



Università
Ca' Foscari
Venezia

Corso di Laurea magistrale
in Economia e Gestione delle Arti e delle
attività culturali (EGArt)

Tesi di Laurea

—
Ca' Foscari
Dorsoduro 3246
30123 Venezia

CULTURAL RESPONSIBILITY.
Small steps to restore
anthropology in economic
behaviour.
Interviews and best practices

Relatore

Ch. Prof. Bruno Bernardi

Correlatore

Ch. Prof. Daniele Goldoni

Laureando

Laura Salvan

Matricola 818451

Anno Accademico

2011/ 2012

ABSTRACT

The present work reasons about the concept of Cultural Responsibility (CR), which combines the two words of responsibility and culture. Responsibility is the ethical duty to ensure to both present and future generations the opportunity to meet their own needs and aspirations and to live those lives they are right to appreciate. Culture, anthropologically understood, looks at individuals as systems of beliefs, symbols, spirituality, imagination and rationality that allow them to represent the surrounding world, within different contexts of socialization in which they lives. CR is a responsible attitude towards different cultural expressions. The speech lies within a society characterized by globalization and the spread of the knowledge economy, which require intercultural dialogue and a respectful attitude to cultural diversity. The discussion is closely linked and enriched by the practice of Corporate Social Responsibility (CSR). It could be said that CR is an implication of CSR when cultural development of the individuals is placed as the primary goal of any economic behaviour. This attitude has, as its immediate consequence, the construction of an inclusive social context, respectful of the living-worlds of individuals and communities. This is what emerges from interviews conducted with relevant cultural operators and significant best practices of organizations of cultural productions, which make of cultural democracy, the opportunity to access, participation and representation of all citizens, their reason of existence. Establishing the modern economic behaviour on anthropology, through forms of social cooperation, could be one of the possible ways out of the crisis we are experiencing.

SOMMARIO

Il presente lavoro di ricerca riflette sul concetto di Responsabilità Culturale (RC), che coniuga i due termini di responsabilità e cultura. Responsabilità è il dovere etico di garantire tanto alle generazioni presenti quanto a quelle future la possibilità di soddisfare i propri bisogni, le proprie aspirazioni, e di vivere le vite che hanno ragione di apprezzare. Cultura in senso antropologico considera gli individui come sistemi di credenze, simboli, spiritualità, immaginazione e razionalità che permette loro di rappresentare il mondo che li circonda all'interno dei diversi contesti di socializzazione in cui sono inseriti. RC è un atteggiamento responsabile nei confronti delle diverse espressioni culturali. La riflessione si colloca all'interno di una società caratterizzata dalla globalizzazione e dalla diffusione della knowledge economy, che esige un dialogo interculturale ed un atteggiamento di rispetto nei confronti della diversità culturale. La discussione è strettamente collegata ed arricchita dalla pratica della Responsabilità Sociale d'Impresa (RSI). Si potrebbe affermare che la RC è un'implicazione della RSI nel momento in cui si pone lo sviluppo culturale degli individui quale fine primario di ogni comportamento economico. Un atteggiamento che ha come immediata conseguenza la costruzione di un contesto sociale inclusivo, rispettoso dei sistemi di riferimento degli individui e delle comunità. Tutto ciò è quanto emerge sia da interviste condotte ad alcuni rilevanti operatori culturali, sia da significative buone prassi di organizzazioni di produzione culturale, che fanno della democrazia culturale, dell'opportunità di accesso, partecipazione e rappresentazione di tutti i cittadini, la loro ragion d'essere. Fondare il comportamento economico moderno sull'antropologia, attraverso forme di cooperazione sociale, potrebbe essere una delle possibili vie di

uscita dalla crisi che stiamo vivendo.

RINGRAZIAMENTI

Desidero innanzi tutto ringraziare il prof. Bruno Bernardi e il prof. Daniele Goldoni per il supporto intellettuale e i consigli dati durante il percorso di studi e la redazione della tesi.

Ringrazio tutti coloro che hanno collaborato alla realizzazione del presente lavoro. In particolare, Maria Teresa Ruggero della Fondazione Culturale Responsabilità Etica; R. Milano; A. Agnoli, A. Baranes, W. Dondi, G. Gherpelli, S. Lombardi, V. Sieni, S. Siliani, M. Guglielminetti per la disponibilità e il tempo concessomi; R. Franceschinelli, P. Billi, A. D'Antonio per le informazioni preziose ricevute.

Grazie a Marta e ai colleghi di Bologna. Un ringraziamento speciale va ad Anna per la competenza e soprattutto per la sua amicizia.

Grazie a tutta la mia famiglia, in particolare a zia Luciana e Carla per la loro vicinanza.

Un grazie di cuore a Gianni e Giulia per il loro sostegno, la comprensione e l'affetto costante.

Infine ringrazio Claudio, che è la condizione necessaria e sufficiente per la mia felicità.

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CHAPTER 1

INTRODUCTION

Why draw up a thesis on Cultural Responsibility for a university course of Economics and Management of Arts and Cultural Activities?

First, the processes of value production, including the cultural ones, has to be rethought and realized in a responsible way. The current financial, economic, political and cultural crisis shows that the existing economic behaviours, only oriented to achieve profit, may fail. What can culture do?

Culture, anthropologically understood, can help us rethinking the human and economic relationships in ethical manner and considering development as a human-centred process. So that the cultural dimension of every economic process requires placing individuals at the center. First comes man, then economics. Doing so, it will be possible to realize an economic and social context that is inclusive and cohesive.

Secondly, the modern social context, characterized by globalization and the spread of the knowledge economy, requires a reflection on development focusing on the respect of cultural diversities through cross-cultural dialogue.

After economic growth, environmental balance and social inclusion, cultural diversity could be seen as the fourth pillar of sustainable development.

Thus, organizations have to deal with cultural inclusion and cultural diversity because individuals, rather than organizations, are agents of culture, and organizations, as groups of persons, are formed by their continuous experiences in the self construction.

In this sense, cultural responsibility is an implication of corporate social responsibility. This means that the practice of corporate social responsibility forces organizations to take care of economic growth through the satisfac-

tion of social needs, environmental protection and cultural requirements.
If I will be able to begin a discussion on cultural responsibility, I will have achieved the goal of the present work.

Part I

Cultural responsibility: preliminary remarks

TOWARDS CULTURAL RESPONSIBILITY

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2.1 The concept of responsibility

According with M. Nicoletti [50], the term responsibility derives from the latin verb *respondeo*, which means, in the legal sense, providing himself as the guarantor to justice. It is also used in terminology of marriage (*sponsum* and *sponsa*): it expresses the reciprocity of a commitment obtaining the guarantee of mutual security. Moreover, in greek tradition, the term *spendo* means to offer a libation to the gods.

Thus, the concept of responsibility emerges from the horizon of human relationships and from a situation of uncertainty, due to the presence of a risk, that is the fact that the action that people decide to undertake, will come to fulfillment in the future.

In the concept of responsibility could be found three traditions: greek-roman, christian and the modern one. As he says [50]:

Burden of this great inheritance, the concept of responsibility has entered into contemporary culture and, starting from a derived and marginalised concept, it has become a key concept in some

Carico di queste grandi eredità, il concetto di responsabilità è entrato nella cultura contemporanea e, da concetto quasi derivato e marginale, è divenuto in alcune prospettive concetto car-

areas of social and public action.	dine dell'agire sociale, dell'agire pubblico.
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In his famous conference, *Politik als Beruf*, Max Weber indicates the ethics of responsibility as typical of the man who ([79] and cited in [50]):

wants to get their hands on the gears of history.	vuole mettere le mani negli ingranaggi della storia.
---	--

and for sense of responsibility he means

willingness to answer for the (foreseeable) consequences of one's actions.	disponibilità a rispondere delle conseguenze (prevedibili) delle proprie azioni.
--	--

Being responsible means taking into account the consequences of their own actions.

This concept led us to touch the ethics of responsibility topic. This is not the place to go deeper into the theories belonging to the philosophy and sociology fields dealing with this issue. Suffice is to say that the 20th century requires the necessity to bind ethics with the concreteness of life and world. Consequential, a theory of ethics of responsibility oriented to the future flourished.

Noteworthy in the last topic mentioned is the thought of Hans Jonas.

Hans Jonas develops the meaning of the ethics of responsibility across time and space, so that our actions have to be evaluated not only with respect to contemporary people, but also for future generations. In his work *Das Prinzip Verantwortung* he claims the necessity of applying the imperative of responsibility to every man's gesture: everyone has to take account of the future consequences of their own actions or choices.

Hans Jonas grounds ethics on the preservation of human beings threatened by the destructive power of the technique. The effects of this technique are irreversible and the global condition of human life and its survival are at stake. As a consequence, the new ethics must look not only at behaviour but also at the human being (ontological side). The axiom of the new ethics is the perspective of a livable world [42]:

The fact that in the future there should be such a world — a world fit to be inhabited by humans — and that is to be lived in by those worthy of the name of humanity, will be unhesitatingly accepted as an axiom or as a persuasive desire of the speculative imagination.

Il fatto che in avvenire debba esistere un mondo simile — un mondo adatto a essere abitato dall'uomo — e che debba essere abitato in qualunque futuro da un'umanità degna di questo nome, sarà senza esitazione riconosciuto come assioma generale o come persuasi-

vo auspicio dell'immaginazione speculativa.

The new ethic imperative becomes:

Act so that the consequences of your actions do not destroy the future possibility of life, "or simply" not impair the conditions of the indefinite survival of humanity on earth, "or, translated back into a positive:" Include in your current choice the future integrity of man as the object of your desire.

Agisci in modo che le conseguenze della tua azione non distruggano la possibilità futura di tale vita, "oppure semplicemente": Non mettere in pericolo le condizioni della sopravvivenza indefinita dell'umanità sulla terra, "o ancora, tradotto nuovamente in positivo": Includi nella tua scelta attuale l'integrità futura dell'uomo come oggetto della tua volontà.

The ethics of responsibility has to preserve the human integrity and this is possible through the respect of the human being. The purpose of reliving human heritage is to create the foundation of an ethics oriented to the future [42].

The protection of inheritance in the pretense of <the integrity of man>and then, in the negative sense, also the safeguarding of degradation, must be the commitment at all times: do not grant any break in this as it is the best protection and guarantee of stability, since, it is not only the assurance but of course also the premise of the integrity of human future. [...] Keep that legacy intact through the perils of the times, indeed, against the action of man, it is not an utopian view, but the end, not so modest, of the responsibility for the future of man.

La tutela dell'eredità nella pretesa <di integrità dell'uomo>e quindi, in senso negativo, anche la salvaguardia del degrado, deve essere l'impegno di ogni momento: non concedersi nessuna pausa in quest'opera di tutela costituisce la miglior garanzia della stabilità, essendo, se non l'assicurazione, certo il presupposto anche dell'integrità futura dell'identità umana. [...] Conservare intatta quell'eredità attraverso i pericoli dei tempi, anzi, contro l'agire stesso dell'uomo, non è un fine utopico, ma il fine, non poi così modesto, della responsabilità per il futuro dell'uomo.

The ethics of responsibility towards future generations is the basis of the concept of sustainable development, central in the speech on cultural responsibility.

2.2 Culture in the anthropological sense and cultural capital

The world around us is made up of objects, people and the relations between them [60]. These entities exist only entering into a relationship with our system of beliefs, symbols, imagination and rationality, that represent the basis of our reference world between past, present and future. Thanks to social life, culture is handed down by previous generations, allowing us to symbolically redefine ourselves.

The anthropological concept of culture is something more than the mere accumulation of knowledge. It is the ability to represent the world around us, ourselves. Human nature has been formed based on the ability to acquire systems of symbols, and culture is a web of meanings woven by men. Clifford Geertz says [35]:

These symbols are not such simple terms, considerations or instruments of our biological, psychological and sociological existence: they are the prerequisites. Without men, there is certainly no culture in the same way, and most importantly, without culture there would be no men.

Questi simboli non sono pertanto semplici espressioni, strumentalità o corrispettivi della nostra esistenza biologica, psicologica e sociale: ne sono i prerequisiti. Senza uomini certamente non c'è cultura: allo stesso modo, e cosa più importante, senza cultura non ci sarebbero uomini.

Moreover, a cultural product could be defined as a shared meaning incorporated in a shape.

The individual builds his symbolic worlds within the social circles in which he is embodied. There is a close relationship between the individual and society [63]:

on the one hand, the individual finds ready for each of his trends and aspirations a community that facilitates their fulfilment, that offers to his activities a form tried and tested time after time as being suitable for the purpose, and all the advantages of belonging to a group; on the other hand, the specific element of individuality is preserved by the combination of the circles, that may be differ-

da un lato l'individuo trova pronta per ciascuna delle sue tendenze e aspirazioni una comunità che gli agevola il loro soddisfacimento, che offre alle sue attività una forma di volta in volta sperimentata come conforme allo scopo e tutti i vantaggi dell'appartenenza a un gruppo; dall'altro lato l'elemento specifico dell'individualità viene conservato dalla combinazione delle cerchie, che può essere in ogni

ent in each case. Thus it can be affirmed that society springs from individuals, the individual springs from society.

caso diversa. Così si può affermare che dagli individui sorge la società, dalla società sorge l'individuo.

A concept related to social circles is that of cultural capital.

Culture is defined as the set of behavioural patterns on which there is social consensus. These patterns have to be respected and transmitted to the next generation by the members of society.

In one of his most important pieces of writing, *La distinction*, Pierre Bourdieu identifies three different forms of capital: economic, social and cultural. In particular, cultural capital consists of language, taste and way of life [61]. Cultural capital can be divided into "academic capital", the level of education acquired at school, and "capital inherited", the knowledge and skills accumulated through family socialization. In the different classes, the three kinds of capital are combined in different ways, thus [12]:

the different classes (and fractions of those classes) are separated further from those given both economic and cultural capital down to those who are most deprived of both.

le diverse classi (e frazioni di classe) si distribuiscono in tal modo da quelle maggiormente fornite sia di capitale economico che di capitale culturale sino a quelle che sono maggiormente sprovviste di entrambi.

Bourdieu focuses his research on tastes, which are cultural practices that manifest themselves through ethical and aesthetic judgements, and preferences of consumption. Taste transforms objects of consumption into distinctive signs that create a system of contrasts. He analyses, for example, the food consumption of the higher classes and the lower ones:

You could reconstruct all the contrasts between these two different and antagonistic ways of treating food and the activity of eating, starting with the difference between form and substance [...]. It's about two conflicting groups of morals and two conflicting visions of the world: between them there is no neutral point of view; where one sees brazenness, slovenliness, the other sees the absence of ceremony, of pretentiousness; for one, familiarity constitutes the

Si potrebbero ricostruire tutte le contrapposizioni tra queste due maniere diverse e antagonistiche di trattare il cibo e l'attività del mangiare, a partire dalla differenza tra forma e sostanza [...]. Si tratta di due morali e di due visioni del mondo opposte: tra di esse non c'è un punto di vista neutrale: dove gli uni vedono la sfacciataggine, la trasandatezza, gli altri vedono l'assenza di complimenti, di pretenziosità; la familiarità costituisce per gli uni la forma

most absolute form of recognition, the renunciation of any distancing, trusting abandonment, the relationship between equals; for the other, who is careful not to get too familiar with other people, it represents the unseemliness of manners that are too free.

più assoluta di riconoscimento, la rinuncia a qualsiasi presa di distanze, l'abbandono fiducioso, il rapporto da pari a pari; per gli altri, che fanno attenzione a non dare troppa confidenza, rappresenta la sconvenienza di modi troppo liberi.

