



❖ Banca Ifis

The Venice Glass Week and the Murano glass District

Observatory - 2026 Edition

Opening

The Venice Glass Week and the Murano glass District

Dating back to 1291, the Murano glassmaking district is one of the oldest in Europe and one of the most recognisable expressions of Made in Italy. This Observatory, however, tells a broader story: that of a production system which, while rooted in a centuries-old tradition, continues to evolve, generate value and open up to international markets. Along this journey, *The Venice Glass Week* has taken on a central role, becoming over the years a platform for culture, creativity and development.

In just one square kilometre, around 160 production businesses generate revenues close to €180 Million. The data confirm the vitality and solidity of a district that has managed to grow employment and profitability.

The analysis also highlights a transformation that goes beyond the economic dimension. Murano glass is no longer perceived solely as an expression of traditional know-how, but as a material capable of engaging with art, design, architecture and international collecting. Its value, and indeed its beauty, stem from the meeting between the mastery of its artisans and the ability to interpret contemporary languages and markets.

In this evolution, *The Venice Glass Week* has played a strategic role. In less than ten years, the event has grown into an international hub that connects companies, artists, institutions and the public, helping to strengthen the reputation of Murano glass worldwide. The testimonies gathered in this Observatory confirm that the Festival is now not only a key cultural event, but also an accelerator of relationships, visibility and opportunities for the entire value chain.

It is precisely in this ability to combine tradition and contemporaneity, culture and enterprise, identity and international openness that Murano's value lies today. This is a value that Banca Ifis, in continuity with its commitment to the Economy of Beauty, intends to help narrate and promote, recognising enterprise built around »Beauty« as a development factor that goes beyond the purely technical and productive dimension.

Through data, analysis and testimonies, this Observatory therefore offers a reading of a district that, with creativity and vitality, continues to be one of the most authoritative ambassadors of Made in Italy worldwide.

ERNESTO FÜRSTENBERG FASSIO

CHAIRMAN OF BANCA IFIS

Observatory on the Murano glass District and *The Venice Glass Week*

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Abstract



❖ **Made in Murano and *The Venice Glass Week*: evidence from the first edition of the Observatory (1/3)**

○ **Murano, a historic district that continues to generate value**

Murano is a dynamic, competitive production system deeply connected to international markets.

In just 1 km², around 160 manufacturing and commercial businesses, more than 900 employees and total revenues close to €180M are concentrated: figures that describe a district located in a compact space, yet significant in economic capacity, skills and manufacturing identity. The analysis confirms a historic fabric, but not a static one: over the last twenty years, the district has continued to generate new entrepreneurial activity (average annual birth rate of 3%) and has recorded significant revenue growth (+72% from 2015 to the 2025 estimate). The value created is not confined to Italy alone or only to glass companies, but extends along a broader value chain, activating other production sectors and confirming the international vocation of Made in Murano

○ **From artisanal product to contemporary language**

The most significant transformation concerns the positioning of Murano glass. No longer only the expression of a centuries-old tradition of high craftsmanship, it is now a material able to engage with art, design, architecture and international collecting. The testimonies of the sector's leading figures interviewed for this Observatory describe a profound cultural shift: value is created through the encounter between the know-how of master glassmakers, technical research and contemporary creativity. David Landau (founder of LE STANZE DEL VETRO), Luciano Gambaro (President of the Consorzio Promovetro Murano) and Jean Blanchaert (gallery owner, art critic and member of the Scientific Committee of *The Venice Glass Week*) help reinforce this new interpretation, in an art market worth around \$65B and with design and decorative arts growing by 20% in 2025. At the same time, a clear reading points to challenges that will need to be addressed: counterfeiting, energy consumption and generational renewal

❖ **Made in Murano and *The Venice Glass Week*: evidence from the first edition of the Observatory (1/3)**

○ **A festival connecting Murano to the world**

The Venice Glass Week is now one of the main accelerators of the international transformation of Murano glass. Created in 2017 to promote Murano glass within a dialogue between craftsmanship, art, design and innovation, the event has grown into a platform capable of connecting the value chain, the public, institutions and global markets. From 2017 to 2025, applications have nearly tripled, countries of origin from 7 to 54, and visitors from 75,000 to 165,000. The Venice Glass Week is no longer just an event: it is the international hub that makes the new Made in Murano visible

○ **The voice of the community: sharing, relationships and business**

The impact of *The Venice Glass Week* is measured by the event's growth, but above all by the value generated for its community. The survey conducted among participants in past editions portrays an engaged and loyal audience: participants have taken part in an average of 3.9 editions, confirming a loyal and already international relationship base. The motivations for taking part clearly describe the festival's role: promoting one's work, increasing international visibility and strengthening cultural positioning. These objectives are matched by tangible impacts: 65% report an increase in awareness of their brand or activity, 48% indicate economic returns in terms of sales, commissions, new clients or collaborations, and 55% identify new collaborations as the main benefit generated. *The Venice Glass Week* emerges as a space where visibility, reputation, networking and business development mutually reinforce one another

❖ **Made in Murano and *The Venice Glass Week*: evidence from the first edition of the Observatory (1/3)**

○ **From online interest to the international markets driving demand**

The web-listening analysis shows that Murano glass and *The Venice Glass Week* have now achieved international relevance. During the festival periods, online searches related to the event grew by 37% between 2017 and 2025, signalling a progressive strengthening of its ability to activate international attention. Digital interest is particularly strong in English-speaking markets, where glass is increasingly perceived as an expression of art, design and collecting. The online shop window also confirms the shift in positioning. 35.7% of the offering falls within the art and collecting area, while the presence of premium products above €5,000 confirms that Murano glass is no longer associated solely with the traditional product dimension, but is increasingly positioned in the »Art & Collectible« universe



Made in
Murano: from
the historic
value chain to
the international
hub of
contemporary
glass

Murano, a historic district that continues to generate value

Murano, a symbol of Italian tradition, is a vital and competitive production system.

In just one square kilometre, around **160 production businesses**, more than **900 employees** and **revenues close to €180M** coexist.

In recent years, the district has demonstrated growth capacity, entrepreneurial attractiveness and international openness, confirming that glass still represents a concrete lever of economic development for the local area



Murano is one of Europe's oldest glass-making districts. Active since 1291, the year the Republic of Venice ordered the relocation of all glass furnaces to the island, it has always been able to integrate seamlessly with a community that has made glassmaking and the glass trade its primary activity



Key Figures of the Murano District – 2025

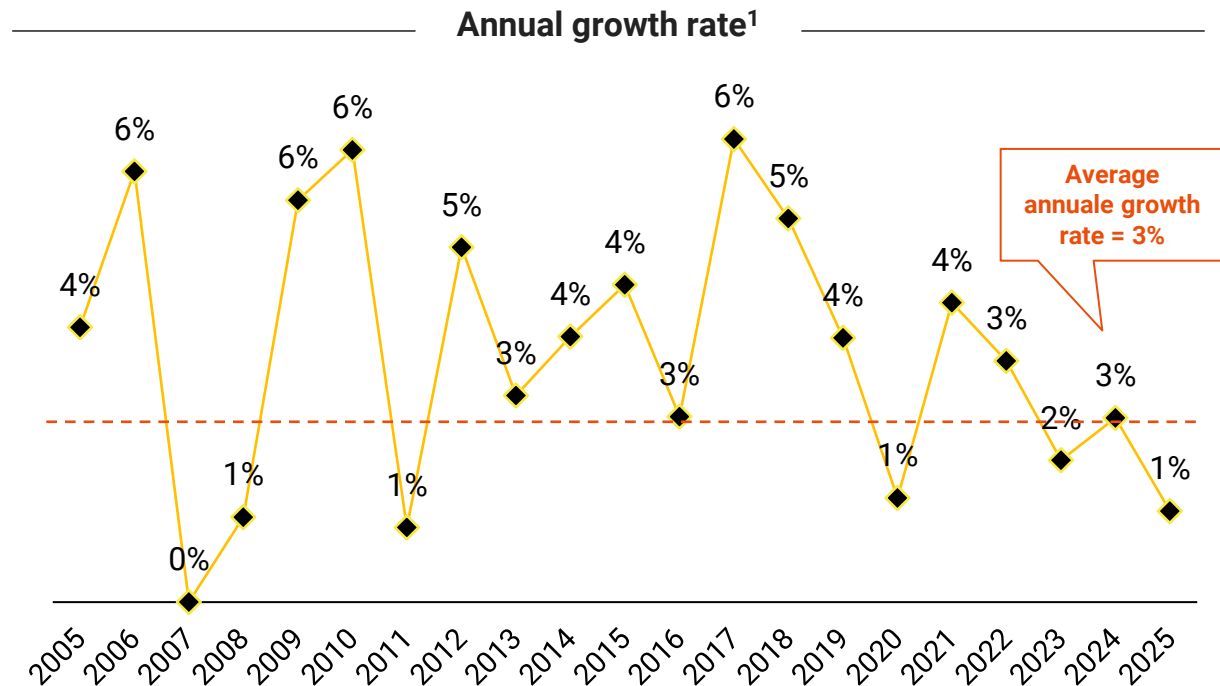
1 km²	Surface area of Murano
~4.500	Residents
160	Production and commercial businesses
40%	Furnaces
60%	Secondary-processing companies
~900	Glassmaking employees
~€180Mln	Revenue

A long-standing entrepreneurial tradition coexists with new openings that, year after year, fuel the vitality of the value chain. It is precisely in this balance between deep roots and new energies that the resilience of Murano glass can be read

