



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: 14/02/2020

Location: Archaeological Museum of Udine

Interviewee (name, organization): Paola Visentini, Curator of the Archaeological Museum - Municipality of Udine

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; Simone Sguazzin, Department of culture and sport, Friuli Venezia Giulia Autonomous Region; Corrado Campobasso, INFORMEST.

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 cooperation at co-organization level concerns tickets who are sold by a local company.

In the past the museum tried to sell products made by local companies, but in the time being it's an activity not considered successful.

There is a complex relationship between the museum and the commercial activities: sometimes gadget are created by the museum staff and produced by local companies.

Local companies sometimes work with the Museum with sponsorships (for examples with local producers of beverages and wine and producers of educational materials).

The relationship with local cultural associations is strong, especially in the field of training, and has been reinforced with a recent European project. Stakeholders were involved in various activities, related to the accessibility standard for Museums.

As regards the field of production, the Museum developed few kinds of cooperation (for instance the production of silk scarf with an image linked with Tiepolo painter, but it was not so fruitful).



Thanks to an INTERREG ITALIA-SLOVENIJA project the Museum started cooperation with local associations and schools; the Museum built up a playroom for children, that now is part of the visit tour.

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 X
- Yearly
- Irregular
- Occasional x

In some case the cooperation is regular, like in ticket selling, in other cases occasional (with local associations).

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

Initiatives with enterprises began by chance, thanks to personal contacts of Ministers of Municipality of Udine. Now there are also bigger sponsorships: for example, DANIELI AUTOMATION always supported the Municipality, and, in particular, the interventions to preserve the castle that hosts the Museum.

The cooperation with cultural associations is for the events, the Museum would like to deepen this aspect.

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

Social and economic development are part of the Museum mission, and the reason why it was born, with strong message related to territorial unity. The museum was established when the territory of Friuli joined the Reign of Italy, because of the need from the population to recognize their own roots.

With the exhibitions, the Museum tried to tell something about contemporaneity and about also the recent history of this particular area of the Italian country. For example, there is a Roman head from Pola, which remembers the Istrian exodus.

European cooperations is active. In fact, in the recent 6 years, over 600.000 euros of European Funds had been managed by the Museum, and the Museum is working to use these funds in the best way to support the local economy.



The European Project Interreg Central Europe COME-IN was essential to develop accessibility and inclusion, also the thanks to the contribution of local associations for people with disability.

The Archaeological Museum worked a lot also on the field of the migrant inclusion. The story tells us that at the peak of his civilization, Roman Empire extended the borders till North Africa and Middle East, recognizing religion and languages.

Inclusion and accessibility are all themes that have been included in some recent exhibitions. These were a big help for tutors of associations working with people with difficulties (because of alcohol and drugs) for their rehabilitation jobs and at the same time have brought people to this exhibitions.

Regarding the contribution to the economy of the region, the Museum has high potentials still not exploited.

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)

Yes, every multimedia product, every installation, and all the graphics works. Some improvements related to the accessibility, such as the tactile maps, are not produced locally because the local companies were not ready to react to this new market.

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)

The museum can promote tradition and history of the local territory, and of local companies. Its prehistoric knowledge, for instance, display the origins in FVG Region, of the domestication of the pig. This discovery could be useful for the promotion of ham by our famous District of ham in San Daniele.

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

Yes, the Museum knows this EU definition and know many of them. The Museum believes in talents behind CCI and their passion should be more supported.

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

The Museum does not consider culture and archaeology outdated disciplines. Thus the Museum strongly believes in spill-over effect of discoveries on modern life, and in the cooperation with entrepreneurs.

10. Do you think your institution could offer education and training to creative enterprises? (Please, explain in min. 3-5 sentences)



The Museum could offer training courses in relevant topics, which are the tradition of our local production, such as animal and plant domestication, but also about the origin of metallurgy. It's strategic at the time being, to develop new patterns to communicate the potential of the Museum for local economy.

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

This could be a difficult issue at the moment: there are bureaucracy hurdles. However, thanks to the experience of COME-IN project, we know that everything is possible. In fact before COME-IN! It was hard to believe that a sensible theme like accessibility could be welcomed at the Museums, instead now we know that is possible. So, in the future, who knows!

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

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

- Institutional
- Government policy
- Local municipality policy
- Financial
- Other X

Sometimes local CCI does not respond quickly enough to the MAU requests.

The experience of the MAU with the "COME-IN!" is an example of this problem. The MAU was unable to find local companies with the experience in producing some objects related to accessibility. These companies had know-how but needed support: they needed to understand that with their knowledge they could make such products. In the case of tactile maps made with Corian, a material used for kitchen countertops, there was an opportunity for a new application but there was no time to target local businesses.

In the local market the attention of the CCIs is not strong enough.

As a public institution, the Museum should respect public procurement law which require turnover of the beneficiaries of the public tenders. This is an obstacle for continuous cooperation. Moreover, the public procurement law tend to favour forms of business associations that the local CCIs doesn't know how to manage.

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:

What is most important is to find policies to support synergies between the museum and CCIs. This is a cultural challenge.



It is necessary, at least, to finance projects of cooperation between with the next ROP ERDF. The Museum believe it is important to promote a continuous cooperation between cultural heritage and CCIs, and to create a stable consortium and working team. This is important in order to improve know-how of CCIs and to expand their views.

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

Every Museum is important for the acceleration of creative entrepreneurship, not only the Museums related to contemporary art: it is necessary to change the mindset of the public and of the stakeholders.

Thank you for your cooperation!

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

For this kind of projects, if the MAU will be further involved, the Museum prefers to cooperate with SMEs rather than with bigger enterprises.