

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: 11/02/20

Location: Trieste

Interviewee (name, organization): Roberta Altin, Museum of Blacksmith's Art and Cutlery (Director)

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)
- Marketing (e.g. cross promotion etc.)
- Production cooperation (e.g. museum shop items) X
- Education, tuition

The relationships between MBAC and businesses: the museum welcomes businesses, but the museum also has to negotiate with businesses, because the museum has the mission to spread the Cultural Heritage knowledge to the community. The community of Maniago, the city where the Museum is located, is a non-homogeneous community made by groups (artisans and industrialists), having different ideas about tradition and heritage. Companies form a system with a strong endogenous competitiveness but little sensitivity in terms of time perspective, so it is difficult to find items from past production.

In the opinion of MBAC, sponsorship is an important activity, but it often needs some mediation between various actors. Companies tend to change, through sponsorship, the public institutional role of the museum which cannot be "the consortium showroom". The message of MBAC was: this is not a corporate museum.

Now mediation for proper management of public space is getting easier with businesses.

Sponsoring companies must provide historical material which is then taken up again. In recent years, donations have also started from family businesses.

The Director adds that, for the next exhibition, the possibility of a peer education with the workers who train the schoolchildren is being evaluated, while the cost of the workers is covered by their company (which act as sponsor).



The installations are decided exhibition by exhibition, and Museum try to involve local businesses, cultural and creative actors, and also architects and designers of the area (e.g. Giovanni Panizon).

The sale of tickets is handled by the Museum which relies on the Tourist Center, which is the municipal and the Territorial Interpretation Centre (Maniago and Sequals). Marketing activities are developed by the staff of the Museum and, concerning education, collaboration with schools is on an ongoing basis. Thanks to public funding (i.e. PiSUS , Integrated plan for sustainable urban development) some structures has been created, such as the National Documentation Center on the Knife (software development for a national platform).

In the Museum shop there are products made by local companies that are sold and marketed on some lines and at certain times of the year (e.g. local knife and Montasio cheese.)

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
- Occasional

The partnership with local business is continous. However, after the 2008 crisis, relations are less intense.

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

Cooperation is based on calls for proposals with municipal funds. MBAC Direction underlines that it must be taken into account that the urban centre of Maniago and the Maniago area is small. The commitment of the Museum Friends Association, with ex-artisans who work on a free basis, is also significant. Cooperation is based on specific needs and consequently develops by involving local resources, also on a free basis.

The museum is also used by industry associations as a venue to promote instances such as the quality mark request.



Many companies bring customers interested in the sector. Visits with Chinese customers have been frequent in recent years.

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

The contribution was significant. In the early 2000s, young people did not want to do this job. The cultural production of the museum has been important to re-evaluate these activities and related skills. Now a niche production of the highest quality has resumed; craftsmen and workers today know their importance. The Museum has helped to restore the image of the craft, and the new generations are proud to be the "knife cutters". The Museum goes against the trend with respect to the crisis of the function of ethnographic museums at regional level, thanks to the activity on the ground with companies in a participatory way.

The museum both hosts and develops on its own continuous way initiatives that involve citizens such as "Lame e Trame" and various competitions. Specifically, the exhibition LAMEmoria worked with active citizenship maps. School kids made tactile products, and paths for blind persons. There are many activities, only limited by the availability of staff, who also work in the Tourist Office and must also manage group visits.

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)

In the Museum shop there are products made by local companies that are sold and marketed on some lines and at certain times of the year (e.g. local knife and Montasio cheese.)

The gadgets produced by local businesses and permanently hosted at the MBAC are linked to the main theme of the permanent exhibition and are almost all cutlery and ceramics. Then, during the temporary exhibitions, there are also other types of products. MBAC tries to promote the production of these articles by local companies, but in any case MBAC must follow the criteria of the public administration (law on public procurement).

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 MBAC and its role is certainly constrained by the fact of being in a decentralized position and therefore it is difficult to create relevant connections. The main problem is the absence of a regional network of small museums. This problem is particularly relevant for the ethnographic museums as the MBAC.

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

The MBAC, partly because of training and professional sensitivity of the management, tends to use a distinctly different concept of creativity, different from the EU definition of creative enterprises. This

concept of creativity is based on the relationship between the user and the product. Networking analysis and cognitive analysis find some correlations, in particular with the role of digitalization in the cultural and creative sector.

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

From the MBAC perspective, the possibility of playing this role depends on each museum's mission. The MBAC already 20 years ago set itself the mission of being not only a place of exhibition, but a driving force for initiatives that connected research, training and dissemination. The MBAC is part of Maniago and interacts with businesses as part of the territory. But in this perspective, the problems of decentralization of the MBAC and the lack of infrastructural connections emerges.

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

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

The potential is there but resources are lacking. Workshops were held with young people with the former SIRPAC (later ERPAC, the local Regional Cultural Heritage agency) on innovative forms of cataloguing. There is the idea of creating a Summer School but there are serious organizational and resource difficulties.

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

The possibility is there, but it depends also on the type of company you want to establish. The physical space in the area hosting the MBAC is significant and there would be logistical possibilities.

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

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

The city of Maniago is an industrial district with its logics, often strongly self-referential. The cultural characterization of companies in the north-east area, often family businesses, super specialized in production niches, does not make them inclined to open up to "external" innovative contributions. It is difficult to introduce relevant product and process changes such as those potentially connected to the cooperation with creative companies. There is only some isolated initiatives, such as one on the recovery of old shops.

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 MBAC, the need to adopt a participatory approach, including policy makers, should be emphasized. A top-down approach is not good for local realities and ethnographic museums in particular, as they also represent the local identity. The dialogue between policy makers and the



museum networks is missing; policy initiatives doesn't work, because often the Public Administration does not have the know-how. It should also be noted that those who manage cultural heritage often develop a sense of ownership towards heritage, contradicting the institutional mission and not empowering other potential territorial actors.

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

According to the MBAC, it is mandatory for a Cultural Heritage Institution to set entrepreneurial creativity in motion. The museum should trigger virtuous dynamics in his area and involve the population, which today is becoming poorer in terms of cultural resources/capacity. If the Cultural Heritage is not used in a transversal way, there is the risk of creating closed circuits with an (often) urban "elite" that use schematically the Cultural Heritage and large layers of local population excluded. Much depends on the skills of the local actors active in the museum and outside the museum.

Thank you for your cooperation!

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

It is important for MBAC to exhibit, and therefore make the community appreciate, any type of object. But this must be a conscious and motivated choice. The object must be alive, as it speaks to the community, and never a dead one. From this point of view, the interaction between the public and employees of the cultural institution is also important.