The time-series analysis describes a **vibrant entrepreneurial landscape**

Overall, between 2005 and 2025, **average annual growth rate** stood at **3%**, confirming stability, resilience and strong local roots

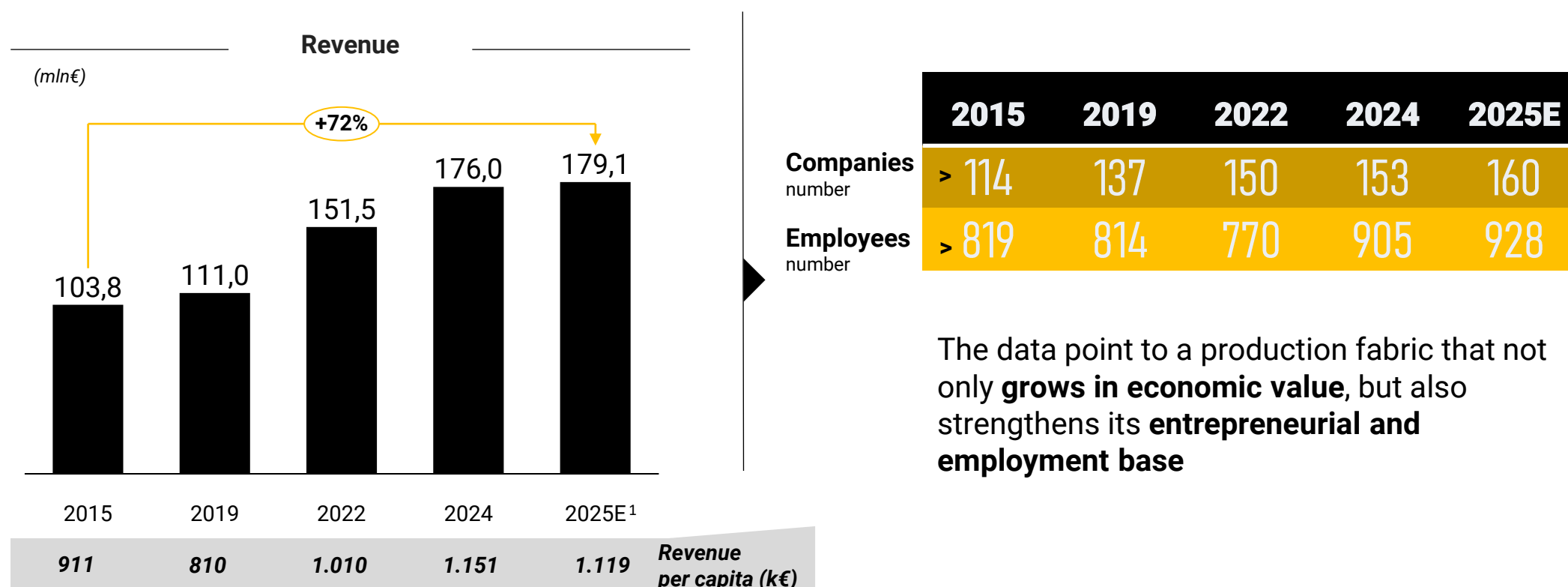
Since 2020, the pace of new openings has slowed, signalling a more mature system



Note: 1) Rate calculated by comparing the number of new companies created in a given year with the total number of active companies in the same area over the same period

Source: Internal analyses by the Banca Ifis Research Department based on financial-statement data from certified databases provided by Cerved

Revenue shows structural growth: since 2015 it has increased by 72%, rising from around €100 mln to a forecast of around €180 mln in 2025. Growth is due 60% to the increase in the number of companies and 40% to the rise in revenue per capita



Note: 1) Estimate based on financial-statement data from certified databases provided by Cerved

Source: Internal analyses by the Banca Ifis Research Department based on financial-statement data from certified databases provided by Cerved

Growth is not just about volume: the EBITDA margin has shown an average annual increase of about 5%. Also significant is the rise in return on invested capital, which has been consistently in the double digits since 2022

		2015	2019	2022	2024	2025E	CAGR
EBITDA % EBITDA/Revenue	>	10%	5%	15%	17%	16%	5,1%
ROE % Return on Equity	>	5%	-3%	17%	17%	14%	11,6%

- Over time, entrepreneurs in the District have **significantly strengthened their operating profitability**: the **EBITDA margin** rose from 10% in 2015 to 16% in 2025, with an average annual growth rate of 5%. Following the decline in 2019, the revenue margin **rebounded strongly** and stabilized at levels significantly higher than those of the previous periods analyzed here
- Return on equity (ROE) has always been positive, with the exception of 2019, and over the past 10 years has grown at an average annual rate of nearly 12%

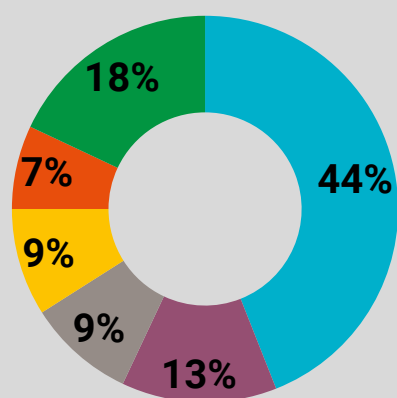
Note: 1) Estimate based on financial-statement data from certified databases provided by Cerved

Source: Internal analyses by the Banca Ifis Research Department based on financial-statement data from certified databases provided by Cerved

	2015	2019	2022	2024	2025E	CAGR
Contribution to public finances € (taxes and duties)	> 2 mln	1 mln	3 mln	4 mln	5 mln	6,2%
Wages €	> 32 mln	35 mln	33 mln	44 mln	45 mln	3,5%
Revenue activated in other industries € (e.g. raw-material costs, business services, etc.)	> 61 mln	72 mln	99 mln	102 mln	108 mln	5,9%

The value of Murano glass does not remain in the furnace: it becomes a contribution to the community, value for families and business for companies in other sectors

Cross-sector value distribution



- **44%** of the activated value comes from **direct production inputs**, creating value for extractive, metallurgical, chemical and other companies
- **Energy and utilities** account for **13%**, highlighting the sector's high energy intensity
- **Logistics and distribution** each account for **9%**, supporting the market and export orientation
- **Creativity, design and communication** account for **7%**, confirming that the value of glass is built through collaboration with artists and designers
- **Other** includes residual sectors for other goods and services required by the value chain

Note: 1) Estimate based on financial-statement data from certified databases provided by Cerved

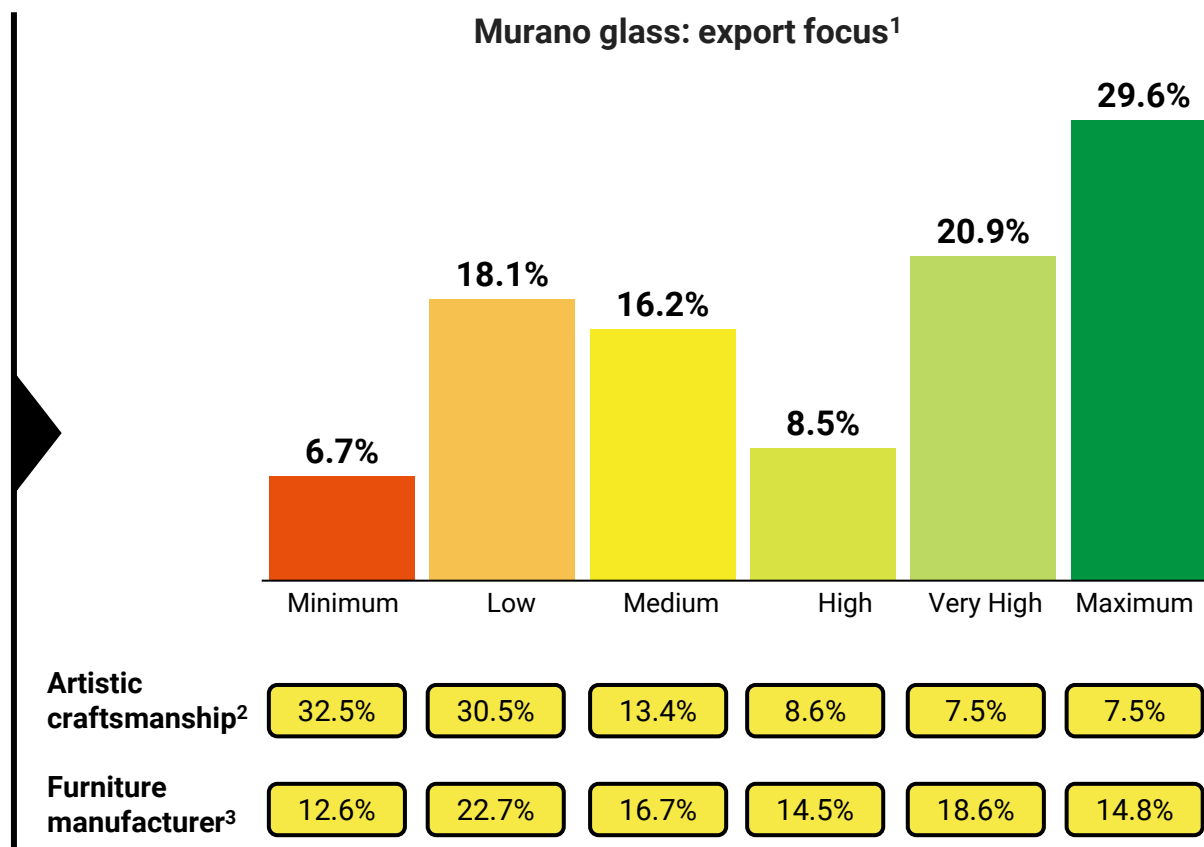
Source: Internal analyses by the Banca Ifis Research Department based on financial-statement data from certified databases provided by Cerved

A local tradition in intense dialogue with global demand

The district shows a **significant export propensity**: almost six out of ten district companies fall into the highest internationalization bands

Only 6.7% of companies have very limited activity with international markets

Comparison with other production sectors confirms the international vocation of Murano glass, both in parallel with furniture manufacturers (a typical Made in Italy industry) and with artistic craftsmanship as a whole



Notes: 1) The analysis considers 105 companies for which the score is available, equal to around 65% of the overall cluster perimeter, made up of 162 companies. 2) The analysis considers 2,113 companies for which the score is available, equal to around 20% of the overall cluster perimeter, made up of 10,420 companies (ATECO 2007 codes: 90.03.09, 90.03.02, 23.41.00, 23.70.20). 3) The analysis considers 9,294 companies for which the score is available, equal to around 45% of the overall cluster perimeter, made up of 20,456 companies (ATECO code 31.00). Companies for which we have evidence of foreign relationships fall into the «maximum» class and have a score of 100. For the others, a machine-learning model allows us to estimate a value between 0 and 99, where the class is linked to the distribution of the score.

