometimes very lively, are welcome. Small homelands have sprung up here; unique, tiny socio-lin-

guistic communities, such as the Ladin speakers in the Dolomites of South Tyrol and Trentino, Mocheno and Cimbrian speakers in Trentino, and more Ladin speakers in Friuli. A precious diversity, to be protected. Even dialect poetry has prospered, with Biagio Marin in Grado, Andrea Zanzotto in Veneto and Pier Paolo Pasolini in Friuli. These poets are symbolic of a sense of belonging and valuable custodians of their roots.

Intense cross-border partnerships are already active in these zones as in few other regions. The *European Territorial Cooperation 2007-2013 Policy* sets out specific programmes to the north (Trentino-South Tyrol) and East (Friuli Venezia Giulia), with clear international agreements<sup>11</sup>. The Alpine Convention became law in 1989, with culture named as one of its prime objectives in the first article. Among the projects being examined for the *2019 Bid* is the creation of links between this Convention and that on the Protection of the Adriatic. And we must not forget that the candidate areas host 7 of Italy's 49 UNESCO World Heritage Sites in Italy (one seventh of the total: Venice and the Lagoon (since 1987), Vicenza and the Palladian Villas (1994 and 1996), the Botanical Gardens in Padua (1997), Verona (2000) and the Dolomites (2009); and the prehistoric stilt houses in the Alps (2011) are also found in Veneto, Friuli Venezia Giulia and Trentino-South Tyrol. The *Europe 2019 Bid* presents a further opportunity to exploit these assets and make them more widely known. Indeed, Aquileia has become a key centre for archaeological studies – not just of the Northeast – and sees 35,000 visitors annually.

Where in other circumstances, international events have brought profound changes to the host cities (think of Barcelona, and the 1992 Olympics), Venice now intends to act as a magnet, bringing visitors and renown to the towns and cities inland and along the coast, with which it has always had links. Trieste itself was long a rival: this Libero Comune (Free City) prospered under the Hapsburgs, becoming the Austrian Empire's gateway to the sea. But it was always “a German land in which they spoke Italian”<sup>12</sup>.

## WHAT ARE THE CITY'S OBJECTIVES FOR 2019?

The *Venice and the Northeast ECoC* programme has nine points, which in reality boil down to one: to realise a widespread and extended “*production of culture*” embracing contemporary arts and culture. The is the place which amazed French astronomer Joseph Jérôme Lefrançois de Lalande (1732-1807), because books sold “like peanuts”<sup>13</sup>, the “freest city in Europe”, according to Charles de Brosses (1740)<sup>14</sup>; which, as Fernand Braudel noted, from the middle of the 12<sup>th</sup> to the 15<sup>th</sup> century was the hub of world trade, a role which later passed in turn to Antwerp, London and New York. It was from here that Marco Polo first established links with the Far East and China. It attracted great artists ever since antiquity. In a little over a year, Antonello da Messina painted at least 20 works which marked a turning point in his art (and art in general)<sup>15</sup>; and it remains an open question whether Caravaggio, in the three years of which little is known between Milan and Rome, stayed in the lagoon, as his 17<sup>th</sup>

10. P. Paruta, in *Della perfezione della vita politica*, Venice, Domenico Nicolini, 1599; see G. Benzoni, *Storia di Venezia in Il Rinascimento. Politica e cultura. La cultura: scritti storico-politici*, Istituto per l'Enciclopedia italiana G. Treccani, Rome, 1996.

11. See, for example, <http://www.ita-slo.eu> and <http://www.europaregion.info/it/default.asp>.

12. “Italian by language thanks to the humanist culture of the old city... and because many of the leaders of the new

society were Italian, and because Italian was the language of trade with the Levant”, from: E. Apih, *Italia, Fascismo e Antifascismo* concluding a pact of friendship with the Bulgarian Emperor Ivan Alexander (who reigned from 1331 to 1371), whose text is preserved.

13. From *Venezia*, Milano, Touring Club Italiano, 1998 («Le vie del mondo. Viaggi d'autore», III, 1998, n. 13).

14. C. de Brosses, *Viaggio in Italia. Lettere familiari*, introduction by C. Levi and G. Natoli, Milan, Parenti, 1957,

[Roma-Bari, Laterza, 1992 (Storia e memoria): foreword by C. Levi, trans. by B. Schacherl].

15. R. Lauber, *A Venezia ne dipinge almeno 20; però oggi di Antonello un solo quadro rimane in città*, “VeneziaAl-trove” n. 4, Venezia, Fondazione Venezia 2000 e Marsilio, 2005.

century biographer Giovanni Pietro Bellori maintains. Albrecht Dürer, Andrea del Castagno, Perugino and perhaps Hieronymus Bosch all passed through. It is no accident that the Biennale – the world’s biggest contemporary art event today – was born here in 1895.

These are not idle recollections of a past grandeur. “Before creativity, intuition and design comes memory, which for the Greeks was the mother of all muses”<sup>16</sup>. This is why, among the projects for 2019, nearly 150 existing mini-apartments will be made available for a fixed period to competition-winning artists from all over Europe. If *Venice and the Northeast* is awarded the title European Capital of Culture, from 2019 the Biennale, which hosts 88 countries, will be transformed into a more enduring and more far ranging event. The tradition of attracting the world’s artists to the Lagoon will continue, so that the opportunities created can achieve enduring and more or less permanent transformation.

### **Nine pillars.**

The *ECoC* project is built around nine building blocks:

**1. Integrated planning:** which will affect the entire territory (see [Question II.1](#)) and cultural fabric of Venice and the Northeast. Up until and through the whole of 2017, the authorities will meet to discuss themes and work out a calendar for the events, develop networks of cultural itineraries, organise networks for governance and planning, and set up an interface with the people responsible for the digital infrastructure (see [Question IV.3](#));

**2. Quality tourism.** *Venice and the Northeast* will set out a *Strategic Tourism Plan* designed to regenerate demand, provide a better time/place distribution, differentiate markets and offering, and improve value for money. This plan will be closely integrated with one for mobility, to reinforce infrastructures and services, and allow easier access not just to Venice, but to the whole Northeast. Movements in the *Serenissima* itself also need to be improved. Currently tourists visit only a small part, representing around 15 per cent of the city: a triangle that runs from San Marco, the main access points (the railway station, Piazzale Roma, Isola del Tronchetto), and the Accademia. A study<sup>17</sup> found that 85% of visitors are crammed into this tiny section of the city. The *ECoC* can be a pretext for finding remedies to such ills.

**3. Dedicated mobility plan.** A sustainable mobility plan will be drafted comprising a single integrated ticket for public transport. Ongoing works on the light metropolitan railway will be completed. Greater integration of railways and airports is foreseen, with closer links between high speed rail and other systems, such as trams, vaporettos and buses, to create a ‘macro-region’ in mobility terms. Particular attention will be paid to increasing the miles of cycle paths, and a bike and car-sharing scheme will be implemented across the whole territory.

**4. Access to the territory:** An *Accessibility Plan* will set out to facilitate access to all artistic, cultural and recreational attractions of Venice and the whole of the Northeast. Transport links will be created to key destinations; architectural barriers will be removed, and multilingual support systems will be installed for the visually impaired and hard of hearing. A single virtual museum hub will be created which will extend from Venice throughout the Northeast. Soft infrastructure (infostructure) is also planned to create a single administrative system (or several closely

coordinated systems) to manage all of the Northeast's cultural assets.

**5. Digital ECoC.** Broadband roll-out across the whole of Venice and the Northeast will enable implementation of a *digitalisation programme* to support communication and promotion activities and enhance the visitor experience of the region's cultural artefacts and the area as a whole.

**6. Green Capital. Venice and the Northeast 2019** will set out a *strategic plan for sustainability* of the environment and to support eco-compatible industries. The pace of economic development in the region in the 1970s and '80s delivered enormous benefits, but also brought unplanned industrial and manufacturing districts which have sometimes become a blight on the landscape. A new approach to business is required in Italy, to encourage ongoing processes, and spark new ones that can regenerate the area. An industrial policy is needed that aims to promote current reconversions to the green economy (e.g. the Manifattura Tabacchi project in Rovereto—redevelopment of a former state tobacco factory) and a culture of sustainability, reuse and recycling (e.g. Green Week in Veneto). The *ECoC* project will follow an environmental appraisal to ensure that the event's impact will be as low as possible. Further action by *CasaClima*, a South Tyrol Agency created in 2006, which has already certified nearly 5,000 buildings across the country, will be implemented<sup>18</sup>; Bolzano South Technology Park will be completed, with 54 million euros set aside until 2015: 200,000 cubic meters on disused land will be made available to research institutions and private companies. 70 have already applied to take part.

**7. Contemporary restoration.** A workshop for the restoration of contemporary art will be set up in conjunction with Venetian museums and several Northeast universities, to apply research to the conservation of innovative cultural artefacts involving plastic, electronics, computing and techniques generally foreign to traditional restoration. These are complex items which often suffer deterioration due to the type of materials used. Such technologies can also drive economic opportunities for a vast area, not only in Northern Italy, and could link up with the Biennale.

**8. Exhibitions and events.** Throughout *ECoC* year, cultural events and exhibitions will be designed not as ends in themselves, but as occasions to showcase and regenerate the whole region. It is still too early to provide a detailed calendar. Meetings of the various bodies involved have taken place, and others are foreseen. Cornerstone of the event will be an exhibition on *“Veneto and the Courts of Europe”*, to be staged in Venice but also at Villa Manin in Passariano (the last doge's residence), at Pieve di Cadore (Titian's birthplace), and in Trento, with the participation of a major European museum (the Kunsthistorisches of Vienna, or Budapest), which could travel to other northern capitals. There are a number of themes. Titian worked for six courts; he was the first truly European painter. Giambattista Tiepolo left a masterpiece to Würzburg; when the *Serenissima* ceased to exist their work fertilised European culture. Algarotti went to Potsdam; Caldara, to Vienna; Goldoni, to Paris; Canaletto, to London; Bellotto, to Dresden and Warsaw; Piranesi and Canova, to Rome and Paris; Quarenghi and Gonzaga built St. Petersburg and Moscow; Lorenzo da Ponte (Emanuele Conegli-

16. D. Rampello, *Storie di un'Italia che ce l'ha fatta* (catalogue for the exhibition *La Rinascita, storie dell'Italia che ce*

*l'ha fatta*, Asti, 22.6. – 3.11.2013), Milan, Skira, 2013.

17. F. Perego e F. Sbeti, *Vivere a Venezia*, Ven-

ezia, Venezia 2000. Cultura e impresa, 1998.

18. See <http://www.agenziacasaclima.it/it/casaclima/1-0.html>

ano), Mozart's librettist, lived in Dresden, Vienna and London before settling in New York to teach Italian.

**9. Other projects.** As we shall see, every town in *Venice and the Northeast* has its own ambitious projects. Trieste plans to restore the *Porto Vecchio* (Old Harbour), built in 1669-83 on authorisation of Carlo V (44 hectares, expenditure of a billion, 86,000 square metres of basins and 35,000 of parkland, 160,000 square metres of buildings to be restored); Bolzano plans to turn the 10,000-square meter *Franzensfeste Fortress* into a museum to illustrate the 19<sup>th</sup> century history of South Tyrol ("an example of cross-border cultural and economic collaboration, but also a model conversion of a military structure into a place of encounter for peoples and cultures", stated Provincial Governor, Luis Durnwalder). And the city also intends to realise synergies between its three main libraries, bringing together almost 90,000 square meters of floorspace, 1,200,000 books and newspapers, 400,000 visitors and 600,000 books lent out ("the new *Library Hub* will represent a breakthrough in collaboration between the language groups").

The other authorities behind the *Bid* are making similar moves, faithful to their individual histories, which will be respected. By integrating and complementing each other, they give rise to a macro-region in which every aspect of culture and innovation is explored in minute detail. In Veneto this means science and religion in Padua, agrofoods (*Vinitaly*) in Verona, precious metals and architecture in Vicenza, design in Treviso, mountain craftsmanship in Belluno, and the extraordinary natural beauty of the Po Delta at Rovigo. In Friuli Venezia Giulia, this means multiculturalism and seafaring in Trieste, winemaking and frontier culture in Gorizia, archaeological study and conservation in Udine, publishing in Pordenone. Trentino symbolises technological innovation and science; South Tyrol, contemporaneity, multilingualism, sustainability. Bolzano, Trieste and Gorizia all embrace cross-border relations. Nor can we forget the pioneering role in European relations of the "*Alpe-Adria*" bioregion.

These initiatives together form an organic whole which can relaunch and regenerate the territory, through a new, multicultural, multi-faith citizenship (the province of Udine has one of the biggest Buddhist centres in Italy, and there is no shortage of mosques throughout the region).

**2.  
WHAT IS THE CONCEPT  
OF THE PROGRAMME  
WHICH WOULD BE  
LAUNCHED IF THE CITY WAS  
NOMINATED ECC 2019?**

*"The award of the Nobel Peace Prize to the European Union highlights a great and simple historic truth [...]: European integration was conceived above all as a project for peace".*  
Statement by the President of the Italian Republic  
Giorgio Napolitano, Rome, 12 October 2012.

The peace of 1919, but especially the 60 years following the Second World War and the birth of the EU, is an essential prerequisite for development of all kinds: civil, economic and cultural. In 2019 peace commemorations will also involve Germany, Austria, Slovenia and Croatia, countries neighbouring the Northeast. Trieste and Trento will be remembered. But, alongside the tragedies, we will also recall the birth of ethnic integration in the borderlands with Austria and Slovenia. Here an idea of dialogue and growth was born which traverses all barriers, national and linguistic. It represented the first step towards an

authentic European Union; demonstrating that integration is the most basic cultural value. That means inclusion, never exclusion, and exchange. The cultural and economic contribution of frontier towns was fundamental to the internationalisation of Italy culture and the economy to the North, to the countries of Central Europe, and to the Eastern Bloc, which, after 1989, opened up to Europe. The Northeast is effectively the centre of gravity of an extended Europe, forming a cultural and economic link between North and South (the Mediterranean area) and East and West (the Slav world, etc.).

This is why peace, culture and the economy are at the basis of the ***ECoC 2019*** project. Without peace, there can be no growth or culture. But we also have the culture of peace itself. “More than an end to war, we want an end to the beginning of all wars,” proclaimed Franklin Delano Roosevelt<sup>19</sup>; “Peace is to the earth what yeast is to bread”, states the Talmud; Filippo Turati summed this up as “*Si vis pacem, para pacem*”, (If you want peace, prepare for peace)<sup>20</sup>. “Peace is the single most important factor contributing to our happiness”, wrote Dante<sup>21</sup>. The history of Europe, and that of the Northeast, depends on our ability to combine peace, economic growth and culture. This is the essential, albeit simple, recipe for progress.

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19. Radio broadcast, Washington, 13 April 1945, for Jefferson Day.

20. Speech to the Italian Parliament, 12 June 1909.

21. D. Alighieri, *De Monarchia*, I, 4.



3.  
COULD THIS PROGRAMME  
BE SUMMED UP BY A SLOGAN?

The programme is quickly summed up in the slogan: “*Culture of PEACE*”, where the last word can also be read as an acronym for *Participating, Enhancing, Art, Creativity, Economy*. This is a complex package, with a memorable claim in English, which contains many implications within it. The key idea is a culture of peace in a frontier region at the heart of the continent, based on participation, enhancement and art, and the closely connected ideas of contemporary creativity and the economy. We need to acknowledge the value of “know-how” as a crucial factor for growth. We also need to examine the complicated and often ignored question of the “economics of culture”. Françoise Benhamou ends her brilliant study like this: “The income which the cultural sector brings to society does not always cover the costs [...]. Must we complain of the, relatively modest, cost of culture, or should we not see it as a sign that a nation is grown up and prosperous?”<sup>22</sup>. The debate has only just begun. The *ECoC* represents an occasion to explore it further.

4.  
WHICH GEOGRAPHICAL  
AREA DOES THE CITY  
INTEND TO INVOLVE  
IN THE ECC EVENT?  
EXPLAIN THIS CHOICE.

*Venice and the Northeast* contains the Regions of Veneto, Trentino-South Tyrol and Friuli Venezia Giulia, stretching from Lake Garda in the west to Italy’s eastern border, and from the northern frontier to the Adriatic in the south. The city on the lagoon, with around seven million inhabitants, is situated centrally between the eastern and western extremities of this area whose characteristics are described in the introduction to this dossier. It combines the glories of the past with the productive vigour of today, and points to a future of great modernity and innovation. It is well connected and has ample facilities for accommodation, even outside the much visited Venice. It has extensive foreign relations, and not just with neighbouring countries. It has a long history of cross-border relations, and therefore of integration, which is the only future possible for Europe. Its rapid growth, until quite recently, earned it the epithet “locomotive of Italy”, and it has become a case study for development the world over. It combines generous cultural riches with a present of outstanding performance, capacity for initiative, and entrepreneurial imagination. The Friuli earthquake of 1976 (almost 1,000 dead, 5,500 square kilometres affected) is often cited, rightly, as an example of a generous and resourceful population that was able to rebuild.

5.  
PLEASE CONFIRM THAT  
YOU HAVE THE SUPPORT  
OF THE LOCAL AND/OR  
REGIONAL POLITICAL  
AUTHORITIES.

From the outset, Venice has engaged with the entire territory defined as ‘Northeast Italy’, comprising, besides the City Council, the Region of Veneto and the Autonomous Region of Friuli Venezia Giulia, the Province of Venice, and the Autonomous Provinces of Trento and Bolzano-South Tyrol. On 21 September 2010, a working group of the several authorities met and on 1 December 2010 signed a memorandum of understanding between the founders, which contains the principles behind the Bid. The memorandum “Sees cooperation between the Regions as a priority” and sets out to “promote the strategic vision of a metropolitan region arising in the southeast quadrant of Europe 27, able to compete with the economic and demographic backbone of Western Europe known as the European Megalopolis; to “consolidate and make permanent the positive effects of growth in the candidate areas”; to “integrate the cultural production of the entire territory, regenerate and enhance the area, attract investment, encourage entrepreneurial initiatives and innovative high added value business.”<sup>23</sup>.

Subsequently the Founding Committee gave itself a formal structure. It set up the *Venice and the Northeast 2019* Association in Bolzano on

24 February 2011<sup>24</sup> later structured on 3 October 2012 by the Cabinet Secretary to the Mayor of Venice and his staff, creating specific bodies and appointments<sup>25</sup>. These include the Founding Committee, the Sponsor Committee, the Assembly of Sponsors (open to “all public and private entities which share the purposes of the Association and intend to support the Bid), the Bid Director, the Secretary General, the Scientific Committee and the Auditor.

All the institutions involved were active in promoting and realising the *Bid*, in part through formal legislation. In the update to the strategic plan “*Venice Metropolitan City 2010-2014*”, the City Council launched a round table on culture which declared the Bid to be the “strategic axis for the achievement of the goals of the plan”. The *Programmatic Mandate 2010 – 2015* for the re-elected Mayor (who took the mandate for culture) cites as “priority” the need to “promote Venice” as *European Capital of Culture*. “The city’s bid will be instrumental in achieving the reconfiguration and reinforcement of the cultural assets of the territory, its productivity and the positive knock-on effects which all this will generate, including the reinforcement of the role of capital of the Northeast which Venetian entrepreneurship requires”. In December 2012, the City of Venice Mayor’s Office created a service dedicated to activities necessary for the *Bid*, led by a leading official. The Autonomous Province of Trento has included the project in its “*Provincial Guidelines for Cultural Policy*”. Friuli Venezia Giulia, in a Regional Council motion of 3 March 2010, stressed “the strategic importance of the Bid in intensifying cooperation and internationalisation and driving the powerful trend towards scientific and cultural innovation of the territory”. The Autonomous Province of Bolzano-South Tyrol has launched a series of projects, including *19 x 19*: a tour with 19 stops around the province to present the Bid and call for ideas designed to engage the cultural associations. The City of Bolzano has opened *L’Atelier Europa* in the city centre to update the population on the progress of the Bid, and provide workshops on the new EU *Europa Creativa 2014 – 2020* programme.

The Autonomous Province of Trento passed a law (no. 27, of 2 December 2010, art. 55) which sets out the methods of adhesion and financial contribution, and a further five Provincial Council resolutions ratified all articles and appointed its representatives.

Other bodies also made active contributions. For example, the Municipalities of Vicenza, Bassano, Schio and Valdagno have each set up a project team to provide active backing for the *Bid*. And further endorsements are arriving from various entities, such as the Chambers of Commerce of the three regions. These already number 101, including international organisations and regions immediately beyond the frontiers. A preview of events for *ECoC* has been presented by Veneto. On 29 July 2013, the Region’s first network of private museums of industry was created, bringing together nine firms – Grappa Poli, Rossimoda, Moretti Vetro Artistico, Bevilacqua Tessuti, Oleificio Cisano e Forgerossi, Impact, l’Associazione Museo Nicolis and Bottega del Soffitto – who will invest in the realisation, among others things, of a digital platform for a more effective and uniform national and international promotion of the enterprise museums. The initiative, sponsored

22. F. Benhamou, *L’Economia della cultura*, Paris, La Découverte, 2011 [It. ed., by M. Trimarchi, Bologna, Il Mulino, 2012].

23. *Memorandum of Understanding, Founding Commit-*

*tee for the Bid* etc., Venice, 1.12.2010.

24. *Founding Committee Act of Constitution*, atto Rep. 65.170, Racc. 11.579, Notaio Thomas Weger, Bolzano, 24.2.2011.

