



# INTERVIEW TEMPLATE - D.T.1.2.3

(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: 10<sup>th</sup> January 2020

Location: Pordenone

Interviewee (name, organization): Giulio De Vita, Founder and Creative Director of Cultural center PAFF!! (Palazzo Arti Fumetti Friuli)

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

Other:

To be credible to local institutions and stakeholders, PAFF! Vision has been improved by his Director, Giulio De Vita (a famous cartoonist) together with external consultant such as an University Professor and an Architect with experience in the design of museums. The CEO of a large important company in the city of Pordenone and other artists. This is a cooperation with local CCI, since the beginning. We would also say: in the development of PAFF!, the collaboration with CCI was necessary.

PAFF! has been built thanks to methodologies suggested by the above mentioned CEO (such as using the same type of business plan that is used for start-up 4.0); PAFF! does not function like a classic museum: the team members are integrated with each other and the ideas and the visions of the creative director are shared and agreed with all team.

This is why PAFF! can be considered as a cultural institution but also as a CCI, with the aim to be an incubator for other CCIs.

PAFF! Cooperation with other actors is around the following fields:

- Institution of tourism promotion
- Videomakers
- Cultural mediators
- Photographers



-Graphic artist

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

PAFF! has a teaching area, an exhibition area, a commercial area (bookshop and coffee-point), directly managed by PAFF!, but with the methodologies of a start-up 4.0. PAFF! team deliver the guidelines, then they look for external expertise.

PAFF! cooperates with architecture firms as well.

The specific sector, comics, has not been explored so much in our country, so PAFF! team are pioneers.

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

It all started with needs: personal contacts were often used, then cooperation was tightened over the years, and built thanks to common values.

Cooperation started and developed because PAFF! Founder mapped all the existing local relevant actors in the field.

In this perspective, PAFF! should seek the real potential of our territory.

The place from which it is made is fundamental, if I had done it from my office or from the basement of a cultural association, the result would not be the same.

Today with the reputation PAFF! has built, it's perceived as a pivotal cultural asset in the Region.

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

The local administration has provided PAFF! with specific spaces(an ancient Villa in the city center), an institutional recognition of the discipline, a certain degree of uniqueness (the project is unique in Europe).



As regards to the contribution to the regional economy, PAFF! improved the visibility to the whole city of Pordenone, a niche touristic and cultural attraction at the time.

The second phase will consist in being more integrated with the cultural life of the city: PAFF! will cooperate with other cultural festivals, as Pordenone Legge or the Silent Film Festival.

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

As for PAFF! gadgets, some are purchased online but others are also produced by local artists. The robot armor, part of the exhibition, for example, was produced by a local artist.

The installations for temporary exhibitions involve local companies. These are products from local companies used by PAFF!.

**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)**

PAFF! should be seen not only as a place to visit but also a place to be „lived“. People should consider PAFF! as a place to relax, to read a book while drinking a coffee.

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

At the moment PAFF! work with many CCI, also at international level ( i.e. a Belgian publishing company ).

PAFF! team developed a study on cultural and creative businesses many years ago, in writing down PAFF! Business plan. PAFF! founder created also, as an artist, a visual definition of CCI perimeter.

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

Yes, because the comic industry has a commercial approach by definition. Comics are created to be sold, unlike other kinds of works of art.

In this field the catalogue of an exhibition is not produced like other catalogues: the catalogue is more important than the exhibition. The comic is the starting point for the PAFF! exhibition. Thanks to the comics, PAFF! has the material to organize an exhibition.

In the past, sponsors were often perceived only as a logo on the poster, while businesses today want to be involved: Through coordination with cultural and creative companies, PAFF! developed the visibility of the sponsors.

Today creating relationships is essential to give information.

For an artist, drawing is part of a process of understanding his role in society: so artist could also be considered as disseminators of values.

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



PAFF! already develops training activities with schools, with children, with adults. Now PAFF! is working to improve professional academy courses. Children courses lasts 5 or 6 hours of training, instead academies courses lasts 200/300 hours per year: PAFF! is going to set up a more structured organization. In Italy we have 15 cartoon Academies. PAFF! believes more in the "workshop" technique. I learned to draw alone.

PAFF! would like to develop new concepts of art, with the help of pedagogists. PAFF! delivers courses to train entrepreneurs, who would use creativity to do business.

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

At the beginning, PAFF! had many empty spaces, so the team offered local CCIs already working with PAFF! part of the villa. Free co-working spaces.

But there has been a lot of distrust. Companies didn't accept the challenge.

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

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

- Institutional: X
- Government policy:
- Local municipality policy X
- Financial:
- Other X : Different opinion with older generations. Sometimes there is „ a sense of division“. CCIs managed by CEO of the previous generations may not understand modern technology, instruments and slangs.

**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:**

Friuli Venezia Giulia Autonomous Region can be conceived as a single large metropolitan area, because it is possible to cross the Region in the same time necessary to cross a large city. Moreover, the Friuli Venezia Giulia population has the same size of the population of Milan. Conceiving Friuli Venezia Giulia Autonomous Region as a single large metropolitan Area can improve the collaboration between cultural institutions, the actors of the local economy and the entrepreneurs.

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

SACHE project represent a modern and evolved vision of the heritage institutions as incubators and accelerators of cultural enterprises. Unfortunately, however, the training and the mindset of conservatives are far from innovative approaches and unconventional methodologies. These obstacles, in my opinion, are linked to generational preconceptions that would go away with young conservatives who have ties and transversal experiences related to these realities.



Thank you for your cooperation!

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