

# English abstracts

## **Why we should measure, what we should measure**

by Annalisa Cicerchia

«Art is good for you» is a statement with which few would disagree. Many are ready to support the proposition with stories and anecdotes, but few are able to document these with robust data-based evidence. Four broad aims underlie cultural policy, at least in most European countries: the promotion of cultural identity, cultural diversity, creativity, and participation. Each entails different impacts. The economic and social impacts of culture and the arts have been investigated since the late 1970s, but the results are still uncertain, especially socially. The pioneering work led by Matarasso nearly two decades ago listed fifty social impacts of participation in the arts, and posed a set of fundamental conceptual and methodological questions. Since then, on the same subject and on related subjects (arts attendance, cultural participation, arts or cultural practice, cultural indicators, social impact indicators, etc.), a huge amount of literature has been stacking up, but many of the key issues that Matarasso raised remain unanswered. While funding for both research in the field, and for cultural activities themselves, continues to suffer severe and unending cuts almost everywhere in OECD countries, institutions and policy makers demand evidence, call for data, and crave indicators.

Drawing ideas and insights from the rich and lively international debate on arts, culture and social metrics, this paper focuses on three sets of questions among the many posed by Matarasso, by his followers and by his critics. The first set is about concepts (measurement, social impact, culture and the arts), the second about actors (who measures, and for whom), and the third about the purpose/s of measurement. It will not dwell on the remaining set of questions, which is apparently the most appealing – i.e. how measurement should be done – but attempts to show that this is greatly influenced by the choices made about the previous three.

*Keywords:* social impact assessment, cultural sector, cultural statistics, cultural policies, cultural indicators

## **Outcome indicators for the cultural sector**

by Marco Ratti

This paper reviews the theory and practice of outcome measurement in the cultural sector. «Outcome» here means changes in the lives of beneficiaries, i.e. the meaning it is usually given in the social impact literature. The emphasis is on outcome measurements that are useful both to the cultural organisation, and to prospective «impact» investors, as well as donors. I review outcome maps and Italian best-practices, as well as average standard practice. I find the overall state of measurement and reporting rather backward, with exceptions, and put forth proposals to set up social impact funds, relevant and attending Web resources focusing on capacity building in the cultural sector, and the attending resulting measures and reports.

*Keywords:* outcome measurement, cultural sectors, indicators, lives of beneficiaries, investors, Italian best and average practices

## **The social impact we wish for**

by Luca Dal Pozzolo

158

In Italy the evaluation of cultural investments and activities is not yet a standard general procedure. Other difficulties relate to the time-scale and dimensions of cultural activities. It is not unrealistic that an assessment procedure could be required before all effects of a cultural project are unveiled and become measurable; it is thus necessary to develop very sensitive tools to assess subtle changes in a project's initial and early phases.

These difficulties drive the adoption of ad hoc methodologies and the building of specific indicators that are able to capture the actual dynamic of the single project, but bespoke solutions for assessment risk losing the capacity to make comparisons between different approaches and projects. For these reasons it is greatly desirable to create an archive of different project assessments at an international level (or even by starting at a national level by gathering together assessments of Creative Europe projects) to compare methodologies, results, and to inspire work towards a better fine-tuning of all measuring systems that are able to represent social and cultural impacts in realistic terms.

*Keywords:* social impact, economic impact, evaluation, complexity, multidimensionality, cultural policies

## **From GDP to Wellbeing: the measurable contribution of culture** by Luca Bergamo

«Too much and for too long, we seemed to have surrendered personal excellence and community values in the mere accumulation of material things».

Robert Fitzgerald Kennedy spoke these words on March 1968, and they remain more than compelling even now.