Cultural practices are structured through the “habitus”, that is a system of durable and transferable dispositions, inclinations to perceive, which are unconsciously internalized by each individual due to the fact that he belongs to a specific social class. Habitus is both the product of class structures and the principle of the organization of practices and their perceptions. Habitus unifies choices and consumption preferences and expresses a particular class and way of life [61].

It could be said that cultural capital dovetails with the symbolic worlds of reference of the individual which ultimately depend on socialization contexts. Connected to cultural capital is the concept of intangible cultural heritage, i.e. everything that communities, groups and individuals recognize as part of their cultural heritage and which provides them with a sense of identity and continuity ¹. The social context in which to place a speech on cultural heritage is that of a globalized society characterized by the interaction between cultural diversities.

¹See the definition of intangible cultural heritage of the [72]

CHAPTER 3

THE SOCIAL CONTEXT: GLOBALIZATION AND THE NEW KNOWLEDGE ECONOMY

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Globalization¹ refers on one hand to the integration of national economies into the international economics and, on the other hand, to the circulation and exchange of ideas, languages, or cultures. Globalization has several effects: industrial, financial, economic, political, technical and cultural.

We have assisted to the realization of a global common market based on the freedom of exchange of goods and capital, and to the development of worldwide production markets and worldwide financial markets². As a consequence consumers and companies can have access to a range of foreign products, and to become borrowers of external financing. In the field of politics we have assisted in the decreasing of the importance of the State and the creation of sub-state and supra-state institutions such as the EU, the WTO, the G8 and so on.

In the technical field, globalization leads to the development of a global information system, using technologies as Internet, communication satellites, sub-marine fibre optic cable, and wireless telephones. So we live in a “global village” as Marshall McLuhan said in his books *The Gutenberg Galaxy: The Making of Typographic Man* and *Understanding Media*.

Among cultural effects we assist to multiculturalism, the growth of inter-

¹from wikipedia: <http://en.wikipedia.org/wiki/Globalization> .

²<http://schools-wikipedia.org/wp/g/Globalization.htm>

relations of various religious and cultural groups, ideas, and practices, also thanks to the increase of the phenomenon of the social networking services. The main ones are Facebook, Twitter, Linked In.

The cross-cultural contacts encourages the birth of new categories of consciousness and identities and the desire to participate to a "world culture". This kind of shared-culture, sometimes may supplant the local culture, forms a new monoculture, that in which no distinctions exist and everyone shifts between various lifestyles, causing assimilation. Some example of globalization could be Mac Donald's or Starbucks, or common practice such as the usage of Chinese characters in tattoos.

However, multiculturalism do not only create assimilation, but also demand the respect for cultural diversity. This is the reason because of different cultures claim the right to preserve their cultural identity that defines the differences arising from the sharing of a common origin, language and history.

Next to the phenomenon of globalization, the "new economy" of the twenty-first century is characterized by two traits: the emergence of the knowledge economy and the development of information and communication technologies (ICT).

Knowledge economy means the predominant role of the immaterial with respect to the material in the process of value creation, on both the production and consumption [66]. Knowledge, in parallel with the advancement of technologies, that have changed the possibilities of creation and movement, is a key factor for the development and competitiveness of the economic and social systems.

ICT has increased the world of digital connectivity, diffusion, interactivity. ICT reduces time, distance and cost and expands the places of exchange and participation.

The development of digital technologies has opened new possibilities for production and distribution, diversifying supply and achieving broader public at a lower cost. Digitalization and Internet make it possible to replicate and combine texts, sounds, images, and to build virtual environments. It also modifies the way of fruition using technique as downloading, streaming, online-demand. New technologies have created new areas in which culture is produced: cinema, video games, television, design, book-publishing, photography. Consequently, as supported by Walter Benjamin the new worlds of art have lost the aura of uniqueness to submit to the rules of technical reproducibility [5].

Moreover, culture demand has increased thanks to the development of processes of education, the new phenomena of urbanization, the creation of mega-cities and a rise in individual income. As a consequence there has been an increased in the demand for goods of the entertainment industry [59].

The European Union is aware of the challenges that the new knowledge

economy poses, and in the *Lisbon Strategy* has initiated a process aimed at Europe [27]

to become the most competitive and dynamic knowledge-based economy in the world capable of sustainable economic growth with more and better jobs and greater social cohesion.

investing on R&D, intellectual capital and on creation and dissemination of scientific technology.

3.1 Cultural Industries

The new knowledge economy and ICT have influenced the development of cultural products and cultural industries.

Cultural products are strictly connected with the process of value creation. As defined by the Michele Tamma [65], cultural product is a:

process of the creation of value, that is a process, made up of an entity hard and soft, based upon material and immaterial resources, to which more than one actor participates, among which necessarily the user.

processo di creazione di valore, ovvero un processo, costituito di un'insieme di attività hard e soft, fondato su risorse materiali e immateriali, al quale partecipa più di un attore, tra i quali necessariamente l'utilizzatore.

Cultural or creative industries produce cultural goods and services that are usually protected by intellectual property rights.

Expressions as economy of culture, economy of creativity, cultural and creative industries describe a concept of culture as a mean for economic growth of a society where the possession of intangibles and creativity are resources for the economic success [78].

But what does cultural and creative industries mean? There have been numerous studies in this direction, without ever defining a unique and universally accepted model.

Here are the main models whose premises are the common recognition of certain features of cultural activities [59]:

- a form of creativity in their production
- the importance of the symbolic content
- a production that involves intellectual property rights

The first model is the model of creative industries, born in the nineties in the United Kingdom, with the emergence of the Knowledge Economy. *The*

Creative Industries Mapping Document, published in 1998 (cited in [78]), defined the creative industries as:

activities which have their origin in individual creativity, skill and talent and which have potential for wealth and job creation through the generation and exploitation of intellectual property. These have been taken to include the following key sectors: advertising, architecture, the art and antiques market, crafts, design, designer fashion, film, interactive leisure software, music, the performing arts, publishing, software and television and radio.

The second model is the *model of copyright's industries* (cited in [78]) proposed by the World Intellectual Property Organization. Industries are grouped into four categories:

- core copyright industries, whose activities are entirely based on copyright
- interdependent copyright industries, whose activities produce goods and services that promote creation, production and use of products based on copyright (tv, radio, computer, ...)
- partial copyright industries, whose activities are only partially connected to products protected by copyright
- non-dedicated support industries, whose work is dedicated to facilitate the production and distribution of the above mentioned industries (telephone, internet, transport, ...)

The third one is the KEA concentric circle model, result of the KEA European Affairs study *Economy of Culture in Europe* (2006). In assessing the Economy of Culture in Europe the study distinguishes between cultural sector and creative sector (cited in [78]).

The first one includes both non-industrial sectors

producing non-reproducible goods and services aimed at being consumed on the spot

and the industrial sectors

producing cultural products aimed at mass reproduction, mass-dissemination and exports

In the creative sector

culture becomes a creative input in the production of non-cultural goods. It includes activities such as design, architecture, and advertising [...] creativity is understood [...] as a source of innovation.

The NESTA model is the fourth one (cited in [78]). NESTA report organizes the sector according to the conditions that realize the profit.

The fifth model is those proposed by the Work Foundation (2007) (cited in [78]). It is a concentric model centered on the creative core. At a higher level there are cultural industries, whose goal is to commercialize creative products, and finally creative industries, which include original products with specific functionality.

The report uses the term “expressive value” instead of “creative value” and defines it as [80]:

every dimension which [...] enlarges cultural meaning and understanding.

The expressive value is mainly concentrated in the core creative and mixed with the functionality at higher levels.

The sixth model emerges from *The Creative Economy Report* (cited in [78]), commissioned in 2008 by the United Nations Conference on Trade and Development.

The cultural industries are clustered into four areas:

- Heritage, which involves traditional cultural expression and cultural areas
- Arts, divided into visual arts and live performance
- Media, concerning audiovisual and publishing
- Functional Creation, in those category fall into design, creative services and new media

The last model is the *Libro Bianco sulla creatività. Verso un modello italiano di sviluppo*[59] a study commissioned by the Ministry of Culture.

The study identify three sector:

- Historical and artistic heritage, which is the cultural capital of a nation, accumulated through past generations and result of contemporary artistic production. The area includes cultural heritage, music and entertainment, architecture and contemporary art
- Industries producing content, information and communication. The area includes software, publishing, tv, radio, cinema, advertisements
- Material culture or fashion, design, craft and industry of taste

Finally the European Commission *Green Paper Unlocking the potential of cultural and creative industries*, published in 2010, distinguished from cultural industries, concept defined in relation to cultural expression in the context of the 2005 UNESCO *Convention on the protection and promotion of the diversity of cultural expression*, creative industries and other industries:

“Cultural industries” are those industries producing and distributing goods or services which at the time they are developed are considered to have a specific attribute, use or purpose which embodies or conveys cultural expressions, irrespective of the commercial value they may have. Besides the traditional arts sectors (performing arts, visual arts, cultural heritage — including the public sector), they include film, DVD and video, television and radio, video games, new media, music, books and press.

“Creative industries” are those industries which use culture as an input and have a cultural dimension, although their outputs are mainly functional. They include architecture and design, which integrate creative elements into wider processes, as well as sub-sectors such as graphic design, fashion design or advertising.

At a more peripheral level, many other industries rely on content production for their own development and are therefore to some extent interdependent with CCIs. They include among others tourism and the new technologies sector.

Beyond the different definitions, it is worth to say that if in the past culture was considered as an unproductive sector, in recent years this view has been modified and now cultural industries are a fundamental element for economic growth.

Cultural and creative industries are key concepts of the European cultural policies of the twenty-first century.

European Union’s aims are investing in a life long education and strengthening the relationship between culture and other sectors. In particular its objectives are [66]:

- the promotion of creativity, culture and arts inside formal and informal education
- the promotion of managerial skills in the cultural sector and the development of innovative sources of financiers
- relationship between cultural sector and other sectors to increase the investments in culture and creativity, focusing on the promotion of employment and on the development of the attractiveness of regions and cities
- focus on small and medium businesses ³

³For further information see [14, 26, 75]

The focus point is that cultural industries create employment and wealth. In Italy for example, the cultural industry sector exceeds 9% of GDP and employs more than 2.5 million people [59].

Nurturing creativity and fostering innovation ensure a competitive position in the global marketplace, also for underdeveloped countries.

Culture and creativity could affect the innovation of products and processes, improving the quality and variety of products. This happens in a market where the competition is based on the quality of the experiences allowed by these products.

Next, cultural industries help regions to attract investment, tourism and talents and contribute to local economic growth. The design, for example, can qualify disused public places. Cultural industries activate and organize the specific non-reproducible and incomparable heritage of a territory, communicating and disseminating its cultural products on international markets.

In this context we could speak about production cultured-based, that are [66]

products that take territory into the world [...] and even products that take the world to the territory.

prodotti che portano il territorio nel mondo [...] sia prodotti che portano il mondo nel territorio.

Production cultured-based means both products that are made by territorial cultural and social resources (and then exported and enjoyed in other contexts), and products that involve the immersion of the consumer in the context in which they originated. What emerges is the importance of local-global context of cultural products and processes.

Up to now we have highlighted the cultural and creative industries positive effects, in terms of the creation of new opportunities for the development of a prosperous, innovative and competitive European economy. But there are also negative aspects.

The first one is the reduction of culture to a commodity and the "spectacularization of life".

The definition of cultural industry was introduced by Max Horkeimer and Theodor W. Adorno. In cultural industries [40]:

Culture is a paradoxical commodity. It is so fully subject to the law of exchange that it will not even be exchanged (bought or sold); it resolves so blindly and stupidly in the usage that no one knows what to do with it.

La cultura è una merce paradossale. E' soggetta così integralmente alla legge dello scambio da non essere più nemmeno scambiata (comprata o venduta); si risolve così ciecamente e ottusamente nell'uso che nessuno sa più che cosa farsene.

They claim that the supremacy of the capital create a society of unvaried products, of repetition and stereotype:

It consists in the repetition. That its characteristic innovations consist only and ever in the improvement of mass reproduction is not an extrinsic fact or marginal compared to the system. [...] The social power revered by audiences manifests itself more effectively in the omnipresence of the stereotype imposed by technique than in the old and stale ideologies that should be represented by ephemeral contents.

Essa consiste nella ripetizione. Che le sue innovazioni caratteristiche consistano sempre e soltanto in perfezionamento della riproduzione di massa, non è certo un fatto estrinseco o marginale rispetto al sistema. [...] Il potere sociale venerato dagli spettatori si manifesta più efficacemente nell'onnipresenza dello stereotipo imposta dalla tecnica che nelle ideologie vecchie e stantie che dovrebbero essere rappresentate dagli effimeri contenuti.

Moreover, the emphasis, at global level, on cultural industries, hides some pitfalls, the main one is the "*spectacularization of life*" [38], an environment where the commodity-form becomes pervasive and at the same time individualizing, creates an environment of distracted perceptibility [38]:

where the goods and fake, meaningless relationships parade, they show themselves in disconnected sequences in content but with the same "box" logic and/or shock impact [...] the small screen for the individuals of the TV and computer is the best media for the production and satisfaction of narcissism.

dove le merci e le relazioni feticcio sfilano, si mostrano in sequenze sconnesse nel contenuto ma con la stessa logica a "scatole" o/e di impatto shock. [...] il piccolo schermo per gli individui della tv e del computer è il medium adatto alla produzione e soddisfazione del narcisismo.

In this society of the spectacle [20],

human relationships are mediated by images.

un rapporto sociale fra individui mediato dalle immagini.

According to Benjamin [5], modern man wants to hold himself, his own image. The masses are interested in how they perceive themselves, they will get possession of the means of production and reproduction of their identity, with the aim of satisfying their own needs to be socially recognized:

to render things spatially and humanly closer, is, for the cur-

rendere le cose spazialmente e umanamente più vicine,

rent masses, a very real need, as the tendency to overcome the uniqueness of any datum by means of the receipt of its reproduction.

è per le masse attuali un'esigenza vivissima, quanto la tendenza del superamento dell'unicità di qualunque dato mediante la ricezione della sua riproduzione.

Secondly, cultural industries do not provide an homogeneous economic growth in every country of the globalized world in which we live. There are still inequalities between those with a high level of literacy, access to information sources and cultural industries, and those who do not have these availabilities. The risk is the creation of new exclusive *elites*. Access and possession of cultural capital is mainly a new mechanism of discrimination, as claimed by Pierre Bordieau [56].

Thirdly, the emphasis on creativity often justifies the supremacy of "profit", the power of huge corporations that, appealing to creativity, hold a monopoly on cultural industries.

Creativity is an irresistible foothold for those who have to make immediate decisions, with direct implications for communities and contexts: this is what happens, for example, in museum-cities, cities transformed into objects of mass cultural consumption, where the mask of culture is often used to cover the cement of property speculation.

Moreover, cultural industries, used as mean of urban redevelopment, are mainly interested in the short-term environmental and economic impacts, at the expense of long-term social and cultural ones. These involve the impact on life-styles, identities, cultural heritages and the cultural governance, i.e. citizenship, participation, representation and diversity.

It is necessary to build cultural projects and events based on continuity, persistence and resilience, which remain and grow in relationship with the territorial stakeholders.

In this sense we should move from the concept of cultural industry to cultural factory.

