# Cultural Institutions and Policies

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

The first module (20 hours) aims to introduce students to the correlated concepts of culture and knowledge, and the relationship between culture and creativity; then, it aims to offer an overview of the different types of artistic and cultural production (with a focus on the Italian scenario). The second part of the course (module 2; 40 hours) aims to help students develop the ability to analyse the key economic features and the issues related to the production and organisation of the artistic and/or cultural heritage.

The division into two modules – the first one characterised by a humanist approach, and the second one based on a purely economic analysis – aims to present the complexity of the subject from an interdisciplinary point of view, allowing to integrate both perspectives through the presentation of their interconnection and complementarity.

In particular, the course aims to illustrate the key cultural policies – from the European to the local level – adopted in the area of the European Union, and influencing the cultural actions of our country. The study of cultural institutions will be carried out in an innovative way, leaving room for the new cultural institutions, which are sometimes the result of a bottom-up development, and aim to fill the vacuum left by cultural institutions in terms of production and use of cultural contents. At the end of the course, students will be able to know and understand the main cultural policies, the possible sources of funding – either public or private –, and the key principles on which they are based (starting from social justice). This kind of knowledge will allow them to analyse, from a critical perspective, the proposals for cultural policies, especially the ones related to local development and the development of cultural and creative organisatios, also in order to develop their own planning ability. The analysis of the foundations of policy tools will allow students to develop their critical thinking skills, and their ability to analyse, with a high degree of autonomy, the opportunities offered by the policy tools in use; in addition, thanks to specific practical activities, they will be able to acquire new planning abilities in the field of cultural politics, in response to the issues that the rest of the classroom will be asked to raise.

***COURSE CONTENT***

The course will illustrate, in the first place, the tacit assumptions of Western culture, its relationship with knowledge (the different forms of disciplinary knowledge), its current transformations, and the relationship with creativity. Therefore, it will explore the different sectors of cultural industry, the distinctive features of some forms of artistic expression – with a focus on the most representative aspects of their respective media –, and the peculiarity of the Italian scenario. Then, after introducing the foundations of political economy (through an outline micro and macroeconomics), public economics (with a focus on the theory of social justice and the theories of redistribution), and cultural economics (especially the main differences between cultural goods/products and private goods, and the different operations of cultural businesses), the course will explore the aims of cultural policies. In particular, it will present the theory of capabilities, and its applications in the cultural sector for the development of enabling policies. Furthermore, it will focus on the new cultural institutions, and on the analysis of how social stimulus is paving the way to new actors and practices deeply rooted in their territories. Then, it will analyse the dynamics through which culture becomes a driver of social innovation, and the ways in which they can lead to the creation of new institutions. Finally, the course will include practical activities based on the application of design thinking to the resolution of issues related to the emerging cultural needs.

***READING LIST***

W. Santagata (Edited By), *Libro bianco sulla creatività. Per un modello italiano di sviluppo*, Università Bocconi editore, Milan, 2009 (chapters: Cultura, creatività, industria - Il cinema italiano - Televisione, radio ed editoria - Il patrimonio culturale - Musica e spettacolo - L’arte contemporanea) - Appendix.

G. Solimine, G. Zanchini, *La cultura orizzontale*, Editori LATERZA.

Zygmunt Bauman, *Per tutti i gusti. La cultura nell’era dei consumi*, 2016.

Pierluigi Panza, *L’opera d’arte nell’epoca della sua riproducibilità finanziaria*, 2015.

Ester Corvi, Streaming Revolution, 2020.

 Mori-J. Sforzi (edited by), *Imprese di comunità. Innovazione istituzionale, partecipazione e Cultura*, Il Mulino, chapters 1, 2, 4, 6, 7, 8.

M. Serino, *Reti culturali in una prospettiva multidimensionale*, chapters 1, 2, 4, FrancoAngeli.

***TEACHING METHOD***

The course will be mostly based on frontal lectures. Group workshop – for attending students – based on design thinking.

***ASSESSMENT METHOD AND CRITERIA***

The final assessment will be based on a written exam, consisting in open-ended questions.

***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.

Further information can be found on the lecturer's webpage at http://docenti.unicatt.it/web/searchByName.do?language=ENG or on the Faculty notice board.