Source: Internal analyses by the Banca Ifis Research Department based on Cerved Atoka big-data analysis

From artisanal know-how to contemporary language

The most significant transformation concerns the positioning of Murano glass, a material capable of engaging with art, design, architecture and international collecting.

The testimonies of the sector's leading figures interviewed for this Observatory describe a profound cultural shift: the value of glass lies both in the master artists' know-how and in its ability to express creativity, research and contemporary identity.

These protagonists also help us identify challenges that will need to be addressed: counterfeiting, energy consumption and generational renewal



David Landau, art historian and founder of «LE STANZE DEL VETRO»

Luciano Gambaro, President of the *Consorzio Promovetro Murano*

Jean Blanchaert, Gallery owner, curator, and art critic

Interview with David Landau

Art historian and founder of
«LE STANZE DEL VETRO»



«TO DATE, WE HAVE PRODUCED 25 EXHIBITIONS AT LE STANZE DEL VETRO, SOME OF WHICH HAVE ALSO TRAVELLED ABROAD, BRINGING THE TOTAL TO 37 EXHIBITIONS. WE HAVE WELCOMED MORE THAN 1.6 MILLION VISITORS. FREE ADMISSION IS A CONSCIOUS CHOICE: WE WANT THE PUBLIC TO FEEL INVOLVED AND, OVER TIME, TO DEVELOP AN INCREASINGLY INFORMED APPRECIATION OF GLASS»

How did the idea for LE STANZE DEL VETRO come about?

«LE STANZE DEL VETRO grew out of a personal and cultural journey. We had an important collection, around 2,500 pieces mainly dedicated to Venini and Cappellin, and we wanted to give it back to Venice. From there came the idea of creating not a private museum, but a space dedicated to studying, promoting and narrating glass as cultural heritage»

How have LE STANZE DEL VETRO helped build a more rigorous, museum-led approach to promoting Murano glass?

«Venice lacked a real system for the study of glass. For this reason, we wanted to restore historical, critical and museum dignity to Murano glass, treating it with the same seriousness as the major arts: not only exhibitions, but scientific catalogues, archives, research and documentation. glass is not a minor object; it is a complex artistic language»

What does glass represent for you?

«glass is an extraordinary material: it can be heavy and light, transparent and opaque, fragile and resistant. Above all, it is a material capable of transforming continuously. For us, the guiding thread has always been beauty: the quality of design, aesthetic strength and the object's ability to become art»

How has the narrative around Murano glass changed?

«Murano glass should not be presented as a souvenir or simple decorative craft. It should be presented as art, design, technical experimentation and living cultural heritage. This has been one of the most important transformations»

Interview with David Landau

Art historian and founder of
«LE STANZE DEL VETRO»

What role did Murano master glassmakers play in the project?

«The masters are fundamental. At first, some exhibitions were viewed with distrust; then the masters began visiting them and even drawing inspiration from them. The glass on display is not just something to look at: it can become a stimulus for new techniques, new practices and new research»

What has *The Venice Glass Week* given back to Venice?

«It has restored Venice's international centrality in the field of glass. People no longer come only to buy an object or souvenir: they come to see glass art, to meet masters, artists, curators and scholars from all over the world»

What is the link between LE STANZE DEL VETRO and *The Venice Glass Week*?

«*The Venice Glass Week* was born as the natural development of this path. There was no true glass festival capable of involving not only Venice and Murano, but the international glass world. Today it has become a global platform, a place where artists, curators, museum representatives and industry professionals come to understand what is happening in contemporary glass»

What is the future challenge for *The Venice Glass Week*?

«To continue growing without losing quality. *The Venice Glass Week* must broaden its international reach while maintaining rigour, selection and reputation. Quality is the condition that allows the project to remain credible and continue generating value»



1948-1958 Il vetro di Murano e la Biennale di Venezia, installation view, ph. Enrico Fiorese, courtesy LE STANZE DEL VETRO

Insight

- **2012:** opening year of LE STANZE DEL VETRO with the exhibition dedicated to Carlo Scarpa.
- More than **100,000 visitors** at the Metropolitan Museum of Art in New York for the Carlo Scarpa exhibition.
- **25 exhibitions** organised at LE STANZE DEL VETRO on the Island of San Giorgio Maggiore
- **12 travelling exhibitions** or exhibitions represented in collaboration with museums abroad
- Around **1.6 million total visitors** to LE STANZE DEL VETRO
- Around **55 countries** involved in international participation in *The Venice Glass Week*

Interview with David Landau

Art historian and founder of
«LE STANZE DEL VETRO»

For more information, scan the QR code
to read the full interview



Interview with Luciano Gambaro

President of Consorzio Promovetro Murano



«WE DO NOT WANT TO DISCREDIT ANYONE: WE WANT TO PROTECT OURSELVES AND HELP CONSUMERS UNDERSTAND WHAT IS TRULY MADE IN MURANO. THE MARKET IS FREE, BUT CONSUMERS MUST BE AWARE»

Is Murano an international district?

«Murano has always been international, perhaps even before the term export existed.. Murano glass has historically been present in royal residences, palaces and major international collections: this openness to the world is part of the island's DNA»

What does repositioning Murano glass mean today?

«It means presenting it not as a basic product or souvenir, but as high craftsmanship: a unique know-how capable of engaging with artists, designers, architects, fashion houses, collectors and international clients»

How has Murano glass changed in recent decades?

«Murano has undergone a profound transformation: from more serial production to a return to quality, one-off pieces, limited series and high craftsmanship. The crisis pushed the district to recover its most authentic essence: research, innovation and the ability to create objects that are difficult and impossible to replicate»

Why is counterfeiting such a significant problem?

«For Murano, counterfeiting is not only copying: it is confusion. Low-quality products sold as 'Murano glass' undermine the sector's credibility and disorient consumers, who often, unable to distinguish the real from the fake, end up buying nothing»

What role does the Vetro Artistico® Murano trademark play?

«The Vetro Artistico® Murano Mark, a collective trademark established by the Veneto Region under Law No. 70 of December 23, 1994, is both a guarantee of authenticity and a means of raising awareness. It helps consumers understand what is truly produced in Murano while, at the same time, protecting the island's authentic businesses. This effort is now being reinforced by the introduction of the European Geographical Indication (GI) for craft and industrial products»

What is the main challenge in product perception?

«The challenge is to make people understand the real value of the authentic product. It is not enough for Murano glass to be high quality: one must explain why an object made in Murano has a different value from a serial, generic or counterfeit product»

Interview with Luciano Gambaro

President of Consorzio Promovetro Murano

How is Promovetro's role in promoting the district changing?

«Promovetro is supporting the transition from a traditional promotional model, based primarily on trade fairs and trade missions, to a more experiential approach: bringing industry professionals, buyers, artists and designers to Murano, welcoming them into the glass furnaces, and enabling them to experience first-hand the value of the island's glassmaking tradition»

«TECHNOLOGY MUST NOT REPLACE KNOW-HOW, BUT STRENGTHEN THE SYSTEM. TRADITIONAL TOOLS REMAIN FUNDAMENTAL, BUT TODAY INNOVATION CAN ACT ON ENERGY, HYBRID FURNACES, TRACEABILITY, DIGITAL COMMUNICATION AND NEW IMMERSIVE WAYS OF PRESENTING THE PRODUCT»