Cultural industries, despite the undeniable positive effects, provide an effective cultural growth of the population? Are they respectful of cultural diversities? Do they guarantee the right to culture? Do they act in compliance with the practice of Corporate Social Responsibility? Do they guarantee the social quality of community life?

Economic growth has to be realized through the satisfaction of social needs and cultural requirements.

CORPORATE SOCIAL RESPONSIBILITY

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Corporate Social Responsibility (CSR) is a form of corporate self-regulation where the enterprise decides to be an open system responsible of the consequences of its behaviour. Thus, it encourages a positive impact through its activities in the environment and in the social context, promoting community growth and development. In particular, CSR is the deference of a triple bottom line: people, planet, profit.

We can state that the concept of CSR unifies the relationships between ethics and economics.

We assist at the development of a new model of enterprise with a new style of governance based on the satisfaction of the interests and participation on the part of the stakeholders with a view to mutual benefit. The European Commission states [15]:

By stating their social responsibility and voluntarily taking on commitments which go beyond common regulatory and conventional requirements, which they would have to respect in any case, companies endeavour to raise the standards of social development, environmental protection and respect of fundamental rights and embrace an open governance, reconciling interests of various stakeholders in an overall approach of quality and sustainabil-

ity.

Open-focused model of businesses depends on the effects of globalization, that reveals how the company alone is no longer able to contribute to social growth and people well-being [28].

CSR develops in a period characterized by the realization that the market can act in a criminal way and it can not be ethical by itself. In Italy “tangentopoli” could be an example. We assist at the “financialization” of the economics and the loss of control over the activities of multinational organizations.

Moreover, enterprises are involved in the welfare reform also thanks to a reduced intervention of the State.

Thus, it becomes necessary to make economic players responsible and build relations based on a constructive and transparent dialogue with all the stakeholders.

In addition, the associations of customers increase and focus the attention in other factors than the maximization of profit. Thus, the figure of “consumer-customer” changes to “consumer-citizen” exercising their power of choice and influencing the supply of goods and services.

The enterprise needs of social legitimation that is the consistency between the vision it proposes and the actions put in place to achieve it. The strategy of the business becomes the investment in employee satisfaction, trust in the relationship with its suppliers and customers, the exchange between the organization and the local community in which it works.

According to Francesco Peraro [52] we affirm that:

There is a new paradigm to build together, where:

- ethics can and should combine finance with economy
- a new balance consolidates between capital and labor, between person and community, between rights and protections, between protection and opportunity
- the man is put back to the center of the company and society
- values such as justice and solidarity recover strength and modernity
- the development can take

C'è un nuovo paradigma da costruire insieme, dove:

- l'etica può, anzi, deve coniugare l'economia alla finanza
- si consolida un nuovo equilibrio tra capitale e lavoro, tra persona e comunità, tra tutele e diritti, tra protezione ed opportunità
- l'uomo torna al centro dell'impresa e della società
- riprendono forza e attualità valori come giustizia e solidarietà
- lo sviluppo può avvenire a

place in 360°, thus considering not only the economic outcomes but also social and environmental ones

- the spirit of social cohesion is strengthened, characterized by an effective dialogue and the recognition of equal dignity between the different interests at stake

360°, considerandone pertanto non solo gli esiti economici ma anche quelli sociali ed ambientali

- si rafforza lo spirito di coesione sociale, caratterizzato da un dialogo effettivo e dal riconoscimento di pari dignità tra i diversi interessi in gioco

I would touch on two important innovative elements of CSR, relevant for this work: the *stakeholder theory* and the *Green Paper, promoting a European framework for corporate social responsibility* [15].

4.1 The stakeholder theory

The term stakeholder, an entity that can influence or be influenced by the organisation activities, was introduced by R. Edward Freeman in the book *Strategic management: a stakeholder approach* [33].

In the stakeholder theory the enterprise sets itself up as a public good.

This model inspires strategies in which stakeholders are at the centre: they participate in the corporate project and they are the recipients of the value created by corporations.

Freeman states [33]:

The primary stakeholders, or stakeholders in the strict sense, are all identifiable individuals and groups on which the company depends for its survival, shareholders, employees, customers, suppliers and key government agencies. In a broader sense, however, a stakeholder is any identifiable individual that can influence or be influenced by the organization activity in terms of products, policies and work processes. In this broader sense, the public interest groups, protest movements, local com-

Gli stakeholder primari, ovvero gli stakeholder in senso stretto, sono tutti gli individui e i gruppi ben identificabili da cui l'impresa dipende per la sua sopravvivenza: azionisti, dipendenti, clienti, fornitori e agenzie governative chiave. In senso più ampio, tuttavia, stakeholder è ogni individuo ben identificabile che può influenzare o essere influenzato dall'attività dell'organizzazione in termini di prodotti, politiche e processi lavorativi. In questo più ampio significato, i gruppi di interesse

munities, government agencies, business associations, competitors, trade unions and the press, are all considered stakeholders.

pubblico, i movimenti di protesta, le comunità locali, gli enti di governo, le associazioni imprenditoriali, i concorrenti, i sindacati e la stampa, sono tutti da considerarsi stakeholder.

The great lesson of the stakeholder theory is the fact that relationships are the heart of any business strategy and good public image.

A multi-stakeholder management has positive consequences [28]:

- A more fair and sustainable social development, because the stakeholders have the right and opportunity to be listened
- A better risk and reputation management reducing the cost of conflicts government
- A development of innovative products as the results of the spirit of the company being sensitive to the needs of the stakeholder
- A greater capitalization of resources — know how, technology, human capital — to problem solving and goal achievement
- A greater confidence in the enterprise and its social legitimacy
- A better understanding of core business and the identification of new strategic opportunities

4.2 The Green Paper, promoting a European framework for corporate social responsibility

The paper aims to promote CSR, encourages experiences and innovative practices. As we read in the summary:

This Green Paper aims to launch a wide debate on how the European Union could promote corporate social responsibility at both the European and international level, in particular on how to make the most of existing experiences, to encourage the development of innovative practices, to bring greater transparency and to increase the reliability of evaluation and validation. It suggests an approach based on the deepening of partnerships in which all actors have an active role to play.

The European Commission invites member states to a joint participation to promote CSR, here defined as:

Corporate social responsibility is essentially a concept

whereby companies decide voluntarily to contribute to a better society and a cleaner environment.

The main contribution of an European approach is to bring added value to existing activities and to complete them through providing an overall European framework of principles, approaches and generic tools, as well as the promotion of new practices and innovative ideas, and supporting best practices to ensure an efficient evaluation in terms of costs and procedures for independent verification of it.

European Commission wants to support studies in order to have a better understanding of the impact of the CSR on the economic performance of enterprises.

The European Commission states that being socially responsible means investing more into human capital, environment and the relationships with stakeholders. Enforcing social rules such as training, working conditions, management-employee relations, can also have a direct impact on productivity and can contribute to a company competitiveness. CSR has both direct and indirect effects. We read:

Positive direct results may, for example, derive from a better working environment, which leads to a more committed and productive workforce or from efficient use of natural resources. In addition, indirect effects result from the growing attention of consumers and investors, which will increase their opportunities on the markets. Inversely, there can sometimes be a negative impact on a company's reputation due to criticism of business practices. This can affect the core assets of a company, such as its brands and image.

European Commission divides the promotion of CSR in an internal and external dimension.

In the internal dimension there are the following sections: human resources management, health and safety at work, adaption to change, management of environmental impacts and natural resources. In the external dimension we find: local communities, business partners, suppliers and consumers, human rights and global environmental concerns.

The European Commission promotes a holistic approach towards CSR that involves the whole company supply chain and all its stakeholders. In order to realize this approach companies have to implement a series of actions such as: social responsibility integrated management, social responsibility reporting and auditing, quality in work, social and eco-labels, socially responsible investments.

The main objective of the *Green Paper* is to raise awareness and stimulate debate on new ways to promote CSR with concrete proposals for action and dissemination of good practices.

4.3 Corporate Social Responsibility vs Cultural Responsibility

You may wonder why the issue of corporate social responsibility has been extensively discussed in the present work, focused on cultural responsibility.

Well, CSR is a fundamental aspect of the context within which to place a reflection on cultural responsibility and to hope for more attention and awareness with the challenges it poses.

Cultural responsibility could be dealt as a specific area of intervention for an enterprise that tries to be socially responsible. I mean one of the three aspects of the triple bottom line: people.

We can find it in the *Green Paper* of the European Commission in the definition of “what is corporate social responsibility” in which taking care of people means, in the internal dimension, human resources management and health and safety, in the external one, local communities and human rights. These dimensions could be considered as activities driven by cultural responsibility.

In the *Green Paper* the human resources management asks for

lifelong learning, empowerment of employees, better information throughout the company, better balance between work, family, and leisure, greater work force diversity, equal pay and career prospects for women, profit-sharing and share ownership schemes, and concern for employability as well as job security.

And not least:

Responsible recruitment practices, involving in particular non-discriminatory practices, could facilitate the recruitment of people from ethnic minorities, older workers, women and the long-term unemployed and people at disadvantage.

Finally enterprises have to “fighting against social exclusion”.

On the other hand, as for the local community, we read:

Many companies become involved in community causes, notably by means of provision of additional vocational training places, assisting environmental charities, recruitment of socially excluded people, provision of childcare facilities for employees, partnerships with communities, sponsoring of local sports and cultural events or donations to charitable activities.

In the publication of the European Commission “*Responsible Entrepreneurship. A collection of examples of good practice cases among small and medium-*

sized enterprises across Europe" a group of experts, convened 5 times from May 2002 to June 2003, elaborated a conceptual framework based on the triple bottom line, to which they collected examples of the best practices among small and medium enterprises.

They identified the constitutive elements of a responsible entrepreneurship that is at the bottom of sustainable development: market, job, community, environment.

They claim that the motivations for involvement in the problems of society can be both a sense of moral responsibility of the manager and the awareness that community intervention involving employees, customers and suppliers can increase profitability, enhance corporate image and improve customer loyalty.

We read in the book cited above that the main aspects of the involvement in the community there are: social integration, healthcare, education, quality of life (sports/culture), regeneration and economic development/employment, local infrastructures, security.

The local community intervention is what someone calls the "*cittadinanza attiva*" of the company; as underlined in the dossier *Dieci volte CSR: dalla teoria alla pratica. Responsabilità, competitività e innovazione sociale in Piemonte* [53], realized into the communicational plan of the project CSR Piemonte. In the same anthology among activities and possible results of an attention to community we read:

Possible activities

- Projects in support of the local community where the company operates
- Initiatives for schools and young students of the area
- Support for university research

Possible results:

- Improved relationship with local authorities
- Improved reputation of the company in the local context
- Growth in collaboration with local educational agencies

Possibili attività

- Progetti a sostegno della comunità locale dove l'impresa opera
- Iniziative a favore delle scuole e dei giovani studenti del territorio
- Sostegno alle attività di ricerca dell'università

Possibili risultati:

- Miglioramento del rapporto con gli enti locali
- Miglioramento della reputazione dell'impresa nel contesto locale
- Crescita della collaborazione con le agenzie formative del territorio

To conclude, there are few elements that can make an enterprise also culturally responsible as well as social responsible: social integration, support for education and research activities, a human resources management look-

ing for the respect of cultural speech (cultural minorities or diversities) and playing non-discriminatory practices, training, longlife learning, and the improvement of the quality of life of the community in which the company is part of.

Futhermore, the enterprise attitude, open to the requirements of all the stakeholders, could be seen as culturally responsible. An approach CSR oriented modifies the culture of the enterprise moving from a culture focused solely on profit to a culture that includes relationships with attention to all the stakeholders of the company.

In business economics the product is designed in relational perspective, as a medium between actors and resources involved in production. It is the result of a process that relates resources, needs, values and systems of the involved actors that can be mediated in the political management of the product [11, 65].

CSR is a resource because it can create value investing on knowledge, learning and long life education of the workers, i.e. investing on culture. This is a culturally responsible attitude.

Focused on the individual, CSR, could foster social cohesion. Also this behaviour is culturally responsible.

Finally, sustainable development could be applied to both social and cultural responsibility.

The concept of sustainable development was introduced in 1987 with the publication of *Our Common Future* [81], the report of the World Commission on Environment and Development, which defined sustainable development as:

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs.

The report focused on the negative consequences of the exploitative resource use on air, land and water system. At the same time the document emphasized the protection of the needs of all individuals, who have the right to aspire to better living conditions. It states:

The satisfaction of human needs and aspirations in the major objective of development. The essential needs of vast numbers of people in developing countries for food, clothing, shelter, jobs are not being met, and beyond their basic needs these people have legitimate aspirations for an improved quality of life. A world in which poverty and inequity are endemic will always be prone to ecological and other crises. Sustainable development requires meeting the basic needs of all and extending to all the opportunity to satisfy their aspirations for a better life.

Moreover, it emphasizes the importance of greater participation of citizens in order to implement international democratic processes of choice:

Meeting essential needs requires not only a new era of economic growth for nations in which the majority are poor, but an assurance that those poor get their fair share of the resources required to sustain that growth. Such equity would be aided by political systems that secure effective citizen participation in decision making and by greater democracy in international decision making.

The concept shifted from environmental and ecological field to economics, to a broader notion of development as human-centred and not as commodity-centred process. This paradigm shift accelerated thanks to the writings of the economist Amartya Sen, who defined development as “human capability expansion”, i.e. enhancement of the capacities of people to leave the sorts of lives they decide [62]:

the point of view oriented towards the human capability gives above all highlight to the capability — in the sense of substantial freedom — of people to live those lives they are right to appreciate, and to enlarge the real choices which are at their disposal.

il punto di vista orientato alla capacitazione umana dà soprattutto rilievo alla capacità — nel senso di libertà sostanziale — delle persone di vivere quelle vite che hanno ragione di apprezzare, e di ampliare le scelte reali che hanno a disposizione.

In this sense, development is the process of expanding the real freedoms enjoyed by human beings which requires the removal of major sources of no-freedom: material poverty, civil and political rights limitations. The importance of culture in the sustainable development was first introduced in the World Commission on Culture and Development report *Our Creative Diversity* [74]:

Culture, therefore, however important it may be as an instrument of development (or an obstacle to development), cannot ultimately be reduced to a subsidiary position as a mere promoter of (or an impediment to) economic growth. Culture’s role is not exhausted as a servant of ends — though in a narrower sense of the concept this is one of its roles — but it is the social basis of the ends themselves. Development and the economy are part of a people’s culture.

The Report deals with the concepts of development and culture. Development is a process that promotes the effective freedom of individuals, that

could achieve everything that recognize as values and realize a fulfilling life [44].

Culture is understood as “ways of living together” and has an intrinsic value that can not be reduced to instruments for promoting economic growth.

Culture is the basis upon which social values and goals are built. Thus, development also includes cultural growth, the respect of cultural diversities and the principle of cultural freedom.

In 2001, UNESCO has broadened the concept of sustainable development [73]:

cultural diversity is as necessary for humankind as biodiversity is for nature [...] it is one of the roots of development, understood not simply in terms of economic growth, but also as a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence.

A vision of sustainable development with the three dimensions of economic growth, social inclusion and environmental balance, is at last fulfilled with cultural diversity.

According with David Throsby [69], there are several principles that make the development culturally sustainable: intergenerational and intragenerational equity, importance of diversity, precautionary principle, interconnectedness.

Intergenerational equity means that development has to pay attention to the capacity of future generations to access cultural resources and meet their cultural needs. Therefore, it is important to safeguard both tangible and intangible cultural heritage.

