



INTERVIEW TEMPLATE - D.T1.2.3

(CULTURAL INSTITUTIONS NEEDS AND EXPECTATIONS ANALYSIS)

WP1. 3. Cultural Assets needs and expectations analysis (D.T1.2.3) Task 2.

Made by: PP7

Title: Interview template

Note: *This template can be translated to the language of the project partner to facilitate the interview, but the results must be communicated in English.*

Introduce the project: The respondent will have read an abstract before but make sure that she/he has a clear understanding of the overall objective of SACHE that is fostering creative entrepreneurship within and around cultural heritage by involving two key actors:

- Creative Enterprises
- Cultural Heritage

And seeks to accelerate the dialogue between the two to prepare the conditions for at least three types of medium-term goals:

1. More creative entrepreneurship being inspired by cultural heritage
2. More creative entrepreneurship collaborating with cultural heritage
3. More creative entrepreneurship being established within cultural heritage

The aim of the interview is to gain in-depth information on the **existing and the possible future cooperation forms between the specific cultural heritage institution and creative enterprises**. We also have to identify the possible **obstacles** of cooperation between the parties that can block or make difficult to achieve the project objectives at the partner.



Date of interview: 4/02/20

Location: Aquileia

Interviewee (name, organization): Cristiano Tiussi, Director of Aquileia Foundation

Interviewer (name, organization, e-mail): Elena Mengotti, In charge of legal, financial and EU affairs, Department of culture and sport, Friuli Venezia Giulia Autonomous Region

1. Is your institution currently cooperating with specific local businesses in any form?

No

Yes X

If yes, in which area? (Please, explain in min. 3-5 sentences)

- Financing (e.g. sponsoring) x
- Co-organizing (e.g. providing tickets for employees of local enterprises) x
- Marketing (e.g. cross promotion etc.) x
- Production cooperation (e.g. museum shop items) x
- Education, tuition x

The sponsorship is mainly represented by relationships with local banks, primarily Cassa Rurale FVG which finances the exhibitions and over time has identified some events to focus on. There are also sponsorship relationships with the Chamber of Commerce of Pordenone and Udine (such as the Mirabilia Project and the development of food and wine itineraries). Relationships are often developed more with associations representing businesses, than with individual businesses.

As for the ticket office, the Aquileia Foundation (F.A. in the following) does not manage the ticket office of its sites but there is an agreement with the Society for the Conservation of the Basilica that sells the tickets (the Basilica of Aquileia is part of the Aquileia heritage).

Aquileia Foundation cooperates with the Regional tourism development agency (PromoturismoFVG) for profiling the tourists with simple questions. Thanks to the profiling, it was discovered, that a significant part (1 out of 4) of tourists return to Aquileia.

Communication is handled by internal resources.

F.A. cooperates also with the Airport of Friuli Venezia Giulia, to advertise F.A. events in the airport spaces. Fondazione Aquileia hasn't a local shop and does not sell merchandising. F.A. directly sells its publications through internal channels (Basilica; National Archaeological Museum). Catalogues' photos come from the museums with which F.A cooperates from time to time or are made by the internal staff. In the case of

photography, F.A. cooperate with professionals such as Elio Ciol who is one of the leading photographers of Friuli Venezia Giulia, and a photographer of Aquileia for half a century (Ciol worked for exhibitions in Rome and Moscow regarding Aquileia). There are also cooperations with local companies regarding multimedia, 3D products and multimedia products.

The organization of the exhibitions is entrusted to external parties, with public tenders, often awarded to local businesses; it is an important channel of cooperation. Other areas of cooperation with local businesses are the construction sector and the archaeological restoration sector. Even in these cases, the companies involved are often local (as far as possible in compliance with the law on public procurement).

As for Education, the F.A. develops education programs with journalists and tourist guides. F.A. manages workshops for children, and recently also workshops for people with disability. A collaboration with a local web radio (Radio Magica) is active on these issues, and saw the intervention of writers and theatre actors (narrative paintings by Roberto Piumini; the 2,200 years of Aquileia with Lella Costa). Aquileia Foundation has 5 agreements with different universities (Udine, Trieste, Verona, Padua and in the future also with Cà Foscari of Venice for the training of archaeologists). During the Archaeological Open-Days all the regional universities that manage excavation sites are involved.

2. **If your answer is NO, could you imagine any form of cooperation with local business firms?** *(Please, explain in min. 3-5 sentences)*

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3. **How regular is this cooperation?**

- Continuing partnership X
- Monthly
- Yearly
- Irregular X
- Occasional

Cooperation is not regular. It depends a lot on the single event; in fact, cooperation opportunities tend to be connected to exhibitions and to other events.

4. **What did the cooperation begin and develop over time?** *(Please, explain in min. 3-5 sentences)*



Over time, these cooperations led to an increase in the awareness among the local population. Local businesses and local associations today are more sensitive to Aquileia's cultural heritage and needs. The various itinerant educational activities in schools and the events open to the public, such as archaeological Open Days, were very important. In fact, on these occasions the experiential and emotional dimension is relevant.

5. How would you describe the contribution of your institution to the regional economy and society? (Please, explain in min. 3-5 sentences)

Undoubtedly, as regards the local economy, there has been an increase in tourists, especially on exhibitions. This has led to a turnover increase for the commercial activities, in particular in the central area of Aquileia; in the area of the Basilica of Aquileia, turnover also increased by 30%. For the regional economy, construction and restoration firms have the possibility of winning important construction sites. This contribution to the economy also goes beyond the regional sphere, there are operators who win tenders and come from other places.