GDP does not provide us with particularly significant information. It measures everything except that which makes life worthwhile, and it omits what we should be proud of in our societies. In order to find new ways of fulfilling the funding values of our democracy and to preserve peace in Europe, new measures are needed to help us make decisions in an historic moment that calls for radical change. Women and men should be empowered to enhance both their personal - and our collective - social capital, which ultimately depends on the quality of their day-to-day cultural experiences, are essential to that change. Despite its importance, emergent well-being indices do not include a cultural dimension. There are difficult questions to ask on this subject, that will possibly carry even more problematic answers, but the obstacles do not reside in the lack of means, knowledge or minds: they are only in the lack of will. Several cultural factors can be measured that combine statistical and non-statistical techniques. The conceptual obstacles that have been experienced in building environmental indices are very similar to the ones we need to deal with to assess cultural impact. It is time to measure that which makes life worthwhile, and it can be done.

*Keywords:* culture, wellbeing, impact, long-term, transition, humanization, Europe

## **The ECoC: the evaluation' impacts and challenges. The Italian case** by Roberto Albano e Alessandro Bollo

The celebration of European Capital of Culture was held for the first time in Athens in 1985. In the years that followed, its importance has increased, and now it is one of the most important events in Europe. Beginning with the experience of Glasgow, which was named Capital of Culture in 1990, this experience has become increasingly associated with urban regeneration, and the designation is gaining an even stronger relationship to the development of the cultural aspirations of the city. Monitoring the event and evaluating the chosen cities' achie-

vements (economic, social and cultural) are becoming fundamental tools for analysis. This chapter focuses on the growing role of the evaluation process, following EU guidelines, and on the role of social impacts in the evaluative discourse. The Italian candidacy process for the 2019 event is considered in depth, with regard to the social dimension of the event's legacy, and methodological issues related to the measurement of social impacts.

*Keywords:* European Capital of Culture, impacts, social impacts, evaluation

**Cultural investments: from economic development to social cohesion**  
by Claudio Bocci

Economic development is increasingly a question of competitive development between territories, and culture (in the broadest sense of the term, meaning even the knowledge and creative industry economy) is proving to be one of the most powerful agents for attracting productive factors aiming at not only the economic, but also and above all the social growth of communities. This paper stresses the role of local urban authorities and of multiple private-sector actors concerned about both the economic and the social aspects of local development – business and employers' associations, banking system, institutions and non-profit organisations – in producing strategic visions, generating a wide range of cultural enterprises legal models and promoting new criteria of management and accountability both in traditional heritage bodies and in new cultural activities.

*Keywords:* economic and social aspects of local development, role of local authorities, private sector actors, cultural initiatives, new criteria of management and accountability

**The works of art immunity from seizure in the international law**  
Mario De Simoni

This article discusses state immunity from seizure in relation to foreign cultural goods lent for temporary exhibitions. A state provides a legal guarantee that cultural goods on temporary loan from another state will be protected against any form of seizure throughout the duration of the loan. There are two major reasons for which a request to seize an object of cultural heritage on temporary loan abroad might be issued: a dispute concerning the ownership of the work, or a credit claimed against the owner of the object. After recalling the distinction between immunity

from measures of constraint and jurisdictional immunity, the 2004 United Nations Convention on Jurisdictional Immunities of States and Their Property will be examined, along with the different judicial approaches adopted by European as well as non-European countries with regard to the specific issue of immunity from seizure. The article will also consider possible conflicts with certain requirements deriving from international law and from multilateral international instruments. Finally, it will illustrate the situation in Italy.

*Keywords:* immunity, seizure, loan, exhibition, international law

### **Could earthquakes spare ancient villages from continuing depopulation and decline?**

by Gian Ludovico Rolli

Changes to the socio-economic environment of human settlements in Italy over the past half-century have driven the gradual depopulation of thousands of historical villages, which in previous centuries had formed the social and economic backbone of the territory. As a consequence, and in the absence of effective actions to counteract this entrenched process, the very survival of this unique and valuable historical, cultural and environmental heritage is at risk.