Intragenerational equity means that development has to provide access to culture and participation to all members of the community, also for the poor and social excluded people.

Importance of diversity means taking into account cultural diversity in the process of economic, social and cultural development.

Precautionary principle means managing decision with respect to cultural heritage and practices.

Interconnectedness means that economic and cultural factors are not to be treated in isolation. David Thorsby says:

a holistic approach is required, i.e. one that recognises interconnectedness, particularly between economic and cultural development.

Sustainable development is strictly connected with the well-being in a society that put the individual in the foreground.

We could say that cultural responsibility is an attitude that forces organizations taking care of the cultural growth of communities. Moreover, it

is a variation of the responsibility interlocutor: from the context in which enterprises operate to the community where people live. The transition from individual to collective responsibility obliges organizations realizing economic growth between the satisfaction of social needs and cultural requirements.

REMARKS

To summarize, we have analyzed the concept of responsibility as a ethical duty to care about present and future generations, to respect the human being and his integrity. Culture, in its anthropological sense, looks at man as a system of beliefs, symbols, imagination and rationality that allows individual to represent the world around him in a continuous social interaction with others individuals. This concept leads us to reflect on one hand to cultural capital, that is all is acquired through different contexts of socialization, and on the other hand to intangible cultural heritage, that is all that communities recognize as part of their cultural heritage and provides them with a sense of identity and continuity.

The social context in which to place a speech on cultural heritage is that of a globalized society, characterized by the interaction between cultural diversities.

Globalization offeres new opportunities but has also negative implications. Cultural industries, for example, have as the main goal the promotion of the economic growth by creating new jobs and fostering cultural tourism and the cities of art. On the contrary, they do not pay much attention on the cultural development and active involvement of the people living in these contexts.

Cultural responsibility has lots in common with corporate social responsibility: the attention to human capital, the stakeholders involvement, the active citizenship and the concept of sustainable development, which is strictly connected with the responsibility one.

Sustainable development looks at development as human-centred and not as commodity-centred process. It is a "human capability expansion", i.e. enhancement of the capacities of people to live the sorts of lives they decide, including their access to cultural resources and cultural participation. It requires the removal of major sources of no-freedom, often caused by social and economic inequalities.

Development is not only economic growth but mainly cultural. It has at its root cultural diversity, it asks for the respect of all cultures and the principle of cultural freedom in a democratic social context.

What has been said leads us to state that culture could be a mean to promote social cohesion and inclusion.

Part II

Cultural responsibility in organizations of cultural production

CULTURAL RESPONSIBILITY FOR SOCIAL COHESION

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Dealing with the concept of cultural responsibility, the discussion would start analyzing how culture could be the tool to foster social cohesion and cultural inclusion in our society and in particular in organizations of cultural production.

This distinction is purely formal and functional for the purposes, and is aware of the strong interconnection between the two concepts stated above. More, it arises from considering culture as a right, as defined by the Group of Freiburg in 1998, where the cultural right has some peculiar elements [82]:

the right to identity and to cultural heritage; right to identification with the cultural community of belonging; right to participation in cultural life, education and training, information; and the right to participation in the cultural and cooperation policies.

The conceptual framework that unites the definitions is the “social value of culture” as the individual and collective welfare arising from exercise their cultural rights, so closely related to the parameter of quality of life.

There is a close relationship between cultural heritage and identity of peoples, witnessed, in history, by the classification of intentional destruction of cultural heritage as a crime against humanity, as an instrument of humiliation of the communities that identify themselves in these goods [45]. Just to mention an example, the Criminal Tribunal of Ex-Yugoslavia with

regard to the destruction of cultural property used for the performance of a religious belief, summarizes [41]:

when perpetrated with the requisite discriminatory intent, amounts to an attack on the very religious identity of a people. As such, it manifests a nearly pure expression of the notion of “crimes against humanity”, for all humanity is indeed injured by the destruction of a unique religious culture and its concomitant cultural objects [...] the destruction and wilful damage of institutions dedicated to [...] religion or education, coupled with the requisite discriminatory intent, may amount to an act of persecution.

Culture is a human right. The article 27 of the *Universal Declaration of Human Rights* enshrines the principle of inclusion and the importance of culture, when it states that

Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author.

The article 27 of the *International Covenant on Civil and Political Rights* states:

In those States in which ethnic, religious or linguistic minorities exist, persons belonging to such minorities shall not be denied the right, in community with the other members of their group, to enjoy their own culture, to profess and practise their own religion, or to use their own language.

Indeed, the *International Covenant on Economic, Social and Cultural Rights* recognizes the right of education (art.13) and culture. In its article 15 we read:

The States Parties to the present Covenant recognize the right of everyone:

- (a) To take part in cultural life;
- (b) To enjoy the benefits of scientific progress and its applications;
- (c) To benefit from the protection of the moral and material interests resulting from any scientific, literary or

artistic production of which he is the author;

The interest in the protection of cultural diversity is present both at European level, the European Council, and the European Commission, and internationally one, through UNESCO.

Since their birth they have been engaged with the issues of cultural diversity, intercultural dialogue and social cohesion. The respect of, and the promotion of cultural diversity, part of humanity, are essential conditions for the development of society. We will focus on UNESCO.

In its web site we read:

UNESCO works to create the conditions for dialogue among civilizations, cultures and peoples, based upon respect for commonly shared values. It is through this dialogue that the world can achieve global visions of sustainable development encompassing observance of human rights, mutual respect and the alleviation of poverty, all of which are at the heart of UNESCO's mission and activities. [...] UNESCO's mission is to contribute to the building of peace, the eradication of poverty, sustainable development and intercultural dialogue through education, the sciences, culture, communication and information.

In the Preamble of its Constitution UNESCO affirms:

that the wide diffusion of culture, and the education of humanity for justice and liberty and peace are indispensable to the dignity of man and constitute a sacred duty which all the nations must fulfill in a spirit of mutual assistance and concern.

According to UNESCO a cultural responsible attitude is the one that promotes peace, social cohesion, cultural diversity, intercultural dialogue, and sustainable development. Besides, sustainable development means reducing poverty in the world and fight for the respect of human rights.

UNESCO disciplines the matter of culture through conventions, recommendations and declarations. The main documents dealing with cultural diversity and intangible cultural heritage are:

1. *Unesco Universal Declaration on Cultural Diversity* — 2 November 2001
2. *Convention for the Safeguarding of the Intangible Cultural Heritage* — 17 October 2003
3. *Convention of the Protection and Promotion on the Diversity of Cultural Expressions* — 20 October 2005

The two key elements of UNESCO strategy are: the defence of culture from commodification, and promotion of culture as a form of life overall [36]. Besides, the principles it claims must be compatible with existing instruments for the protection of human rights and ensure a sustainable development. The Declaration of 2001 describes culture as a set of spiritual and material features of social groups, and as the heart of the debate about identity, social cohesion and the development of a knowledge-based economy. In its preamble it claims:

Reaffirming that culture should be regarded as the set of distinctive spiritual, material, intellectual and emotional features of society or a social group, and that it encompasses, in addition to art and literature, lifestyles, ways of living together, value systems, traditions and beliefs [...] Noting that culture is at the heart of contemporary debates about identity, social cohesion, and the development of a knowledge-based economy.

The Declaration states that the respect for cultural diversity guarantees peace and security. Cultural diversity is also defined as the common heritage of humanity and a factor of development.

The Convention 2003 for the Safeguarding of the Intangible Cultural Heritage considers intangible cultural heritage as a body of practices, knowledges, things that allow the recreation of culture and provide people with a sense of identity and continuity.

The intangible cultural heritage is defined in the article 2 of the Convention of 2003 as:

The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills — as well as the instruments, objects, artefacts and cultural spaces associated therewith — that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity. For the purposes of this Convention, consideration will be given solely to such intangible cultural heritage as is compatible with existing international human rights instruments, as well as with the requirements of mutual respect among communities, groups and individuals, and of sustainable development.

The Convention is concerned to ensure greater visibility of the intangible cultural heritage and to encourage dialogue which respects cultural diversity. In the art.16 paragraph 1:

In order to ensure better visibility of the intangible cultural heritage and awareness of its significance, and to encourage dialogue which respects cultural diversity, the Committee, upon the proposal of the States Parties concerned, shall establish, keep up to date and publish a Representative List of the Intangible Cultural Heritage of Humanity.

The Convention of 2005 on the Protection and Promotion of the Diversity of Cultural Expressions states relevant principles. First, it recognizes and promotes cultural diversity:

to promote respect for the diversity of cultural expressions and raise awareness of its value at the local, national and international levels.

Then it gives importance to cultural goods and services as vehicles of meanings:

to give recognition to the distinctive nature of cultural activities, goods and services as vehicles of identity, values and meaning.

Finally it affirms the importance of the link between culture and development:

to reaffirm the importance of the link between culture and development for all countries, particularly for developing countries, and to support actions undertaken nationally and internationally to secure recognition of the true value of this link.

It expresses in its preamble: "Affirming that cultural diversity is a defining characteristic of humanity" and completes the two before legal instrument with the concept of interculturality which could build bridges among people. In the article 1 we read:

to foster interculturality in order to develop cultural interaction in the spirit of building bridges among peoples.

Although the UNESCO Convention of 2005 borned from initial concern to protect proponents countries from the pressures of globalization of US-style and rules of the WTO, it is the first legal instrument that establishes principles and measures to protect and promote the different cultural expressions.

This is not the place to delve into the existing debates involving the

UNESCO legal instruments mentioned above. The main concern is to underline that a culturally responsible attitude may safeguard and promote cultural diversities. How? Through intercultural dialogue and through tools and procedures of protection towards different cultural expressions, i.e. intangible cultural heritages, traditional knowledges, traditional cultural expressions, cultural traditions, genetic resources [22]. The development of these tools regards Intellectual Property.

Without go deeper into the debate about the controversial relationship between Intangible Cultural Heritage and Intellectual Property, it is worth to underline that the tools of intellectual property need to be adapted depending on whether they protect a “Eurocentric” or “Indigenous” cultural heritage. In the first case it encourages innovation, creativity and competitiveness, in the second case it should be a mean to preserve the survival of these cultures. Manuel Desantes writes:

when dealing with “Eurocentric” ICH elements, classic IP tools should be accomodated but the system as such is worth to be kept as it is; when dealing with “Indigenous” ICH elements, however, we need to find new IP tools able to fit with the many other measures aiming at offering those communities involved survival capabilities and, above all, a better future.

This perspective, once again, lead us to connect culture with the sustainable development subject.

5.1 Intercultural dialogue

The legal UNESCO instruments show a concern for the destructive effects of globalization, reflected in emphasis on the protection of indigenous communities, which are only a small piece of the contemporary cultural mosaic.

This is the real limit, to hide the conflict inherent in the movement of cultural diversity.

About UNESCO Convention of 2005 Francois de Bernard wrote [19]:

The term cultural diversity is not gentle, soft, it does not speak of variety but of contradictions, of conflicts. It is not painless. The limit of the Convention is that of hiding the intrinsic conflict to the cultural diversity movement.

Il termine diversità culturale non è gentile, molle, non parla di varietà ma di contraddizioni, di conflitti. Non è indolore. Il limite della Convenzione è proprio quello di nascondere la conflittualità intrinseca al movimento della diversità culturale.

The problem today is not the indigenous cultures, but also and above all, the transcultures, the cultures of post-colonial migrations. Towards these cultures lacking concrete references in conventions considering a model of ethnocentric, or “Eurocentric” culture. This concept is inappropriate towards post-colonial people that provide not only their point of view, but also conflicts which asked to be solved through negotiations, through an intercultural practice. According to Daniele Goldoni [36]:

Interculture is not only content but also a practice and a method that are possible only when the “individuals” that relate to each other — at least some of them — have matured an intimate conviction of not possessing absolute truth, but await truth and culture from an exchange with others.

Intercultura non è solo un contenuto ma anche una pratica e un metodo che sono possibili solo quando i “soggetti” che si mettono in relazione — o almeno una parte di essi — hanno maturato un’intima convinzione di non possedere verità assolute, ma si aspettano verità e cultura da uno scambio con gli altri.

Intercultural view means thinking about culture as an overlapping and intertwining of stories, ideas, tastes, identities, dreams, and not as a set of straight lines that mark frontiers. Heyerdhal Thor, a great traveller, Norwegian, said: “Frontiers truly do exist. In my travels I have come across many and they are all in the minds of men”. According to this, cultural identities take place through exchanges and relations. I would like to cite a passage of the book *Eccessi di Culture* of Marco Aime [2]:

Many problems arise from the movement we try to define, establish or make tangible the identity of a group. It’s like trying to photograph a class of children who are never still, that change places constantly. Perhaps the photographer is also restless and in constant movement. All the children belong to that class, but some have come from other classes, there are girls and boys, children from different regions and, always more often, from different countries. There are those that get along and those that hate and hit each other. Sometimes, the entire class is in agreement, but more

Sono molti i problemi che sorgono nel momento in cui si intende definire, fissare, rendere tangibile l’identità di un gruppo. E’ come voler fotografare una classe di bambini che non stanno mai fermi, che si scambiano continuamente di posto. E magari a scattare la foto è un fotografo anch’egli inquieto e continuamente in movimento. Tutti i ragazzi appartengono a quella classe, ma qualcuno è arrivato da un’altra sezione, ci sono femmine e maschi, bambini di diverse regioni e, sempre più frequentemente, di paesi diversi. C’è chi va d’accordo e chi si detesta e si picchia. A volte l’intera

often, small groups of tightly knit friends are formed. [...] The photo of those restless children will probably be out of focus, but perhaps that image with blurred outline will be more accurate in depicting the idea of identity expressed by that class.

classe è solidale, molto più spesso si creano gruppetti di amici per la pelle. [...] La foto di quei bambini irrequieti risulterà probabilmente mossa, ma forse quell'immagine dai contorni confusi risulterebbe la più fedele alla nozione di identità espressa da quella classe.

In immigration policies this means welcoming the immigrant in a democratic environment that focuses on the promotion and protection of different cultural heritages. I say this, because a discourse on cultural diversity can not avoid to consider the phenomenon of immigration, which is central in our global society.

Immigration asks the host society to define cultural and social policies that take into account the cultural diversity appealing on multicultural or integrationist or sometimes separatist principles.

There are many theories and arguments in the debate on immigration that could be grouped into two different positions depending on the fact that the phenomenon is seen as a problem or a resource.

The first position focuses on the spread of xenophobic attitudes towards immigrants. We mention in this regard the book *Non-persone* of Alessandro Dal Lago [18]. He argues that in Italy an attitude of hostility toward immigrants has developed. They are seen as enemies threatening the state order and our society builds a barrier between us and them.

He defines immigrants in this situation as "non persons":

In short a non person is not such due to some intrinsic or natural characteristic, but because it is considered thus socially following a process of exclusion or of true removal from society.

In breve una non-persona non è tale per qualche caratteristica intrinseca o naturale ma perché socialmente considerata tale, in seguito ad un processo di esclusione o di vera e propria rimozione sociale.

In this context multiculturalism is nothing but the false assumption that immigrants constitute pieces or avant-garde from different cultures within a society that cuts them out:

the false presumption that migrants constitute fragments or the avant-garde of different cultures has already been accepted, their differences are established and a trench is dug between

si è già accettato il falso presupposto che i migranti costituiscono frammenti o avanguardie di culture diverse, si ipostatizza la loro differenza e si scava un solco tra noi e loro, con il risultato

them and us, with the paradoxical result, but not much, that often migrants, forced back into their cultural, ethnic or religious containers, results in recognizing themselves, in the same way a young and deviant subculture is also the answer to an excluding society.

paradossale, ma non troppo, che spesso i migranti, ricacciati nei loro contenitori culturali, etnici o religiosi, finiscono per riconoscersi in essi, allo stesso modo in cui una subcultura giovanile e deviante è anche la risposta a una società escludente.