25. *Founding Committee Constitution*, atto Rep. 167.628, Racc. 16.982, Notaio Umberto Russo, Bolzano, 3.10.2012.

by Federturismo Veneto, is mentioned in a memorandum of understanding signed two years ago between the Region and Confindustria. The start up phase will be financed with Regional funds.

**6.  
HOW DOES THE EVENT  
FIT INTO THE LONG-TERM  
CULTURAL DEVELOPMENT  
OF THE CITY AND, WHERE  
APPROPRIATE, OF  
THE REGION?**

The *Venice and the Northeast* bid forms part of a cultural development plan which dates back as far as 2004, the year in which a strategic plan for the city was drafted which already stressed relations with the hinterland, the Northeast, as a priority. The plan defined Venice as a “city of culture” and proposed to exploit its resources through innovative, efficient online management, anticipating by nearly 10 years some of the content of the bid. In 2011 the Municipality of Venice, redefining and updating the goals of that plan, staged a round table on culture which identified the ECoC Bid as a way forward to achieving the strategic targets and sustaining them in the long term.

Other Northeast authorities took the same view, with development plans that embraced culture as a driver of innovation. One example is the Veneto Region *POR Competitività* 2007 – 2013. The Autonomous Province of Trento guidelines also name the ECoC as a vital instrument. Currently under examination by the Region of Veneto, the Region of Friuli Venezia Giulia and the Autonomous Provinces of Trento and Bolzano are the POR 2014-2020 programmes, which see the *Bid* as a strategic measure for the whole territory responding to several of the thematic objectives of the *Accordo di Partenariato* (Partnership Agreement) between Italy and the European Commission on EU funding over the period 2014 - 2020.

**7.  
TO WHAT EXTENT DO  
YOU PLAN TO FORGE LINKS  
WITH THE OTHER CITY  
TO BE NOMINATED  
EUROPEAN CAPITAL  
OF CULTURE IN BULGARIA?**

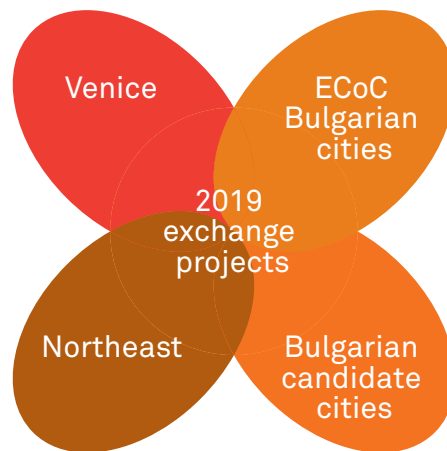
Relations between Venice, the Northeast and the Republic of Bulgaria go back centuries to the time of the *Serenissima*: the Republic of Venice had developed relationships of friendship and economic and cultural exchange with these lands at the time of the Ottoman Empire<sup>26</sup>. These were based on the many affinities, including a similarly multiethnic, multicultural and multiconfessional population. These age-old relationships were maintained over time, as can be seen in the links between the cities and airports of Venice and Treviso, Sofia and Varna. According to ISTAT<sup>27</sup>, 30% of tourists arriving from the country on the Black Sea (and the Danube) in 2010 flew to Veneto (25% to Venice), Trentino-South Tyrol and Friuli Venezia Giulia. And two Northeast universities are carrying out archaeological digs in Bulgaria.

For *ECoC 2019, Venice and the Northeast*, Venice City Council (through the mayor’s deputy for big events) and the diplomatic adviser to the City and Veneto Region have undertaken direct diplomatic missions and met in Italy and Bulgaria with top Bulgarian diplomats, ambassadors from the two countries, the Bulgarian Vice President and the ministers of culture. *Venice and the Northeast* intends to forge extensive relations with the designated Bulgarian city and has already taken steps in this direction. On 7 June 2012 it staged an international workshop on dialogue and cooperation, attended by six Bulgarian candidate cities: Sofia, Burgas, Ruse, Kyustendil, Plovdiv, Veliko Tarnovo. On that occasion the mayors of Venice and Sofia signed a cooperation agreement on culture, tourism, sports and support for young people which marks a paradigm for similar actions by Venice or other cities of the Northeast for the future. The agreement foresees:

- mutual support in the protection and enhancement of cultural, archaeological, environmental and architectural assets;

- support for study internships and conferences in the history of art, history, cultural heritage, museology, restoration, etc.;
- mutual participation in international cultural programmes and festivals in the two cities;
- organisation of events to promote youth, cultural and sports tourism;
- exchanges of information, experiences, communication and best practices in tourism and culture management.

Following this paradigm, after *ECoC 2019* pre-selection, five cities from the Northeast will be chosen to establish similar partnerships with the Bulgarian candidates, even those not shortlisted, to fully share their respective experiences. The proposal also foresees the co-ideation and co-production of big events for 2019 at Teatro La Fenice in Venice, plus other joint initiatives with the Venice Civici Musei and Sofia Art Gallery, MUSE in Trento and the Nature and Science Museum in Burgas, as well as the co-production, cooperation and circulation of works, artists and projects. The various city populations will also be involved in these exchanges (see *Question II.1*), in accordance with the following schema:



All the Bulgarian candidates will thus be involved in joint projects with Venice and the Northeast so as not to waste the ideas generated. Among the exchange projects envisaged, the following are particularly significant. *Free Space for Culture*: artists and operators from the shortlisted Bulgarian cities will be given spaces in which to realise their projects and events on the topic of peace. *One School/One Country*: this was hugely successful during the Winter Olympic Games, involving twinning and exchanges between schools from the two countries. *Workcreate* is a scheme for job exchange between creative industry firms. Finally, the *Co-Citizenship* project is aimed at the Bulgarian population living in the Northeast and the Italian population in Bulgaria, to engage them and foster greater integration between the two communities.

26. During the war between Genoa and Venice, which began in 1350, the Provveditore Marin Faliero, later appointed doge, visited the Bulgarian territories, concluding a pact of friendship with the Bulgarian Emperor Ivan

Alexander (who reigned from 1331 to 1371), the text of which still exists.

27. 2013 *Joint Embassies/Consulates/ENIT Report on Bulgaria*.

**IN CASE YOUR CITY  
GETS THE TITLE, DO YOU  
PLAN TO COOPERATE WITH  
THE OTHER BIDDING  
CITIES WHICH HAVE  
BEEN PRE-SELECTED?**

*Venice and the Northeast 2019* is determined not to waste the various organisational efforts and experiences made. We therefore hereby declare that we will cooperate with any of the shortlisted cities, Italian or Bulgarian, and initiatives are already underway. Regarding the Bulgarian candidates, please see [Question 1.7.1](#). As regards Italian cities, we would point to the initiative “*L’Aquila-La Fenice*”, to support reconstruction following the April 2009 earthquake. The initiative, whose title is a play on the names of two creatures (Eagle/Phoenix), involves an international fundraising event for reconstruction at the Venice theatre, and the entire sum of the *Melina Mercouri* prize will be devolved to L’Aquila should *Venice and the Northeast* be awarded the title.

Whether or not it is shortlisted, Venice will also sponsor a public exhibition of the plans and proposals of all the candidate cities to showcase Italy’s *ECOC 2019 Bid* and illustrate its capacity for planning/design, innovation and realisation. Fragments of this exhibition, which might be shown at the Gardens of the Biennale or at the Arsenal, will also travel to other towns and museums around the Northeast. The Bid will also trigger a proposal to turn 2019 into the *Italy Year of Culture*. Candidate cities will receive a tax incentive, albeit modest, based on tax deductions or private sponsorships, to help them stage some of the planned programmes. Venice will act as coordinator of the best of the projects presented, so that the various efforts which represent a patrimony of ideas and plans would not go to waste.

8. EXPLAIN HOW THE EVENT COULD FULFIL THE CRITERIA LISTED BELOW. PLEASE SUBSTANTIATE YOUR ANSWER FOR EACH OF THE CRITERIA.

AS REGARDS 'THE EUROPEAN DIMENSION', HOW DOES THE CITY INTEND TO CONTRIBUTE TO THE FOLLOWING OBJECTIVES:

**a. To strengthen teamwork between the cultural operators, artists and cities of your country and other Member States, in all cultural sectors.**

The *Venice and the Northeast* programme can be valued on the basis of three aspects: 1. The Bid itself; 2. The methods used to construct the cultural programme; 2. The networks of cooperation which it will develop.

The theme of the Bid, “**Peace as a driver of cultural, social and economic development**”, is an intimately European issue. This ‘frontier land’ has witnessed the truth of this statement at first hand. It recognises the importance of multiculturalism in uniting different peoples in a common effort, and how enriching a multiconfessional approach can be. The coexistence of different communities is not only unavoidable, but entirely positive. The *Co-Citizenship* project is a measure of the effort towards a new citizenship (see [Question II.1](#)). The cultural programme will be constructed according to a precise methodology to reach artists and cultural operators from a variety of countries. Projects like “*Venice, Cultural Metropolis*” (see [Question II.3](#)) will be developed to establish and reinforce partnerships with international operators. Through the *ECoC 2005 - 2019* project, the Bid will give visibility to all European Capitals from 2005 to 2019. At least half of the partnerships developed for *ECoC 2019* will become part of a permanent network of cooperation between institutions and entities in the territory.

The programme will create a “*Cultural Metropolis*” (see the chart at the start of [Section II](#)), formed from the bottom up. After selection and shortlisting, the Sponsor Committee will announce a “*call for proposals*” in the interested areas. The Scientific Committee will examine the proposals and draw up a calendar of events on that basis. But the call will go beyond borders. South Tyrol – making reference to the month of cooperation foreseen by the European Capital of Culture competition – will put forward a programme of cooperation between institutions and cultural operators in the Tyrol, based on the extremely promising outcome of the 29 January 2013 workshop at Bolzano Free University on partnerships across the “*Euregio*”.

**b. To highlight the richness of cultural diversity in Europe.**

The theme itself points to the value of 70 years of peace and best practices in the area concerned. It is a cross-border land both to the north (where the German speaking South Tyrol population represents a bridge between cultural differences), and to the east, where Trieste (always Italian in spirit, but officially only since 1919) represents a window onto the Balkans. Even Venice, where the first ghetto emerged in 1516 (the universally accepted term is derived from the Venetian word for slag *geto* in reference to a foundry in the district), has transformed diversity into greater cultural riches. The first Jewish museum in Italy was created here in 1955; the music of 17<sup>th</sup> century Venetian composer Benedetto Marcello echoes the 12 liturgies which he heard there and transcribed<sup>28</sup>; and today a cooperative, the Codess Culture, manages the museums and organised tours, with “nearly a hundred thousand visitors every year”, according to its director Michela Zanon. The bookshop is the best stocked on Jewish topics with 3000 titles, and there is a café and several restaurants, one in the rest home, where there was too much space.

Peace has enabled the creation of the melting pot that is Europe today; without it, this would have been impossible. And the Northeast has shown the positive effects, which were evident from the beginning. In Trieste and Venice there are churches of every imaginable denomination. Around the lagoon there are even some Catholic churches named after ‘saints’ who were never actually canonised: “the prophets Moses, Samuel, Jeremiah, Zaccharia, down to good old James”, remarked aghast François Maximilien Misson in the 1600s<sup>29</sup>. The *Venice and the Northeast ECoC 2019* programme is built around this concept, among other things. With the contribution of the border lands and the cross-border ties which hold them together.

### **c. To bring the common aspects of European cultures to the fore.**

Venice has been a global city since earliest times, since the age of the *Serenissima*, and it conserves the traces of this history. Trieste is one of the capitals of Mitteleuropa. Bolzano is a window onto Transalpine culture and the homeland of three living languages. Trento was long a natural bridge between Germanic and Mediterranean/Italian culture (ever since the Council). Gorizia is another border stronghold (until a few years ago, the frontier literally cut it in two). The Northeast is soaked in Europeanism, in close ties with “the other”. The exhibition intended to illustrate the diffusion of Veneto painting across the continent is entitled Courts of Europe precisely for this reason, to recall the interactions between the Lagoon city and the area around it. Cultural exchange with Europe will play a prominent role in the programme and events for ECoC 2019: The villas of Palladio, theatre of Carlo Goldoni and music of Antonio Vivaldi, to name but a few, have all crossed the continent. The Russia of the Tsars (i.e. architectural and cultural) owes much to Italian science, and that of the Northeast in particular. At her palace in St. Petersburg, Catherine the Great wanted to have Raphael’s *Logge* from the Vatican. They were drawn by Giacomo Antonio Domenico Quarenghi (1744-1817 - his wife gave birth in a Russian cabin on the journey) and painted by Cristoph Unterperger (1695-1758, who was from Cavalese and worked in Vienna, Venice, Verona, before Rome and the Papal States).

The programme will present original pairings to highlight the common cultural origins. Research and innovation projects will focus on interaction between the various scientific communities (utterly cosmopolitan in Trieste: from the Centre founded by the Pakistani Nobel Prizewinner Abdus Salam, to the 55-hectare science park in Carso, and SISSA, the International School for Advanced Studies). Existing networks will be reinforced, international scholarships will be provided for artists, cultural operators and European researchers, and temporary housing for artists, further strengthening European links (see also [Question II.1](#)).

### **d. How could this event help to strengthen the city’s links with Europe?**

Venice is one of the world’s great tourist destinations, home to numerous consulates (Denmark, Austria, Finland, France, Germany, Greece, Lithuania, Luxembourg, Monaco, Netherlands, Norway, Macedonia, Hungary, Turkey, United States, Switzerland, and other honorary ones), many foundations and international committees (even for its own ‘salvation’), and, until recently, an office of UNESCO. Today it is bidding for the title *European Capital of Culture*, but in reality,

it is already a world capital of culture. Only this time, it is bidding together with the Northeast, as a gateway into a bigger and varied territory, in large part (and unjustly) little known. For Europe, the name of Venice (and the Northeast) as **Capital of Culture** would be a certain attraction. And the **Venice and the Northeast programme**, presenting the proud holders of the title from 2005 to 2019, together with the latest candidates, will represent a further evocation of European culture today, strengthening the profound links that exist with the rest of the continent and the world. Just as the Lagoon city is placing itself at the service of the territory which surrounds it, **Venice and the Northeast** offers Europe this unique occasion to become an effective showcase of undoubted appeal thanks to the city's reputation.

In the framework of **Venice and the Northeast ECoC 2019**, all proposals aspire to European cooperation. For example, the travel links and routes through the **Venice and the Northeast Cultural Metropolis** (described at [Question II.1](#)), cross frontiers to reach Austrian and Slovenian cities with which the region has connections. Largely European partners will also be associated with major events and programmes, as described in the introduction, and will be further explained in the section on events.

**9. EXPLAIN HOW THE EVENT COULD FULFIL THE CRITERIA LISTED BELOW. PLEASE SUBSTANTIATE YOUR ANSWER FOR EACH OF THE CRITERIA.**

**AS REGARDS 'CITY AND CITIZENS', HOW DOES THE CITY INTEND TO ENSURE THAT THE PROGRAMME FOR THE EVENT:**

**a. Attracts the interest of the population at European level**

**Venice and the Northeast** can be seen as a microcosm of the dynamics and tensions of the whole of Europe (and not only cultural): local identities and multiculturalism, economic crisis and migration, coexistence of age-old cultures and the drive towards innovation. The **Venice, Cultural Metropolis** map (see [Section II](#)) graphically presents this web of issues. In this territory historic and artistic heritage, rudimentary know-how and the most advanced entrepreneurship, including cultural activity, live shoulder to shoulder. Here it will be united for the first time, to be visited and rediscovered in its entirety, not only by its own citizens, but also by the whole population of Europe, tourists or not. **Venice and the Northeast** will become a single entity, through integrated governance of the cultural offering, and an infrastructure of services and mobility. Europeans will no longer see the just the 'post-card Venice', but will be able explore the other attractions, less well known but no less amazing, that the Northeast has to offer. We want people to discover a region of Italy that has hitherto been experienced only through its most famous sights.

**b. Encourages the participation of artists, operators in the socio-cultural scene and the inhabitants of the city, its surroundings and the area involved in the programme**

The most innovative feature of the **Venice and the Northeast** Bid is the way in which the programme and the events will be generated, from the bottom up, gathering ideas from local artists and cultural operators, and the model of cultural governance proposed. The entire project is founded (see [Section II](#)) on the participation of artists, operators and inhabitants of the cities and society of Venice and the Northeast, who have actively contributed to the definition of the programme from the outset. This process will continue over the coming months and years, until the final timetable of events for 2019 (see [Question II.3](#)).

28. F. Isman, *Il Ghetto di Venezia*, Milano, Skira, 2010.  
29. F. M. Misson, *Nouveau voyage d'Italie*, Paris, 1688;

it. ed. *Viaggio in Italia*, trans. and edited by G.E. Viola, Palermo, L'epos, 2007.



The *Venice and the Northeast ECoC* programme ([Question II.1](#)) foresees that its citizens not only help design it, but are themselves the recipients of the result. Certain events, like *Free Space for Culture*, *Workreate*, *Nordest Technology Transfer*, *Co-Citizenship* and *One School-One Europe* will be extended across the whole territory. The *landmarks* and *players* have been identified precisely to offer artists, researchers and cultural operators, students and inhabitants (citizens and non) opportunities for interaction, dialogue and enrichment in various sectors, with a European and international perspective and scope.

### **c. Is sustainable and an integral part of the long-term cultural and social development of the city**

*Venice and the Northeast 2019* does not intend to be an ephemeral occasion, or a banal succession of events in the city and throughout the region. To start with, we intend to use the occasion to develop new forms of integrated governance on various levels which will be one of the most valuable legacies of the Bid. *Venice and the Northeast 2019* wishes to reach beyond the city dimension to a broader metropolitan horizon, which is how the inhabitants see the area, and which the authorities have had in mind for some time: the “*Venice Metropolitan City*” - *Strategic plan 2004–14* is an example. *Venice and the Northeast* does not plan to build any new works, partly to avoid raising the operating costs, and partly because the region is already rich in cultural infrastructure. Avoiding state funding will ensure the long-term economic sustainability of the project. *Venice and the Northeast* intends to make this gift to the nation in the name of its own modernisation, but also as a gift to the many cultural operators, citizens and foreign visitors who wish to be the beneficiaries. Many projects will have a lasting effect as genuine enhancements to the towns involved, such as the Porto Vecchio in Trieste, the Library Hub in Bolzano, the Franzensfeste museum: all destined to last well beyond the lifetime of the event. In the context of the *ECoC* they will assume a more European and less regional connotation, contributing to the Europeanisation of the territory.

Another legacy of the *ECoC* will be the creation of permanent networks, currently being defined ([Question VII.2](#)) to lend new value to what *Venice and the Northeast* can offer. Thus the permanent legacies will include:

- cultural itineraries;
- governance networks;
- promotional and access networks (the first has already been realised, see [Question 5](#));
- digital infostructure, *the Digital ECoC project*;
- a single ticket for public transport;
- integrated transport infrastructure;
- big events planned by many towns in the area.

10.  
HOW DOES THE CITY  
PLAN TO GET INVOLVED  
IN OR CREATE SYNERGIES  
WITH THE CULTURAL  
ACTIVITIES SUPPORTED  
BY THE EUROPEAN  
INSTITUTIONS?

The *Venice and the Northeast* project is inspired by the *Europe 2020* strategy and its goal of promoting intelligent, sustainable growth and solidarity. Numerous features of the Bid recall the European Commission's policy of cohesion as well as groundbreaking initiatives like *Innovation Union*, *Youth on the Move*, and the *European Digital Agenda*. Partnerships and networks of cultural and creative industries, new forms of tourism and sustainability, the protection and valorisation of cultural heritage, digital infostructure and services are all aspects of integrated urban and territorial development which *Europe 2000* envisages. The programme is strategic for the region, and based on the goals of the *Partnership Agreement* on EU funding 2014 – 2020.

A reference point for the *ECoC* calendar will be the *Creative Europe* programme. The *Bid* shares the same focus on culture and the creative industries, and its importance for achieving the *Europe 2020* objectives. Many projects will also establish partnerships and synergies with EU programmes for the period 2014 – 2020. In particular:

- *Horizon 2020 – Cosme 2020* has inspired projects in research, innovation, competitiveness, creative industry and tourism, such as *Workreate* and *Nordest Technology Transfer* (see [Question II.1](#));
- *Life+* and *PAC* both refer to strategic goals of the Bid, promoting ideas linked to energy efficiency, its governance and the protection of biodiversity;
- The *Innovation and Social Change Programme* spawns projects for social inclusion and new jobs, such as *Co-Citizenship* to foster understanding, integration and debate around new citizenship;
- *Europe for its Citizens* will inspire projects designed to provoke thinking about Europe that is coherent with the European Commission on the issues it deems relevant;
- The *Connecting Europe Facility – CEF* will inform ideas around the Bid's infrastructural and infostructural development (see [Question IV.3](#));
- *Erasmus for All* covers proposals for youth education and exchange, like *Progetto Studenti* and *One School-One Europe*;
- *EUROPEAID* informs the *Co-Citizenship* programme, with a view to helping other countries.

Close ties will also be forged with the Directorate-General for Culture. During the event year, maximum visibility will be given to the Directorate's annual prizes, and there will also be cooperation on the following projects:

- *Capitals of Culture 2005 – 2019*, hosting all the title holders in agreement with the Directorate; besides promoting an appraisal of the results, this will showcase the rich and fruitful projects of various cities and gather new ideas to drive the initiative over the period 2021 – 2035 (see [Question I.12](#));
- a *Forum* open to the main European institutions on EU cultural policy for the period 2021 – 2028 (a General Assembly on European Culture);

- a **Coordination Centre** to assist the regional cultural institutions to access competitions within the **Creative Programme**.