This paper analyses this issue from an economic point of view and discusses a number of feasible solutions which have been put forward or implemented by the public sector and operators in both the tourism and real estate markets.

While the tragic consequences of the 2009 earthquake in the Abruzzo region could further aggravate the issue, paradoxically they could also bring renewed attention and entrepreneurial resources to the rescue of affected villages.

*Keywords:* lost villages, conservation, earthquake, Italy

### **European cultural actions: aims, opportunities and impact**

by Cristina Da Milano

Efforts to promote access to culture originate from philosophical perspectives that are dissimilar yet complementary: on one hand, public agencies should be committed to the redistribution of public resources with a view to catering for as wide a segment of the population as possible; on the other, museums and cultural institutions should reach out to new audiences in order to prove themselves socially responsible, as well as to ensure sustainability.

There is also the issue of culture as an agent of social transformation, which demands careful consideration and is linked to the right of individuals to take part in cultural life; in other words, the idea of culture as a facilitator of social inclusion, and the notion of cultural participation as a means to removing barriers and as a key competence for creativity.

The role of visitors in museum and cultural heritage projects is widely acknowledged: to actively involve the audience is a priority for the EU, and evidence of this new attention is provided by the growing interest in audience-development policies, and by a stronger emphasis on the educational and social role of cultural institutions.

Over the last decade ECCOM (the European Centre for Cultural Organisation and Management) has realised many EU-funded projects that address these issues. Among them, DIAMOND (Dialoguing Museums for a new cultural Democracy) linked the use of ICT to museum policies and practices to address marginalised groups.

*Keywords:* access, participation, intercultural dialogue, social inclusion, lifelong learning

### **Urban suburbs and social participation. Thinking about Corviale experience**

by Maria Grazia Bellisario

---

162

For more than three years in Rome, thanks to cooperation between institutions, associations and citizen representatives, there has been a commitment to make the Corviale, a vast housing project located in the city's south-west district of Portuense, an «intelligent, sustainable, inclusive»\* zone.

The building complex, the result of 1970s academic architectural trends regarding major public dwellings, is an innovative and experimental project created by a group of experts led by Mario Fiorentino. It is now regarded in Italy as one of the most important expressions of late-twentieth-century architecture.

By the end of 2011, the Corviale project, with the support of MiBACT (Italy's Ministry of Cultural Heritage and Activities and Tourism), stood as a positive experimental example of a city building in its relationship to cultural and social dynamics. The project represents inter-institutional and multidisciplinary cooperation, with strong national importance due to its systemic approach to the theme of urban suburbs, to a model for solutions that are compatible with historical/cultural values and landscape, to the revival of citizen participation, and to its environmental, economic and social sustainability choices. A shared programme was therefore defined, and an integrated project is being prepared, in the framework of the 2014-2020 programming period of Euro-

pean structural funds. Positive results are already emerging in the renewed attention of local and national institutions involved.

\*This was the title of the II Forum: «Corviale, intelligent, inclusive, sustainable», Rome November 2013 and of the shared project, resuming the key-words in 2014-2020 Programming period of the structural funds.

*Keywords:* integrated project, cooperation, building/city, relationship, participation, sustainability

### **A project for Bologna as a Metropolitan City**

by Antonio Taormina

The history of Bologna has been shaped by the quality and capability of innovation within its welfare systems, from healthcare and social services to issues regarding inclusion and social integration. No less important is the role that the city has played in the cultural field, from a planning and management viewpoint as well. In view of the start of the «Metropolitan City of Bologna» project, currently being implemented, the municipality has drawn up a Metropolitan Strategic Plan which opens a path to sustainable change, in order to improve the community's quality of life. In tandem with the launch of the program, four boards have been constituted, which have led in turn to the individuation of 67 projects to be carried out. Of these, the 'Cultural Welfare: Multiple Arts' project has a focus on creating a 'Community of Arts' for the production, research and experimentation on artistic forms of social interaction, where art and culture are strictly intertwined with solidarity and promotion of the well-being. Thanks to a responsive environment, it has been possible to build up such a community relatively swiftly, through links between various organisations in the area of culture, together with the main cultural institutions of the city, such as the Department of Educational Sciences of the University of Bologna, the Academy of Fine Arts, the MAMbo Museum of Modern Art, and the Teatro Comunale Foundation of Bologna. 'Cultural Welfare: Multiple Arts' represents one of the most advanced examples in Italy of interaction between cultural, social and regional development policies, as well as local authorities and private companies.