The second position focuses on the immigrants as resources. Riccardo Staglianò, in its book *Grazie* [64] says that Italy needs of immigrants, they contribute to increase population and Gross Domestic Product. He quotes the words of Giuseppe Pisano, ex Home Secretary:

We are in full demographic and therefore also economic and political decline. Only the immigrants will be able to save us. The numbers tell us that the future wellbeing of Italians will depend upon the capacity to attract and integrate 300 thousand foreign workers a year.

Siamo in pieno declino demografico e quindi anche economico e politico. Soltanto gli immigrati potranno salvarci. I numeri ci dicono che il futuro benessere degli italiani dipenderà dalla capacità di attrarre e integrare 300 mila lavoratori stranieri l'anno.

Moreover immigrants hold jobs mainly snubbed by Italian people. Carers, cleaners, builders, waste workers, tanners, are just some of the jobs held by immigrants that allow the Italians to fill the squares of the highest professional pyramid.

Staglianò states:

In fact, the more immigrants that fill in the boxes at the bottom of the professional pyramid (laborers and technicians) greater are the opportunities created for Italians to rise to management and administrative positions, less hard work and better pay.

E anzi più immigrati che vanno a riempire le caselle basse della piramide professionale (operai e tecnici) aprono maggiori opportunità per gli italiani di ascendere a incarichi gestionali e amministrativi, meno faticosi e meglio pagati.

Beyond the speeches on immigration, the crisis of the relationship with immigrants is due to the lack of proximity, the lack of spaces of democracy, which, according to Marc Augé, are anthropological places. Anthropological places are assembly, sharing and relational spaces. They are defined as [3]:

Concretely, in geography which is day to day more familiar, we could talk of itineraries, of axis or paths that lead from one place to the next and have been traced by man; of crossroads on which men meet and gather, that have been drawn at time in vast proportions to satisfy, in particular, the need to exchange goods; and still, of centres more or less monumental, religious or political, that in turn define space and frontiers on the other side of which men define themselves as others in relation to other centres and other spaces. [...] The identity and the relation are at the centre of all space devices classically studied by anthropology.

Concretamente, nella geografia che ci è quotidianamente più familiare, si potrebbe parlare di itinerari, di assi o di sentieri che conducono da un luogo ad un altro e che sono stati tracciati dagli uomini; di crocevia in cui gli uomini si incontrano e si riuniscono, che essi hanno talvolta disegnato di vaste proporzioni per soddisfare, in particolare, le necessità dello scambio mercantile; e ancora, di centri più o meno monumentali, religiosi o politici, che definiscono a loro volta spazi e frontiere al di là dei quali altri uomini si definiscono come altri in rapporto ad altri centri e ad altri spazi. [...] L'identità e la relazione sono al centro di tutti i dispositivi spaziali classicamente studiati dall'antropologia.

On the contrary, our society is characterized by the presence of non-places, that are circulation, consumption and communication spaces, typical of a globalized society. They are those spaces created in relation to certain aims (transport, transit, commerce, free time) and the relation that individuals have with these spaces. In these non-places man is lonely and deal with individuals as customers, passengers, users. Man is identified (name, profession, place of birth, address) and localized only to the entrance or exit. It is necessary to recover places of proximity and communal living where cultural identities could be built.

Probably we could speak about cultural identities as a living exchange with our traditions and the present multicultural social context [37]:

a living exchange with "our" traditions: ancient, old, modern and so called "contemporary" (contemporary = before the Eighties, that is before the so-called "post-modernity") traditions in interaction with present culture and arts.

After all, intercultural practice is a democratic procedure, interest in and respect for differences, a practice that could be defined as cultural responsible. According to Goldoni, cultural responsibility is [37]:

to interpret and practice culture as a network of tangible and intangible interpersonal processes, capable of simultaneously maintaining and increasing the lives and awareness of the members of a community/society, in order to achieve the common good, in a relationship that is open towards other cultures (life forms) or other individual concepts of culture, through negotiations.

In promoting intercultural exchanges, cultural organizations have a key role, safeguarding cultural diversities and the reciprocal crossbreeding among different cultures. They may assure a great social and cultural inclusion. This is the sense of culture as the element of social cohesion.

According to Dragan Klaic, cultural organizations have to deal with several challenges to enhance cultural diversity [43].

First, cultural organizations have to take into account policies to support an innovative and differentiated offer ensuring that the cultural heritage of immigrant communities would be preserved and made accessible.

Secondly, cultural programmes and projects have to involve a greater diversity of public and have to be planned through an “intercultural competence”. The traditional cultural institutions, such as theaters, museums, libraries and galleries have been pursuing, for a long time, the education of citizens ensuring its access to the past cultural tradition and encouraging the appreciation of artistic excellence. Nowadays, these tasks change as a consequence of a society characterized by cultural diversity.

Moreover, the presence of competition in the leisure market forces organizations to strengthen cultural areas of marketing and advertising with the aim to engage more visitors, especially the paying public. The increase, however, does not involve a greater diversity of public, and many cultural groups are excluded. What is required is the development of an “intercultural competence”. As defined by Dragan Klaic, intercultural competence is first and foremost a mindset, then an integrated strategy in policies and programs. Intercultural competence looks at and explores cultures, engages in cross-cultural acts involving individuals, artists and organizations.

Cultural organizations can hope to significantly contribute to add value to diversity and to attain a multicultural structure of their public, only if they internally reach a high level of “intercultural competence”, taking it on as their own fundamental and permanent task, to which allocate time and resources.

Le organizzazioni culturali possono sperare di dare un contributo significativo alla valorizzazione della diversità, e di conseguire una struttura multiculturale del loro pubblico, solo se raggiungeranno internamente un grado elevato di “competenza interculturale”, assumendola come proprio compito.

to fondamentale e permanente,
a cui assegnare tempo e risorse
sufficienti.

The promotion of intercultural competence may be also a key criterion in the allocation of public subsidies that have been, until now, directing to a short section of citizens from which immigrants are cut out.

This unbalanced resources allocation creates problems of legitimacy of public cash flows. The public authority has to justify the subsidies taken from taxpayers, money going to the benefit of small segments of society. In addition the public spending for cultural sector in many countries is modest.

As Dragan Klaić said [43]:

The access of various cultural groups to cultural programmes and products, and the access to public funding of cultural initiatives and organizations, linked to such groups, is, as a matter of fact, becoming a thorny political issue in many European areas. The tension is aggravated by the fact that public spending for the entire cultural sector remains very modest, when it's not actually falling, whereas the true cost of the management of the institutions tends to grow.

L'accesso dei vari gruppi culturali ai programmi e ai prodotti culturali e l'accesso ai finanziamenti pubblici delle iniziative e delle organizzazioni culturali collegate a tali gruppi sta effettivamente diventando, in molte realtà europee, un tema politico spinoso. La tensione è aggravata dal fatto che la spesa pubblica per l'intero settore culturale rimane molto modesta, quando non è addirittura in calo, mentre il costo reale della gestione delle istituzioni tende a crescere.

Thirdly, cultural organizations have to encourage the opportunity for public participation in cultural decision-making bodies of all the citizens, also the immigrants ones. This could be realized also by opening up the boards with greater representation of ethnic communities.

Finally, cultural institutions should lay the groundwork for the creation of spaces for sharing, which is the basis of an intercultural dialogue, using internet and the new social network media. According to some experts, transnational communication has important social and relational aspects. It could be an alternative public sphere.

With regard to cultural policies it will be necessary to redefine the role of government [77]. It should support and provide technical assistance to all artists, ensuring the learning of artistic languages in schools and facilitating artistic exchanges between young people from different cultures. Then, it has to implement a plan of rotation of the recipients of subsidies.

Cultural policies should propose new ways to preserve and make accessible the different cultural heritages of a territory. They should create op-

portunities of meetings among different cultures and sharing cultural practices, and facilitate access to existing cultural institutions for ethnic communities.

All these objectives could be achieved by diversifying the composition of committees that decide on the allocation of funds.

Furthermore, intercultural practices and social cohesion can be used as a pretext for the formulation of innovative urban policies to solve the problems of ethnic segregation in public life.

Perhaps the above suggestions will bring contemporary societies to strengthen social relations and interactions and to achieve social cohesion ensuring the welfare of all members of the communities [51].

Social cohesion, as understood by the Council of Europe, denotes the capacity of a society to ensure the welfare of all its members, minimising disparities and avoiding polarisation. A cohesive society is a mutually supportive community of free individuals pursuing these common goals by democratic means.

To conclude, the key concepts of social cohesion are: intercultural dialogue, equal opportunity of cultural representation into a community and democratic participation.

CHAPTER 6

CULTURAL RESPONSIBILITY FOR SOCIAL INCLUSION

Culture can play a key role in the process of social inclusion that is the expansion of the field with respect to the issue of social cohesion as an objective of political and cultural institutions in the multi-ethnic society.

The crucial question is whether there is a possible convergence between cultural and social policies with regard to social inclusion.

Despite the recognition of social exclusion as a multidimensional phenomenon, cultural and social policy struggle to talk to each other. This because the cultural approach is often secondary and instrumental [8].

To define the term social inclusion I would like to begin by the meaning of social exclusion. According to Simona Bodo and Cristina da Milano, social exclusion is [24]:

a dynamic process which excludes the individual from the possibility of participating in that social, economical, political and cultural system which determines their social integration in society.

un processo dinamico che preclude all'individuo la possibilità di partecipare a quei sistemi sociali, economici, politici e culturali che determinano la sua integrazione nella società.

Culture could reduce social exclusion. This means that the development of cultural policies and projects, that contrast situation of segregation and exclusion, can give a significant contribution to a fairer and more cohesive society.

Culture promotes social inclusion encouraging the access to culture. It could introduce entrance facilities, extend the opening hours of cultural institutions, remove physical barriers or make outreach actions in school, hospital, prisons. Moreover, culture could deal with a specific problem

of social exclusion and solve it. An example could be the development of training or aggregation opportunities for young people at risk of delinquency [10].

If culture can play a key role in combating social exclusion it is fundamental breaking down barriers.

According to Sandell they are: access, participation and representation [58]. Access to culture should be ensured in all stages of life.

Access barriers are physicals and financials. Barriers like a lack of information, geographical disparities in the provision of cultural services; a lack of physical access or specific support for visual or aural disabled; a lack of services for marginalised groups; a lack of cultural services to support minority ethnic cultures, to name a few.

There are also intangible barriers, sensory and cognitive, cultural, attitudinal or technological.

Participation means putting in place a genuine process of participatory planning which requires the institutions to get out of their self and to be open to the needs of the various stakeholders of the territory. Besides, participation requires a joint responsibility of citizens, civil society and governments. It also asks for a participation of local governments in national cultural policies and programmes.

A further area of exclusion is the misrepresentation of some cultures or sub-cultures left out from the dominant values.

Moreover there are other political barriers. The 2005 study *"The role of culture in preventing and reducing poverty and social exclusion"* (cited in [10]), commissioning by the Directorate General for Employment and Social Affairs of the European Commission to a group of researchers of the Northumbria University, identifies for example:

- the lack of recognition of the strategic role of culture in the reduction of social exclusion and the lack of resources for develop cultural services made available for all cultural groups
- the maintainance of some cultural services as "exclusive"
- the lack of emphasis on indicators such as the participatory planning and the active involvement of communities as successful indicators

Culture could reduce social exclusion thanks to its ability to build skills and self-confidence and enhance self-esteem. The access and participation to culture is an existential way of building and strengthening personal identity and assigning meaning to their choices and experiences. The individual attaches value to goods with high symbolic content, such as cultural experiences, through a sort of "meta-empowerment", or a "capability", as Amartya Sen said. This "capability" allows the individual to evaluate alternative sources of well-being as the result of a complicated process that Pierluigi Sacco and Luca Zarri define "cost of activating" [55]:

Specifically, the cost of activating is definable, at first estimate, as the cost of order defined as (a) cognitive and (b) motivational that must be supported in order to acquire the capacity to assign value to goods with high symbolic content.

Specificatamente, il costo di attivazione è definibile, in prima approssimazione, come il costo di ordine (a) cognitivo e (b) motivazionale che occorre sostenere al fine di acquisire la capacità di assegnare valore a beni dotati di elevato contenuto simbolico.

This “capability” allows individuals to realize a “positive freedom”, that is [55]:

progressive auto-realization of the individual within processes in which the same factors of individual gratification are object of gradual and “costly” learning.

progressiva auto-realizzazione dell'individuo entro processi in cui gli stessi fattori di gratificazione individuale sono oggetto di graduale e “costoso” apprendimento.

In this setting, cultural institutions are required to help citizens rising the level of positive freedom, through scholar education, information, training and cultural participation. The promotion of positive freedom drives individuals to take autonomous decisions to participate in cultural and artistic life of their society. Participation could reinforce social relationships and sense of community.

In recent years, the concepts of social cohesion and social inclusion have received great attention in scientific research as well as in politics. They represent a central policy goal at european level, even if the response of the different countries is uneven.

Therefore, there are cultural policies interested in issues related to participation and access (for example in the Scandinavia Countries or in the United Kingdom), and others where prevail a conservative view in the protection of cultural heritage (in Southern Europe).

In particular, the different political approaches could be reduced in three European cultural policy orientations. François Matarasso identifies [49]:

- the model of the access development
- the model of the socio-economic development
- the model of cultural inclusion

The first one consists on ensuring equal access to a culture considered as universally valid. It develops activities and programmes to promote the participation of under-represented groups and the removal of specific barriers.

In the second model, culture is used as an instrument to achieve socio-economic objectives, as for example in the urban regeneration processes. The last one consists in expanding access to cultural production and distribution.

In this sense, we could speak about “cultural democracy”, a concept officially emerged during the Intergovernmental Conference of the European Ministers of culture promoted by UNESCO in Helsinki in 1972. The Final Recommendations replaced the passive consumption with individual creativity.

The deeper meaning of democracy is the right to maintain their own values, make their own judgements and express them through artistic or cultural practices. The legitimacy of cultural policies is based on the development of practices of cultural inclusion founded on freedom of expression and in a context of intercultural dialogue [49].

In the Fig. 6.1, there are some examples of strategies and instruments concerning the three policies.

Among the researches, it is worth to mention the study of the Northumbria University. The study underlines the way access to and participation in cultural activities could promote social inclusion:

Building skills and self-confidence, Enhancing self-esteem and identity, Overcoming cultural diversity and discrimination, Creating employment opportunities, Increasing access to information and services, Promoting social integration.