Bolzano has two orchestras of special value, created by Claudio Abbado – the European Union Youth Orchestra and the Gustav Mahler Jugendorchester – whose value is widely recognised throughout Europe. We are looking to use the Bid as an occasion to turn them into semi-permanent ambassadors for **Venice and the Northeast**.

Finally particular attention will be paid to cross-border cooperation, developing projects for the **European Regional Development Fund Interreg** initiative.

**11. ARE SOME PARTS OF THE PROGRAMME DESIGNED FOR PARTICULAR TARGET GROUPS (YOUNG PEOPLE, MINORITIES, ETC)? SPECIFY THE RELEVANT PARTS OF THE PROGRAMME.**

For centuries, as we have seen in the introduction, Venice has been a cultural crossroads, and the Northeast has been historically and institutionally a multicultural and multilingual region. In South Tyrol live Italian, German and Ladin peoples and ethnic groups. Trentino has Italian, Mòcheno, Ladin and Cimbrian speakers. Friuli Venezia Giulia has a community of Slovene speakers, and Friulan is also given great prominence as a regional language. Friuli also has a community of Ladin speakers. Against this background, the whole **Venice and the Northeast ECoC** programme is founded on the principle summed up in the EU motto “**Unity in diversity**”. In the Venice, Cultural Metropolis map (see [Question II.1](#) and [Annex 1](#) on **ECoC** events) there is a special **Multicultural, Multilingual, Multiconfessional** ‘line’ dedicated to this theme.

A similar approach is taken for the **Digital ECoC** programme (see [Question IV.3](#)), designed to let people explore the programme through personalised itineraries based on individual needs (accessibility, language, etc.) and interests (nature, history, art and music). As we have seen ([Question I.1](#)), Accessibility is a 2019 priority and the object of a specific section of the **Mobility Plan**. The **Accessibility Plan** takes into account not only people with reduced ability, but also other categories such as the elderly, and children and young people are given particular attention as one of the key targets of the cultural programme. The **EEC** programme was designed with the aim of not leaving any visitor out; a global project, intended to reach all categories and groups of citizens.

The **Venice and the Northeast** cultural programme will include a series of **target projects** aimed at specific sections of the population. For example:

- **Young people**: these are already the focus of the prewarm-up and warm-up phases, with **Progetto Giovani** (Youth Project—see [Question I.15](#)), and **One School – One Europe**, which allows for twinning between students of Venice and the Northeast and European schools and universities, especially in the ECoC 2005 – 2019 host cities;
- **Artists and cultural operators** will be given spaces (some as Artists’ Residences) free of charge under the **Free Space for Culture** scheme (see [Question I.1C](#)) to promote the creation and diffusion of arts and culture on a European level;
- **Workers from creative industries**: for employed and aspiring professionals **Workcreate** allows people to join projects at creative firms in the Northeast, with the aim of attracting talent to the territory and

transferring the know-how that underpins the entrepreneurial fabric;

- **Researchers and innovators** are targeted with the ongoing programme *Nordest Technology Transfer* which promotes transfers from universities to business, or initiatives like the *Marzotto Prize* designed to promote innovation-oriented culture and knowledge;

- **Migrants**: whereas the Northeast was historically a source of emigration, in recent times it has increasingly attracted immigrants, mainly from Eastern Europe, though also from Africa and Asia. The *Co-Citizenship* Programme fosters mutual understanding, integration and a general dialogue on the question of citizenship.

12.  
WHAT CONTACTS HAS THE CITY OR THE BODY RESPONSIBLE FOR PREPARING THE EVENT ESTABLISHED, OR WHAT CONTACTS DOES IT INTEND TO ESTABLISH, WITH  
– CULTURAL OPERATORS IN THE CITY  
– CULTURAL OPERATORS BASED OUTSIDE THE CITY  
– CULTURAL OPERATORS BASED OUTSIDE THE COUNTRY?

From the earliest stages of the bidding process, *Venice and the Northeast* initiated intense contacts and relations with all cultural operators from the city and the territory, which have deepened following the official constitution of the Bid. This has produced numerous joint initiatives at different levels.

The **City Council** has been in contact with prominent bodies and foundations in Venice such as Venice Biennale, Guggenheim Foundation, Cini Foundation, Marciana Library, Musei Civici, Bevilacqua La Masa Foundation, Teatro La Fenice and Querini Stampalia Foundation. The Commissioner for Culture has met several times with the directors of individual institutions, directly or indirectly under City control, to discuss projects and approaches, and gather recommendations and proposals.

NAME SOME OPERATORS WITH WHOM COOPERATION IS ENVISAGED AND SPECIFY THE TYPE OF EXCHANGES IN QUESTION

Local institutions have also been contacted, from the sponsors of the Trento Economics Festival, MART in Rovereto, MUSE in Trento, the Museum of Bolzano, the Mittelfest of Cividale, the Aquileia Foundation, the Arena of Verona and the Verdi and Rossetti Theatres in Trieste. The *Bid Director* and the *Author of the Bidding Dossier* met with the founding authorities to compare notes and taken soundings on the programme and the drafting of the dossier, and each authority began an *intense activity of communication and dialogue* across the territory. The *19x19* Project, by the Autonomous Province of Bolzano-South Tyrol, has launched a call for proposals to gather ideas from cultural operators across the region. All the universities, schools, scientific parks, and informal networks that have sprung up in recent years have been engaged, including *Nordest Events* which has constructed common itineraries between 15 local cultural events, and the theatre network.

The *Bid* will also enrich the cultural fabric of the entire nation. Partnerships will be struck with numerous institutions and candidate cities (*Question 1.9*) and with the major international trade fairs and exhibitions in Italy. Innumerable international partnerships already exist thanks to the presence of 88 countries at the Biennale. Bulgaria has already been discussed at *Question 10.9*.

13.  
IN WHAT WAY IS THE PROPOSED PROJECT INNOVATIVE?

The most innovative feature is the *formula of cultural sustainability*. The *Bid* has prompted the cultural community and civil society to respond to the evident structural and transport shortages in the territory, producing a common vision of a new future. The working group for the *Bid* has fostered close-knit relations and understanding to produce a new social and cultural community. The project will also generate a form of governance for which the various territories have long felt a need, and, besides certain exemplary projects, an advanced network

of joint services devoted to culture and society. It broadens the mental and physical horizons of the public to a new European vision on the world. The democratic, broad-based, bottom-up approach to creating the programme is quite new, as is Venice's readiness to forgo the role of protagonist, to act as a driver for the surrounding areas.

**14.  
IF THE CITY IN QUESTION  
IS AWARDED THE TITLE  
OF EUROPEAN CAPITAL  
OF CULTURE, WHAT WOULD  
BE THE MEDIUM- AND LONG-  
TERM EFFECTS OF THE  
EVENT FROM A SOCIAL,  
CULTURAL AND URBAN  
POINT OF VIEW?**

Such a high profile event would have very significant knock-on effects in the medium and long-term across the whole region. It would leave hard and soft legacies, with both tangible and measurable and more intangible aspects, nevertheless destined to endure in time.

**Immediate effects:** public and private investment, in infrastructure and organisation of events; spending by tourists and visitors, with jobs and income for the sectors involved; new networks and integrated services; new highly qualified jobs; the engagement of local organisations in a system of innovation;

**Indirect effects:** stemming from the above, greater demand for intermediate goods, generating jobs and income; greater prosperity for the citizens through new consumption and business, creating a virtuous circle propagating from the Northeast to neighbouring regions and across borders;

**Induced effects:** attraction of creative industries, the constitution of a broader cultural administration and a general enrichment of the cultural level of the population, etc.;

**Long-and medium-term effects:** numerous enduring changes such as the cultural and transport online networks, as well as a few permanent high impact projects. The result will be greater efficiency and user satisfaction in terms of environmental improvement, with significant knock-on effects for industry thanks to long-term projects (see [Question I.9](#)).

Soft legacies will include an improved image for the city and the territory, cultural development for the whole population, including the disadvantaged, increased social capital, tolerance and participation, especially by the younger generations. A better quality of life for *Venice and the Northeast* which will become a large European smart city.

**Guidelines for evaluation of the impact of *Venice and the Northeast* 2019**

*Venice and the Northeast* will implement a comprehensive system to monitor the impact of the event, through agencies already active in the territory. The proposal includes:

- identification of the players involved
- constant monitoring of flows
- identification of counterfactual samples (among failed candidates, or cities with similar characteristics, or existing ECoC titleholders)
- continuous polling of the general public, visitors, operators
- prompt and transparent disclosure of costs and revenues for every event.

A first survey is already complete<sup>30</sup>, and measures public perception and expectations. Briefly the findings are as follows. 30% know that the title will go to an Italian city in 2019 (around 33% in the Northeast, 20% in the rest of the country), with extremely favourable reac-

tions. *Venice and the Northeast* “compares favourably with the five other candidates in terms of innovativeness and creativity, both as a cultural representative, and in terms of the resources available”. 47% of Italians know about the initiative, rising to 52% of people in the Northeast. 26% of Italians indicate *Venice and the Northeast* as “the area which could best represent culture in Europe”, and 69% of those in the Northeast. 31% of Italians, and 64% of those in the Northeast, think that *Venice and the Northeast* could represent “the best of innovation and creativity in Europe”. 72% in the Northeast (44% across Italy) think that *Venice and the Northeast* has sufficient resources to stage the event (the maximum consensus for other candidate cities is only 22%). 75% in the areas affected and 34% in the rest of Italy think that *Venice and the Northeast* is the “best place to hold the ECoC 2019 title”, while the second ranked city gathers 17% support. Very little negative opinion is recorded (around 2% in the Northeast, 9% among all Italians), mostly due to fears about public spending. The theme is seen as “very” or “quite” appropriate by 88% respondents in the Northeast.

58% think the Bid is “very important” to “promote quality tourism in the region”. 56%, to “improve and strengthen the transport infrastructure”; 55%, for “the participation of young people in cultural activities”; 45%, for “enhancement of existing museums and exhibitions by the creation of networks”; and 42%, for the “creation of digital platforms to exploit existing cultural assets”. 47% to 35% thought these reasons were “quite important”. Consensus is unanimous and expectations are high.

## DO THE MUNICIPAL AUTHORITIES INTEND TO MAKE A PUBLIC DECLARATION OF INTENT CONCERNING THE PERIOD FOLLOWING THE YEAR OF THE EVENT?

The six founding authorities for the *Venice and the Northeast Bid* are putting together a Letter of Guarantee to be published as soon as it is signed. In it they commit to supporting the Bid, electing an Artistic Director as soon as the ECoC is awarded, launching a call for proposals for events, setting up monitoring procedures and drafting a budget as illustrated at [Question III.2.2.2](#). The *Letter of Guarantee* will also refer to aspects subsequent to 2019 and how the results may be extended over time, some becoming more or less permanent.

## 15. HOW WAS THIS APPLICATION DESIGNED AND PREPARED?

The idea began to germinate as early as 2006, just weeks after European Parliament and Council resolution 1622/2006/EC. A few months later an informal debate took place throughout the Northeast between the provinces concerned. A privately funded *feasibility study* was carried out (published by *Adacta Studio* and presented to a meeting of Northeast leaders in September 2010). The first draft proposal entitled *Un Territorio per Capitale* contained the germ of an idea to develop the *Bid* in the direction of a *cultural metropolis* embracing Venice and the Northeast. In Autumn 2010 the *Bid* gained official status, with the election of the *Sponsor Committee* on 1 December 2010, and the creation of the *Associazione Venezia con il Nord Est 2019* composed of the current proponents on 24 February 2011. Meanwhile public relations activity was stepped up with the formation of *Rete Nord Est Eventi*, an informal network of 15 main events across all provinces of the Northeast. The first studies were carried out by *Nordesteuropa Editore*.

30. Venice and the Northeast 2019 Bid, Perceptions and Opinions from the Triveneto and Italy; poll conducted on behalf of the Sponsor Committee by SWG of Trieste, 18 - 24 July 2013 on a sample of 2,022 respondents, half from the Northeast and half from the rest of Italy, on four top-

ics (*Awareness of the bid/event, Enthusiasm, Comparison with other candidates, Views and expectations*) through a 20-point questionnaire.

31. [www.venezianordest2019.eu](http://www.venezianordest2019.eu)

**Meetings** followed, organised by the same firm, between leading figures from Northeast and Venetian culture. Four **European fairs** were held between Autumn 2011 and Summer 2012: the Culture Forum in Venice (in November), an annual event twinned with a European capital (Paris 2011, Berlin 2012, Istanbul 2013), the *Galileo Innovactors' Festival* (in Padua, June), *Treviso Modesign* (July and October) and *Trieste Next*, a European scientific research fair (Trieste, September). These fairs will continue in the years running up to 2019.

There have been many other occasions to publicise the Bid: talks with the scientific and business communities (the **Nordest Technology Transfer** project at *Trieste Next and the Galileo Innovactors' Festival* and the *Restauri aperti* project, a special section of the **Culture Forum** in Venice). **Progetto Giovani** (Youth Project) involved over 10,000 volunteers aged 15-30 in exhibitions all over the area, flanked by 2,000 students from schools all over Italy. There have also been 200 meetings sponsored by trade bodies and associations (Lions Club, Artigiani) over the last 5 years.

A dedicated **web site** has already been created for the **Bid**<sup>31</sup>: which will be accompanied by a **Facebook** page and official profile on **Twitter**. Once the pre-selection phase is complete the organisation will elect a manager for social networks. This **Bidding Dossier**, drafted with the active involvement of the entire cultural community, universities, companies, businesses and other entities throughout **Venice and the Northeast** is itself proof of the level of participation reached.

# II

## STRUCTURE OF THE PROGRAMME FOR THE EVENT

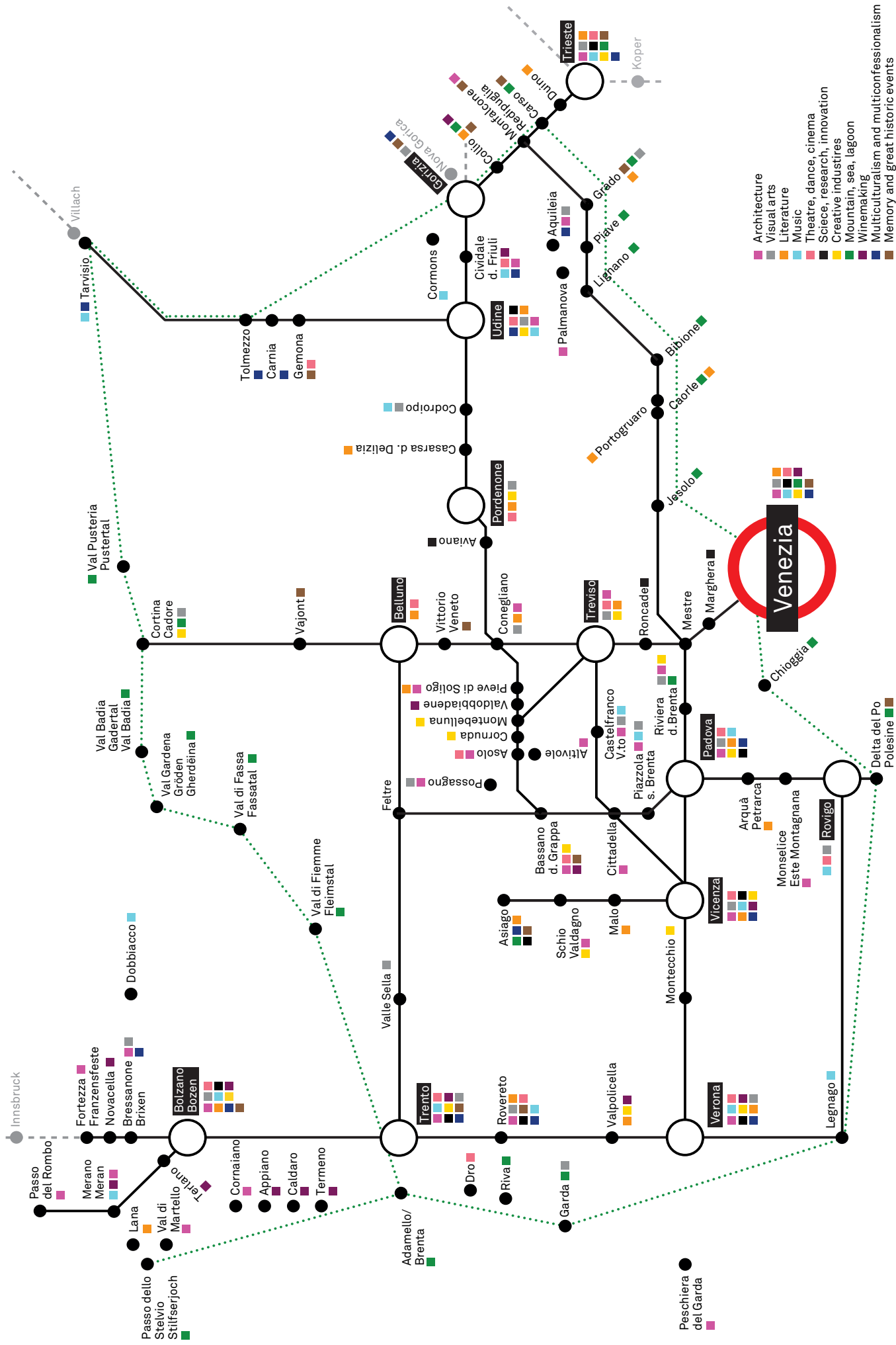


**Venezia  
2019**

**with the  
Northeast**

*Candidate  
European  
Capital  
of Culture*





- Architecture
- Visual arts
- Literature
- Music
- Theatre, dance, cinema
- Science, research, innovation
- Creative industries
- Mountain, sea, lagoon
- Winemaking
- Multiculturalism and multifunctionalism
- Memory and great historic events



# II

## STRUCTURE OF THE PROGRAMME FOR THE EVENT

### 1. WHAT STRUCTURE DOES THE CITY INTEND TO GIVE TO THE YEAR'S PROGRAMME IF IT IS DESIGNATED EUROPEAN CAPITAL OF CULTURE (GUIDELINES, GENERAL THEME OF THE EVENT)?

#### Venice, Cultural Metropolis

##### *Introduction to methodology*

*Venice and the Northeast* perfectly summarises the meaning of 'Cultural Metropolis'. Here the traditional scenario of the city or megalopolis is replaced by a collection of metropolitan areas and administrated territories whose spaces—specialised yet open to hybridisation—form an interrelated cultural network cutting across all levels. It is the metropolis of the future, completely different from the nightmarish Los Angeles as represented in Ridley Scott's *Blade Runner*, which aptly enough was set in the year 2019. The world already has its illustrious examples of cultural metropolises (Chicago and Illinois being emblematic), but no similar model of development has yet been established in Italy. *Venice and the Northeast* is thus a highway to the future, a bona fide 'euro-regional' geographical community.

The diagram on the previous page represents the places and connections constituting the fabric of the *Venice and the Northeast 2019* programme. It presents not only the nodes for the project, but also its near-future framework for infrastructure development and interregional governance. The Paths of Culture 2019 illustrated on the map will remain as a legacy of the ECoC Bid, a dense framework that will guide planning and development, as regards both culture and other vital aspects.

The diagram is based on the locations that best represent the culture of *Venice and the Northeast*, with their respective spheres of action and distinguishing features:

- **Spheres of action:** architecture, visual arts, literature, music, dance, theatre, cinema, science, research, innovation, entertainment.
- **Intangible features:** the multiculturalism of a borderland and zone of transit, historically interreligious and with a creative entrepreneurial fabric.
- **Material features:** a varied anthropogenic and natural landscape with mountains, lakes, lagoons and the sea; a multi-millenary heritage, from Similaun (and Ötzi the Iceman) to the present day; the agricultural traditions that have shaped the local lands, starting with the culture of winemaking.

Venice is the propulsive force, the reference point for a system configured as a polycentric cultural metropolis, i.e., a constellation of cities, towns and places with distinctive yet culturally integrated charac-

teristics. The pathways and itineraries of the culture of Northeast Italy start from Venice, and Venice is an emblematic locus of its excellence.

One of these pathways through the visual arts leads art lovers on the trail of Giambattista Tiepolo, a journey that starts in Venice and winds its way through Udine, Belluno, Vicenza, Rovigo and other urban centres in the provinces of Padua and Treviso. And others could be added for numerous other artists from the more or less recent past, from Paolo Caliari (a.k.a. Veronese) or Jacopo Robusti (a.k.a. Tintoretto) to many major modern artists.

### *The map, methodological tool*

The diagram or map of “**Venice, Cultural Metropolis**” provides a basic tool for configuring and developing the programme. The planning model is based on the correspondence between local areas and culture: the objective is to create a programme that reflects the cultural form of the local area and that enables further development and valorisation.