*Keywords:* welfare, culture, well-being, metropolitan city, strategic planning, social impact, social theatre

### **Evaluating cultural impact in prison. The Anglo-Saxon experience**

by Carla Bodo

In Italy, artistic and cultural activities in prisons (theatre, music, creative writing, visual arts, cinema, media, etc.) are widespread, in

particular in the field of theatre. However, apart from theatre, very little is known about these activities and their geographical distribution, and even less is known – even for theatre – about their impact either on inmates' psychosociological well-being, or on their social reintegration and recidivism rates. By way of contrast this article describes the frequency and accuracy of impact research and analysis into prison arts activities in the Anglo-Saxon world, a phenomenon that began in the United States in the late 1970s, and that subsequently spread to, and throughout, the United Kingdom. Positive social and economic impacts on institutions, on individuals, on learning capacities, and on society, have been ubiquitously registered in both countries. Reconviction rates also seem to be significantly lower for inmates who have participated in the arts, notwithstanding the problems involved, where such research has kept track of inmates after their release. Finally, strong inter-institutional support by criminal justice and arts administrations in developing arts-in-prison impact studies in both countries is also singled out.

*Keywords:* arts, culture, prison, inmates, artists, inter-institutional cooperation, evaluation, impact, self-awareness, training, reconviction rates, desistance

**The social impact of opening a dialogue between football and culture**  
by Paolo Serafini

«Opening a dialogue between two apparently distant and opposing worlds»; «enhancing local culture through football»; «promoting the cultural heritage and historical value of the 22 municipalities that have their teams in Lega Serie B»; «encouraging sports tourism, aiming towards a new concept of 'away game' that is capable of recommending the territory and promoting the National Museum System within stadiums».

These are just some of the aspects of the ambitious project 'Series B Bella e Buona', promoted by Lega Serie B football, starting in the 2015-2016 season.

In the context of this project, core values are attributed to the art, history and culture of the cities involved, and to this end on the October 9th, 2014, Lega Serie B and the Dipartimento di Storia dell'arte e Spettacolo (Department of Art History and Performing Arts) at Sapienza University of Rome signed a Memorandum of Understanding, in which they agreed to work together with the aim of promoting the cultural and artistic excellence of the territories surrounding the cities that participate in the Lega Serie B Championship.

Beginning with the first action of the collaboration - official photographs of the teams taken not on the soccer field, but in front of one of



their city's most representative monuments - the article explains the project and its social impact.

*Keywords:* Italian football B League, National museum system, agreement, promoting cities of soccer teams' cultural heritage and artistic excellence

**Some definition from experiences aimed at the cultural innovation**  
by Alessia Zabatino

The term «cultural innovator» refers to various people and groups throughout Italy that lead existing culture past its traditional boundaries: mixing productive sectors, working with citizens, innovating production methods, improving the quality of life, and promoting the development of the territory. They work in collaborative frameworks and are often involved in both research and activism. Two case studies about cultural innovators are presented here, showing them working in very different contexts: Sicily and Trentino Alto Adige.

Cultural innovation is made of transversal and multidimensional processes and projects, and therefore traditional methods of measurement are not able to capture all the effects of cultural innovation. What should we measure – and how should we measure it – in order to reveal the impacts of cultural innovation?

*Keywords:* cultural innovation, social innovation, social impact, empowerment