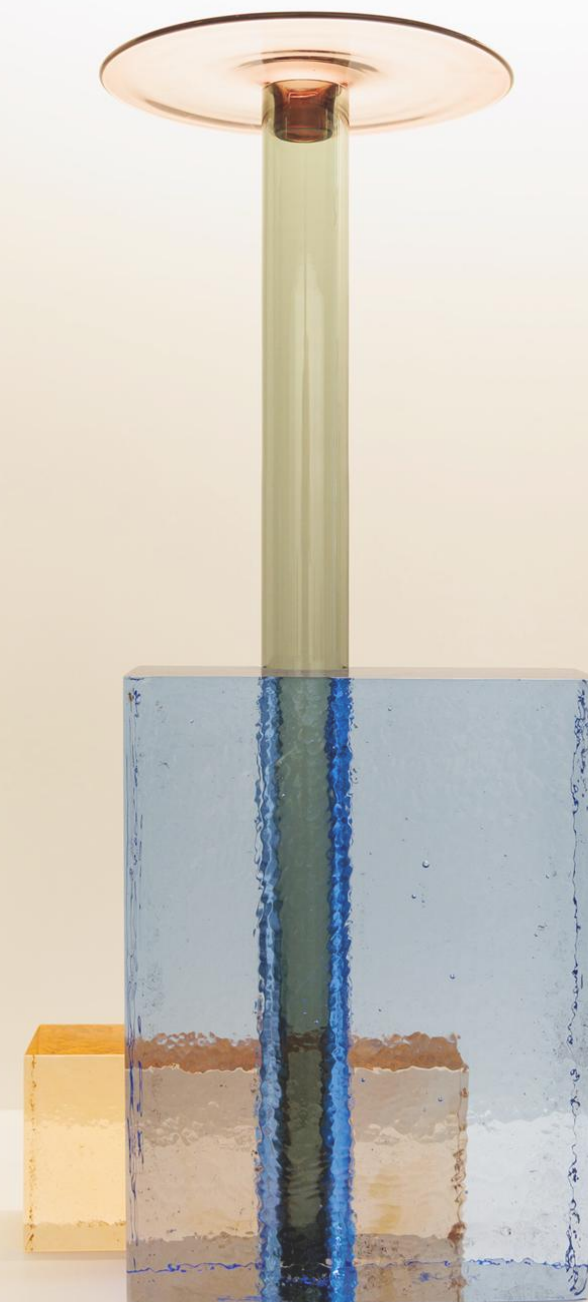
«IF SOMEONE HAS A DREAM IN GLASS, IN MURANO THEY CAN FIND THE SKILLS TO MAKE IT REAL»

What is the key issue of generational renewal?

«Generational renewal is one of the most urgent challenges. The craft requires years of training, passion and continuity, but today it is difficult to attract young people, also for logistical, housing and bureaucratic reasons. Conditions must be created so that new talents can arrive, train and remain in Murano»

Which recent projects show Promovetro's openness to digital innovation and international promotion?

«Promovetro has developed, with the MAECI, an immersive project with eight 360° videos filmed in eight Murano furnaces and workshops. Through VR headsets, international audiences can virtually enter the furnace and experience up close the magic of Murano glassmaking alongside the master glassmakers»



Ph: Massimo Pistore - The Venice Glass Week

Insight

- Murano producing glass for **more than seven centuries**
- In Murano, furnaces, workshops and different skills are concentrated within **1 km²**
- Since **2001**, Promovetro has managed the Vetro Artistico® Murano trademark
- Since **2025**, Promovetro has been working towards recognition of the European GI for craft products
- **Generational renewal** is identified as a cornerstone of the Consorzio's 2026-2030 work programme, together with **energy efficiency and protection of know-how**
- The immersive project with the MAECI includes **eight** 360-degree **videos** filmed in eight furnaces or workshops, to narrate different Murano glass techniques

Interview with Luciano Gambaro

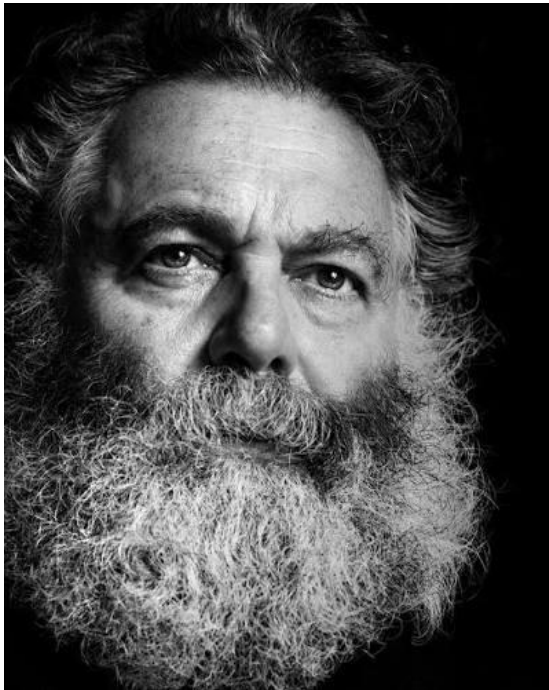
President of Consorzio Promovetro Murano

For more information, scan the QR code
to read the full interview



Interview with Jean Blanchaert

Gallery owner, curator, art critic and member of the Scientific Committee of *The Venice Glass Week*



«THIS INTERNATIONAL OPENNESS DOES NOT CONCERN ONLY ARTISTS AND MASTERS: IT INVOLVES THE ENTIRE MURANO GLASS VALUE CHAIN, INCLUDING THE SPECIALIST PACKERS, TRUE INVISIBLE GUARDIANS OF GLASS'S FRAGILITY, ABLE TO MAKE A UNIQUE AND EXTREMELY DELICATE ARTEFACT EXPORTABLE AROUND THE WORLD»

Why is Murano glass entering the world of collectible design today?

«Because the boundaries between art, design and high craftsmanship are increasingly fluid. glass is no longer only a decorative or functional object; it can become a collectible work, capable of combining beauty, design, technique and symbolic value»

What signals confirm the growth of the collectible design market?

«glass has a rapidly evolving international market: the global art market is worth around \$65B, while the design and decorative arts segment grew by more than 20% in the first half of 2025, more than many contemporary art categories.»

«THE VENICE GLASS WEEK BEGAN TIMIDLY, LIKE A SNOWBALL THAT THEN BECOMES AN AVALANCHE, AND NOW THE WHOLE WORLD WANTS TO TAKE PART. IT IS A DEMOCRATIC EVENT THAT INVOLVES THE ENTIRE GLASS VALUE CHAIN»

What role do gallery owners, curators and master glassmakers play?

«Gallery owners and curators have helped move glass out of the 'Cinderella' position of contemporary art, enhancing it as an artistic and collectible material. There is also a decisive challenge: preserving the skills of master glassmakers, because the technical gesture requires years of learning and cannot be replaced by technology»

Which international platforms are legitimising this new phase?

«Among the most important platforms are Design Miami Basel, Collectible Brussels, PAD London, PAD Paris, Collect and Salon Art + Design. In parallel, we have a Made in Italy ecosystem that has helped change the perception of glass: The *Venice Glass Week* has channelled this energy into a global platform that extends across Venice and beyond. It is a platform capable of honouring and giving visibility to every component of the glass value chain, including traditionally less visible figures such as the beadmakers»

Interview with Jean Blanchaert

Gallery owner, curator, art critic and member of the Scientific Committee of *The Venice Glass Week*

What are the main critical issues related to skills and generational renewal?

«Generational renewal is one of Murano's most important challenges, because glass is a craft that requires time, discipline and early learning. To truly become a master, one must start early: gestures have to become natural, almost automatic, as happens for a pianist or an athlete. Only in this way can a master interpret the desire of an artist or designer. In Murano there is an important institution such as the Istituto Abate Zanetti, but many more young people should be involved and brought closer to the furnace earlier, ideally around the age of 14. It is a difficult craft, but it retains enormous fascination. This is why I remain optimistic: although the very highest-quality workforce has declined compared with the past, I see young people returning to the furnace. The strength of glass comes precisely from the symbiosis between artist, designer and master glassmaker»

«THE TECHNIQUES OF GLASSMAKING MUST BECOME SECOND NATURE IF THEY ARE TO BRING AN ARTIST'S VISION TO LIFE. IT'S NO DIFFERENT FROM BEING A PIANIST OR A DIVER: YOU HAVE TO START YOUNG»

Can you give some examples of works that represent this new phase of glass?

«The work by Melvin Anderson, produced by master Zilio, combines a contemporary form with ancient glassblowing techniques; Gabriele Küstner's work recalls ancient Roman mosaic and required more than two months of work; Massimo Micheluzzi's work instead brings different materials and languages into dialogue. These examples show that Murano glass today can be tradition, technical experimentation, internationality and contemporary collecting all at once»

How do you view the future of Murano glass and *The Venice Glass Week*?

«I look to the future with optimism. The workforce has declined compared with the past, but I see signs of return and new generations rediscovering the furnace. The strength of glass lies in its ability to connect artist, designer, master glassmaker, technique and the international market. Today the world is not only rediscovering glass: it is looking at it in a new form, closer to art, design and the collectible. In this journey, *The Venice Glass Week* is fundamental because it makes this transformation visible and enables close encounters with the international glass community»



Insight

- **\$65B: value of the global art market:** glass and collectible design are positioned within a high-value international ecosystem
- **+20% (2025):** growth of design and decorative arts, higher than other contemporary-art categories
- **80 m vs 20 km:** in Murano, furnaces are concentrated within just a few metres; elsewhere they are spread over tens of kilometres
- **1,200°C:** processing temperature, a process that highlights the irreplaceable role of the master glassmaker
- **> 2 months:** time required to create a work, as an indicator of technical complexity and artistic value

Interview with Jean Blanchaert

Gallery owner, curator, art critic and member of the Scientific Committee of *The Venice Glass Week*

For more information, scan the QR code to read the full interview



*The Venice
Glass Week as
an activation
platform*

A festival connecting Murano to the world

The Venice Glass Week was launched in 2017 to promote Murano glass and place it within a contemporary dialogue between craftsmanship, art, design and innovation

The event has grown into an international platform involving artists, designers, institutions, museums, galleries, companies and collectors from dozens of countries

More than a festival, today it is an ecosystem that connects the value chain with the world