The survey concludes with important recommendations that invites national policies to recognize the role of culture in reducing social exclusion:

Recommendations

1. National policies including National Action Plans for inclusion need to address the role that cultural policy and practices play in addressing the needs of people who are socially excluded
2. Stakeholders and groups contributing to the NAPs inclusion could be asked their views about the importance of participation in cultural activities as a means of reducing social exclusion
3. Consideration needs to be given to mainstreaming support for cultural activities where they are able to demonstrate that they have a positive impact on reducing social exclusion

Tab. 2 - Tabella di sintesi dei modelli di policy

Esempi di strategie e strumenti attivati dalle Istituzioni culturali (biblioteche, teatri, musei)	
Sviluppo dell'accesso	<ul style="list-style-type: none"> > ricerche su pubblico e non-pubblico, consultazione regolare e continua delle comunità di riferimento > agevolazioni all'ingresso > rimozione barriere all'accesso fisico e sensoriale > rimozione barriere linguistiche (es. segnaletica e supporti informativi in lingua straniera) > predisposizione di cataloghi e servizi on-line > offerta educativa (dalle visite guidate a servizi educativi più strutturati) > servizi per pubblici con "esigenze speciali" (es. sezioni in lingua nelle biblioteche per le comunità immigrate; percorsi mirati e laboratori espressivi per utenti disabili) > diversificazione dell'offerta culturale (es. cicli di conferenze sulle letterature migranti, performance di artisti locali ed internazionali, mostre multiculturali) in modo da riflettere la diversità sociale e culturale delle comunità di riferimento > utilizzo di canali di comunicazione alternativi (es. stampa di comunità, media rivolti ai disabili, programmi radiotelevisivi / portali Internet dedicati alle comunità immigrate)
Sviluppo socio-economico	<ul style="list-style-type: none"> > programmi di outreach nelle scuole, negli ospedali, nelle carceri, nei quartieri periferici... > iniziative in partenariato con le agenzie educative locali (scuole, CTP) per facilitare l'apprendimento della lingua e/o di altre discipline > corsi gratuiti di alfabetizzazione e formazione informatica per adulti (nelle biblioteche) > progetti di educazione alla legalità o per la risoluzione dei conflitti > percorsi formativi finalizzati al reinserimento lavorativo (es. corsi nelle carceri per bibliotecari, operatori di scavo archeologico ecc.) > percorsi di cura e di riabilitazione per individui affetti da disagio psico-fisico

Segue...

Inclusione culturale	<ul style="list-style-type: none"> > diversificazione degli organi di indirizzo, del personale, dei volontari > politiche di pari opportunità di assunzione, formazione e sviluppo del personale > creazione di organismi consultivi (ad esempio in rappresentanza dei giovani, delle comunità immigrate, degli utenti portatori di disabilità) e/o di una rete di "ambasciatori culturali" > percorsi formativi finalizzati a coinvolgere attivamente i destinatari nella programmazione e/o nell'erogazione di servizi culturali (es. compagnie teatrali integrate, mediatori museali, servizi bibliotecari in carcere o nei dipartimenti di salute mentale a cura dei detenuti/pazienti) > individuazione in contesti socialmente problematici di nuovi talenti creativi (es. giovani artisti, scrittori, drammaturghi di origine immigrata), percorsi formativi dedicati, coinvolgimento nelle attività di outreach e/o commissione di opere originali per l'istituzione > programmi di "collezionismo di comunità" (es. prestito/donazione di oggetti per l'allestimento di una mostra o di un museo) > incentivazione della partecipazione dei giovani attraverso la manipolazione dei contenuti basata su piattaforme e tecnologie informatiche a loro familiari (es. creazione di accompagnamenti audio alla visita di un museo, commenti alle singole opere, discussioni e confronti) o la creazione di prodotti culturali indirizzati ai loro coetanei (es. realizzazione di un cortometraggio sul tema della legalità o della xenofobia)
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da Simona Bodo, Cristina Da Milano, Silvia Mascheroni (a cura di), Periferie, Cultura e Inclusione Sociale, Collana Quaderni dell'Osservatorio n. 1, 2009, Fondazione Cariplo.

Figure 6.1

4. Greater effort needs to be made to align the agendas of ministries responsible for culture with those that are responsible for social inclusion so that policies that recognise and value the contribution access to cultural services and activities can have in tackling social exclusion can be developed and implemented
5. Culture needs to be broadly defined; it goes further than the remit of cultural policy (the arts, sports, media, theatre, museums, libraries) to embrace opportunities that enhance the quality of life for everyone and provide access routes out of marginalisation

and unemployment

6. Education polices should provide an important mechanism for celebrating a variety of cultures and introducing children and young people to a range of cultural services and activities

Culture can be an instrument of social cohesion and inclusion for a more sustainable society, and it certainly can not hide the fact that an awareness and sensitivity about the role of culture both nationally and internationally has developed in recent years.

However, there are several barriers for a development of a politics considering cultural sector as strategic to reduce social exclusion. First, the social exclusion is viewed as a phenomenon limited to the sphere of employment and welfare. Then, culture continues to have a low political priority and lack of fundings. Moreover, there is not a sistematic connection between cultural and social agendas.

Several actions are required to promote some greater awareness of the role of culture in the fight against social exclusion [9].

First, it is important to map and disseminate good practices under the aims of international cooperation. The goal is not only the spread of awareness to these issues, but also the creation of instruments in support of planning processes and intervention on social inclusion. Only by creating a shared space and accessible to all, where posted good practices, could trigger a chain reaction that would contaminate the different communities in our globalized world.

Secondly, it will be useful to increase European Funds towards cultural projects that reduce social exclusion.

Thirdly, a strong partnership between social and cultural actors should be implemented. This establishing, for example, training plans to acquire skills to manage a public "other", such as immigrants, or socially excluded. Finally, an improvement of evaluation of social impact in cultural projects would be desirable.

The social evaluation of cultural projects is difficult for the heterogeneity of the objectives and the numerous subjects, individuals, private or public institutions, involved in every single project. However, an investment on this subject has to be done.

To conclude the key concept of cultural inclusion may be: participatory planning, multidimensional approach to social exclusion and cooperation in funds provision.

CHAPTER 7

BEST PRACTICES

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The best practices chosen are: **Teatro del Pratello**, **Associazione Bibliobus**, and the current experiences of occupation and new significance of public cultural place: **Teatro Valle Occupato** and **S.a.L.e. Docks**.

The selected organizations could be identified as cultural industries only if we consider the outputs produced as a process of creating value, as defined in the first part of this paper.

They are small size associations or social cooperatives that set their activities on building solidarity networks, involving public or private institutions, not for profit organizations and citizens. They produce economic value thanks to their ability to produce social value. They are concrete examples of how culture, in its artistic expressions, can build an inclusive social context.

Their cultural products are open experiences [25], i.e.

what a work of art tells us or	cosa ci dice o è capace di dirci
is capable of telling us about	un'opera d'arte sul mondo in cui

the world in which we live, about that which we encounter in it and about other individuals with whom we share it.

viviamo, su ciò che incontriamo in esso e sugli altri individui con cui lo condividiamo.

The receiving of a cultural product becomes an interpretive practice in which the user is not a passive but an active participant in the construction of the meaning of the product itself that is nothing but the residue of an experience [25]:

from the human conditions within which it was born and from the human consequences that it causes in the concrete experience of life.

dalle condizioni umane entro le quali è nata e dalle conseguenze umane che essa provoca nella concreta esperienza della vita.

In the perception, the user has to create his own experience [23]:

But for he who is perceiving, as for the artist, there must be an order in which the elements of the whole are put that, in its form, as well as in the details, is the same as the organization process which the creator of the work consciously experienced. Without an act of new creation, the object is not perceived as a work of art. The artist has selected, simplified, clarified, reduced and condensed according to his interest. The person who is observing must go through these steps according to his own point of view and his own interest.

Ma per colui che percepisce, come per l'artista, ci dev'essere un ordine in cui vengono messi gli elementi dell'intero che nella sua forma, pur nei dettagli, sia lo stesso del processo di organizzazione di cui ha fatto consapevolmente esperienza il creatore dell'opera. Senza un atto di nuova creazione l'oggetto non viene percepito come un'opera d'arte. L'artista ha selezionato, semplificato, chiarito, ridotto e condensato secondo il proprio interesse. Chi osserva deve passare attraverso queste operazioni secondo il proprio punto di vista e il proprio interesse.

The best practices guarantee a proactive generation of economic and social value of culture.

As argued by Pierluigi Sacco and Christian Caliandro there are two ideas of social production and circulation of culture: passive and proactive [13]. The concept of passive generation of economic and social value of culture provides a separation between producers and users. The purpose of the offer is to attract audiences, as so happened in the cities of art, in organizing conferences and events, in territorial marketing. In this case cultural experience is configured in terms of audience. This concept considers culture as an instrumental good in an entertainment economy.

The concept of proactive generation of economic and social value of culture does not separate the user and the producer, and focuses on how the cultural experience acting on the individual and on human development. As they say:

The main impact of culture in this case involves human development, that is the form of accumulation of human, social and cultural-identifier capital that are the product of active and conscious participation in the experience.

L'impatto primario della cultura in questo caso riguarda lo sviluppo umano, ovvero le forme di accumulazione di capitale umano, sociale e culturale-identitario che sono il prodotto della partecipazione attiva e consapevole all'esperienza.

Cultural goods produce no economic and social value if it doesn't create the conditions necessary for their fruition. This means giving people the ability to develop their capabilities, the ability to structure their time in a meaningful way, taking part in cultural life.

In the latter case, cultural participation induces public to acquire the tools needed to make sense of the experience itself, if this happens, the experiences continue to deliver value and meaning over time. Cultural participation improves the social quality of life [59]:

Social quality may be defined as the measure in which people are able to participate in social, economic and cultural life and in the development of their community in conditions that improve the well-being and individual potential. At the same time social quality can be defined as that which permits individuals to have access to culture in its diverse manifestations and to cultural heritage, have access to fundamental goods of citizenship, enjoy good health, increase the human capital participate in the life of the community, increase ones own projectivity.

La qualità sociale può essere definita come la misura in cui le persone sono capaci di partecipare alla vita sociale, economica e culturale e allo sviluppo delle loro comunità in condizioni che migliorano il benessere e il potenziale individuale. Al tempo stesso la qualità sociale può essere definita come ciò che consente agli individui di accedere alla cultura nelle sue diverse manifestazioni e al patrimonio culturale, accedere ai beni fondamentali della cittadinanza, godere di buona salute, accrescere il capitale umano partecipare alla vita della comunità, aumentare la propria progettualità.

The best practices projects have a common set of features. The main one is their respect for the symbolic worlds of all the stakeholders involved.

Moreover, they:

- promote actions that respond to real needs
- implement a participatory planning, involving recipients in all phases of planning and construction, so that the project is designed bottom-up and collectively. They develop the participation of the residents of the territory in which the project operates, educating to specific profile of citizenship
- develop institutional partnerships and social networks involving different actors (institutional and not) in the territory. In doing so they implement relationships between social and cultural players and therefore passing a self-referring logic (autoreferential)
- they support the development of “capabilities” in the users and they promote intercultural dialogue between cultural diversities
- are “generative”: they produce other significant experiences, they are not episodic or “extraordinary” but contribute to social integration
- generate tangible and intangible outputs, both helping to acknowledge identity and difference, both providing work
- adopt strategies consistent with the aims and objectives and provide documentation available, enabling the reconstruction and understanding of the project. Besides, they pay attention on communication and diffusion and on the good quality of their projects

The projects would be analysed through:

- a description of the institution in which the chosen project takes place
- the institutional context and the “need”
- instruments and strategies
- resources
- critical issues
- outcomes and evaluations instruments
- outlooks: the way the project is to be continued

7.1 Teatro Del Pratello Società Cooperativa

Teatro del Pratello Società Cooperativa, was born from BLOOM association and bears the name from Pratello street, where Bologna detention home sets. Its purpose is the promotion and integration of people, recognition of skills of everyone, even in difficult contexts in the belief that giving everyone equal opportunities of access to culture is a way to support the processes of positive transformation of society achieving greater respect for diversity and reduction of prejudice. Its curriculum states [67]:

Teatro del Pratello has the fundamental aim of the promotion and integration of people, the recognition of the ability of everyone, also in social context which are difficult and conflicting, in the conviction that offering to everyone equal opportunity of access to culture and to expressive experience that favors knowledge and the self-esteem and the rapport with the other is a way to sustain processes of positive transformation of society, that bring to a more equality among different people, to a more respect of diversity, and to a destruction of prejudices.

Il Teatro del Pratello ha per scopo fondamentale la promozione e l'integrazione delle persone, il riconoscimento delle capacità di ciascuno, anche nei contesti sociali più difficili e conflittuali, nella convinzione che offrire a tutti pari opportunità di accesso alla cultura e ad esperienze espressive che favoriscano la conoscenza e la valorizzazione di sé e il rapporto con l'altro sia un modo per sostenere processi di trasformazione positiva della società, che portino ad una maggiore uguaglianza tra persone differenti, a un maggior rispetto della diversità e ad un abbattimento dei pregiudizi.

It pursues its objective through all the forms of creative expression: dance, drama, video and writing. Its projects are targeted to adolescence, especially to underages dependent on juvenile justice services, and students of high schools and training centres. It supports industrial rehabilitations of adolescents and adults.

Teatro del Pratello realizes cultural and theatre projects aimed at Bologna prison inmates, both underages and adults. Since 2008 it has been involved in the "*esperimento di teatro alla dozza*" project with convicts of the Criminal Section of Bologna prison. The project aims for the rehabilitation of prisoners through theatre, producing shows that are taken outside the prison, encouraging a positive and constructive relationship between prisoners and citizens.

It offers the following services: workshops of dance, drama, video, creative writing and reading to children, young people and adults, laboratories in tailoring, stagecraft and theatrical props, drama mediation courses

for teachers, social reintegration through creative and cultural projects, professional rehabilitation through the show craft.

7.1.1 The project: Teatro Istituto Penale Minorile

Institutional context

The theatre in prison is a widespread experience in Italy. Since when in 1988 Armando Punzo realized the *Fortezza Theater Company* in the Volterra prison, workshops and stage shows with convicts have been multiplying especially in the last ten years. New areas of experimentations and training have been extended, stage productions recalled audience outside the prison and in some case have been exported to different cities or on tour. The activities of theatre in prison were born in the seventies from a movement which called for a less segregating prison and for alternative detention measures aimed to an effective process of rehabilitation. The law 633 of October 10, 1986, known as Gozzini law, provided that offenders may be subjected to a process of training and recovery, offering different opportunities from those which were often assigned to the crime from the origin. Despite theatre in prison being regarded as one of the most common forms of socialization, it remains in most cases an invisible theatre in the society. The questions posed by its activity are: could theatre experience become a profession to be followed? And how does it influence and facilitate the integration of prisoners into society as a career? [48]

Since its birth, theatre in prison has always had a double meaning, both as an educational activity and as an artistic practice.

This is the context in which the project *Teatro Istituto Penale Minorile* operates.

The Istituto penale minorile project was born in 1998, when the director Paolo Billi, was called by an officer of the Bologna juvenile justice center, to access funding from the Law 285, Turco's law, concerning interventions for adolescents. The law has funded for the first six years a laboratory theatre practice. Subsequently, the 285 was no longer supported and has been replaced by Law 384 on the piani di zona. Funding for theatre activity came from public bodies among them ETI.

Today the project is included in the Convention entered into with the Juvenile Justice Centre for Emilia Romagna, Bologna Municipality and the Province of Bologna, established in 2008, and has been supported in recent years by various private entities, including the Monte di Bologna and Ravenna Foundation, Carisbo Foundation and Manutencoop.

The need

Theater in prison responds to the need to establish meaningful relationships between young prisoners and the external reality. It is a space of expression that gives to young people the possibility to recover self-esteem, and dealing with rules and rigor for setting up the final show. Moreover the theater in prison is an opportunity for artistic experimentation, in a context normally excluded from city life [10].

