# Cultural Institutions and Policies 2 [for Students of Economics and [Management of Businesses and Performing Arts](#__RefHeading__4121_272826468)]

## Prof. Andrea Kerbaker; Prof. Angelo Curtolo; Prof. Cristina Resti; Prof. Alessandro Galli

Module 1: *General course* (Prof. Andrea Kerbaker)

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to explore cultural institutions, their role, and their strategies to promote the Italian cultural heritage. In particular, it aims to provide students with the skills they need to work in the field of the management of the Italian and international cultural heritage, either private or public, with an innovative approach, free from the bad habits and the preconceived ideas that usually make culture less interesting. Finally, the course will focus on the analysis of the latest events and the issues raised by the introduction of social distancing policies, not only during the frontal lectures, but also during the meetings with subject matter experts.

***COURSE CONTENT***

1. General Introduction – The opportunities of discontinuity.

2. Cultural heritage.

3. A changing scenario.

4. The public.

5. Technology: enemy or accomplice?

6. The pandemic: courses and remedies.

7. Values.

8-10. Survival Strategies:

- actualising;

- the story;

- contemporaneity/contamination.

11. The culture you eat: sustainability.

12. Practical analysis.

***READING LIST***

Instead of a list of boring academic textbooks, students are invited to read some of the following literary classics dealing with the topics explained in class:

J.L. Borges, *The library of Babel*.

I. Calvino, *Six memos for the next millennium*.

A. Camus, *The plague*.

U. Eco, *Diary minimum*.

V. Hugo, *The hunchback of Notre Dame.*

A. Malraux, *The voices of silence.*

F.T. Marinetti, *Manifesto of futurism.*

G. de Maupassant, *Bel-ami.*

G. Orwell, *Animal farm.*

O. Pamuk, *The innocence of objects. The museum of innocence, Istanbul.*

P.P. Pasolini, *Pirate writings.*

L. Pirandello, *Six characters in search of an author.*

R. Queneau, *Exercises in style.*

O. Wilde, *The picture of Dorian Gray.*

***TEACHING METHOD***

Frontal lectures in class, and meetings with subject matter experts from the Italian cultural world.

***ASSESSMENT METHOD AND CRITERIA***

**Attending students** will be assessed not only during the final exam, but also in terms of active participation in class.

The final exam will consist in the critical analysis of a cultural insitution chosen by the student and previously approved by the lecturer through an email sent to the address ak@kerbaker.it at least 15 days before the exam (provided that it has received a formal answer).

The institution under analysis has to be a high quality bodyworking in the cultural field for a period of time sufficient to enable a critical analysis of the results. The managers of the institution will have to provide students with the most relevant economic data, such as the number of visitors and any other useful information for the analysis (the data referring to most foreign institutions are available online). The reading list will have to include at least 3 printed books on the institution.

In order to carry out this analysis, students are invited to use the parametres discussed in class: assess its activities from the point of view of the audience, but also of the staff – and therefore study the contents of the offer, the values that are transmitted, the target, the modes, the quality of the mounting and the catalogues, the advertising campaign, the sponsorships, the costs, the audience attendance and the economic returns, the media, and the public image.

In addition, **non-attending students** will be tested on their knowledge of these textbooks:

Andrea Carandini, *Il nuovo dell'Italia è nel passato*, Bari, Laterza, 2012

Roberto Cecchi, *Abecedario*, Milano, Skira, 2015

Andrea Kerbaker, *Lo Stato dell’arte*, Milan, Bompiani, 2007

Neil e Philip Kotler, *Marketing dei musei*, Turin, Einaudi, 2004

Salvatore Settis, *Azione popolare*, Turin, Einaudi, 2012

***NOTES AND PREREQUISITES***

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students.

Module 2: *The economics of entertainment* (Prof. Angelo Curtolo)

***COURSE AIMS AND INTENDED LEARNING OUTCOMES***

The course aims to explore the key economic dimensions of entertainment industry in Italy.

At the end of the course, students will be able to: provide innovative contributions to the analysis of performing arts organisations; use their newly acquired skills to assess unfamiliar organisations; form judgments on the management of these organisations, starting from limited information; communicate their results through the discussion of case studies; develop their learning skills, thanks to the approach adopted during the course.

***COURSE CONTENT***

The course will start from the definition of cultural product. Then, it will explore the Italian market of cinema and live entertainment, and the development of demand and supply, from the 20th century to the present day. In the analysis of entertainment companies, the course will take into account the size, the costs and revenues assessment, and the public contribution. Emphasis will be placed on the specific nature of these companies, which integrates financial, cultural and social aspects.

***READING LIST***

For *attending students*: articles, case studies and further material will be available during lectures as well as online on the Blackboard platform reserved for students enrolled on the course.

For *non-attending students:*

M. Cucco(2017), *L'industria e le leggi del cinema in Italia (2000-2015),* in M.Cucco-G. Manzoli,(ed.by), *Il cinema di Stato,* Il Mulino, Bologna.

A. Curtolo-L. Trezzini (1998), *Oltre le quinte n. 2,* pagg. 9-100, Bulzoni, Roma.

A. Curtolo-M. Tamma(2009), *Lo sviluppo strategico delle organizzazioni di produzione culturale: commitments, risorse, prodotti,* in M. Rispoli-G. Brunetti (ed.by), *Economia e Management delle aziende di produzione culturale,* pagg. 57-82, Il Mulino, Bologna.

A. Curtolo(2000),*La valutazione delle performing arts nel Regno Unito,* in *Economia della Cultura*, Anno X, 2000, n. 2, pagg. 159-169.

A. Estero (2018),*Organizzare musica: l’Italia nel contesto globale,* in *Enciclopedia Italiana*, *Appendice IX (Il contributo italiano alla storia del pensiero – Musica*), pagg. 725-736, Istituto dell’Enciclopedia Italiana, Roma.

M. Gallina (2016, 2nd ed.),*Ri-Organizzare Teatro,* pagg.21-27 and112-121, FrancoAngeli, Milano.

***TEACHING METHOD***

Frontal lectures, analysis and discussions of readings and case studies, and educational visits.

Further updates, information on the course, communications, and teaching material will be made available on Blackboard.

***ASSESSMENT METHOD AND CRITERIA***

Attending students will be assessed as follows:

1. the active participation to the analysis proposed in class (case studies and readings);

2. during the exam questions on the topics presented in class and on the company cases will be asked; in addition, the student will present a critical analysis of the organisation of a show (management during the last three years – product, marketing strategy and communication, economic results).

N*on-attending students* will be assessed by means of a discussion about the Reading List material.

Each Course Module will be assessed individually.

***NOTES AND PREREQUISITES***

Students are advised to attend the course and take an active part in lectures, so as to improve the process regarding the learning of the material and skills as set out in the Course Aims.

In case the current Covid-19 health emergency does not allow frontal teaching, remote teaching will be carried out following procedures that will be promptly notified to students.

Module 3: *Art: the Economy and Market* (Prof. Cristina Resti; Prof. Alessandro Galli)