The thematic lines in this metropolis provide a means for developing itineraries of discovery of the local areas and their cultures, thematic axes upon which to build the **ECOC programme**. Venice will always be one of the termini for each line; the other cities and towns are the stations, or the other terminus, along each line. The local spheres of activity are identified and marked for each station and fall into three general categories:

- territorial markers: people (artists, writers, scientists) and objects (works of art, artefacts) symbolising the culture of the local area through time and in the various spheres of action;
- physical venues: exhibition facilities, museums, research centres, educational and training institutes.
- virtual venues: events, initiatives, festivals and fairs

A database has been created to represent these three thematic lines. The stations and respective features and spheres of action for the three categories are listed for each line. In addition to providing a cultural map, the database is a planning tool. The stations and categories provide the basis for organising highly innovative events and projects (see the [Events Annex](#)).

**Example 1:** for architecture, the subtheme military architecture may be chosen. An itinerary of discovery of Northeast Italy is then developed based on stations with this marking: from Fortezza/Franzensfeste and Bressanone to Trieste.

**Example 2:** by selecting the stations with major theatres, a network of physical and virtual venues is created that makes it possible to develop a programme of European theatrical productions.

The map and the database give form to a programme that rises to the challenge of the **Venice and the Northeast ECoC Bid**: to narrate and produce the future of Venice and the interregional area, a single extended cultural metropolis composed of localities, each with its own specific identity and characteristics, but all nourished by a shared cultural matrix. The ECoC programme will thus coherently reflect the

composition of the local geographical community, narrating it via a unified calendar of events and projects. An example map of the individual stations and itineraries, combining numerous events, is found in the specific annex. The themes are discussed below.

## Thematic lines

### *1. Architecture*

There are a variety of itineraries dedicated to the history of architecture, from the ancient Romans through the Middle Ages and from the Baroque to the contemporary. All this in addition to the itinerary dedicated to military architecture, the architecture of castles (over 500 registered in the local area), the works of architects from Northeast Italy, the historic gardens and botanical gardens, of which *Venice and the Northeast* boasts significant exemplars (indeed, it is quite fitting that Treviso is the location for the Carlo Scarpa International Prize for Gardens). And we must also mention the area's excellence in architectural and landscape studies at such institutions as IUAV, Benetton Study and Research Foundation, CISA Palladio, Fabbri Foundation, and others. The area also boasts Mario Botta's Museum of Modern and Contemporary Art of Trento and Rovereto (MART) and major architectural works by Renzo Piano, Tadao Ando, Massimiliano Fuksas and others.

Examples of itineraries for discovering the architecture of Northeast Italy:

- **The works of Andrea Palladio:** the itinerary starts in Vicenza, home of the Palladio Museum, and continues through the provinces of Padua, Treviso, Verona and Venice.
- **The Villas of Veneto** along the Brenta river and in the provinces of Treviso and Vicenza.
- **The works of Carlo Scarpa,** historical symbol of Veneto architecture, an itinerary branching out from the museum dedicated to the sculptor Antonio Canova in Possagno: San Vito di Altivole (Treviso) with the Brion Cemetery; Monselice with the Carlo Scarpa Museum of Rarities and Villa Il Palazzetto; Verona with the Castelvecchio Museum; and lastly, Venice, depository for other works in the local branches of the Correr Museum, the Querini Stampalia Foundation, or the Olivetti store in Piazza San Marco, precursor to today's Apple Stores.
- **Industrial archaeology and industrial landscape:** abandoned or re-used factories, electrical power stations and production facilities stand as symbols of the industriousness of Northeast Italy and a constituent element of the local landscape. From Schio to Valdagno, towards the Polesine (the modern-day Province of Rovigo) with the Ca' Vendramin pumping station in Taglio di Po, or toward Trieste with its port, passing by hydroelectric plants such as Nove in Vittorio Veneto, and ending up in Venice with its famous Arsenale. And there is also an itinerary from the mines in the Belluna area (Agordo) to the paper mills and grain mills around Vicenza, the brickworks in the Treviso area, and again with Venice as the final destination.
- **Contemporary architecture in Northeast Italy:** Massimiliano Fuksas's 'Bubbles' for the Nardini family in Bassano del Grappa; Tadao Ando's Punta della Dogana (former customs building) in Venice; Fabbrica, another work by Ando, in Ponzano, near Treviso; Libes-

kind's monument commemorating the World Trade Centre in Padua; the Dainese Black Cube in Vicenza; the architectural revolution of the past twenty years in South Tyrol, starting with the Museion by Studio KSV; Renzo Piano's MUSE in Trento; Mario Botta's MART and Kengo Xuma's Manifattura Tabacchi in Rovereto, and the private villa designed by Carlo Scarpa in Cornaiano/Girlan in South Tyrol.

## 2. *Visual Arts*

The area offers a great wealth of itineraries dedicated to the many artists who have left their works and traces throughout the cultural metropolis. One of these is Giambattista Tiepolo, whose itinerary begins in his birthplace in Venice and continues on to Udine, Treviso, Padua and Vicenza, while also suggesting options to be organised with Würzburg and Madrid, where he spent the final years of his life. A similar process could be undertaken with other grand masters, from Titian to those of the 18th century. The existence of museums and exhibition venues on the interregional scale opens up possible itineraries from Venice to Rovereto and Bolzano, or networked projects within the broad category of the visual arts. The list of great local names, both modern and contemporary, is quite long, ranging from Giovanni Segantini to Fortunato Depero and Afro Basaldella, and from Tina Modotti to Paolo Bacilieri, Tullio Garbari and on to Emilio Vedova or other Futurists such as Luigi Russolo.

## 3. *Literature*

Venice has been a literary setting *par excellence* since the dawn of the Italian language. It was an obligatory stop on the Grand Tour, and countless luminaries—from Dante to Thomas Mann, with too many contemporary writers to name—have lost themselves in contemplation gazing out over the lagoon. The area offers an endless variety of possible thematic itineraries: the journeys and sojourns of European poets and writers, Goethe first and foremost; the literature of the Great War; itineraries associated with the great men and women of letters (Rigoni Stern's Asiago plateau, Zanzotto's hills, and the Trieste of Saba, Magris and Tamaro); the literary representations of Venice by European writers (Proust first and foremost).

## 4. *Music*

The itineraries will focus on genres and artists, organising the vast musical wealth of Venice and the Northeast into a close-knit network. And we are not only talking of classical music and opera, but also jazz, pop, rock, folk, and world music, all united along a common thread running through the area's crowded events programmes.

## 5. *Theatre, Dance, Cinema*

Thanks to the Biennale, Venice has a firm hold on the sceptre of Italian capital of culture in all three of these spheres. Again, starting from the lagoon, the line passes through stations boasting nationally famous venues for live performances and cinema—also featuring the illustrious playwrights who have symbolised the history of theatre, such as Goldoni and Gozzi—and offering a host of festivals and fairs. One itinerary addresses the settings of films: from Venice to the Friuli of Pier Paolo Pasolini, or to the Polesine of Carlo Mazzacurati. Theme festivals, such as the Cinema di Montagna (film festival devoted to the mountains) and the Film Commission of Trento, or the Far East Film Festival of Udine, provide a wealth of material for cultural projects that are open to all European nations.

## 6. *Science, Research, Innovation*

This line links the pre-eminent efforts in technological and entrepreneurial innovation and in scientific research, both public and private. The opportunity will not be missed to feature one of the people who has left the greatest marks on modern Italian society, the Venetian Franco Basaglia, whose work in Gorizia and Trieste revolutionised the study and treatment of mental disorders. And Trieste shines as a pre-eminent centre of scientific research in Italy, with a plethora of institutes.

#### *7. Entrepreneurial Creativity*

***Venice and the Northeast*** has been one of the driving forces in the Italian economy for decades, thanks to an impassioned culture of production that generates a very particular and innovative creative wealth. This element is a key theme in the ***ECOC Bid***. Entrepreneurism and creativity are an indivisible dyad that enriches a business culture whose roots reach back to the mercantile glory of Venice: companies now dedicate a portion of their resources to creating art collections and museums of industry; their headquarters are an anthem to contemporary architecture and best business practices; and cultural promotion is the prime motive of the many foundations in the area. The stations on this line feature creative excellence: museums of enterprise, foundations, production facilities and research centres that stand as emblems of entrepreneurial innovation and the business of creativity (fashion, design, artisanship), as well as festivals and fairs that are the pride of the industrial Northeast. The themes here revolve around museums of enterprise, industrial architecture, company art collections, innovation in design, and the impact of the green economy.

#### *8. Mountains, Sea, Lagoon*

This line represents the identifying trait of this cultural-geographical region. Venice and its lagoon are one and the same, a brand that literally treads upon water. Venice is at the centre of a vast natural heritage, extending all the way to the Dolomites, which have just been added to the UNESCO World Heritage List. The itineraries (coastal, naturalistic, sporting) range from waterways, such as the Po Delta and the Venetian Lagoon (and also featuring Grado, the “first Venice”), to mountain trails in the Dolomites and seaside resorts on the Adriatic. Nature trails and regional parks open thematic itineraries relating to environmental sustainability, the lure of the mountains, the unique landscape of the Venetian lagoon, the Caves of Carso, and much more.

#### *9. Culture of Winemaking*

Oenological and gastronomic culture is a distinctive trait throughout Italy, but the culture of the vine is a particular trait of the Northeast, a land of wines and grappas where tradition and innovation go hand in hand: of note are the creation of Amarone in the past century, the revival of Müller-Thurgau and Marzemino, dearly loved by Mozart, and the international relaunch of prized grappas and liqueurs [bearing the Nonino label]. The stations along this line express their culture in products and landscapes. There are itineraries of discovery, following a dual pathway to the places of production and products, complemented by opportunities for rest and recreation such as spas, bicycle paths and gastronomic adventures.

#### *10. Multiculturalism and multiconfessionalism*

An intercultural atmosphere permeates the past and present of ***Venice and the Northeast***. Nourished by religious diversity, it has influenced historical events, helped to determine the local urban profile and given life to communities with distinct cultural identities. ***Venice***

*and the Northeast* is, and always has been, a place for inter-religious dialogue. The stations present the key elements of the multicultural and inter-confessional dimension (including the Council of Trent): a diversity of co-existing communities, a bond with the Orient, Central Europe and other distant locales (thanks to the undertakings of the Venetian fleet). The itineraries follow the traces left by different peoples, including the Jewish and Eastern Orthodox communities, and those of Oriental cultures. Special emphasis is given to the extensive influence of the *Serenissima* in the eastern Mediterranean, representing a bridge to potential projects with Greece and Cyprus. And another item explored on the itinerary are the linguistic and cultural influxes from neighbouring lands, such as South Tyrol, Trieste and Gorizia.

## *II. Memory and Great Historical Events*

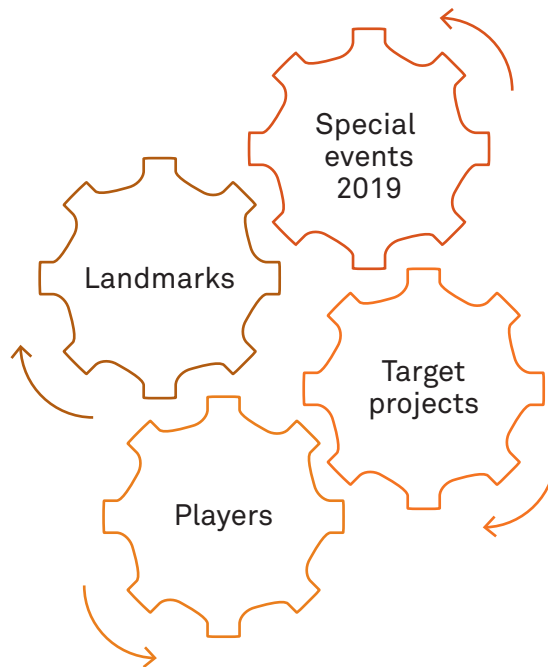
The itineraries along this line take visitors on an in-depth exploration of the history of *Venice and the Northeast*. They follow the visible signs of events that have occurred from antiquity through the 20<sup>th</sup> century, with a particular emphasis on armed conflicts, and the lasting marks they have left upon the land. The *ECoC programme* does not propose to commemorate the Great War—other local and national events in past years have already done this—but to understand how it has shaped the present.

### **The structure of the programme**

#### *Programme architecture.*

*Venice and the Northeast* will develop a system-based programme around four cardinal points:

- **Special Events 2019:** Special Events 2019: ad hoc events that are extraordinary in terms of investment, expected number of visitors and visibility in the media and on social networks, managed by the Bidding Committee in collaboration with the relevant authorities: these include, the *New Year's Concert* at Teatro La Fenice in Venice, the *Venice Carnival* and other events. ([Question II.2](#)).
- **Landmarks:** initiatives and projects planned at the main points of reference (physical and virtual venues) on the cultural map of *Venice and the Northeast*. These include the Bevilacqua La Masa Foundation, the Guggenheim Museum of Venice, the Far East Film Festival of Udine, the Trento Festival of Economics, Pordenonelegge.it of Pordenone, èStoria of Gorizia, Artesella of Val di Sella, and others.
- **Players:** each individual event, initiative and project organised within the territory of *Venice and the Northeast*, selected on the basis of its qualities and pertinence to the various themes ([Question II.2](#)). The purpose is to engage the network of local cultural operators and support existing initiatives, offering them an international showcase.
- **Target Projects:** a neural network ensuring a dynamic interrelation among the above three cardinal points. It is composed of projects/workshops addressed to specific categories such as artists, musicians, researchers, and creative entrepreneurs, as well as children, students, seniors and immigrants. With the three points, an interdependent system is created that functions like a system of gears. The Landmarks and Players drive the Special Events and vice versa. Together, they initiate Target Projects, which promote the engagement and participation of European cultural operators in the three cardinal points, generat-



ing medium- and long-term benefits. The distinctions between Special Events, Landmarks, Players and Target Projects refer to the specific financing model illustrated in [Question III.2.2.2](#).

**The network as an instrument of cultural activation. Venice and the Northeast** is thus born with a strong characterisation as a workshop for cultural governance aiming to strengthen the existing network of operators, projects and locations. Its network structure underpins the entire *ECOC Bid*, responding to the dual objective of cultural promotion and governance.

**Networked operators: cultural governance.** One of the cardinal objectives of the *ECOC Bid* is to create a cohesive network among operators in the local area who are addressing similar, if not identical, themes, but in an isolated manner. Intervening at the managerial level, the goal is to organise and systemise proposals and initiatives, avoiding duplication of venues, redundancy of content, and inefficient use of resources through the generation of new synergies proper to a cultural metropolis.

**The bidding process translates into a network.** Exemplary in this case is a network project regarding cinema, whereby an *Interregional Film Commission* is created to eliminate the current fragmentary state of four film commissions for four different areas, strengthening the Northeast as a unified entity. Another project will provide tools and means to the over 5,000 small video production firms in the area, reviving the idea of a **cinematography school**, similar in its purposes to Ermanno Olmi's *Progetto Cinema* (Film Project) in Bassano del Grappa. The **Performing Arts** are another primary pillar: the workbench for live performances, conducted jointly with the Region of Veneto and Agis Triveneto, will be strengthened with the objective of creating a networked programme of co-production and co-promotion. One creation will be the *Theatre of Veneto*, an interregional, European project. Projects to promote the entrepreneurial culture typical of the Northeast will be implemented in the local area and on a more extensive scale.



In the field of **scientific research**, the **Nordest Technology Transfer** project—developed at Trieste Next and the **Galileo Innovactors' Festival** in collaboration with the business schools of Northeast Italy (CUOA Foundation in Altavilla Vicentina and MIB School of Management in Trieste)—will continue to promote technology flow from universities and technological parks to the business community, engaging European enterprises and research institutes in Target Projects (exchanges, workshops, scholarships).

**The “participation” objective: target projects.** Together with the attendant Special Events, Landmarks and Players, these projects are addressed to specific categories and segments of the population. They represent the connective tissue for the Venice, Cultural Metropolis map and promote the creation of European networks and exchange/partnership programmes. Particular attention will be dedicated to these projects, which will be based on active participation, the European dimension of the entities involved, and bottom-up production and management practices. The cardinal points on the map will be the entities and initiatives involved in education, training and empowerment projects.

The axes of development include:

- **Free Space for Culture**, an exchange of works, artists and spaces within a European dimension. Selected artists and operators will have free use of spaces for the realisation of projects and events on themes pertinent to the **ECoC Bid**.
- **Workcreate**, an experience exchange among professionals in the creative industries taking the form of an alternating work-study programme at the facilities of highly creative businesses.
- **Co-Citizenship**, narrative projects on experiences of immigrating to and emigrating from Northeast Italy, with the use of virtual and physical platforms featuring the testimony of migrants and interpretations by artists. It will involve the Bulgarian community in Northeast Italy and the Italian community in Bulgaria.
- **One School-One Europe**, a twinning programme between the schools of the Northeast and the schools of other European capitals of culture 2005-2019 (see [Question I.12](#)), also drawing on the resources of **Erasmus for All**.

**The Digital Capital.** The cultural playbill will be staged via the **Digital ECoC** (see [Question IV.3](#)), which will bring full broadband and ultra-broadband coverage to Venice and the Northeast, supplement the content of the **ECoC Bid** (through apps, geolocalisation, and social media), and implement an interactive visitor-location system with personalised services.

**From the “land of industrial sheds” to the Green Capital.** *Venice and the Northeast* provides a focus on sustainability, a unique opportunity for an area that has been termed “the land of industrial sheds” due to the uninformed view of territorial resources that characterised the initial phase of industrialisation. A unitary form will be given to the practices, measures and projects implemented over the past decade that have inculcated a culture of sustainability within industry and promoted the development of green mobility and sustainable architecture. The **ECoC Bid** will promote a vigorous process of redeveloping the

landscape, understood as an anthropogenic system that is an expression of the local community, in line with the principles of the *European Landscape Convention*. Best practices will be implemented on a network basis, following the lead of initiatives such as the Venetian *Green Week*, seeking to spread sustainable management practices. The initiatives will follow the **Green Capital principles**: a list of best practices for event management that the parties involved will be called upon to observe and which will be carefully monitored (see [Question VI.1](#)).

**2.  
WHAT MAIN EVENTS  
WILL MARK THE YEAR 2019?  
FOR EACH ONE, PLEASE  
SUPPLY THE FOLLOWING  
INFORMATION: DESCRIPTION  
OF THE EVENT, DATE  
AND PLACE, PROJECT  
PARTNERS, FINANCING.**

Specific ad hoc events will take place during the *ECoC* year along with others that are a normal part of the cultural programme for the Northeast but will be dedicated for the occasion to the themes relating to the Bid.

**New Year's Concert, Venice, 1 January 2019.**

Since 2004, Teatro La Fenice in Venice has joined ranks with the Vienna Musikverein in organising a *New Year's Eve Concert*. This event will inaugurate the year of the *ECoC* in an extraordinary simultaneous performance with other Italian and European concert halls, including the Philharmonic Theatre in Verona and the Verdi Theatre in Trieste, using the European technological **GARR** network. The Year of Peace will thus open with a grand concert shared by peoples: a marvellous European symphony marking a re-established harmony.

**The European Music Marathon, Trieste, January 2019.**

The *Verdi Theatre Lyrical Foundation of Trieste* will inaugurate the season under the banner of European musical creativity, commissioning twenty-eight composers from European member states to compose an equal number of 15-minute compositions. The Music Marathon will take place over the course of two days and will be accompanied by an international conference on the themes of new musical creations and new musical idioms.

**The Carnival of Venice, Venice and the Northeast, February 2019.**

For the first time ever, the *Venice Carnival* will be organised not only in the piazzas of Venice and other cities of the Northeast but will also bring the theatre of Carlo Goldoni and the traditional masked balls featuring Venetian costumes to other European capitals.

**Venice Biennale, Venice, spring 2019.**

2019 will be an exceptional year for the six traditional sections of the *Biennale* (architecture, art, cinema, dance, music and theatre), and the Arena of Verona will also offer an extraordinary *opera season*.

**Sounds of the Dolomites, Dolomites, summer 2019.**

Music and peace will mark the summer concert in the Dolomites, where musicians from countries involved in the Great War will perform, at an altitude of over one thousand metres, works composed by men who fought on different fronts, in a sign of renewed brotherhood.

**Fabbrica Alta, Schio, summer 2019.**

The connection between the *business community and culture* will be featured and promoted in a major exhibition at the Fabbrica Alta in Schio, a jewel of industrial archaeology that will be renovated for the occasion. The exhibition will feature 'living archives' of textiles and clothing, in which the Northeast boasts international experience. Fabbrica Alta, the former production facility of LaneRossi [Rossi Woollen

Company], will thus become a venue for narrating the experiences in the 'company towns' of the industries that symbolise the history of the Northeast, from Marzotto to LaneRossi, from Benetton to Luxottica.

**L'Aquila-La Fenice, Venice, summer 2019.**

This important initiative is addressed under [Question I.7.2: an international event at the Teatro La Fenice will illustrate the needs for reconstruction in Abruzzo after the earthquake of 2009, and will also be a fundraising event to help with the cause.](#)

**Concluding event, '29 x 29', November 2019.**

At the conclusion of the European Year of Culture, which coincides with the end of the 2005-2019 cycle, all 29 sister cities will simultaneously stage an event in conjunction with their twins. The content will be diversified from one event to the other, but the intention is to narrate what has been accomplished in the various *Capitals of Culture* to strengthen the spirit of European cohesion, peace and collaboration.

The extraordinary aspects of all these initiatives will be financed through sales of international television rights and the sponsorship of international partners, expected to bring in 5 million euros. Others are planned, such as the *Exhibition of the Courts of Europe and Veneto Painting*, or in the concept phase.

