# Economics of cultural heritage (Advanced 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, 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. After 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. Camaggio*, Arrivare al Massimo.*

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 to be stated in the approval request sent to email.

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:

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

 Dario Franceschini, *Con la cultura non si mangia?,* Milano, La Nave di Teseo, 2022

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***

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