Instruments and strategies

Since 1998 the Cooperative Society has developed theatre laboratories within the Bologna detention home, engrossing young prisoners in a proposal of practical workshops aimed at creating a theatrical spectacle. Given the short average length of stays in the Institute, the working period is about four-five months and the groups are about ten-twelve. Young people are engaged in tasks both manual such as making costumes and scenery, both expressive and communicative ones. The show occurs for two weeks, because the repetition is fundamental [48]:

it is the discussion of repetition. It is fundamental at the theatre level to measure oneself with the replay, difficult for the work it requires, but also moment of gratification for the young people. The idea of having a daily contact with the public puts them in strong situations which are beyond the daily routine.

è il discorso della ripetizione. E' fondamentale a livello teatrale cimentarsi con la replica, difficile per l'impegno che richiede, ma anche momento di gratificazione per i ragazzi. Il fatto di avere un contatto giornaliero con il pubblico li mette in una situazione extraquotidiana molto forte.

said Paolo Billi in an interview driven in 2006 by Massimo Marino. The repeat performances are also the first employment contract, in fact in Teatro del Pratello project, young prisoners receive a salary for each performance. Young people participate in theatre workshops in clear compliance with the rules laid down, aware that the goal is the realization of the stage, which is a rigorous expressive craft.

The theatrical activity is a research laboratory and a learning workshop. In fact, it is a craft project that qualifies in the professional sense the activity of young people, that try to improve the space of the prison which is re-designed inside.

The primary objective of Paolo Billi is the artistic result. The director is interested in that young people respond to stimuli beyond the defensive structures, that they put into play towards adults, making them act in a context of fiction.

Although the artistic result is the primary objective of the work, the educational and therapeutic value of the theatre can not be denied, by its nature capable of triggering processes of self-analysis and self-training. In fact, the detainee has the opportunity to participate in the creative process changing their condition. Valerio Dehò writes [21]:

Relationships that are formed are important, the looks, the trust that will permit to overcome the roles and to open other possibility of existence, to minors that are imprisoned for various reasons, for existential routes that perhaps from the theatre, from that theatre, can restart.

Sono importanti i rapporti che s'instaurano, gli sguardi, la fiducia che consentirà di scavalcare i ruoli e di aprire una possibilità di esistenza altra, ai minori incarcerati per vari motivi, per traiettorie esistenziali che forse proprio dal teatro, da quel teatro, potranno ricominciare.

Theatre opens eyes to new worlds, reveals. Beatrice Draghetti, President of the Province of Bologna writes [83]:

I believe that the theatre experience within the walls of prison — that opens up to external eyes — is a significant contribution to the reconstruction of oneself to which the young prisoners must work, with instruments such as education and with activities that bring with them the desire and the responsibility of being free.

Credo che l'esperienza del teatro dentro le mura del carcere — che si apre allo sguardo esterno — sia un contributo significativo alla ri-costruzione del sé a cui i giovani detenuti devono lavorare, con strumenti come la formazione e con attività che portano in se stesse il desiderio e la responsabilità dell'essere liberi.

Theatre for teenagers is the place where it is possible to do things they would never think. It is a place of cohesion and relationships: between children with themselves, children among them, between adults and the audience. Therefore, it is possible to create an environment without stereotypes and prejudices.

Every performance has at its origin a trip, an adventure of exploration and knowledge. Theatre in prison believes in a metamorphosis of the players, spectators and everyone involved with the artistic creation. It is also a trip through different cultures, young actors bring the audience in a multi ethnic space. The prison becomes a place of intercultural dialogue.

Prison is perhaps the only place truly multi ethnic of a society that does little to welcome and integrate others which it needs.

Il carcere è forse l'unico luogo veramente multietnico di una società che fa poco per accogliere e integrare gli altri di cui ha

bisogno.

says Massimo Marino [83].

Connected with the theatre project at the Bologna juvenile prison, is the “*dialoghi*” project, which aims to build common and positive scenarios among teenagers who live in different realities. The project revolves annually around a keyword, which is the theme of the various workshop activities. The shows created were: 1999: *Linea D’ombra*; 2000: *Paradisi*; 2001: *Le ali dell’albero*; 2002: *La bellezza degli acrobati*; 2003: *Teatro dei prodigi e delle miserie*; 2004: *Romeo, la recita*; 2005: *Lo stupore di Orlando*; 2006: *Lezioni di vita dei giganti*; 2007: *Foll bitter fool*; 2008: *L’ultimo viaggio di Gulliver*; 2009: *Il fascino indiscreto della stupidità*; 2010: *Don Chiscotte collapse*; 2011: *Bagatelle*, 2012: *Danzando Zaratustra*.

Resources

The project costs about 60-70 thousand euros including workshops and the staging of the show. It is annually supported by different subjects, public and private bodies and banking foundations. The main ones are the Province of Bologna, the Juvenile Justice Center for Emilia Romagna, Cassa di Risparmio di Bologna Foundation, Bologna Municipality, Asp IRIDeS, Monte di Bologna and Ravenna Foundation, Manutencoop.

Critical issues

The main critical point is the lack of financial resources especially in this period of economic crisis. Then, the prison context strongly connotes the project: the time spent by prisoners for workshops activities is variable and reduced. It is not simply carrying out by the company because the judges do not allow it. However this limit has been overcome, thanks to the possibility for some high school students to come in and do the show with the inmates. In addition it lacks a real theatre. The shows are set in the prison’s church, adapted for the situation. The restoration project of a theatre with a double entrance, from the prison and from outside, is still work in progress and has actually been suspended currently.

In addition there is often no simple relationship with the educational area that emphasized the negative aspects of the theatre project, such as for example the development of narcissistic attitudes and the stress component in the replicas. If it is true that the artistic doing has a pedagogic fallout, this must be managed by appropriate professionals, educators and psychologists. In recent years, however, there is a process of rapprochement.

Finally, some problems arise at the close of the project: after four months of laboratories and twenty days of replicas the return to prison life is extremely traumatic.

Outcomes and evaluations instruments

Theater in prison gives to the inmates the possibility of artistic expression, self-construction and social reintegration.

The evaluation of the project focuses on the quality of the final product, the show, which receives wide acclaim every year. In addition, the director reveals that other indicators of positive outcomes are the contacts of the prisoners who, once released from prison, continue to maintain a link. An assessment of every young prisoners personal training is returned to educational professionals in charge. The audience participates in the repeat performances by filling the theatre. The audience has also changed over the years from a crowd of onlookers to a loyal audience that appreciates the work and it has expanded to involve students including high school children.

Outlooks: the way the project is to be continued

The first objective is to get a real theatre and see completed, in the shortest possible time, the renovations above mentioned.

Last but not least many convicts leaving prison find difficulty to be integrated into employment and once more fall into the magma from which they came. This is why it becomes essential to develop relationships and partnerships with other local cultural institutions to create training programs that allow prisoners, once out, to continue into the actor's profession. The *Teatro Comunale* of Bologna is the institution with which this initiative is currently active.

Another perspective is to intensify the events and performances open to the public.

Teatro del Pratello has become a benchmark for the experiences of theatre in prison both in The Emilia Romagna Region as in Italy.

It is one of the founders of *Associazione di promozione sociale Coordinamento Teatro Carcere Emilia Romagna*, which brings together organizations that produce theatre projects in prison throughout the Region.

In April 2011 the association has signed a *Memorandum of Understanding* with The Emilia Romagna Region and "Provveditorato Regionale Amministrazione Penitenziaria". The protocol agreement concerns a travelling season of theatre in prisons across Emilia Romagna proposing workshops and experiences of recovery and the social reintegration of detainees. Theatre in prison is considered as artistic expression as well as an experience that promotes prisoners social rehabilitation and their right to health, understood as physical, mental and social well-being. Its press release, dated April 2011 stated [67]:

The theatre therefore, not only
as experience tied to the scenic

Il teatro dunque non solo come
esperienza legata alla rap-

representation, but as fundamental function of connection with society, in order to favour in the convicts the route of social reintegration and the protection of the right of health meant as physical, psychological and social well-being. But the theatre is seen here also as means of personal growth and an opportunity of change for the convict actors, in a mutation of the relational way for those that are living the experience of prison.

presentazione scenica, ma come fondamentale funzione di collegamento con la società, per favorire nelle persone detenute il percorso di reinserimento sociale e la tutela del diritto alla salute intesa come benessere fisico, psichico e sociale. Ma il teatro viene visto in quest'ambito anche come veicolo di crescita personale e opportunità di cambiamento per i detenuti attori, in un mutamento delle modalità relazionali di chi vive l'esperienza del carcere.

The group works to build a network aimed at making different regional experiences known, promoting interactions with the territorial cultural and social policies.

7.2 Associazione Bibliobus: small steps to rebuild Aquila

Library is a neutral, well-adjusted place, where people can meet. Then, library is a place of socialization, a "piazza del sapere", that looks at culture as a common good. Library develops social cohesion and fights against prejudice [1]:

The library can act as no other institution to combat prejudices allowing people to meet on neutral and well regulated ground [...] The living library is not a cure for all but it is successful because it allows people to make experience, in a neutral territory such as the library, of interaction with people that would normally not meet, or would meet in conflicting contexts.

La biblioteca può agire come nessun'altra istituzione per combattere i pregiudizi facendo incontrare le persone in un luogo neutrale e ben regolato. [...] La biblioteca vivente non è una panacea ma ha successo perché permette alla gente di fare esperienza, in un territorio neutro come la biblioteca, di relazioni con persone che normalmente non incontrerebbe, o che incontrerebbe in contesti conflittuali.

In many countries library encourages social inclusion, it is a free and welcoming place, where people could browse jobs advertisements, ask for information, access to internet. Moreover, the library could be a centre of

social services available to citizens [1]:

For the many citizens that live in poverty the library can be a lifeline: the library is free, neutral, welcoming and often the only place where it is possible to go and find job advertising, send a curriculum, ask for important information for daily life.

Per i molti cittadini che vivono in povertà la biblioteca può essere un'ancora di salvezza: la biblioteca è gratuita, neutrale, accogliente e spesso l'unico luogo dove ci si può rivolgere per consultare le offerte di lavoro, mandare un curriculum, chiedere informazioni importanti per la vita quotidiana.

Library could be a source of urban regeneration. For instance, it can be part of an urban renewal project in the choice of the building to house it, such as industrial one. In addition, it could be successful if it involves people giving support and attention to their initiatives, such as reading groups, mutual aid societies and thematic clubs. In this case, library becomes a place to promote and develop cultural production, creativity and innovation.

Finally, library is a democratic infrastructure which allows citizens to inform and train themselves, confront with the others. This is the reason why they are necessary [1]:

libraries are unrenounceable democratic infrastructures and this is the reason they are necessary. The problem is not if the citizens go or not: it is that they must have the possibility of going. There is no modern theory of democracy that allows for uninformed and ignorant citizens. A library enriches the democratic fibre making it possible for everyone to be informed, and learn, in a confrontation with others.

le biblioteche sono una irrinunciabile infrastruttura democratica e questo è il motivo per cui sono necessarie. Il problema non è se i cittadini ci vadano o no: è che devono avere la possibilità di andarci. Non c'è teoria moderna della democrazia che ammetta un cittadino disinformato e ignorante. Una biblioteca arricchisce il tessuto democratico rendendo possibile ad ognuno di informarsi, e di formarsi, in un confronto con gli altri.

The *Associazione Bibliobus l'Aquila* is a voluntary organization born straight after the earthquake of the 6th April 2009. It gives continuity to the *Bibliobus* project, a traveling library that gives a moment of cultural entertainment to people in camps. The project was supported by: *Aquila Einaudi shop point*, the drafting of *Fahrenheit transmission* of Radio 3, the *ARCI club Querencia*, the *Aquila ARCI territorial committee*, *Abruzzo ARCI*, *ARCI Civil Service*, *AMA*, the *Aquila urban transport company*.

The purposes of the association, born in February of 2011, as defined in the article 6 of its charter are [7]:

- to promote reading through meetings and entertainment, in all ages, and also through other artistic languages
- to promote the book through conferences, meetings, seminars and through libraries and mobile and fixed points of book loaning, trading and gifting
- to promote researches on cultural needs of the local territory
- to promote the knowledge of others cultures and the literacy for foreigners
- to establish the therapeutic value of reading also in disadvantaged places
- to stimulate cultural productions through writing workshops and books craft
- to recognize the importance of the book for the promotion of universal rights and citizenship, for access to knowledge, learning and social inclusion
- to contribute to the reconstruction of the fragmentary Aquila social context

Thanks to *Fahrenheit radio transmission*, many people from all Italy donate books to Bibliobus project. AMA company provided two buses: the first one, from May to September 2009 which reached the tents, the second one was converted into a library and placed in the refugee camp of Centi Colella.

At the end of 2009, with the closing of the camps, the books were delivered to schools, universities, hospital, shopping centres, and distributed on special occasions such as "Sundays of the wheelbarrows". This activity was realized thanks to four volunteers from the National Civil Service.

At the same time, in late summer 2009, Bibliobus project together with 17 organizations of social and cultural promotion realized the *Piazza d'Arti*, a place of socialization, culture, citizenship, open to all people of Aquila. The area, in Fincara street, was granted by the Municipality. The Civil Protection Department has created the bases of structures, each association has mobilized local and national networks to raise funds for building its office. The project was supported mainly by voluntary work. The *Piazza d'Arti* offers several services: a theatre, a museum, a library, a cultural league, immigration centers, day-care centres for disabled, activities for the young, a fair trade shop.

In Piazza d'Arti, thanks to *Fondazione Unipolis* grants and the technical support of Antonella Agnoli, *Bibliobus Association* realized *Bibliocasa*, a library that becomes the base of the Bibliobus Association.

7.2.1 The project: Bibliobus/Bibliocasa

The context and the need

The Bibliobus Association was founded as a consequence of the earthquake dated April 6, 2009, which hit Aquila city and destroyed many historic buildings and houses in the old town and province, causing 309 deaths.

In addition to the damage of public buildings, private and historic ones, many shops and businesses were destroyed with terrible employment implications. Together with the buildings, many books, sources of knowledge and culture, were destroyed. Moreover, many undergraduates left the city causing loss of economic revenue. The displaced persons were initially housed in tents and temporary houses.

The emergency phase was followed by the most delicate phase of reconstruction still on-going. Reconstruction of its territorial and social reference points such as streets, squares, institutions. In fact, after the earthquake, all the meeting places were inaccessible. In such a situation of disintegration, the primary needs of the city were socialization and aggregation: the construction of significant places where people could meet, participate and receive the needed services. This is why the realization of the Piazza D'arti, a space for all Aquila citizens to achieve their aim of the rebirth of their social structure [7]:

The square wants to be a space for music, theatre, conventions and meetings; the space of participation and debate of great questions regarding the city, beginning with the way and form of reconstruction; the space for education for active citizenship, environmental education, to voluntarism, the place for welcoming the disadvantaged. The space for all citizens of Aquila.

La Piazza vuole essere uno spazio della musica, del teatro, dei convegni e degli incontri; lo spazio della partecipazione e del dibattito sulle grandi questioni che riguardano la città, a partire dai modi e dalle forme della ricostruzione; lo spazio della formazione alla cittadinanza attiva, all'educazione ambientale, al volontariato, lo spazio dell'accoglienza alle categorie svantaggiate. Lo spazio per tutti i cittadini aquilani.

Bibliobus and Bibliocasa projects have arisen from the need to offer a form of entertainment and social networking to the need to preserve its historic

memory. It wants to encourage artistic production involving active citizenship. It is significant that the reconstruction process starts from the need to recover and recreate the cultural identity of the territory of Aquila.