**3.  
HOW DOES THE CITY  
PLAN TO CHOOSE THE  
PROJECTS/EVENTS WHICH  
WILL CONSTITUTE  
THE PROGRAMME  
FOR THE YEAR 2019?**

*Venice and the Northeast* will follow a bottom-up paradigm in developing the various phases of the *ECoC Bid*. A call for proposals for events and projects will be developed and published on the *ECoC* website and promoted through all communication channels. The call for proposals will take the form of a questionnaire where the submitters will respond in detail to a series of questions. Planning coordination and the selection of projects and events will be handled by the *Artistic Director* (see [Question III.1.1.3](#)).

III

ORGANISATION  
AND FINANCING  
OF THE EVENT



Venezia  
2019

with the  
Northeast

*Candidate*  
European  
Capital  
of Culture

# III

## ORGANISATION AND FINANCING OF THE EVENT

### 1. ORGANISATIONAL STRUCTURE

1.1.  
WHAT SORT OF STRUCTURE  
IS ENVISAGED FOR THE  
ORGANISATION RESPONSIBLE  
FOR IMPLEMENTING  
THE PROJECT?  
WHAT TYPE OF RELATIONSHIP  
WILL IT HAVE WITH THE  
CITY AUTHORITIES?

Immediately upon being awarded the title of *ECoC*, the organisational process will be managed by a legal entity under Italian law (Book I of the Italian Civil Code) that will fulfil the designated role in 2019 pursuant to the candidature bylaws drawn up by the six Founding Authorities (see [Question I.5](#)). Natural or legal, public or private, individual persons or groups of persons of Italian or other nationality who share the objectives and undertake to work towards achieving the goals of the *ECoC 2019* may take part in this organisation.

This legal entity will coordinate all activities, prepare the budget, organise fundraising initiatives and manage television rights in synergy with the Organisers, marketing functions, sponsors, communication functions, and funding sources (see [Question III.2.2.2](#)). Functions that do not fall within the purview of this body will be managed independently by local governmental bodies, institutions and any other party contributing to the *ECoC Bid*. The functions necessary for general and financial organisation will be instituted within this sphere, and highly qualified professional resources may also be drawn from international sources.

The presence among the Founders of authorities from the three Italian regions and the other political authorities involved provides an effective response to the second part of the question.

1.2.  
IF AN AREA AROUND THE CITY  
IS INVOLVED IN THE EVENT,  
HOW WILL THE COORDINATION  
BETWEEN THE AUTHORITIES  
OF THE RELEVANT LOCAL  
AND REGIONAL AUTHORITIES  
BE ORGANISED?

The sharing of coordination among all municipal, provincial and regional authorities is already envisaged in the original structure and operational processes of the implementing party. In any case, **coordination committees** will be formed to harmonise work and find the most advanced solutions for implementing the choices defined in this *“Bidding Dossier”*. The coordination committees will also identify compensatory solutions for the various local areas, so that the logic of the network will bring the maximum benefits to each of them, focusing not on individual aspects but on a global vision of the project.

1.3.  
ACCORDING TO WHICH  
CRITERIA AND UNDER WHICH  
ARRANGEMENTS HAS OR WILL  
THE ARTISTIC DIRECTOR OF  
THE EVENT BEEN CHOSEN?  
WHAT IS OR WILL BE HIS/HER  
PROFILE? WHEN WILL HE/SHE  
TAKE UP THE APPOINTMENT?  
WHAT WILL BE HIS/HER  
FIELD OF ACTION?

The *Artistic Director* will be chosen via an international selection process based on criteria of strict professional competence combined with international experience and the capability to aptly interpret the innovative thrust of the project. The Artistic Director will be designated as soon as the title of *ECoC* is awarded and will immediately assume duties.

## 2. FINANCING OF THE EVENT

2.1. WHAT HAS BEEN THE USUAL ANNUAL BUDGET FOR CULTURE IN THE CITY OVER THE LAST 5 YEARS (EXCLUDING EXPENDITURE FOR THE PRESENT ECC APPLICATION)? PLEASE FILL IN THE TABLE BELOW.

### City of Venice:

Year	Usual annual budget for culture in the city (in euros)	Usual annual budget for culture in the city (in % of total municipal budget)
2009	26.9 million	1.38%
2010	26.95 million	1.40%
2011	24.6 million	1.47%
2012	27.1 million	1.67%
2013 (forecast budget)	22.5 million	1.7%

### North East:

Year	Usual annual budget for culture in the local area (in euros)	Usual annual budget for culture in the local area (in % of the total annual budget for the local area)
2009	507.65 million	0.55%
2010	535.95 million	0.73%
2011	423.62 million	0.61%
2012	442 million	0.62%
2013 (forecast budget)	264 million	0.38%

2.2. PLEASE EXPLAIN THE OVERALL BUDGET FOR THE EUROPEAN CAPITAL OF CULTURE PROJECT (I.E., FUNDS THAT ARE SPECIFICALLY SET ASIDE FOR THE PROJECT) IN THE FOLLOWING TABLES.

Total forecast expenditures (in euros)	Operating expenditure (in euros)	Operating expenditure (in %)	Capital expenditures (in euros)	Capital expenditures (in %)
70 million	60 million	86%	10 million	14%

Total income in the budget (in euros)	Income from the public sector (in euros)	Income from the public sector (in %)	Income from the private sector (in euros)	Income from the private sector (in %)
70 million	19 million	27%	51 million	73%

<b>Income from the public sector</b>	<b>in euros</b>	<b>in %</b>	<b>Specify: amount planned or secured</b>
National government	0	0%	planned
City <sup>32</sup>	3	4.2 %	planned
Region <sup>33</sup>	15	21.4 %	planned
UE	1	1.4 %	planned
Private <sup>34</sup>	51	73%	planned

2.3.  
PLEASE EXPLAIN  
THE OPERATING BUDGET  
FOR THE ECC PROJECT.  
PLEASE FILL IN THE  
TABLES BELOW.

A) OVERALL OPERATING  
EXPENDITURE (MILLION  
EUROS):

<b>Type of expenditure</b>	<b>in euros</b>	<b>in %</b>
Operating expenditure	60 million	100%
Programme expenditure	40 million	66.7%
Promotion and marketing	14 million	23.4%
Wages, overheads, administration	5 million	8.30 %
Other (please specify)	1 million	1.60%

B) PLANNED TIMETABLE  
FOR SPENDING OPERATING  
EXPENDITURE:

<b>Year</b>	<b>Type of expenditure</b>	<b>In euros</b>	<b>%</b>
2014	Operating expenditure	2.2 million	3.7%
	Programme expenditure	1 million	2.5%
	Promotion and marketing	1 million	7.2%
	Wages, overheads, administration	200,000	4%
	Other	0	0%
2015	Operating expenditure	2 million	3.4%
	Programme expenditure	1 million	2.5%
	Promotion and marketing	500.000	3,6%
	Wages, overheads, administration	500.000	10%
	Other	0	0%
2016	Operating expenditure	3 million	5%
	Programme expenditure	2 million	5%
	Promotion and marketing	500.000	3,6%
	Wages, overheads, administration	500.000	10%
	Other	0	0
2017	Operating expenditure	5 million	8,3%
	Programme expenditure	3 million	7,5%
	Promotion and marketing	1,5 million	10,7%
	Wages, overheads, administration	500.000	10%
	Other	0	0%

2018	Operating expenditure	10 million	16,7%
	Programme expenditure	6 million	15%
	Promotion and marketing	2,5 million	17,8%
	Wages, overheads, administration	1,5 million	30%
	Other	0	0%
2019	Operating expenditure	32 million	53,3%
	Programme expenditure	23 million	57,5%
	Promotion and marketing	6,5 million	46,4 %
	Wages, overheads, administration	1,5 million	30%
	Other	1 million	100%
2020	Operating expenditure	3,2 million	5,3%
	Programme expenditure	2 million	5%
	Promotion and marketing	1 million	7,1%
	Wages, overheads, administration	200.000	4%
	Other	0	0%
2021	Operating expenditure	2,6 million	4,3%
	Programme expenditure	2 million	5%
	Promotion and marketing	500.000	3,6%
	Wages, overheads, administration	100.000	2%
	Other	0	0%

#### 2.4. OVERALL CAPITAL EXPENDITURE

<b>Capital expenditures (in euros)</b>	10 million
<b>Funding of new cultural infrastructure or upgrading existing facilities (including museums, galleries, theatres, concert halls, arts centres, etc.) (in euros)<sup>35</sup></b>	10 million
<b>Urban revitalisation (renovation of squares, gardens, streets, public space development, etc.) (in euros)</b>	0 million
<b>Infrastructures (investment in the underground, rail stations, dockyards, roads, etc.) (in euros)</b>	0 million

32. "City" refers to the Municipality of Venice

33. "Region" refers to Northeast Italy and particularly, contributions from the Province of Venice, the Region of Veneto, the Autonomous Region of Friuli Venezia Giulia, the Autonomous Province of Bolzano-South Tyrol, and the Autonomous Province of Trento.

34. "Private" refers to financing from trade associations and foundations, sponsorships, sales of television rights, and merchandising.

35. The amount indicated regards the development and implementation of infrastructure projects envisaged in the ECoC programme (see *Question IV.3*), excluding infra-

structural development already planned by the promoting authorities but not to be managed by Venice and the Northeast.



The event budget is based on the following criteria:

- A budget has been established for cultural programmes and events in 2019 that will bring significant benefits in the following years. This budget amounts to 70 million euros, composed of 51 million in sponsorships and television rights and 19 million from local and regional public authorities. No contribution will be requested from the national government, especially important considering the current difficulties in public finance. The *Venice and the Northeast ECoC Bid* assumes the criterion of a 73% contribution from private enterprise to overall event expenditures;
- With the exclusion of television rights and the support from banking foundations, private sponsorships are envisaged for a total of 30 million euros based on the attractiveness of *Venice and the Northeast* to international big spenders and the saleability of the events on television and international image markets. A good portion of the events and programmes can be restaged in the following years, benefiting from the 2019 media boost;
- The budget will be broken down as follows: 30% to fund ‘major programmes and events’ having a high impact in the media; 30% to support the programmes and events promoted in keeping with the creative thrust of the *ECoC Bid*; 30% for communication and advertising, for local, national and European promotion at events organised in the various areas, and to boost the engagement and participation of young Europeans in these programmes; 10% is earmarked for the organisational structure;
- The ‘major events and projects’ will have independent budgets and be organised on the basis of public/private mechanisms following a private-sector paradigm with distribution of the public share of the profits;
- Profits from ‘major events and projects’ will be distributed as follows:
  - 10% for the reconstruction of the artistic and cultural heritage of LAquila;
  - 40% to finance the European cultural programmes of youth organisations;
  - 50% to finance local solidarity projects.

The budget for the event obviously is not meant to cover major projects undertaken or planned by individual local organisations, even if they coincide chronologically with the *ECoC programme*: from the Fort in Fortezza/Franzensfeste and the Library Hub in Bolzano to Porto Vecchio of Trieste and many others (and let us not forget that Venice is the site of one of the world's most advanced engineering projects: the MOSE flood defence system). The *ECoC* will benefit from these projects, but at zero cost to the bidding process.

2.5.  
HAVE THE PUBLIC FINANCE  
AUTHORITIES (CITY, REGION,  
STATE) ALREADY VOTED  
ON OR MADE FINANCIAL  
COMMITMENTS?  
IF NOT, WHEN WILL  
THEY DO SO?

There is no formal commitment at this time in the form of a resolution or decision by a political body or a law enacted by governmental authorities sitting on the Committee of Sponsors of *Venice and the Northeast 2019*. However, these parties have financed all activities of preparing this *Bidding Dossier*.

As illustrated in the response to [Question I.14](#), the six public authorities are preparing a letter of guarantee in which they commit to developing the lines of this *Dossier* according to the established timeline.

The letter will state that, within six months of the awarding of the title of *ECoC*, an operating company will be created (see [Question III.1.1](#)). The agency will be financially supported and managed by the six public authorities and include the involvement of private entities.

## 2.6. WHAT IS THE PLAN FOR INVOLVING SPONSORS IN THE EVENT?

The involvement of companies and other private-sector players is a critical factor in the success of the *Venice and the Northeast ECoC Bid*. Not only will it contribute to the development of the local area and its business community, but it also represents a unique and important occasion for broad-spectrum communication and promotion of all companies, national and international, especially considering the increase in tourism and consequent positive return on investment (forecasts call for a 20% increase in visitors and a RoI of 6 euros per euro invested).

*Venice and the Northeast 2019* will prepare a strategic plan embodying a number of guidelines:

**1. Creation of a dedicated structure.** The search for sponsors is very important in determining the success of the event. This process will thus not be entrusted to a previously existing system of relations; instead, an *ad hoc* structure of professionals will be created along with a steering committee, almost a think tank, which will include representatives of the private sector who can best delineate objectives and expectations in order to develop a coherent offer.

**2. Branding:** Particular attention will be dedicated to the concept of branding. The stronger and better known the brand, the easier it will be to find sponsors.

**3. Timeframe.** The timeframe is a crucial factor in any sponsorship plan. The *Venice and the Northeast* programme will thus not only comprise events during the year, but also embody a long-term perspective (2014-2019). Two main phases are envisaged: preparation (2014-2017) and the event itself (2018-2019). The *Venice and the Northeast* brand can then be applied – with an appropriate sponsorship policy – in the post-2019 period.

**4. Engagement and participation of local enterprise.** Meetings will be organised with chambers of commerce, Confindustria, leading companies, and small and medium businesses to clearly convey the values and potential benefits of the *ECoC Bid*.

**5. Engagement and participation of national and international companies.** The *ECoC* constitutes a means of communication for attracting and engaging international players. A plan will be developed targeting large Italian, foreign, multinational and international companies having a stake in the European market and its user pool. Special plans will be implemented regarding emerging countries and economies.

**6. Development of a database of potential sponsors.** The database will be created on the basis of previous experience (e.g., international sponsors of other European Capitals of Culture, sponsors of other cultural initiatives, etc.) in order to optimize selection of contacts and offers and prepare appropriately targeted proposals.

**7. HR packages.** Partner companies will be offered special incentive and participation programmes oriented toward their employees. These

programmes will be developed in harmony with company policy (special events, special event admission, etc.).

**8. Modularity and tailoring to engage companies at different levels.** The *ECoC programme* will have two objectives: (a) it will maximise participation options for all companies, including small and medium businesses, and thus be organised in diversified modules; (b) it will provide the maximum benefit for the sponsor, using tailor-made solutions as necessary to respond to specific needs.

A pyramid structure is envisaged for the programme, based on the required contribution and the number of sponsors of each type, with:

- **Official Partners/Main Sponsor (6):** associated with the entire programme and all events;
- **Thematic partners (15):** associated with specific themes (for example: Agrofoods; Science)
- **Project partners (50):** associated with individual projects or events;
- **Technical partners (100):** partners in specific market sectors providing technical support in producing projects or events (see [Point 9](#));
- **Supporters (500):** companies and cultural institutions that intend to contribute to projects and/or facilitate organisation by means of the WE NEED platform (see [Point 10](#));
- **Venice and the Northeast 2019 Club (1000):** companies and cultural institutions providing a minimum contribution and having the possibility of dialoguing with the organisation.

**9. Technical sponsors.** Alongside financial sponsors, it will also be very important to find technical and in-kind sponsors for all goods and services sectors that are pertinent to developing and managing the *ECoC Bid*. The rules regarding technical partners and their visibility in the programme and in the individual events are to be defined.

**10. Instruments: the WE NEED platform.** An online information platform will be instituted regarding organisational needs or requirements for individual projects. Companies may respond to these needs by contributing funds, materials or expertise. It represents a form of crowdfunding or local exchange trading system for companies supporting the programme. The entry contribution will be minimal.

**11. Self-financed projects - Venice and the Northeast 2019 collateral projects.** Companies and cultural institutions will be offered the opportunity to produce and finance independent cultural projects (initiatives, exhibitions, artists) both within and outside of the purview of the *ECoC programme*. If approved by the Artistic Committee, these projects will enjoy the patronage of the programme under a predetermined agreement.

**12. Television rights and sponsorship.** The sale of television rights and advertising space is envisaged for particularly high profile events.

**13. Facilitation (tax incentives).** The feasibility of offering tax incentives to companies supporting the *ECoC Bid* must be put before national and regional authorities.

**14. Objectives.** The objective of the plan is to obtain sufficient funding with monetary and in-kind sponsorships amounting to 50% of the total budget.



IV

CITY  
INFRASTRUCTURE



Venezia  
2019

with the  
Northeast

*Candidate*  
European  
Capital  
of Culture

## 1. WHAT ARE THE CITY'S ASSETS IN TERMS OF ACCESSIBILITY (REGIONAL, NATIONAL AND INTERNATIONAL TRANSPORT)?

### A. Airports and air connections

*Venice and the Northeast* lies at the centre of an air travel system that includes the Marco Polo intercontinental airport in Venice, the Verona Villafranca (Catullo) Airport (Catullo S.p.A. also has full management of the D'Annunzio Airport in Montichiari, Brescia), the Treviso Airport, the Ronchi dei Legionari Airport of Trieste, and the Bolzano Airport. This system handles some 16 million travellers per year. In 2012, Venice and Treviso served over 10 million passengers; Ronchi dei Legionari, 0.9 million (6 international destinations); Verona Villafranca, 3.5 million passengers (20 destinations); the Bolzano airport serves some 400 thousand passengers per year.

In addition to these five airports, there are also a number of other major airports within approximately one-hour travel time of the main cities in the Northeast: Bologna, Bergamo Orio al Serio, Ljubljana (Slovenia), Klagenfurt (Austria).



The area is served by a significant low-cost flight network. North-east Italy is thus accessible at symbolic prices as low as 1 euro from any European city via the airports of Verona, Treviso and Venice. Eurocontrol forecasts indicate an oscillating trend for Italian air travel, with a 2.5% dip in 2013 but positive prospects for 2014 and estimated growth of 2-4% by 2019.

## B. Train

Rail passenger service in 2012:

- 100 train-pairs on the Venice-Padua line (including 25 high-speed pairs to Rome: 18 RFI and 5 Italo)
- 35 train-pairs on the Venice-Udine line
- 38 train-pairs on the Venice-Trieste line (including 3 high-speed RFI pairs)
- 50 daily train-pairs on the Padua-Milan line (including 27 high-speed RFI pairs)
- 51 train-pairs on the Bologna-Padua line (including 25 high-speed pairs to Rome: 18 RFI and 5 Italo)
- 48 train-pairs on the Udine-Trieste line
- 14 train-pairs on the Udine-Tarvisio line
- 32 train-pairs on the Verona-Bolzano line (including 3 high-speed RFI pairs)

The above lines have an average capacity margin allowing for a 30% increase in passenger service<sup>36</sup>.

### International rail connections.

Northeast Italy lies at the intersection of two major pan-European rail corridors: Lisbon-Kiev and Palermo-Berlin. Venice and the main cities in Northeast Italy can all be reached by train from international locations. The principal stations in the network include:

- Budapest: connecting to Venice
- Dijon: connecting to Venice, Padua, Vicenza and Verona
- Innsbruck: connecting to Venice and Verona
- Munich: connecting to Venice and Verona
- Paris: connecting to Venice, Padua, Vicenza and Verona
- Vienna: connecting to Venice and Verona
- Zagreb: connecting to Venice
- Zurich: connecting to Venice

## C. Motorway and highway network

The following motorways provide vehicle connections along the main communication routes. *(The data on average daily traffic refers to the first quarter of 2012. It should be noted that as a result of the economic crisis, the traffic levels are 5-6% lower than the same period in 2011)*<sup>37</sup>:

- A4 *Serenissima* Milan-Brescia-Padua, 3 lanes: 253,000 vehicles per day
- A4 Venice-Trieste, 2 lanes (third under construction): 153,000 vehicles per day
- A22 Modena-Verona-Brenner, 2 lanes: 111,000 vehicles per day
- A13 Padua-Bologna, 2 lanes: 114,000 vehicles per day
- A23 Udine-Tarvisio, 2 lanes: 22,000 vehicles per day
- A27 Venice-Belluno, 3 lanes: 64,000 vehicles per day
- A28 Conegliano-Pordenone (Pedemontano), 2 lanes
- A31 Montegalda-Piovene Rocchette, 2 lanes: 36,000 vehicles per day

36. Source: Italian State Railways and Italo NTV.

37. Source: AISCAT.



The Veneto Pedemontano motorway from Montecchio to Conegliano is at an advanced phase of construction and will certainly be completed by 2019. The total is approximately 800 kilometres of motorways.

#### **D. The port network**

*Venice and the Northeast* is also endowed with a number of ports for passenger traffic, including the ports of Venice, Trieste and Porto Nogaro (Udine), and cargo (Monfalcone, Chioggia, Porto Levante, Trieste). Venice is the pre-eminent home port for cruise ships in the Mediterranean. With eight passenger terminals, it provides highly diversified service (cruise ships, ferries, fast ships to the Istrian coast, yachts, maxi-yachts). It provided service to some 2 million passengers in 2012, while the Trieste passenger terminal served 96,000 people in the same period. There are also more than 40 tourism harbours along nearly 300 kilometres of coast.

#### **E. Public transportation in Venice**

Venice offers an extensive waterbus (*vaporetto*) service connecting all areas/islands of the city. It is also connected to the mainland (Marghera, Mestre) by an urban and extra-urban bus service with routes to the main cities of Veneto and Friuli Venezia Giulia. Buses from Piazzale Roma carry passengers to Canova Airport of Treviso and to Marco Polo Airport of Venice. Venice also provides boat and hydrofoil service to Marco Polo Airport. A tram line is also being completed to connect Venice to the mainland (Marghera, Mestre).