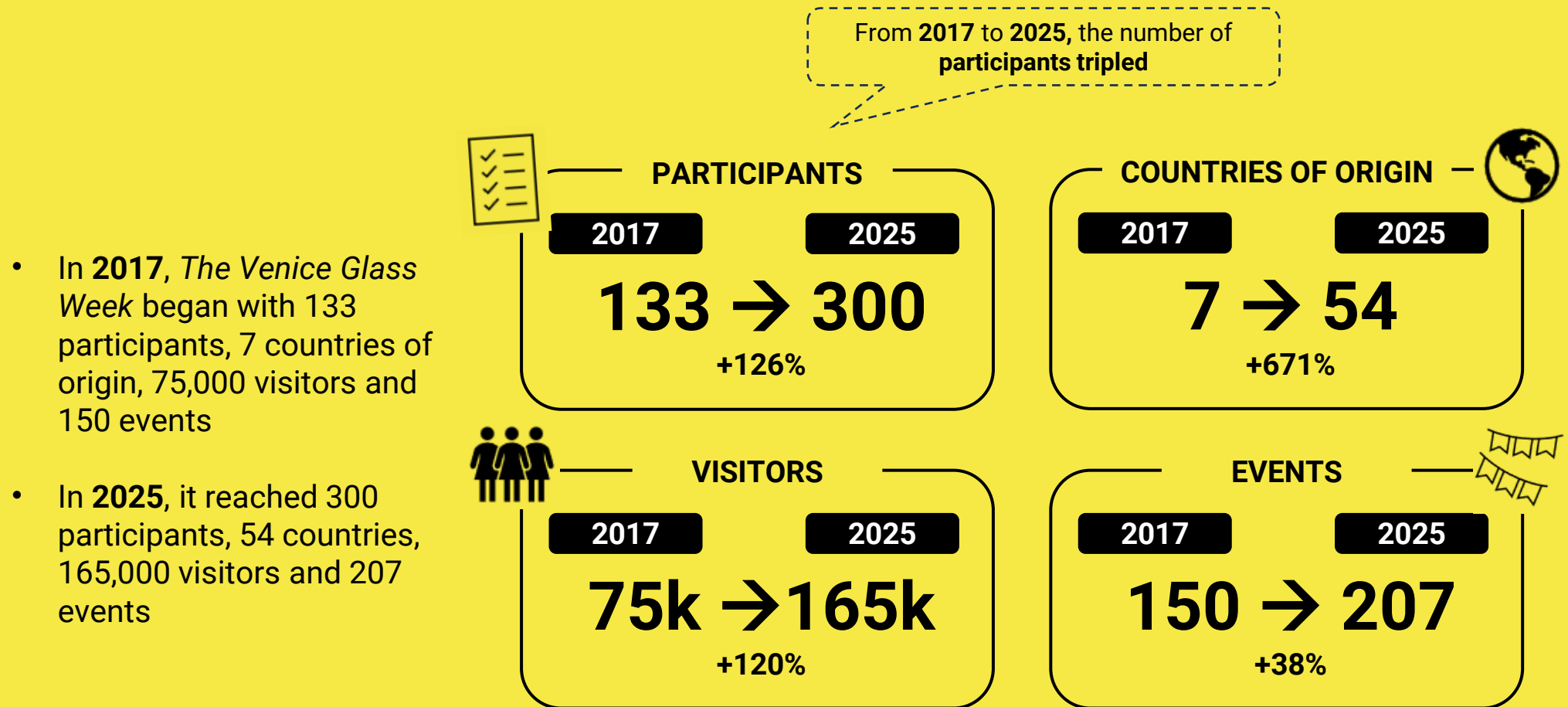


The Venice Glass Week
represents international reach,
connection and visibility for
Murano glass

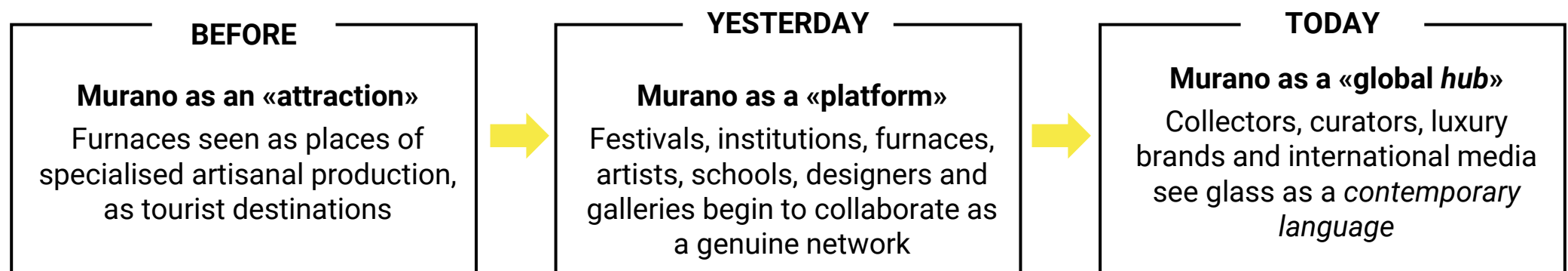
*The Venice Glass Week **was launched in 2017 to promote Murano glass** by placing it at the centre of a **contemporary dialogue between craftsmanship, art, design and innovation***



In less than ten years, *The Venice Glass Week* has grown in scale, geography and audience, establishing itself as a global hub for artistic glass



The Venice Glass Week has helped change Murano's role, from a production site to a «Cultural Ecosystem»



- ◆ *The Venice Glass Week* attracts a **qualified audience** - **designers, gallery owners, curators, collectors, journalists**
- ◆ **Collaborations** launched during the festival can become commissions, projects and relationships **that continue beyond the week**
- ◆ The event produces **relational capital** even before measurable economic impact

The voice of the community: sharing, relationships and business

The impact of *The Venice Glass Week* is measured above all by the value it generates for those who contribute to it. Survey responses from participants in previous editions reveal a loyal and international community that recognises the festival's ability to raise awareness, forge new connections, and create professional and commercial opportunities.

The event is therefore confirmed as a platform where visibility, networking and business development reinforce one another.

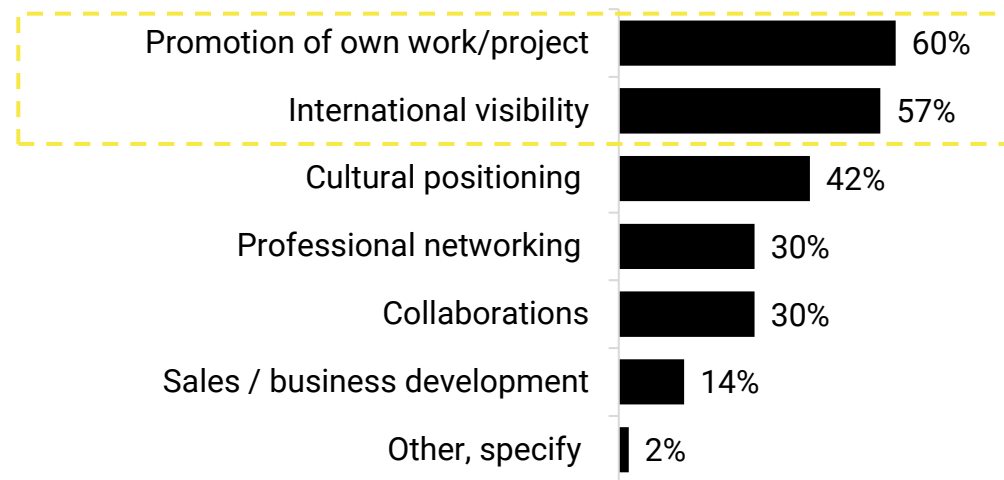


Ph. Massimo Pistore - The Venice Glass Week

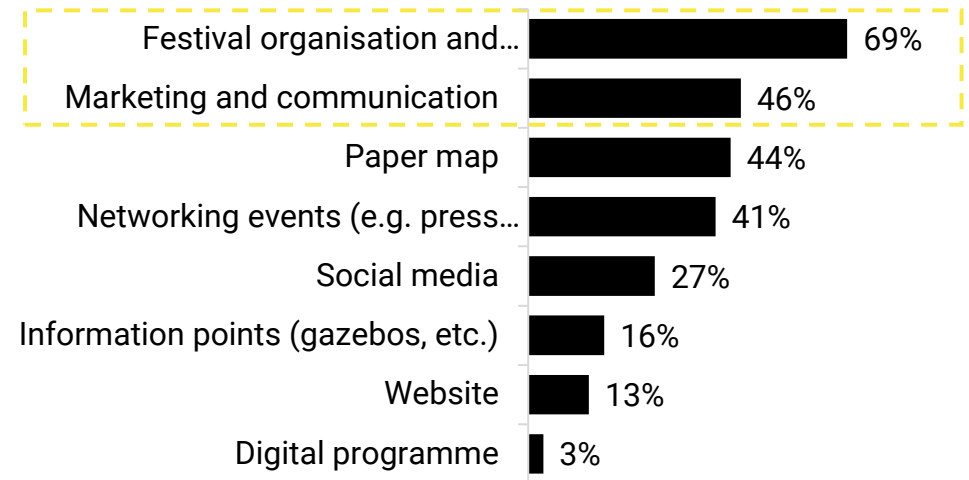
The survey of participants in *The Venice Glass Week* clearly demonstrates that the festival provides an effective platform for raising one's profile, increasing international visibility, and strengthening one's position within the global glass community. The festival's excellent organization and the effectiveness of its marketing activities are among the factors that make the experience so highly valued

Respondents have demonstrated loyalty by participating in an average of **3.9 editions**

What were your main objectives in participating?