As for contribution to the society, there is a growing awareness of the cultural heritage of Aquileia not only by the residents, but by public who coming from other places. From this point of view, the Open days are fundamental, also to convey the sense of protection of Cultural Heritage. Often primary school children arrive to visit Aquileia and this place remains etched in their mind. However, the relationship with the population remains complex: pride and a sense of identity are now strong, but conflicts of the past has not disappeared. In the 1960s there was a negative attitude from certain institutions that saw the measures adopted by the Archaeological Superintendence as hostile, as an obstacle for the development. The current administrations see the urban development, also of the new Aquileia, linked to the historical centre, therefore the perspective has changed significantly in recent years.

6. Are some of the products of service currently produced by firms of the region visible or used in your institution? (Please, explain in min. 3-5 sentences)

However, F.A must activate public tenders for this type of activity and therefore cannot favour local artisan companies. F.A seeks quality in products and in the provision of services. Often the principles that guide public procurement, primarily the principle of rotation, break the continuity of profitable cooperations. The ideal situation would be to be able to join a team with a certain duration. But F.A. has to respect the law on public procurement, and the law imposes a rotation of the companies. F.A for example, cannot always rely on a certain architect, even if he has a good reputation.

7. Do you think the cultural heritage you preserve in your institution could be better exploited by the regional economy and society? (Please, explain why in min. 3-5 sentences)

For F.A. the answer to this question is largely positive. Promotion tools of private intervention in cultural heritage conservation, such as the Art Bonus, are important (Art Bonus is a legislative provision implemented at Regional and National level, which consists in a tax benefits for liberal donation in support of culture and entertainment). Another opportunity to promote is the networking, to keep the visitor in the area: the UNESCO brand should naturally place Aquileia in relationship with Palmanova, another UNESCO site. The network synergies to be created would involve other small center from several points of view (i.e. hospitality; food and wine). Another aspect that F.A. would like to see promoted is the artisan culture. In cooperation with the



mosaicist school of Spilimbergo, a famous mosaic school of the Region, F.A. plans to cooperate in the fourth year of study of the school, for the training of operators in the mosaic field. Already today, the students of the mosaicist school of Spilimbergo, in the first year of study, replicate the mosaics of Aquileia.

8. Are you aware of the particular type of business called “Creative enterprises”? Do you know any in your region?

F.A. does not only knows the concept of creative enterprise but cooperates with various CCI in the area. It took inspiration from CCIs Zeroidee, which developed the “Audiobus” project for the city of Trieste and Udine; it is an experience of a guided tour through the city, where each traveler is given a pair of headphones, with a narrating voice accompanying him, freeing his imagination and making him follow a journey in which art and public space become contaminated.

Thanks to the “Audiobus” project, F.A. was inspired to design of the “ARCHEOBUS” on the Grado-Aquileia route.

Another local cultural and creative company with which F.A. cooperates is 4 DODO, a company that deals with new types of multimedia communication related to culture and which is based in San Giorgio di Nogaro, a small city close to Aquileia. 4 DODO was recently involved in the exhibition that the Aquileia Foundation brought to Rome “Aquileia 2200”. F.A also cooperated on an editorial project entitled “The Lions of the time, Archeostorie del Friuli Venezia Giulia” which saw the participation of designers and regional bodies.

9. Do you believe your institution could play a role in the development of creative entrepreneurship in your region?

F.A.'s answer to this question is absolutely positive. The F.A. focuses on multimedia and there are various products that F.A. is evaluating. Furthermore, F.A. contributed to involve in its archaeological projects a spin-off company of the geomatics and geology departments of the University of Trieste which carried out geo-radar tests and electromagnetic prospections for the interpretation of the anomalies that are recorded in the subsoil in Aquileia sites.

10. Do you think your institution could offer education and training to creative enterprises?

(Please, explain in min. 3-5 sentences)

Now the Foundation cannot provide a similar service, due to the actual organization chart and the specific skills of the staff. The Foundation is however involved in external training activities, and cooperated with the International School of Cultural Heritage in Rome where training is done to professionals coming from public institutions or private businesses from different countries of the Mediterranean area (Morocco, Tunisia, Egypt, Israel, etc.).

There are also activities done with the Polytechnic of Turin.

11. Would it be conceivable for your institution to host a creative business in its premises?

The F.A believes that with current organization chart it would not be possible to host a creative business in its premises.

12. Which are - if any - the obstacles of cooperation with the local creative enterprises?

(Please, explain in min. 3-5 sentences)

F.A. notes that there are no obstacles of collaboration with local businesses, other than the limits of the law (in particular, the Law on Public Procurement).



13. Please give us any comment that you think that can change the local and regional policy towards a better and fruitful cooperation between cultural institutions and the local economy actors, enterprises:

According to the Aquileia Foundation there are various considerations to make in this sense. Fondazione Aquileia notes that if there is reluctance of the CCIs to cooperate with cultural institutions, it is necessary to understand why this occurs. Fondazione Aquileia believes that this could be fixed with a greater exchange of information with other institutions, and more opportunities for discussion at a general level; in order to achieve this, institutional coordination is needed.

14. Please give us any comment on the ambition of the SACHE project to conceive Cultural Heritage Institution as Accelerators of Creative entrepreneurship.

In the opinion of F.A. the SACHE project is ambitious and interesting. In fact, there is an undoubted need to increase the awareness of the economic developments that culture can have. Even today, creative businesses, if put in relation to cultural institutions, are often perceived as different entities and are not valued. Instead, these institutions can accelerate creative entrepreneurship. In the specific case of Aquileia in the 1960s there was a conflict between the municipality and the Archaeological Superintendence, for different visions of the development of the Aquileia Archaeological site. The current administration sees urban development linked to the historic centre, so the perspective has changed. Over the decades, the number of visitors has grown exponentially

Thank you for your cooperation!

15. Comments, observations of the Interviewer *(If you have any - not compulsory!)*

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