#### **F. Bicycle paths**

Routes dedicated exclusively to bicycles are undergoing strong development. The region with the most extensive network is Trentino-South Tyrol with some 800 kilometres of cycle paths along all major valley routes in the region. Veneto has some 150 kilometres of cycle paths with an additional 1,000 km of mixed routes on roads with low vehicle traffic intensity. Friuli Venezia Giulia has some 100 km of cycle paths and an equal amount of marked mixed-traffic routes. North-east Italy thus has over 2,000 km of exclusive cycle and cycle-friendly routes.

#### **Mobility plan.**

*Venice and the Northeast* will develop a mobility plan with the main objective of maximising incentives for the use of public transportation, limiting the use of private cars and other motorised vehicles. Parking availability will be limited near the main points of cultural attraction with access permitted only to specific user categories. The transportation plan is based on the following guidelines:

- an adequate offer of parking facilities at strategic points along the roads leading to the capital will provide rapid and direct interconnections with the public transportation network (at the stations of the “*Cultural Metropolis*”);
- other parking facilities will offer a shuttle bus service taking visitors directly to the main events. These parking facilities will be located where they are easily accessible from the primary road network or in areas not requiring particularly complex development work;

- direct vehicle access to the main events will exclusively comprise visitor pick-up and drop-off points with small parking facilities for personnel, service vehicles and public authorities;
- an all-inclusive pass will be introduced allowing visitors to use all urban and extra-urban public transportation, ensuring maximum ease of intermodal transport.

## 2. WHAT IS THE CITY'S ABSORPTION CAPACITY IN TERMS OF TOURIST ACCOMMODATION?

Over 4.1 million arrivals and 9.3 million guest-nights (two thirds accommodated in the historic city) make Venice Italy's second ranked city of art after Rome with a role of primary importance in providing hospitality to national and especially international guests within the Italian tourism system. Among the world's top 10 destinations, and linked to numerous other cities and satellite locations, Venice and its lagoon form the centre of a highly unique tourism system drawing tourist flows to a much more extensive area than the city alone.

Within this extended context, it is important to note the fundamental role of the Northeast not only for tourist flows to Italy but also for hospitality: the over 73,000 establishments account for nearly half of all hospitality facilities in Italy. With over 1.2 million beds, the Northeast represents approximately one fourth of all total guest accommodations in Italy.

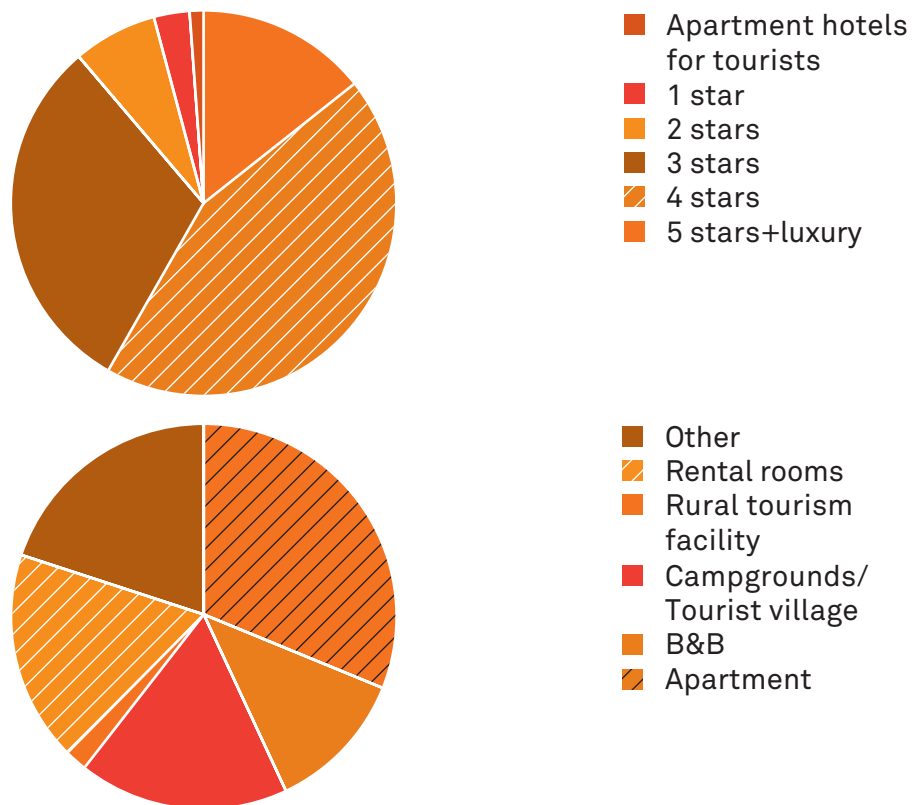
2011 <sup>38</sup>		North East	Italy	% Share for North East
Establishments	<i>Hotels</i>	64.201	119.818	54%
	<i>Comp. facilities</i>	9.581	33.911	28%
	<i>Total</i>	73.782	153.729	48%
Beds	<i>Hotels</i>	735.648	2.489.102	30%
	<i>Comp. facilities</i>	498.972	2.252.636	22%
	<i>Total</i>	1.234.620	4.741.738	26%
Average beds	<i>Hotels</i>	11	21	
	<i>Comp. facilities</i>	52	66	

Venice can accommodate more than 44,000 tourists—over 27,000 of them in the historical centre—in 400 hotels and 2,300 complementary facilities. The hospitality services generally fall into the high rating categories: more than half the beds are found in 4/5-star hotels and 30% in 3-star hotels. Beds are evenly distributed among the complementary facilities, with apartments making up approximately one third of the available accommodations. There has been a 4% increase in the overall number of beds over the past five years (from 43,150 to 44,687) although gains were not made across the board (+6% for hotels, from 26,818 to 28,442, while the number of beds in complementary facilities fell by 1% from 16,332 to 16,245).

38. Source: ISTAT

2012 <sup>39</sup>		Historic centre	Lido	Mestre-Marghera	Total
Establishments	<i>Hotels</i>	279	38	101	418
	<i>Complementary facilities</i>	2.040	69	205	2.314
	<i>Total</i>	2.319	107	306	2.732
Beds	<i>Hotels</i>	16.516	3.008	8.918	28.442
	<i>Complementary facilities</i>	11.247	684	4.314	16.245
	<i>Total</i>	27.763	3.692	13.232	44.687
Average beds	<i>Hotels</i>	59	79	88	226
	<i>Complementary facilities</i>	6	10	21	37

### Hospitality services in Venice<sup>40</sup>

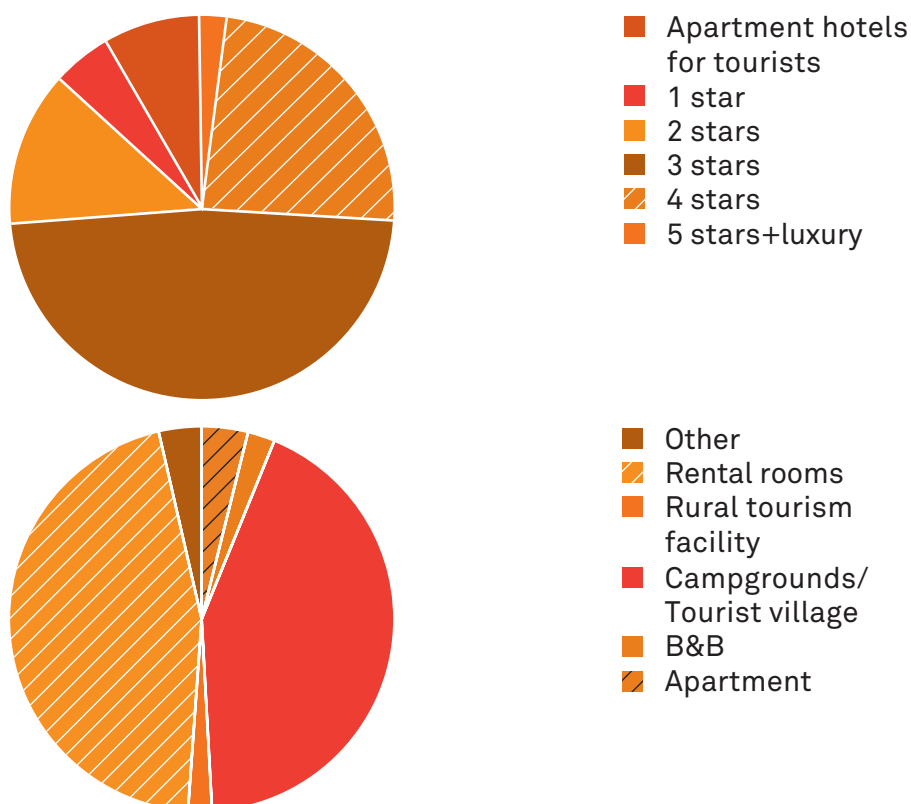


**Northeast.** Veneto boasts the lion's share of hospitality facilities in the Northeast with over 717,000 beds, mainly in complementary facilities (67% as opposed to 43% in hotels). This is followed by the Province of Bolzano, which has a significant number of hospitality facilities, generally relatively small establishments (over 4,200 with an average of 36 beds), offering a total of over 220,000 beds. The Province of Trento represents 19% of hotel beds and Friuli Venezia Giulia is the second-ranked area for beds in complementary facilities (over 100,000, 13% of the beds in complementary facilities in the Northeast).

2012 <sup>41</sup>		Veneto	Friuli VG	Trento	Bolzano	Total
Establishments	<i>Hotels</i>	3.092	751	1.527	4.219	9.589
	<i>Comp. facilities</i>	53.539	4.347	1.401	6.005	62.292
	<i>Total</i>	56.631	5.098	2.928	10.224	74.881
Beds	<i>Hotels</i>	214.270	41.141	94.242	151.588	501.241
	<i>Comp. facilities</i>	502.828	100.176	73.671	69.012	745.687
	<i>Total</i>	717.098	141.317	167.913	220.600	1.246.928
Average beds	<i>Hotels</i>	69	55	62	36	52
	<i>Comp. facilities</i>	9	23	53	11	11
	<i>Total</i>	13	28	57	22	17

The hospitality services are generally in the medium-high category: nearly half the beds are found in 3-star hotels and another 26% in 4-5-star hotels. The complementary facilities lean heavily toward room rentals and campgrounds/tourist villages, which make up nearly 90% of supply (45% and 42%, respectively). Looking at the trend in hospitality facilities, there has been a slight decline in overall capacity over the past 5 years (-0.5% or 6,200 fewer beds) varying by area (+4.4% in the Province of Trento, driven mainly by complementary facilities; -8.2% in Friuli Venezia Giulia, with -12.3% for beds in complementary facilities; -0.3% in Veneto; and -0.5% in the Province of Bolzano).

#### Hospitality services in the Northeast<sup>42</sup>



39. Source: CISET elaboration of data from the City of Venice

40. Source: CISET elaboration of data from the City of Venice

41. Fonte: Elaborazioni CISET su dati Regione Veneto,

Turismo FVG, Provincia di Trento, ASTAT.

42. Fonte: Elaborazioni CISET su dati Regione Veneto,

Turismo FVG, Provincia di Trento, ASTAT.

**New trends.** Hospitality in the Northeast has begun to reinvent itself in response to the market, following priority policies of the public administrations (such as Veneto's leadership role in Europe regarding accessibility). A number of important themes have been developed in the Northeast:

- **Accessibility:** tourism facilities for everyone has become the new development model. Indeed, a total of 89 million potential tourists with special needs has been estimated for Europe<sup>43</sup>, of which more than 5 million may be oriented to the Italian market<sup>44</sup>, and over 800,000 focusing on Veneto<sup>45</sup>(over 1 million if we include helpers). With the programme *Veneto For All*, the Region of Veneto is investing in analysing its characteristics of this market, raising awareness of its needs among hospitality operators, and laying the groundwork for positive returns;

- **Distributed hospitality:** the idea for a new type of hospitality distributed broadly across the territory originated in Friuli. It features the authenticity of high quality settings, the rediscovery of towns and villages off the beaten track and a 'slower', more responsible and higher quality tourism. It introduces new options, such as educational agro-tourism, alberghi diffusi (lodging distributed in existing historic buildings in a small community), hospitality in the masi (small mountain dairy farms), and packages combining art and 'soft' mobility. This form of hospitality is also gaining ground in other parts of Italy, especially in historical centres.

- **Green Tourism:** concern for green issues finds fertile ground in the Northeast. Many structures are at the cutting edge in the design and construction of complexes with low environmental impact and high added value: from the Jesolo International Club, one of Europe's finest campgrounds, to the Union Lido, an eco-sustainable tourist village in the Venice lagoon, winners at the *Green Travel Awards 2013* along with the Tirlir Dolomites Living Hotel in South Tyrol, built entirely following the rules of sustainable architecture and featuring a "bare footing" trail through the woods for those who want especially close contact with nature.

**Guidelines for quality tourism: *Venice and the Northeast 2019*** has the specific objective of promoting quality tourism (see [Question 1.1](#)) in keeping with a number of fundamental guidelines:

- raise the quality of demand and behaviours: educating the tourist to appreciate more than the 'commonplace' wonders of Venice (historical centre and mainland);
- differentiate markets (redirection of improper excursionism, opening of new markets) partly by diversifying the portfolio with the creation of alternative cultural products or, in any case, products that complement and enhance traditional fare so as to steer away from selling a simplistic 'view of the Grand Canal';
- improve the quality/price ratio throughout the destination system;
- develop measures to achieve a deeper integration with the surrounding territory so that it becomes more than a mere 'dormitory', providing a greater share of the tourism market to the local area;
- create autochthonous, alternative or in any case complementary tourist products to avoid selling only access to the 'Venice product';

- follow niche tourism partly through the creation of alternative itineraries;
- strengthen infrastructure and services for a unified and expanded enjoyment of the Northeast.

**3.  
WHAT PROJECTS ARE TO  
BE CARRIED OUT BETWEEN  
NOW AND 2019 IN TERMS  
OF URBAN AND TOURISM  
INFRASTRUCTURE,  
INCLUDING RENOVATION?  
WHAT IS THE PLANNED  
TIMETABLE FOR THIS WORK?**

The answer to this question, optional at the pre-selection stage, is not fully addressed here due to reasons of space. We mentioned only a few relevant points:

- In 2019, Venice will witness the reopening of the Correr Museum, and the Galleries of the Accademia will be fully functional. The Cini Foundation will have completely refurbished the Isola di San Giorgio, and the M9 Museum in Mestre will have given new life to a redeveloped city centre.
- The recovery project of the Porto Vecchio in Trieste will be underway.
- The MUSE, the new museum in Trento designed by Renzo Piano and inaugurated in summer 2013 will also be fully operational.
- The Franzensfeste Fortress will be transformed into the Museum of Arrivals and Departures and the Bolzano Library Hub will have opened its doors.

The *ECoC* will organise *service infrastructure* such as the *Digital ECoC*: the technical solutions and technological opportunities (such as additional bandwidth, the availability of multimedia content, the massive use of mobile devices and the web, NFC technology for geolocation and the strengthening of social networks) will provide:

- Support, development and propagation of all communication and promotion activities
- Enjoyment of cultural institutions, heritage and activities and enhancement of accessibility
- Integration and optimisation of communication by cultural institutions in the territory
- An online platform that will form the central node in the communication and promotion system, designed to provide access by all web devices, tablets and other mobile devices; available in 12 languages, it will constitute the starting point for all programme and communication content
- Transportation passes will also be implemented, along with a *Venice/Northeast 2019 Map*, the itineraries illustrated above, and an all-inclusive transport system ticket.

Mobility infrastructure will be brought into service: the **SFMR** (the Veneto Region metropolitan rail system) will be completed, as budgeted and guaranteed by the competent authorities, and the *Claudia Augusta bicycle path (following Via Claudia Augusta “from the Hapsburgs to the Doges”*, built by Drusus the Elder in 15 B.C. from southern Germany across the Alps to Trento and then on to Venice) will be inaugurated along with a rail link to the airports Venice-Marco Hub, Treviso-Canova, Ronchi dei Legionari and Verona Villafranca, as already projected.

43. Source: ENAT, 2010.

44. Source: Ciset 2010.

45. Source: Ciset 2010.



V

**COMMUNICATION  
STRATEGY**



**Venezia  
2019**  

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**with the  
Northeast**  

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*Candidate  
European  
Capital  
of Culture*



## 1. WHAT IS THE CITY'S INTENDED COMMUNICATION STRATEGY FOR THE EUROPEAN CAPITAL OF CULTURE EVENT?

The objectives include creating consensus, encouraging participation and dissemination of information, promoting the event and attracting the appropriate audience. The communication will be addressed to different targets and be implemented at different times:

- **Pre-warm-up:** this phase will be implemented immediately upon final awarding of the title of *ECoC* (2013-2014), and comprise awareness-raising, sharing of objectives and encouragement of participation in the Northeast;
- **Warm-up:** phase extending from the awarding of the title to the year prior to the event (2014-2018), dedicated to the communication and promotion of the event nationally and internationally;
- **Start up:** from the year prior to the event and the year of Venice and the Northeast *ECoC*, dedicated to communication to attract visitors and provide information on the events programme;
- **Follow up:** after the *ECoC* year (2020 and beyond), efforts will focus on consolidating the work and accomplishments of the previous years and the identity established, leveraging the network of instruments that have been developed.

The strategy will be expressed through the *Logo, engagement, the website, apps, social media, crowdfunding, testimonials, the engagement of businesses, multiculturalism and multilingualism, and international promotion* with a European tour that has already been outlined.

## 2. HOW DOES THE CITY PLAN TO ENSURE THE VISIBILITY OF THE EUROPEAN UNION, WHICH IS AWARDING THE TITLE?

*Venice and the Northeast* will provide maximum visibility to the European Union, not only through traditional communication channels, but also through specific exchange programmes:

- events featuring European and local artists;
- collaboration and co-production between local and European cultural associations (examples regarding music include the youth orchestra of Bolzano, the European Union Youth Orchestra, and the Gustav Mahler Jugendorchester, who have appeared on several occasions in the Bolzano Classical Music Festival);
- development of relevant themes in Europe: multiculturalism and multilingualism, the Peace of 1919, the *ECoC 2005-2019* project;
- privileged relations with European cities and cultural institutions regarding the themes of the *ECoC programme*;
- cooperation with the other designated *ECoC* in Bulgaria (see [Question I.15](#)).

VI

EVALUATION  
AND MONITORING  
OF THE EVENT



Venezia  
2019

with the  
Northeast

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European  
Capital  
of Culture

# VI

## EVALUATION AND MONITORING OF THE EVENT

**1.  
DOES THE CITY INTEND  
TO SET UP A SPECIAL  
MONITORING AND  
EVALUATION SYSTEM:  
- FOR THE IMPACT  
OF THE PROGRAMME  
AND ITS KNOCK-ON  
EFFECTS?  
- FOR FINANCIAL  
MANAGEMENT?**

*Venice and the Northeast* will develop a **monitoring and evaluation strategy** that will make it possible for partners and parties involved in cultural projects to take part in the virtuous policy circle: *formulation/ planning → implementation → monitoring → evaluation → revision and continuing development*. The strategy entails the recognition of the ‘hard’ and ‘soft’ aspects of the events and their financial management, setting forth the following objectives: provide updated and transparent data and analysis for the planning of cultural projects; allow policymakers and partners to monitor and evaluate investment projects and orient public and private funding policies; allow the public and institutions to participate in project planning; provide data and analyses for the purposes of scientific research; provide valid benchmarks for planning future ECoC bids.

The expected outcome of this strategy includes:

- a set of updatable indicators to assess impact on an annual basis;
- the identification of data sources, analysis methods and existing indicators that may be used and integrated with those envisaged for the *ECoC* events;
- a baseline assessment report regarding existing data sources, principal indicators to be used, expected impact and parties engaged by the event;
- two monitoring reports (in 2016 and 2018) to provide an intermediate assessment of the process;
- a final report on the short-term impact of the event, providing an overall post-event assessment of achievement of objectives. A series of specific reports may be added to address various themes and perceptions by different categories of players;
- additional reports at three, five and ten years after the event to assess the long-term impact and survey the infostructure and infrastructure created for the *ECoC*.

An **Observatory** or integrated network will be created to achieve said objectives. The monitoring and evaluation plan is quite complete and detailed, addressing all economic and financial aspects of the event: it is not fully illustrated here for reasons of space.

# VII

## ADDITIONAL INFORMATION



**Venezia  
2019**  

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**with the  
Northeast**  

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European  
Capital  
of Culture

1.  
WHAT, IN YOUR OPINION,  
ARE THE STRONG POINTS  
OF THE CITY'S APPLICATION  
AND THE PARAMETERS  
OF ITS SUCCESS AS EUROPEAN  
CAPITAL OF CULTURE  
AND WHAT, ON THE OTHER  
HAND, ARE ITS WEAK POINTS?

**Strong points.** *Venice and the Northeast* is an innovative project in its approach to cultural sustainability. The *Venice, Cultural Metropolis* vision and the objectives, theme and strategy of this *Dossier* are rooted in a dynamic that has been active in the area for a decade now. They represent long-term, smart, inclusive and sustainable development resting on the following strong points:

- ***Integrated planning and cultural networks.*** The framework of *Venice and the Northeast* is based on establishing a network embracing the wealth of cultural heritage and the local, national, European and international contacts with which the territory is already endowed. This framework can be promoted and enhanced via networking actions to strengthen governance and promotion, and especially through the enjoyment of the area and its facilities by visitors and the local community.