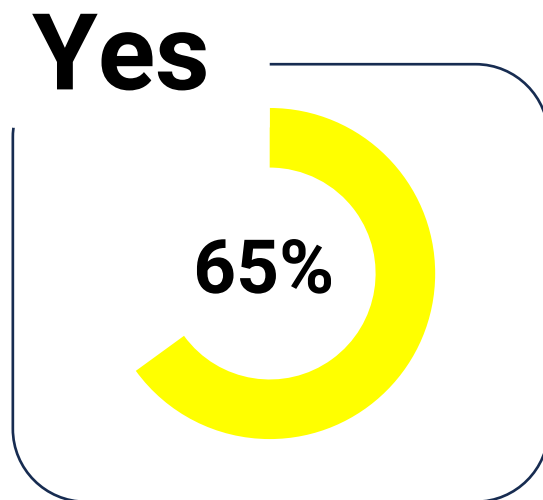


Which aspects of the festival do you believe were particularly successful?



The Venice Glass Week has established itself as a catalyst for growth: 65% of participants report **increased recognition of their brand or organisation**, and identify the festival as a valuable opportunity for greater visibility, networking and new collaborations

Has The Venice Glass Week increased the awareness and reach of your brand and/or activity?



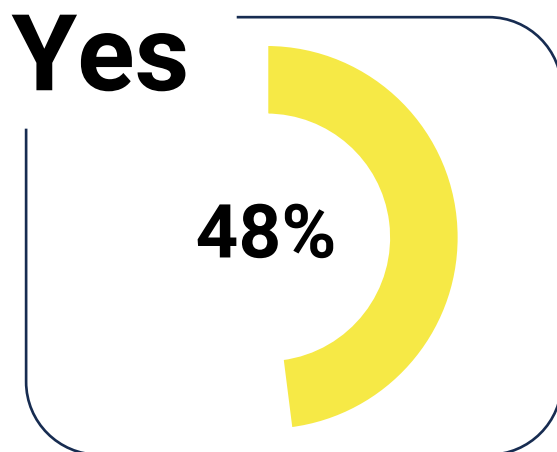
What are the main advantages or benefits you received from participating in the festival?

Collaborations
Networking
International community
Visibility
Prestige

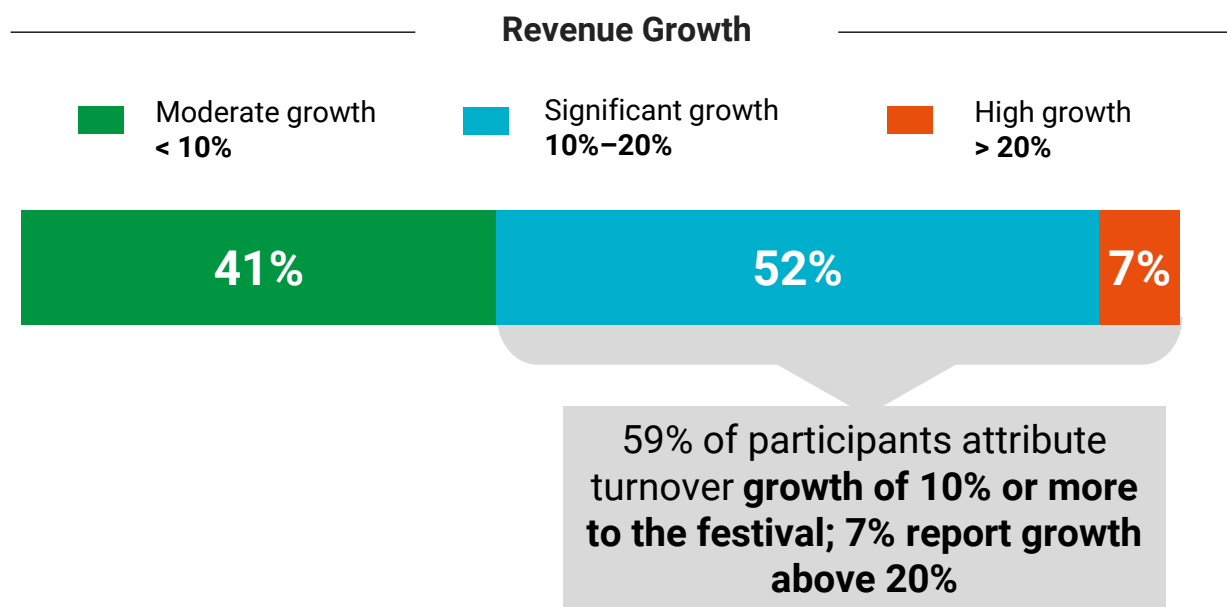
93% of participants contributed feedback and suggestions through the survey's open-ended questions. Their response reveal a **strong sense of belonging** to the festival and a genuine desire to contribute to its continued development

The festival turns visibility into business: **for 48% of participants, it produces a direct economic impact, with average revenue growth of 14.4%**

Has participation in The Venice Glass Week had an impact on your activity in terms of sales, commissions, new clients and/or collaborations?

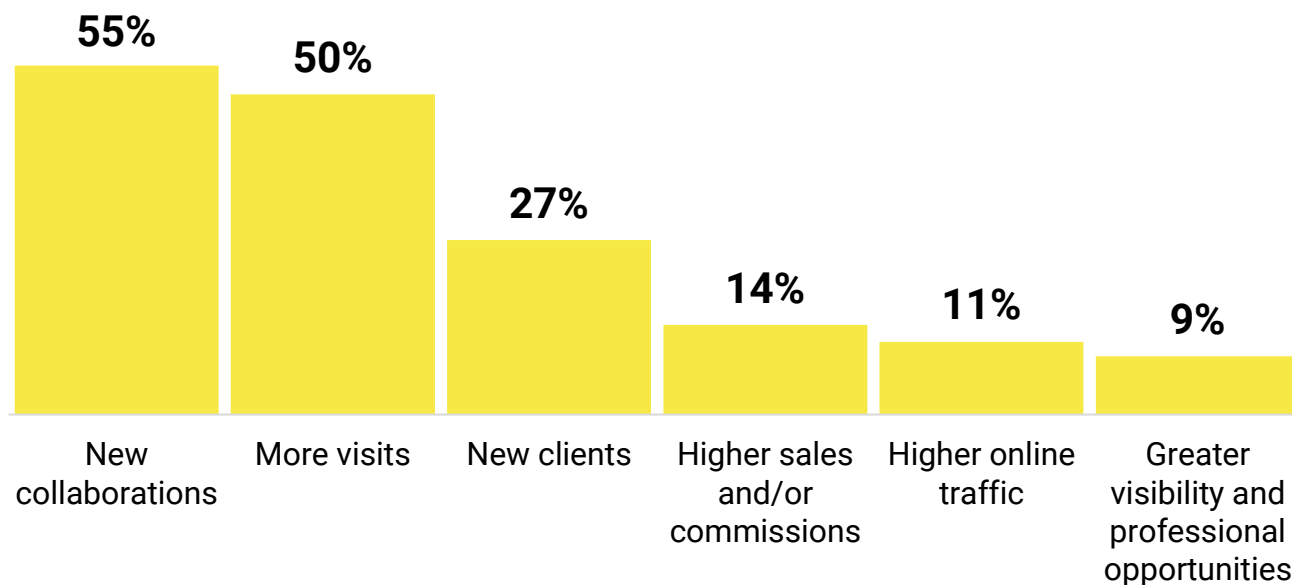


Can you estimate the average annual percentage increase in turnover from new clients and/or new work streams attributable to The Venice Glass Week?



The festival produces an impact that continues over time through **collaborations, visibility and business development**

How did this impact translate into tangible outcomes?



Collaborations emerge as the festival's primary driver of value, cited by 55% of participants. Expanding professional networks also leads to **increased visits** to installations and exhibitions (50%), which in turn contributes to the acquisition of **new clients** (27%), creating a cycle of growth that extends well beyond the duration of the festival

The Venice Glass Week is confirmed as a powerful ambassador for Murano glass, strengthening the role of Made in Italy excellence worldwide

To what extent do you believe The Venice Glass Week contributes to promoting and enhancing Murano artistic glass internationally?



The festival generates a significant reputational impact: **81% of participants recognise *The Venice Glass Week* as playing an important role in promoting and enhancing Murano artistic glass internationally**, confirming its ability to amplify visibility, prestige and appeal beyond national borders

The digital reputation of Murano glass

From online interest to the international markets driving demand

The web-listening analysis shows that Murano glass and *The Venice Glass Week* have achieved international relevance.

Digital interest grows over time and is particularly strong in English-speaking markets, where glass is increasingly perceived as an expression of art, design and collecting.