- ***Redefinition of the use of the city and local area.*** The *ECoC Bid* does not merely propose integrated cultural planning, but seeks to redefine how people use the city of Venice and the Northeast. The development (currently in progress) and implementation of quality tourism, enhanced mobility and accessibility, digitalisation, and measures to reduce the environmental impact of *Venice and the Northeast* will redefine the cultural, social and economic ecosystem and allow the local population to expand its horizons, living and acting within a completely novel metropolitan territory.

- ***Community participation.*** This is a founding element and backbone of *Venice and the Northeast*: since the *ECoC Bid* idea originated in 2006, it has been drawing in cultural operators, the business community, professional categories and institutions, also dedicating significant attention to young people, who have contributed actively to defining the objectives of the *ECoC Bid*.

- ***Economic sustainability.*** *Venice and the Northeast* is a 'software' project: the envisaged infostructure does not require any new infrastructure and will thus have limited implementation and operating costs. This ensures its long-term sustainability and the enduring legacy value of the programme in the post-2019 period.

**Weak points.** *Venice and the Northeast* encompasses over 7 million inhabitants in an area of nearly 40,000 square kilometres which comprises a municipality (Venice), three provinces and two regions (where governance is complicated by the fact that two of the provinces and one of the regions are autonomous). It is geographically the broadest *ECoC Bid* ever advanced. The diversity of institutions and the geographical extent of the area could be particularly critical ele-

ments. The experience during these years of preparation nevertheless provides tangible proof of the possibility of broad-based sharing of the mission and management of the project. The Operating Company that will be instituted represents a tool for ensuring institutional cohesion and political commitment. This is particularly relevant in a project that seeks to compose a sort of pact between Venice and the surrounding territory, recreating the ecosystem that is an inherent part of its genetic endowment. The vision of *Venice, Cultural Metropolis* calls for structural reformulation of the territory and necessitates strong support from policymakers, who have been unstinting in their commitment. This is the essential condition for addressing critical elements, which include managing the mass tourism that is a daily reality in Venice, enhancing accessibility for persons with disabilities, the elderly and children, and addressing the complex issue of mobility. And it should come as no surprise that these are three priority objectives for *Venice and the Northeast*.

**2.  
DOES THE CITY INTEND  
TO DEVELOP PARTICULAR  
CULTURAL PROJECTS  
IN THE COMING YEARS,  
IRRESPECTIVE OF THE  
OUTCOME OF ITS APPLICATION  
FOR THE TITLE OF EUROPEAN  
CAPITAL OF CULTURE?**

*Venice and the Northeast* is engaged in an on-going process of re-defining the cultural identity and development strategy of Venice and the surrounding territories. The programme laid out in this *Dossier* is not the mere product of planners sitting around a table: it reflects a real and current dynamic of change that will certainly be invigorated by the successful outcome of the *ECoC Bid* but will continue regardless of the outcome. Many of the activities illustrated in this document have already been developed, impressive results have already been achieved and will continue in the coming years. A central element in the *ECoC Bid*, and especially in the on-going discussions between institutions and communities, is the focus on governance of the culture and its territory, an instrument of fundamental value in boosting cultural activities and heritage, and sine qua non in developing the vision of *Venice, Cultural Metropolis* promoted by institutions, the private sector and civil society (see *Section I*).

Projects that will be completed in the coming years include (see *Question II.1*):

- the creation of cultural itineraries;
- the institution of governance networks;
- the development of networked systems of promotion and use;
- digital infostructure (*Digital ECoC* project).

This work to create infostructure in the Northeast (see *Question IV.3*) is coupled with other currently planned projects regarding **infrastructure**, culture and other aspects, including:

- a Venezia: la restituzione del Museo Correr, la conclusione del restauro delle Gallerie dell'Accademia; il recupero dell'Isola di San Giorgio, e l'apertura di M9, Museo del Novecento a Mestre;
- nel Nordest: l'avvio del recupero del Porto Vecchio a Trieste e la ristrutturazione della Fabbrica Alta a Schio, e a Bolzano/Bozen, il Museo al Forte di Fortezza e la nascita del Polo bibliotecario.

3.  
PLEASE ADD BELOW ANY  
FURTHER COMMENTS WHICH  
YOU DEEM NECESSARY  
ON THE SUBJECT OF THIS  
APPLICATION.

*Venice and the North East 2019: executive summary.*

“Culture of PEACE” is the slogan chosen by *Venice and the North-east* in its Bid to become *European Capital of Culture 2019*. In the year when Europe will commemorate the centennial of the end of the First World War, the intention is also to underscore the 70 years of peace that have followed the Second World War and the birth of the EEC, pillar of the European Union. This will come about in a distributed project, where all parties are all equal, and Venice will cede the position of dominance that was one of the hallmarks of the *Serenissima* and dedicate itself to serving the entire Northeast.

It is a project of strong international relevance, whose “*Unity in Diversity*” harmonises with the European spirit and promotes the multiculturalism and multiconfessionalism of the local area and its transnational relations. It is a project with strongly innovative content in terms of use of the territory and cultural governance and valorisation of cultural heritage—without any request for state funding.

It is a project that will be supervised and monitored in all its aspects with discernment and rationality, representing an invigorating alliance between Venice and the entire Northeast. It observes and upholds the principles of the green economy and environmental sustainability. For example, it will implement a rigorous environmental plan calling for measurement of CO2 emissions and compensation for all unavoidable emissions via the most appropriate measures. Guidelines in this regard will be issued to all suppliers.

*Venice and the Northeast* follows the only possible road to prevent the risk of industrial desertification, social fossilisation, cultural sterilisation: the weaving of a territorial pact that reconnects the synapses of the lagoon city with the mainland, strengthening and revitalising an eternal bond. Local institutions and civil society alike have long considered this metropolitan dimension to be the only possible way to expand the physical and mental horizons of the community. For this to happen, a structural reconception of the territory is necessary to create service and mobility infrastructure, rework accessibility, and create a governance network for the cultural and creative heritage of *Venice and the Northeast*.

This is what the various local areas in Northeast Italy are seeking, this is what they have already mobilised their resources to achieve. They now submit this globally innovative process and the great benefits it promises before Europe, seeking a leadership role as *European Capital of Culture 2019*.

**ANNEX 1  
THE EVENTS FOR VENICE  
AND THE NORTHEAST  
EUROPEAN CAPITAL  
OF CULTURE**



**Venezia  
2019**

**with the  
Northeast**

*Candidate*  
European  
Capital  
of Culture

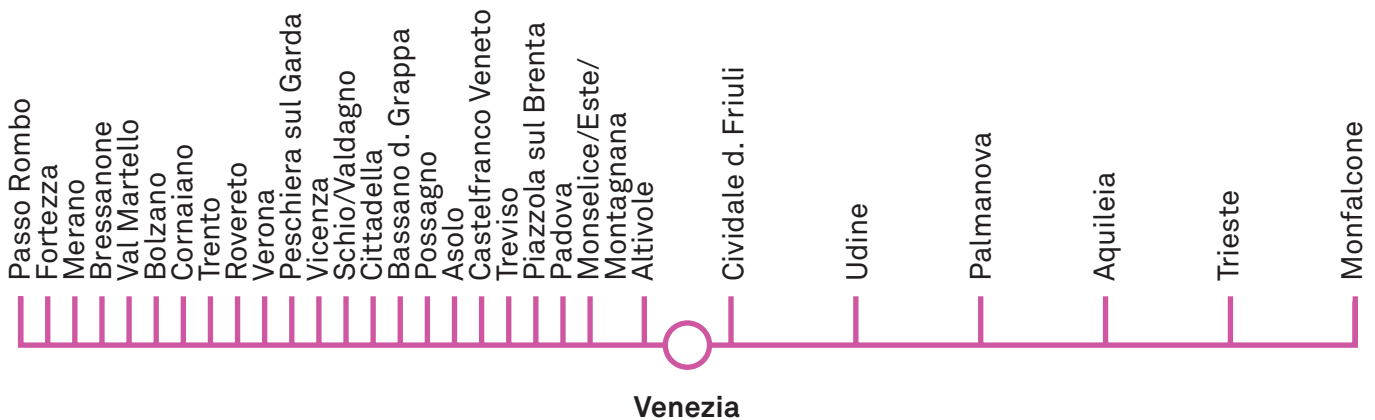


# ANNEX 1

## THE EVENTS FOR VENICE AND THE NORTHEAST

### EUROPEAN CAPITAL OF CULTURE

Obviously the timetable for the *Venice and the Northeast 2019* events cannot be given in detail. It will, however, be based on certain key events (see, for example, point 8 at [Question I.1C](#)); on events linked to individual projects which have been described; on others linked to the *Integrated Plan* and the themes illustrated in the *Venice, Cultural Metropolis Map* (see [Question II.1](#)). The Map displays, as if they were stations along so many railway lines, the various places linked to territorial and cultural sites, either existing or to be defined, where events will be staged.



#### ARCHITECTURE

##### Terminus

**Venice:** Biennale-Architecture; Tadao Ando's Punta della Dogana, Cini Foundation, works by Carlo Scarpa, the Arsenal, the Circle of Forts, the Marciana Area and the innumerable wonders of the *Serenissima*.

##### Stations

**Passo Rombo (Timmelsjoch):** Architectures by Werner Tscholl;  
**Fortezza (Franzensfeste):** Hapsburg Fortress;  
**Merano (Meran, Maran):** Kurhaus;  
**Bressanone (Brixen, Persenon):** Medieval cloisters, Castel Wolfsturn at Mareta;  
**Val Martello (Martelltal):** Hotel Paradiso by Giò Ponti;  
**Bolzano (Bozen, Balsan):** Mu-

seion by the Berlin Studio KSV Krüger Schuberth Vandreike;

**Cornaiano (Ghirlan):** Casa Scarpa;

**Trento:** Renzo Piano's new MUSE, the castles, the Romanesque Duomo, Mario Botta's Faculty of Jurisprudence;

**Rovereto:** Mario Botta's MART,  
**Verona:** the Arena, the Castelvecchio Museum restored by Carlo Scarpa;

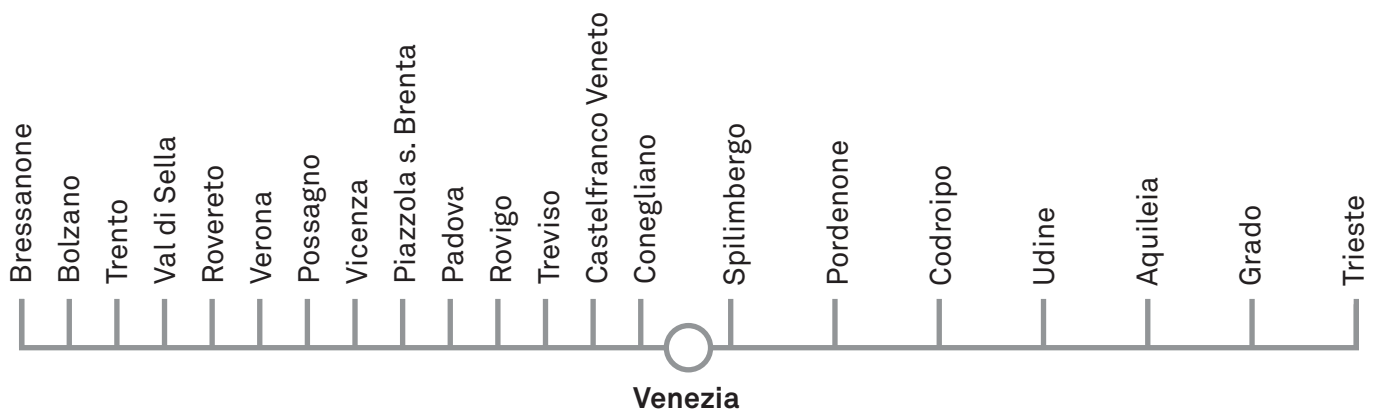
**Peschiera sul Garda:** Austrian defence fortress;

**Vicenza:** the works of Palladio, Teatro Olimpico, Palladio Museum, CISA (International Centre for Andrea Palladio Studies), Premio Dedalo Minosse, Teatro Olimpico;

**Schio/Valdarno:** industrial archaeology - Fabbrica Alta, Fabbrica

Saccardo and Lanificio Marzotto;  
**Cittadella:** medieval walled city;  
**Bassano del Grappa:** Ponte degli Alpini, the Nardini Bubbles by Massimiliano Fuksas;  
**Possagno:** Canova Museum by Carlo Scarpa;  
**Asolo:** medieval walled city; (like Este, Montagnana, Palmanova);  
**Castelfranco Veneto:** medieval walled city;  
**Treviso:** Palazzo dei Trecento, Santa Caterina, Tadao Ando's Fabrica (at Ponzano), Benetton Study and Research Foundation;  
**Piazzola sul Brenta:** grand villas (Villa Contarini);  
**Padua:** Prato della Valle, Botanical Gardens (UNESCO site), Palazzo della Ragione, "Memoria e Luce" by Liebeskind;  
**Monselice/Este/Montagnana:**

medieval walled cities;  
**Riviera del Brenta:** The Villas of Veneto tour along the River Brenta (Villa Pisani, Villa Bembo, Villa Foscari aka La Malcontenta), Villa Contarini Venier (Istituto Ville Venete);  
**Altivole:** Brion Mausoleum, masterpiece by Scarpa;  
**Cividale del Friuli:** Celtic sepulchre, Santa Maria in Valle oratory;  
**Udine:** Piazza Libertà with the Lionello's Loggia, Castle;  
**Palmanova:** the 'star' city, a national monument since 1960;  
**Aquileia:** Patriarchal basilica  
**Trieste:** art nouveau Casa Bartoli; Neoclassical and Baroque architecture; Porto Vecchio.  
**Monfalcone:** Workers Village in Panzano (boatyard).



## VISUAL ARTS

### Terminus

**Venice:** Biennale-Art, Palazzo Grassi, Musei Civici Veneziani, Palazzo Ducale, Ca' Pesaro, Guggenheim Foundation, Cini Foundation, Querini Stampalia, Bevilacqua la Masa and Prada foundations, the Galleries of the Accademia, the School of San Rocco with Tintoretto, the Carmini School with Tiepolo, the Carpaccio Schools, and numerous other wonders.

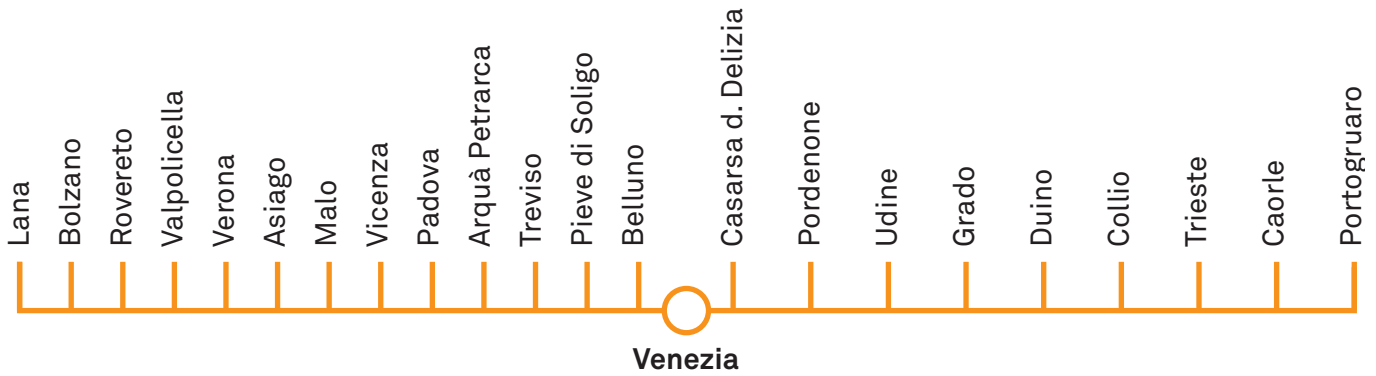
### Stations

**Bressanone (Brixen, Pensenon):** Cathedral;  
**Bolzano (Bozen, Balsan):** Museion Museum of Modern and Contemporary Art;  
**Trento:** Buonconsiglio Castle, Renaissance frescoes;

**Val di Sella:** Arte Sella, international art exhibition in the woods at Borgo Valsugana (Trento);  
**Rovereto:** Mart;  
**Verona:** Museums of the Scaligeri and Castelvecchio Excavations, Palazzo della Gran Guardia;  
**Possagno:** Canova Museum;  
**Vicenza:** Palladian basilica, Palazzo Chiericati;  
**Piazzola sul Brenta:** Villa Contarini;  
**Padova:** Scrovegni and Giotto Chapel, Bano-Palazzo Zabarella Foundation, Palazzo del Monte di Pietà, Palazzo della Ragione;  
**Rovigo:** Palazzo Roverella, Accademia dei Concordi;  
**Treviso:** House of the Carraresi, Palazzo Bomben, House of the Carrareri, Fabrica (Ponzano);  
**Castelfranco Veneto:** Gior-

gione's house, Cathedral;  
**Conegliano:** Cathedral with altarpiece by Cima da Conegliano, Palazzo Sarcinelli;  
**Spilimbergo:** CRAF (Regional Archive of photography);  
**Pordenone:** Modern and Contemporary Art Gallery Armando Pizzinato;

**Codroipo:** Villa Manin;  
**Udine:** Udine Castle, Antica art gallery, works by Giambattista Tiepolo;  
**Aquileia:** the mosaics of the basilica;  
**Trieste:** Revoltella and Sartorio Museums.



## LITERATURE

### *Terminus*

**Venice:** patria e sede dell'editoria italiana ed europea, Premio Campiello, Thomas Mann; John Ruskin (*Le Pietre di Venezia*), Scuola per Librai Umberto e Elisabetta Mauri, Ateneo Veneto.

### *Stations*

**Lana:** LiteraturLana;  
**Bolzano (Bozen, Balsan):** *Italian Journey* by Goethe;  
**Rovereto:** Antonio Rosmini;  
**Valpolicella:** Dante's house;  
**Verona:** William Shakespeare;  
**Asiago:** Mario Rigoni Stern;  
**Malo:** Luigi Meneghello;  
**Vicenza:** Guido Piovene, Goffredo Parise;  
**Montegalda/Vicenza:** Antonio Fogazzaro;  
**Padua:** Ruzante, Galileo, Carlo Bo and the tradition of literary

criticism, Tito Livio, Antonia Arslan;

**Arquà Petrarca:** Petrarch;

**Mogliano Veneto:** Giuseppe Berto;

**Treviso:** Comisso prize;

**Pieve di Soligo:** Andrea Zanzotto;

**Belluno:** Dino Buzzati;

**Casarsa della Delizia:** Pier Paolo Pasolini;

**Pordenone:** Pordenonelegge.it, Dedicazione Festival;

**Udine:** Terzani Prize, Nonino Prize;

**Grado:** Biagio Marin;

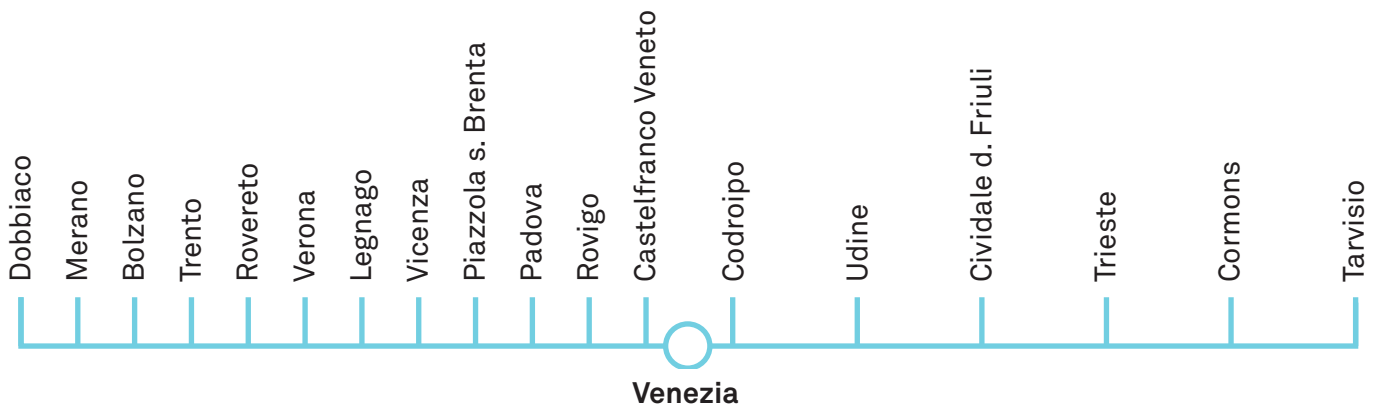
**Duino:** Rainer Maria Rilke;

**Collio:** Giuseppe Ungaretti;

**Trieste:** Italo Svevo, James Joyce, Umberto Saba, Claudio Magris, Susanna Tamaro;

**Caorle:** Ernest Hemingway;

**Portogruaro:** Ippolito Nievo.



## MUSIC

### Terminus

**Venice:** La Fenice Foundation, Palazzo Grimani, Chiesa della Pietà (Vivaldi), Biennale-Music.

### Stations

**Dobbiaco (Toblach):** Musical weeks Gustav Mahler;

**Merano (Meran, Maran):** Merano Festival, South Tirol Festival;

**Bolzano (Bozen, Balsan):** Bolzano Festival, Gustav Mahler Academy, Busoni piano competition, Transart, Sounds of the Dolomites;

**Trento:** Sounds of the Dolomites;

**Rovereto:** Mozart International Festival;

**Verona:** Arena Foundation and summer opera season, Philhar-

monic Theatre;

**Legnago:** Antonio Salieri Festival;

**Vicenza:** Vicenza Jazz, Teatro Olimpico, Olimpico music weeks;

**Piazzola sul Brenta:** Hydrogen Festival, master's in Baroque music;

**Padua:** Padova Jazz, Gran Teatro Geox, Teatro Giuseppe Verdi;

**Rovigo:** Rovigo Jazz Festival;

**Castelfranco Veneto:** Antiruggine;

**Codroipo:** Villa Manin;

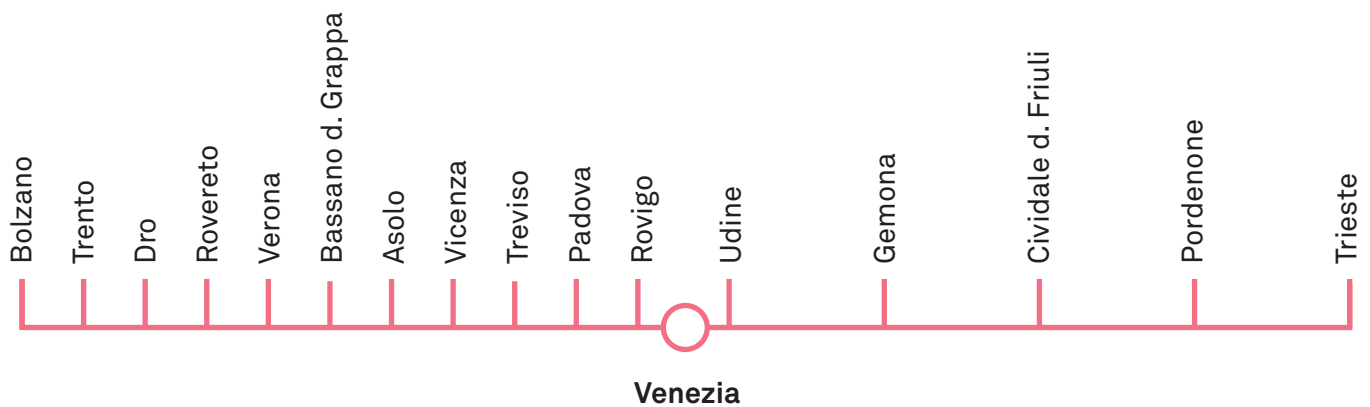
**Udine:** Teatro Nuovo Giovanni da Udine, Udine Contemporanea;

**Cividale:** Mittelfest;

**Trieste:** Giuseppe Verdi opera house and orchestra, Politeama Rossetti.

**Cormons:** Festival Jazz and Wine;

**Tarvisio:** Festival No Borders.



## THEATRE, DANCE, CINEMA

### Terminus

**Venice:** Biennale-Dance, Biennale Theatre, Teatro La Fenice, Carlo Goldoni, Teatro Stabile del Veneto, International Film Festival, Teatro OFF.

### Stations

**Bolzano (Bozen, Balsan):** Bolzano Danza (Dance Festival),

Teatro Stabile di Bolzano, Zelig School of Cinema;

**Trento:** Trento Film Festival;

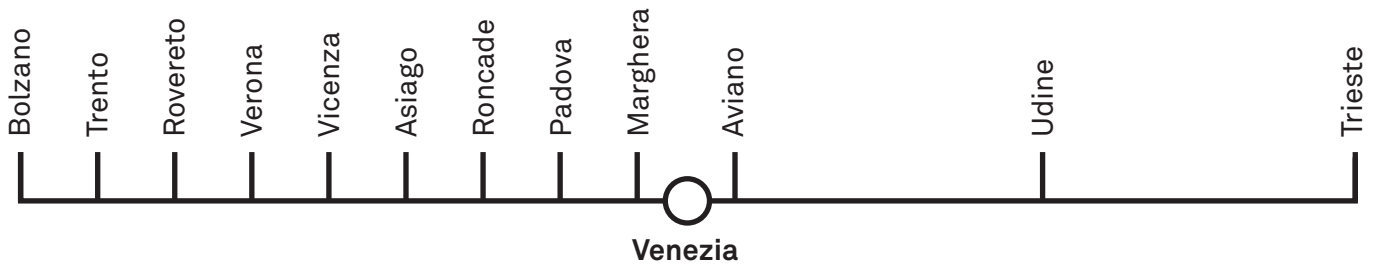
**Dro:** Centrale Fies, (contemporary theatre);

**Rovereto:** Oriente Occidente (east meets west contemporary dance festival);

**Verona:** Shakespearian Theatre, Roman Theatre, Summer Theatre

Season, Babilonia Teatri, Teatro stabile innovazione Aida;  
**Bassano del Grappa:** Casa della Danza (Dance Centre), Summer Opera-Veneto Festival;  
**Asolo:** Eleonora Duse;  
**Vicenza:** Teatro Olimpico, Teatro Città di Vicenza, Teatro stabile innovazione Piccionaia;  
**Treviso:** Teatro stabile innovazione Gli Alcuni (cartoon production), Teatro comunale;  
**Padua:** Teatro Giuseppe Verdi,

JoleFilm;  
**Rovigo:** Teatro del Lemming, Teatro sociale;  
**Udine:** Teatro Nuovo Giovanni da Udine, CSS, Far East Film Festival;  
**Gemona:** Cineteca del Friuli (Friuli Film Archive);  
**Cividale del Friuli:** Mittelfest;  
**Pordenone:** Giornate del Cinema Muto (Silent Film Festival);  
**Trieste:** Trieste Film Festival.



## SCIENCE, RESEARCH, INNOVATION

### Terminus

**Venice:** MOSE, M9, Ca' Foscari University, IUAV, VEGA.

### Stations

**Bolzano (Bozen, Balsan):** TISS Innovation Park, Innovation Festival;

**Trento:** University, MUSE New Museum of Science, Bruno Kessler Foundation, Edmund Mach Foundation, TrentoRise, Trento University;

**Rovereto:** Habitech (Trentino Technology District for Energy and the Environment), Manifattura Tabacchi (conversion of former tobacco factory);

**Verona:** University of Verona;

**Vicenza:** Associazione Progetto Marzotto, Department of Mechatronics, Padua University;

**Asiago:** Padua Astrophysics Observatory;

**Roncade:** H-Farm Ventures;

**Padua:** University of Padua, Galileo Literary Prize for Popular Science, Scuola Galileiana di Studi Superiori, Astronomical observatory, CNR, IOV-Istituto Oncologico Veneto (Veneto Cancer Institute), IZSve-Istituto Zooprofilattico Sperimentale delle Ven-

ezie (Public Veterinary Institute), Galileo Innovactors' Festival;

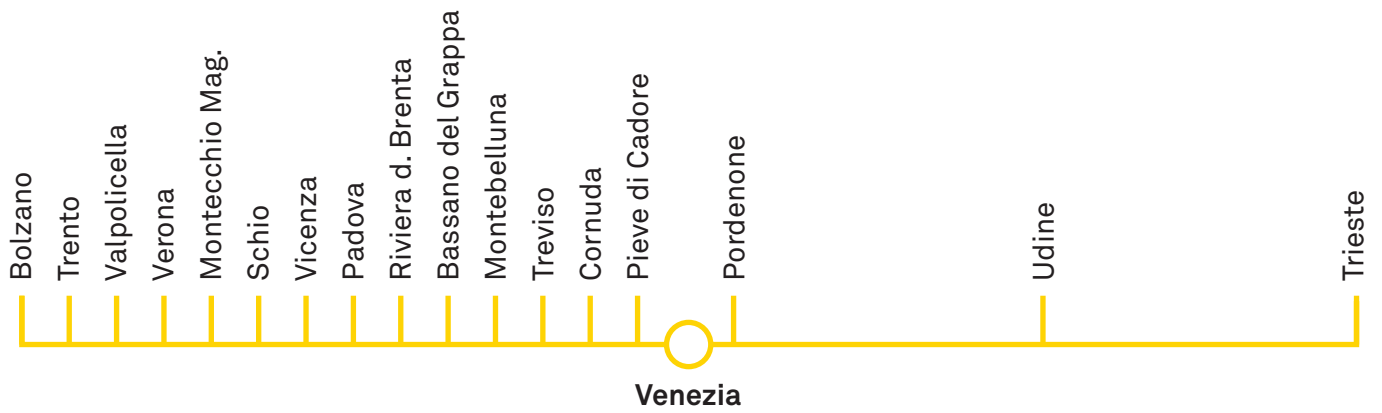
**Marghera:** VEGA-Venice Gateway for Science and Technology;

**Portogruaro:** Jacques Maritain Institute;

**Aviano:** CRO-Centro di Riferimento Oncologico (Cancer Research Centre);

**Udine:** University of Udine;

**Trieste:** University of Trieste, CBM Centre for Molecular Biomedicine, Elettra - Sincrotrone Trieste, ICGEB-International Centre for Genetic Engineering and Biotechnology, ICTP The Abdus Salam International Centre for Theoretical Physics, INFN-Trieste National Institute of Astrophysics and Astronomical Observatory, INAF-National Institute of Nuclear Physics, Trieste section, IRCCS Burlo Garofolo, Jacques Maritain Institute, National Institute of Oceanography and Experimental Geophysics-OGS, Immaginario Scientifico Science Centre, SISSA-International School for Advanced Studies, TWAS The Academy of Sciences for the Developing World, Trieste Next (European scientific research fair).



## CREATIVE INDUSTRIES

### Terminus

**Venice:** IUAV Course in Fashion Design, IUAV Course in Product Design and Visual Communication, Burano and Murano glass manufacture, Bonotto Foundation, Ca' Foscari University Faculty of Business Economics.

### Stations

**Bolzano (Bozen, Balsan):** Innovation festival;

**Trento:** Festival of Economics;

**Valpolicella:** Masi Prize;

**Verona:** Nicolis Museum

**Montecchio Maggiore:** Bisazza Foundation;

**Schio:** Fabbrica Alta, Living Archives Project, Festival Città Impresa;

**Vicenza:** Fiera dell'Oro, CUA Foundation, Dainese Black Cube

**Padua:** Guglielmo Tabacchi Gallery, Lake (Villa del Conte);

**Riviera del Brenta:** Footwear Museum;

**Bassano del Grappa:** The Nardini Bubbles, Bonotto Archive;

**Montebelluna:** Hiking Boot Museum;

**Treviso:** Treviso Modesign, Fabbrica di Benetton;

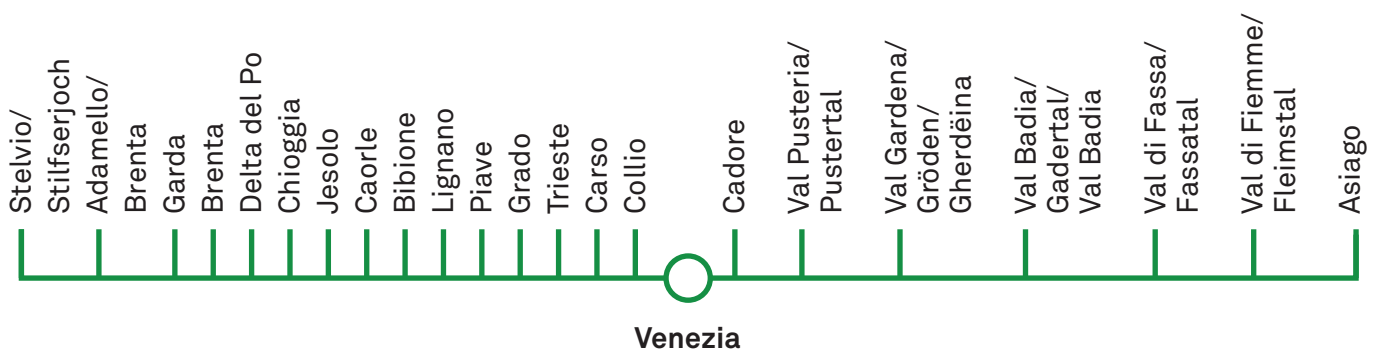
**Cornuda:** Tipoteca Italiana Foundation;

**Pieve di Cadore:** Spectacles Museum;

**Pordenone:** Valcucine, Elettrolux, Fazioli pianos;

**Udine:** Nonino Prize;

**Trieste:** Ernesto Illy Foundation, MIB School of Management.



## MOUNTAIN, SEA, LAGOON

### Terminus

**Venice**

### Stations

**Stelvio/Stilfserjoch;**

**Adamello/Brenta;**

**Garda;**

**Brenta;**

**Delta del Po;**

**Chioggia;**

**Jesolo;**

**Caorle;**

**Bibione;**

**Lignano;**

**Piave;**

**Grado;**

**Trieste;**

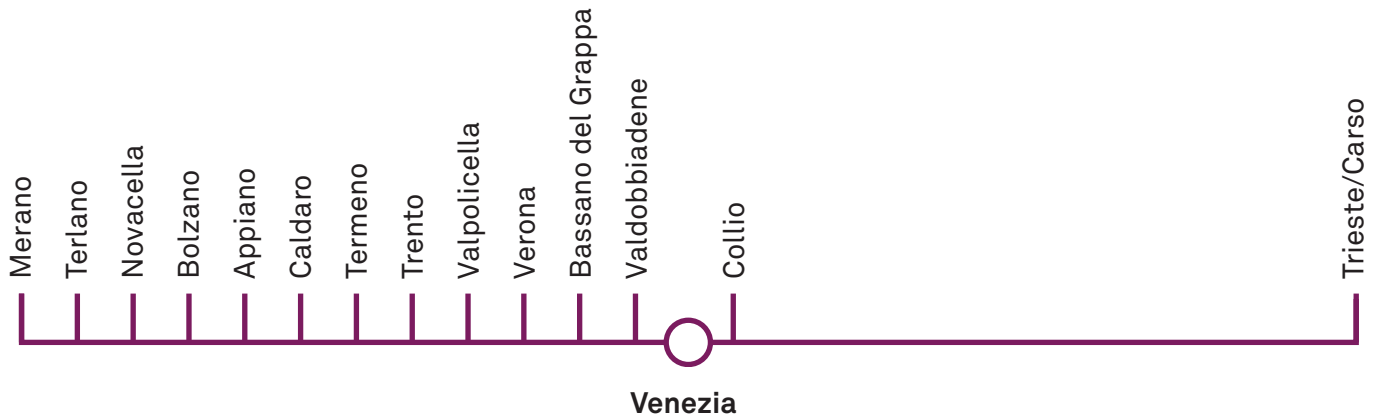
**Carso;**

**Collio;**

**Cadore;**

**Val Pusteria/Pustertal;**  
**Val Gardena/Gröden/Gherdëina;**  
**Val Badia/Gadertal;**

**Val di Fassa/Fassatal;**  
**Val di Fiemme/Fleimstal;**  
**Asiago.**

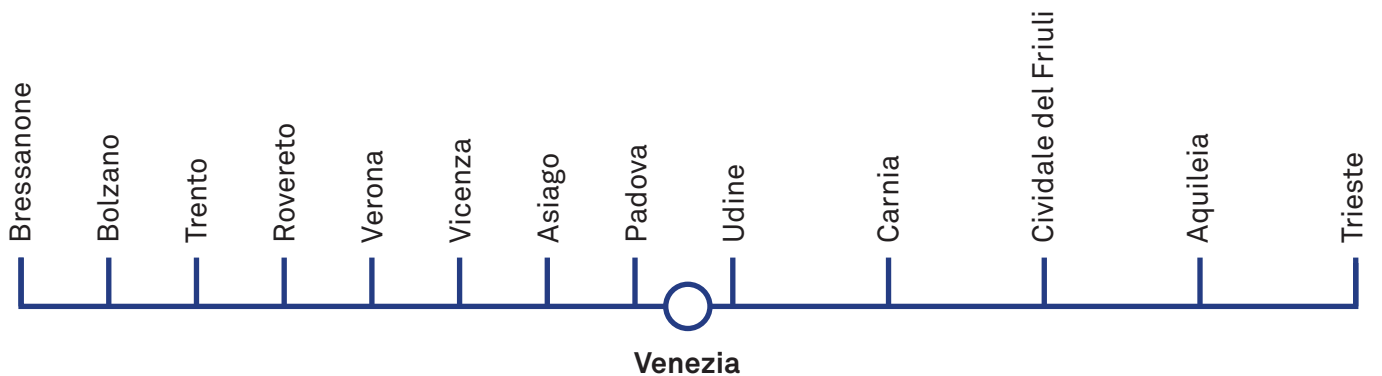


**WINEMAKING**

*Terminus*  
**Venice:** Venice: Island of Mazzorbo (Venissa, Bisol).

*Stations*  
**Merano (Meran, Maran);**  
**Terlano (Terlan);**  
**Novacella (Neustift);**  
**Bolzano (Bozen, Balsan);**  
**Appiano (Eppan)/San Michele Appiano;**

**Caldaro (Kaltern);**  
**Termeno (Tramin);**  
**Trento:** E. Mach Foundation;  
**Valpolicella;**  
**Verona:** (also *Vinitaly*);  
**Bassano del Grappa;**  
**Valdobbiadene;**  
**Collio;**  
**Trieste/Carso:** ethnological museums and traditions of “osmize”.



**MULTICULTURALISM AND MULTICONFESSIONALISM**

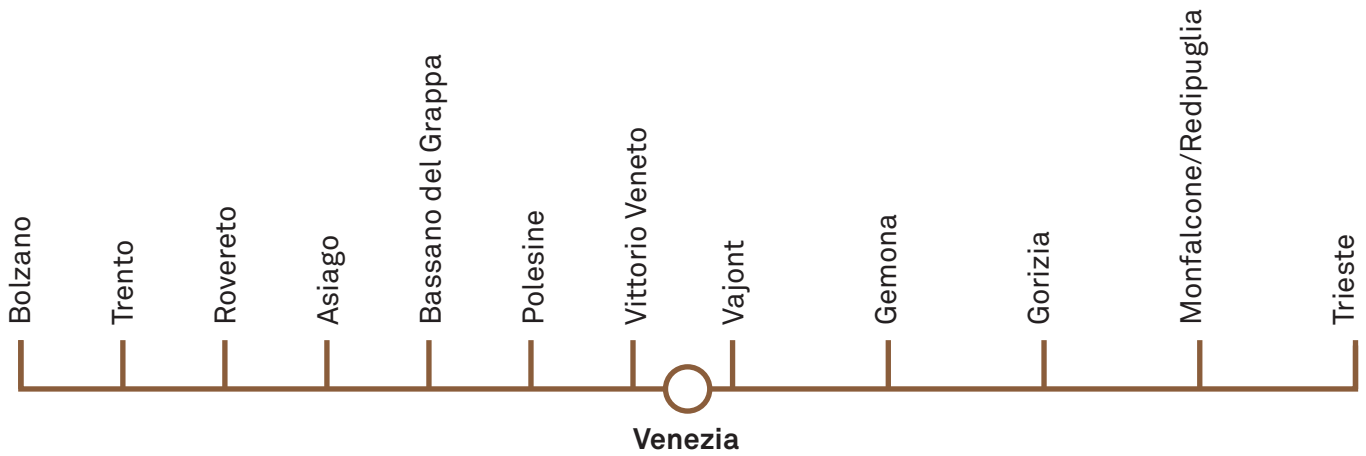
*Terminus*  
**Venice:** Crossroads of Civilization Exhibition, Ca' Foscari University Faculty of Oriental Languages, Jewish Ghetto, Armenian Community at San Lazzaro degli Armeni.

*Stations*  
**Bressanone (Brixen, Persenon);**  
**Bolzano (Bozen, Balsan):** Trantsart;  
**Trento:** Buonconsiglio Castle, Trento University Faculty of Sociology, FBK Institute of Reli-

gions, Religion Today Festival;  
**Rovereto:** Oriente Occidente (east meets west contemporary dance festival), Balkan and Caucasus Observatory;  
**Verona:** Comboni Missions;  
**Vicenza:** Biblical Festival;  
**Asiago:** Cimbrian ethnic-linguistic minority;  
**Padua:** Antonian pilgrimages;  
**Udine:** Vicino/lontano cultural association, Polaval Centre of Buddhist Culture;  
**Carnia:** ethnic-linguistic minorities;

**Cividale del Friuli:** Mittelfest;  
**Aquileia:** Patriarchate of Aquileia;  
**Trieste:** Gateway to the Sea of the Austro-Hungarian Empire,

a church and cemetery for every religion, boundary between Europe's three main ethnicities: Latin, Slav and Germanic.



## MEMORY AND GREAT HISTORIC EVENTS

*Terminus*  
**Venice**

*Stations*

**Bolzano (Bozen, Balsan);**  
**Trento:** Great War Project (renovation and enhancement), Historic Museum Foundation, Buonconsiglio Castle, Council of Trent;  
**Rovereto:** Campana dei Caduti War Memorial, War Museum;  
**Asiago:** First World War tours and memorials across the high plateau;

**Bassano del Grappa;**  
**Polesine;**  
**Vittorio Veneto:** Great War museums;  
**Vajont;**  
**Gemona;**  
**Gorizia:** International festival of history;  
**Monfalcone/Redipuglia:** Memorial of the III Army;  
**Trieste and the Karst plateau.**



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