The online offering of Murano glass confirms that, within a wide range of uses, both range and value are consistent with an «*Art & Collectible*» positioning



Ph: Massimo Pistore - The Venice Glass Week

How we conducted the global web listening analysis of the Murano Glass district and *The Venice Glass Week*



Method

Google Trends cross-referenced with multi-channel scraping (Shopify Products API, WooCommerce Store API, sitemap) on websites specialised in Murano glass

Scope



Monitoring across 250 countries and territories, distributed over six continents; analysis of the online offering of 71 sellers and 3,435 products, with validity checks on low-search-volume markets



Time horizon

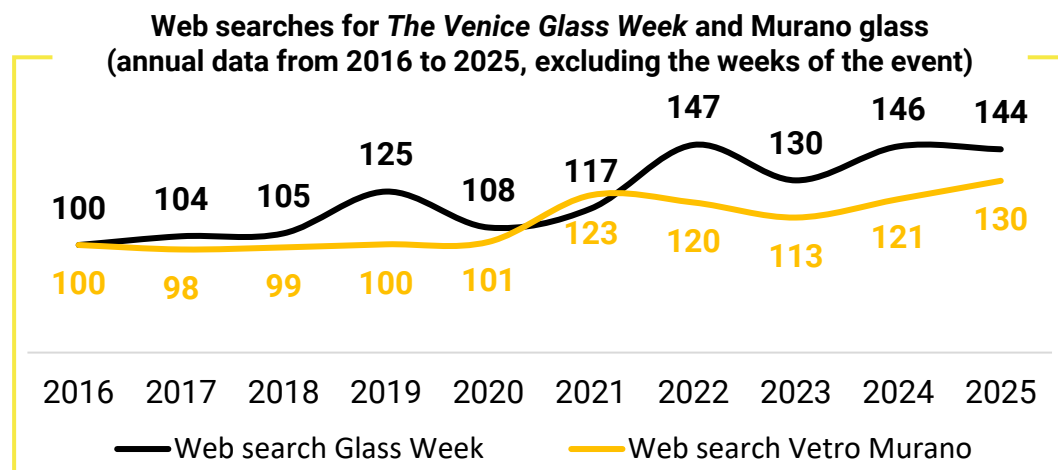
From 2016 (the year *The Venice Glass Week* was announced) to 1H2026, normalising the reading by separately measuring the weeks when the festival took place and the remaining weeks of the year

Why we did it



Ex-post analysis of web behaviour enables an impartial observation of real search and purchasing behaviour, giving commercial marketing an objective basis for decision-making

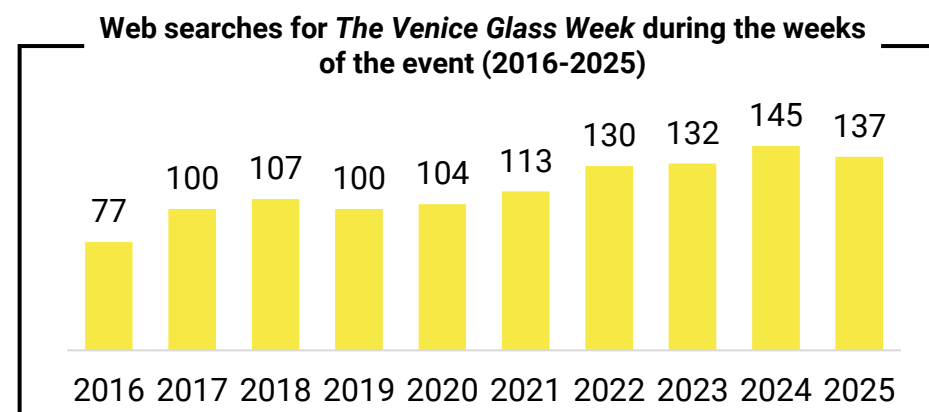
The Venice Glass Week captures and fuels **interest in Murano glass**, helping to sustain it over time



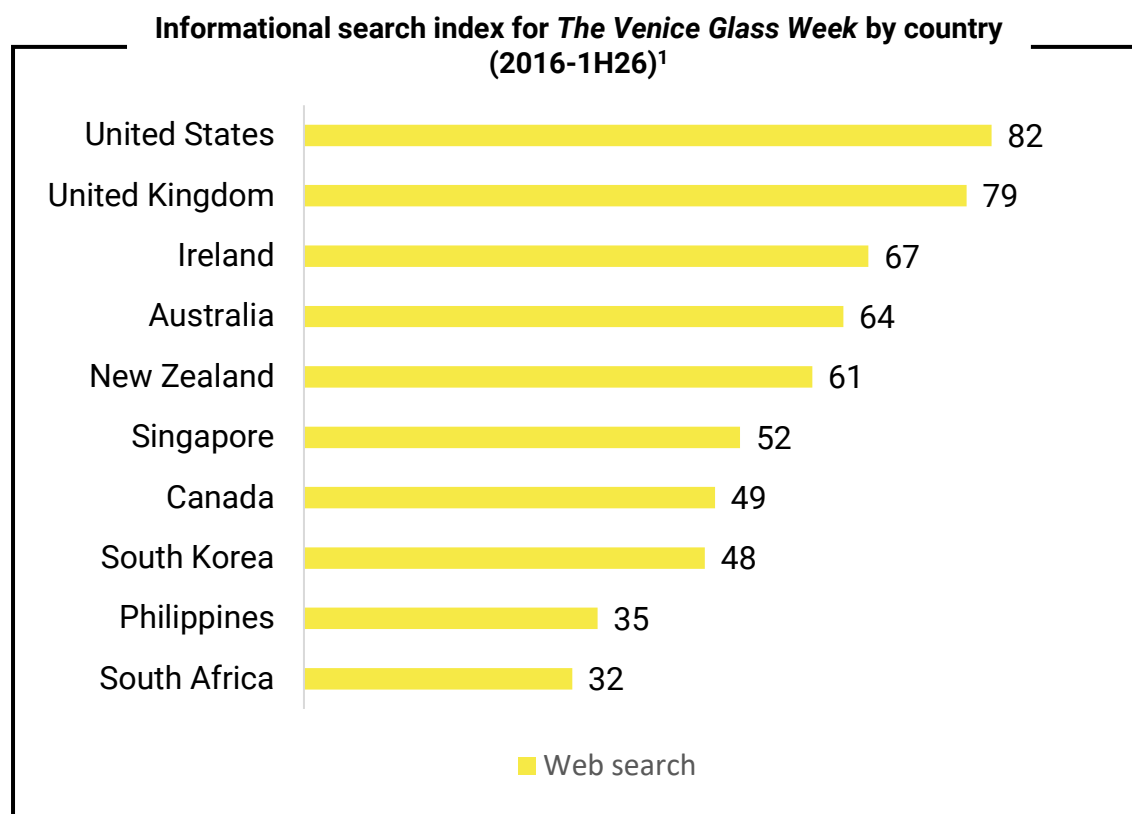
The comparison between general searches for Murano glass and searches specifically for *The Venice Glass Week* shows a pull-through effect with a time lag: in the first three years (2017-2019), interest in Murano glass remains substantially flat, before growing, driven by the success of the event

During festival periods, searches related to *The Venice Glass Week* grow steadily, with a 37% increase between 2017 and 2025

The 2016 figure is notable: the festival announcement (November 2016) immediately generated resonance, showing that it had captured previously unmet demand



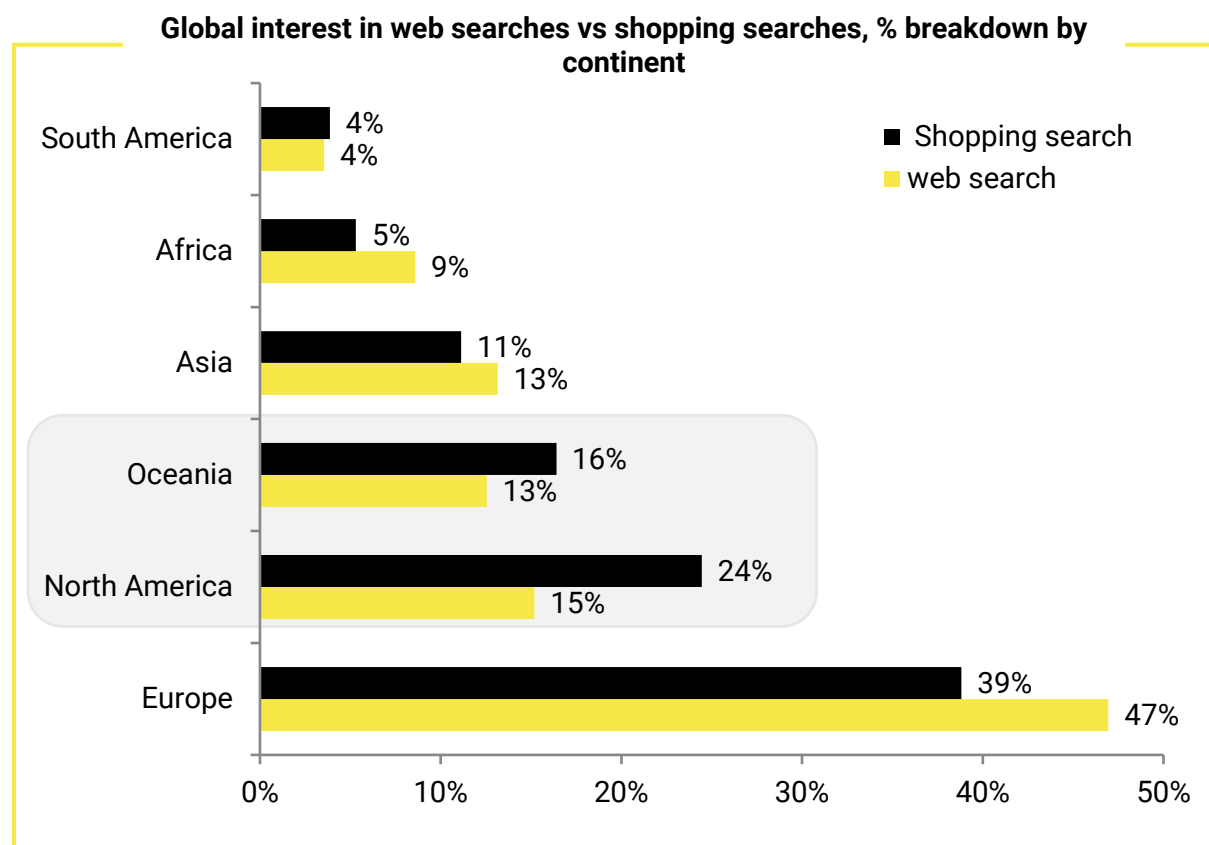
The Venice Glass Week transforms international attention into value: reputation, qualified demand and new markets



Indicators that neutralise each country's size effect show that web interest in the keyword «**glass Week**» is strongly concentrated in English-speaking countries, peaking in the United States, followed by the United Kingdom, Ireland, Australia, New Zealand, Singapore and Canada, which emerge as culturally receptive markets

The digital data therefore **confirm the shift in consumer narrative and perception**: Murano glass moves beyond the frame of traditional local typicality and becomes a cultural, commercial and contemporary platform

Interest vs shopping for Murano glass: **Europe builds reputation, while North America and Oceania show greater proximity to purchase**



In the web space, Europe dominates informational searches with around 47% of the global total, confirming itself as the main basin of attention and reputation

North America and Oceania, however, weigh proportionally more in shopping than in informational search, showing a greater propensity to purchase

The strategic message is clear: not all traffic translates in the same way. **Some markets build reputation and attention, while others show greater commercial receptiveness**

Even in the country-level analysis, **Anglo-Saxon markets show a greater propensity to purchase**

The country-level data confirm the continental analysis and highlight a very strong finding: **the online shopping indicator for Murano artistic glass shows the primacy of Anglo-Saxon countries**, with the United States, Australia and the United Kingdom even surpassing Italy

For Murano, these markets are a priority: not only places where it should be known, but contexts in which to transform reputation into commercial opportunities



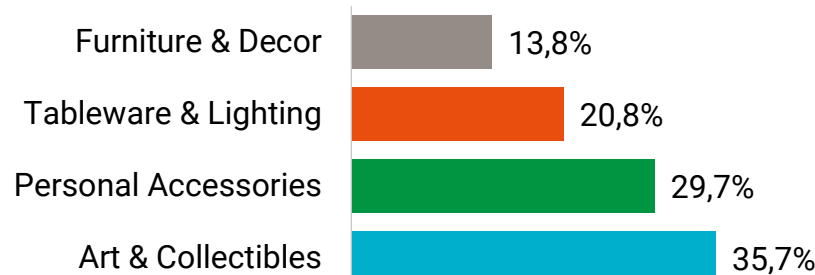
Online offering of Murano glass: variety of uses but positioning of value consistent with an «Art & Collectible»

Web survey conducted in June 2026 on

71 sellers

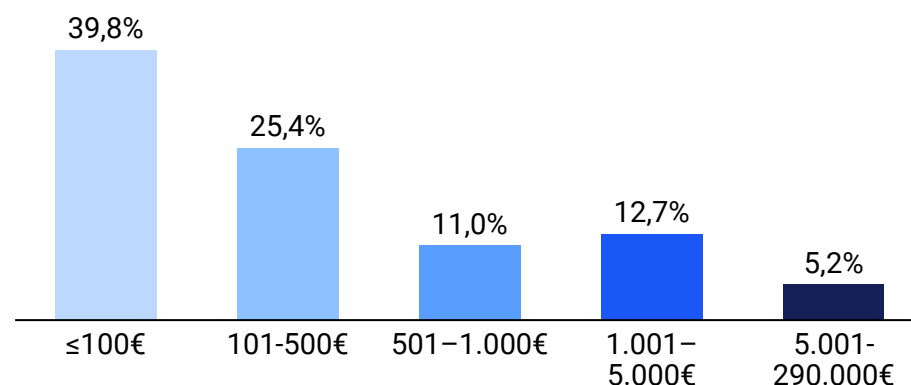
3,435 products

Product mix by category (%)



Within a broad and diversified product offering, more than one third of the »shelf« is represented by the **«Art and Collecting»** area

Price structure (%)



Online, accessible products coexist with **high-value collectible pieces**, lifting the average above €1,500

Methodological note (1/2)

How can the value of a unique heritage such as Murano glass be measured?

This methodological note describes the model used to analyse the Murano glass district and the impacts of *The Venice Glass Week*, combining quantitative and qualitative evidence in a replicable approach

An observatory to understand the evolution of Murano glass

The Observatory on the Murano glass District and *The Venice Glass Week* - 2026 Edition was created on the occasion of the festival's tenth anniversary, with the ambition of enhancing the Murano glass district and, more broadly, its cultural, economic and reputational ecosystem.

The Observatory's methodological framework also takes shape thanks to the scientific direction and guidance provided by Professor Stefano Micelli, Professor of International Management at Ca' Foscari University of Venice, whose contribution oriented the theoretical and interpretative structure of the research, fostering an integrated reading of the production, cultural and market dynamics that characterise the district.

The Observatory aims to analyse:

- The structure and economic evolution of the Murano glass district, examining the processes of transformation, innovation and repositioning of Murano glass in the contemporary context;
- The role of *The Venice Glass Week* as a platform for promotion, visibility, networking and internationalisation for the sector;
- The digital reputation of Murano glass, monitoring its presence, perception and valorisation dynamics in online contexts and digital markets.

The research adopts an integrated approach that combines quantitative and qualitative sources, using data from certified databases, institutional and association sources, interviews, festival administrative data, a survey of participants, and web-listening and scraping activities aimed at analysing the presence and perception of Murano glass in the digital ecosystem

Methodological note (1/2)

Made in Murano: from the historic value chain to the international hub of contemporary glass

The district perimeter was built through a progressive process of selecting, verifying and integrating multiple information sources.

The initial base was drawn from Cerved's AIDA and Atoka databases, the list of VAT numbers and tax codes provided by the Consorzio Promovetro Murano, targeted web research to verify companies' actual production activities, and checks on company names, operating locations and declared processes.

The final perimeter includes 160 production and commercial businesses operating in glass production and processing and based in Murano, belonging to ATECO code category 23.1.

Once the company list was defined, Cerved was asked to extract the main registry and economic-financial data associated with the identified tax codes and VAT numbers.

The extraction covered the years 2015, 2019, 2022, 2024 and 2025.

The estimate of 2025 economic-financial results is based on the latest available financial-statement data (2024) and observed sector dynamics, applied to the companies included in the analysis perimeter.

Intersectoral value was estimated to represent the economic value activated by the glass value chain in other production and service sectors.

ISTAT supply-and-use tables were used to process the data (supply-and-use tables covering 63 branches of economic activity and 63 product groupings, at the latest available date), selecting only the economic branches potentially activated by the production and commercialisation of artistic glass.

The qualitative analysis, on the other hand, is based on three interviews conducted with protagonists representing the cultural, productive and artistic-commercial dimensions of Murano glass: David Landau, art historian and founder of LE STANZE DEL VETRO; Luciano Gambaro, president of the Consorzio Promovetro Murano; and Jean Blanchaert, gallery owner, curator and art critic

The Venice Glass Week as an activation platform

The analysis of the evolution of *The Venice Glass Week* uses data provided directly by the festival's Organising Committee.

The information covers the editions from 2017 to 2025 and, for indicators already available, 2026.

The survey was developed by the Banca Ifis Research Department and implemented through the Toluna market-research platform.

The questionnaire was submitted to the population of participants in the various festival editions. The survey collected 91 complete questionnaires, corresponding to a response rate of about 15.6% of the contacted population. The respondent sample guarantees a 95% confidence interval and a statistical error of +/- 2.4% on the variable with the highest variance

The digital reputation of Murano glass

The analysis of online demand monitored digital interest in the festival *The Venice Glass Week* and in Murano glass internationally, considering both informational searches and shopping-related searches.

The observation covers more than 250 countries and a period from 2016, the year the festival was announced, to the first half of 2026. To distinguish the interest directly associated with *The Venice Glass Week* from the more general interest in Murano glass, the weeks of the festival and the remaining weeks of the year were analysed separately.

To monitor search volumes, geographical distribution of interest and digital positioning, the analysis was based on a set of keywords related to the Murano glass sector, including: *The Venice Glass Week*, Murano glass, Venetian glass, Venice glass, Murano Italy, Italian glass, Vetro di Murano, Vetri di Murano and Vetro.

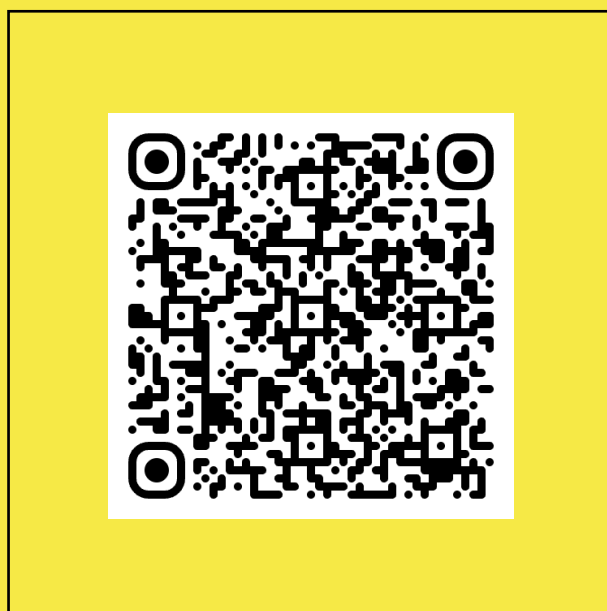
The activity was developed using data from e-commerce platforms and websites specialised in Murano glass, through the use of Shopify Products API, WooCommerce Store API and analysis of the system of operators in the Murano glass sector

Download the Observatory

The «*The Venice Glass Week* and the Murano Glass District » Observatory is available in both Italian and English

Scan the QR code to access your preferred version

Italian Edition



English Edition



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