Instruments and strategies

Bibliocasa was inaugurated in October 23, 2010. During its inauguration, Bibliocasa organizes *L'Aquila a gran voce* initiative, a meeting of readings and music in different places of the city. Once again, culture came from institutions and spread in the city involving citizens to affirm the role of culture as an instrument of social cohesion and inclusion, of civil growth. Bibliocasa is constantly updated thanks to the collaboration with the Ministry of Culture and donations from all over Italy. It is a centre of documentation and information, it has an internet point, a reading and consultation room for students and citizens. It also hosts cultural events related to writing, reading, music and several workshops.

Since 2009 Bibliobus Association collaborates with the *Donne di carta* Association and the *Cooperation Onlus* Association. Thanks to 5x1000 of 2009 they funded the joint project "*Entro in centro*": a series of cultural events organized in the center of Aquila with the aim to make Aquila an attractive city.

The training course *Donne di carta. Corso di formazione per persone libro* took place in Bibliocasa, and several performances were been organized. In this project Bibliobus stimulated, through its collaboration with local associations and outside the region, the birth of the Aquila cell of book people, contributed to the creation of events whose goal was sending a message of integration and social inclusion for the population.

Thanks to good quality and great quantity of the books received, it has also developed the idea of a "spreading library", giving part of them to other realities of Piazza d'Arti, like the *Museo Sperimentale di Arte Contemporanea (MUSPAC)*, the immigration center *Ricostruire Insieme* and the Scout headquarter. Many schoolbooks are transferred to the ex-seekers in the Aquila historic centre used as a study room and small library. Its catalogue includes several categories: women, children, audio books, ethnography, economics, detective story, fiction, poetry, contemporary politics, religion, history and theater.

Bibliocasa is part of Bibliobus project that continues to maintain an itinerant service with only one bus.

In May 2011 Bibliobus reached the new urban settlements, C.A.S.E. and M.A.P., providing books, lecture and entertainment activities in collaboration with other territorial associations.

Last May Bibliobus Association in collaboration with the Arci Regional Committee of Aquila, made available the Bibliobus to the territories hit by the earthquake in Emilia Romagna, with the aim to provide a moment of

cultural entertainment to the people housed in tents.

During the weeks spent in Emilia, the volunteers of Bibliobus and *Arci Querencia* have been joined by volunteers from Arci all over Italy. The books were distributed in the camps in coordination with the Regional Committee Arci of Modena.

Bibliocasa is opened from Monday to Friday, from 14 to 19, and also on Thursday morning.

The shifts are covered by volunteers and members of the Bibliobus Association which are about 20. Additional support was provided by the winner of a scholarship established by Aquila Province and by volunteers of the national civil service.

The activities of Bibliobus are instead programmed according to specific projects, realized in partnership with other associations and local institutions, or in conjunction with specific events.

Resources

The principal resources of the project were and still are the many volunteers, inhabitants or not of Aquila, who donate their time to the initiatives of social reconstruction of Aquila.

Bibliocasa, as already mentioned, was born thanks to *Fondazione Unipolis* grants, the visibility given through *Fahrenheit* broadcast and books donations from public and private institutions from all over Italy. Moreover, everyone could donate money. On its web site there are the bank details to settle the credit transfer. Recently, the Bibliobus Association has received funding from *Cassa di Risparmio della Provincia Dell'Aquila*.

An active participation of citizens and the creation of a network and partnerships with local organizations implementing specific projects, complete the table.

Since the Association is very young, the opportunity to participate in national announcements, that require at least three years of activity, are often limited and in any case bound to partnerships with other long-lived associations. However, the presence of the volunteers of the national civil service facilitates the Bibliobus Association in fund-raising activity. The intent is to establish contacts and search for funds to guarantee sustainability to the activities, necessary for the continuation of the project for a long period. They also help the association in the cataloguing activity.

Critical issues

The volunteer workforce is certainly a strength but also a critical issue. This is not either a guarantee of continuity in the commitment, or the possibility to rely on stable human resources to train in the long term. In addition, there are limited financial resources that are primarily used to re-

imburse volunteers expenses and maintenance of the bibliobus.

The inhabitants of Aquila are still morally destroyed by earthquake, they have not become adapted to the changed situation, they withdraw into themselves and it is not simple to engage them in cultural activities. Probably the location of the headquarters of associations and cultural organizations, in the Piazza d'Arti, a peripheral area, adjacent to the hospital, does not favour peoples involvement. Furthermore, Piazza D'Arti is an under construction site, it has no appropriate paving or even night lighting, and is populated by containers instead of pleasant buildings.

In addition, there is still too little communication and collaboration between organizations operating in the territory. Probably the Bibliobus association has to improve its advertising campaign.

Another critical element is the university. Many students have left the city, and those who remain, even foreigners, attracted by the absence of tuition fees, are struggling to engage in forms of aggregation. Bibliocasa offers a study room and internet access, unfortunately too little used. This is the reason because Bibliobus Association starts a collaboration with *Biblioteca Comunale Murata Gigotti*.

Outcomes and evaluation instruments

Since the incorporation of the Bibliobus association is recent, and since human resources are mainly volunteers, it is difficult to evaluate the results in terms of number of users reached and the ages ranges involved. The system of cataloguing the books is recent and still under development. The same goes for lending activity and use of internet points, there is still not a computer system that allows collecting of the data of those who use the library services to carry out statistical surveys.

Although the catchment area is large, especially when Bibliobus goes into the new residential districts, the turnout is low. It increases when Bibliobus parks in the Piazza Duomo. The loans can approximately be said to be about 2 or 3 per day.

Outlooks: the way the project is to be continued

The efforts of the association will focus on three key words: training, networking and sustainability. The association considers as a strategic objective training of volunteers to give them skills and tools necessary to shape ideas, this is why it is organizing training courses mainly related to the planning and fund raising activities. Networking is another strategic aim. It will not only operate in a network with local associations, but with national and international companies, public or private organizations.

The strategies are intended to make the project sustainable in the long term. Bibliobus Association wants to become an example that rises the awareness

of how culture could be an instrument of social reconstruction.

7.3 Current experiences of occupation of public cultural places

Institutional context

In recent years the phenomenon of cultural public spaces occupation has been spreading. The aim is to propose new models of governance and cultural policy. *Filangieri* ex nursery school in Napoli, *Teatro Valle* and *Nuovo Cinema Palazzo* in Rome, *S.a.L.e. Docks* in Venice, *Garibaldi Theatre* in Palermo, *Coppola Theatre* in Catania are some of the significant examples. Proponents of these initiatives are all those involved in culture and entertainment, temporary or permanent workers that create self-organized spaces where they could hold a leading role in the management of their work.

The basic idea behind these initiatives is the concept of culture as common good. Hence the occupation of a public building traditionally used for culture and too little enhanced, and its transformation into a space open to anyone who wants to participate as cultural consumer or producer. These experiences arise from different needs:

- to think of new models of governance in cultural sector, involving citizenship
- to give dignity to the work of the artist who lives, in Italy, in a state of perpetual insecurity
- to experience new model of artistic creation and use, strengthening the relationships between artists at national and international level

These initiatives generally follow the political idea that common goods should be put out of business because they belong to everybody, and are incompatible with the private interests of profit and income.

7.3.1 Teatro Valle Occupato

Instruments and strategies

On 14 June 2011 *Teatro Valle* was occupied. The proposals, as set in its web site are [68]:

The Entertainment Workers
(those who work in the cinema, theater, dance as technicians, operators, dance artists

Le Lavoratrici e i Lavoratori dello Spettacolo (cinema, teatro, danza, artisti, tecnici, operatori, stabili, precari e intermitten-

whether they work in stable, unstable and intermittent positions) have been carrying on for a long time in direct and self-organized way struggles against the repeated attacks to the world of art and knowledge, against the cuts to culture and defending our rights!

ti) da tempo portano avanti lotte in modo diretto ed autorganizzato contro i ripetuti attacchi al mondo dell'arte e del sapere, contro ai tagli della cultura e per i nostri diritti!

The occupation occurred after the referendum on June 12 and 13 on the management of water resources and in response to a public announcement that would assigned the theatre to a private person or organization. The initiative is also a response to a public contributions reduction in culture and especially to theatre with the suppression in 2010 of the Ente Teatrale Italiano.

Teatro Valle Occupato was born also in contrast with the actual Italian political management of cultural system characterized by cultural cuts, by a lack of reforms that lead to effective solutions. The proponents fight for intellectual autonomy, for cultural riot.

Through experimentation of study practices and self-government the organizing committee has prepared a draft of the Charter of *Fondazione Teatro Valle Bene Comune* presented to citizens October 20, 2011. The Foundation is the successor of the Institution of *Comitato Teatro Valle Bene Comune*, a non-profit organization with socially useful purposes. The charter is work in progress and is a collaborative hypertext opened to comments and proposals of citizens.

Culture is a common good. In the preamble of the draft of its charter we read:

We have recognized and brought to life the Teatro Valle not only to defend it in the interest of everyone, but also to interpret a constituting process of culture as a common good able to spread and contaminate every public space, triggering a deep transformation of the way to act and think.

Noi abbiamo riconosciuto e fatto vivere il Teatro Valle non solo per difenderlo nell'interesse di tutti, ma anche per intraprendere un processo costituente della cultura come bene comune capace di diffondersi e contaminare ogni spazio pubblico, innescando una trasformazione profonda del modo di agire e di pensare.

Strong is the awareness that a common good comes from below, from the active participation of citizens. Teatro Valle was chosen to be the site dedicated to Italian contemporary dramas [68]:

to answer the need to reopen a process of narration and representation of reality, that in the last half century of the life of our nation has been subject to an involution, a freezing.

per rispondere all'esigenza di riaprire un processo di narrazione e rappresentazione della realtà, che nell'ultimo mezzo secolo della vita del nostro paese ha subito un'involuzione, un congelamento.

The Foundation pursues several purposes, among them:

- the promotion of studies, debates and training aimed at realized proposals of political, cultural, social, economic regeneration
- the promotion of solidarity and cooperation to offer an example of governance of culture as common good
- the construction of a renewed global and European cultural space in the field of drama through the involvement of citizens and exchange relationships with cultural organizations operating nationally and internationally
- the promotion of studies and researches to hold the Italian cultural heritage as common good for future generations
- to sustain, in collaboration with other cultural institutions, theatre, music, film, publishing productions
- to establish scholarships and awards for young artists

The structure is also a training centre for stage engineer.

The Teatro Valle governance is based on the equality between its members and the genuine participation for care of the common good. This is the reason why the institution has launched the campaign *Fondazione Teatro Valle Bene Comune*. The key words that inspires the campaign are: *agorà*, training, vocation, theatre common good, sustainability and equity. The theatre has to become a place of meetings and relationships, a place of shared social production.

Equity, because theatre has to think about a ticket policy that ensures accessibility respecting the principles of equity returns. Sustainability, because the theatre wants to implement the use of renewable sources. The committee opened a bank account to receive donations and credit transfers. So, its main objective is to gather a stock of 250.000 euros involving citizens. All members are required to pay an entrance fee at the time of their registration and a fee established for the following years, whose amount and terms of payment shall be determined annually by the Assembly upon the approval of the budget prediction according to the principle "each according to his possibilities".

It organizes debates, theatre and dance performances, film festivals. It also promotes training courses and seminars. Furthermore, after the publication of the first draft of the Charter it has been decided to entrust part of planning to various artistic personalities who will alternate in the artistic direction of the theatre. In article 11 of the Charter, artistic direction is established through a “call to propose”, we read [68]:

The artistic direction is given to the Council through a public “call of proposal”. The proposed project can regard a temporal arch from one to three years and will be specified at each renewal.

La direzione artistica viene assegnata dal Consiglio attraverso una pubblica “chiamata a proporre”. Il progetto proposto può riguardare un arco temporale da uno a tre anni e verrà specificato di volta in volta nella chiamata.

The Staff is composed of a few dozen people who regularly organize work and activity, but it is difficult to give a precise number. Usually the meetings are between 40 and 70 people, others participate occasionally taking turns on the reception, cleaning, and so on. There are some people who act as referees on different areas of work, and for some specific activities, such as stage technicians, internal training courses were organized for experts.

All occupants are volunteers and organizational roles are depending on availability and capabilities. Furthermore all the important decisions are taken and discussed in plenary. Every artist comes to support the project of the foundation, donating their time and their show according to the principle of the free contribution, as for those coming to watch the shows.

Thanks to Ugo Mattei, professor of civil rights at Torino University, the theatre has been developed a new governance model based on: plural artistic direction, balance in the resources distributions between small and large productions, between training and welcoming, equity in salaries, a price policy accessible and progressive, independent monitoring bodies, transparency and readability of the balance by publishing on the web, a development of a code of ethics. The last one focuses on the radical reform of welfare and on protection of artist rights.

Occupants are involving more than 5.000 charter members. Until now have been organized three meetings which created working groups on specific topics, such as S.I.A.E. and E.N.P.A.L.S.

Resources

The main resource of the Teatro Valle Occupato are the occupants who have launched an appeal signed by 23,700 people. Then there are the shareholders, natural persons or legal entities that are contributing to the creation of the Foundation as a model of active citizenship. Other economic resources are essentially free offers from those who come to the theatre.

There is not a ticket: in fact spectators first of all make a “political act”. In some cases of crowd-pulling events a “recommended price” was proposed, without obligation.

The proceeds, as stated in the article 7 of its Charter are: grants aid according to its Political Code, private sponsorships, contracts for research or production, participation in groups with other Italian or foreign institutions, income from royalties, memberships and electoral reimbursement for any referendum campaigns promoted.

Critical issues

There are several critical issues: from conflicting relationships with public administration, to the management of all theater activities. The Teatro Valle Occupato puts on one and sometimes two shows each night, the organization requires workforce and management for stage technical support, the reception, communication and other aspects. All these activities have to be reconciled with the lives of the occupants. Moreover, it faces a paradox: the access to culture for everyone and a fair wages for artists.

Outcomes and their assessment

The best achieved results are a wide public participation, the recognition of both international and national media and the participation of world renowned artists.

Outlooks: the way the project is to be continued

The main objective is the build-up of the Foundation.

7.3.2 S.a.L.e. Docks

Instruments and strategies

S.a.l.e. Docks is an independent space for theater and visual arts born in Venice in 2007 after the occupation of *Magazzini del Sale* by autonomous social movements. The space was disused for a long time. Once more starting from the concept of culture as common good, they wondered about several questions [57]:

Why does huge capital invested in culture correspond to an endemic precariousness? [...] Why are art, finance and real estate much locked together?

The starting point is the analysis of the processes that are driving Venice urban transformations. The *Biennale* of Venice, the presence of schools of arts and design, new museums and foundations, reveal massive investments in

art and culture. However, young artists remain in a precarious economic situation. These investments obey to global dynamics that make creativity a fertile ground for profit.

In its catalogue we read [57]:

To emphasize the fact that the transformation in which we declined, even in its underground nature, continues to be innervated by extraction dynamic of surplus value, by persistence of income and by power relationships, strongly asymmetric.

Per sottolineare il fatto che la trasformazione in cui siamo calati, seppur nella sua natura metropolitana, continua ad essere innervata da dinamiche di estrazione di plusvalore, da persistenze di rendita e da rapporti di forza fortemente asimmetrici.

S.a.L.e. Docks was born to give voice to some needs: to opposite to the precariousness of cultural work, to build new forms of cultural independence away from real estate market logics. Art is [57]

the product of a widespread social cooperation and the relations which bring it to life.

il prodotto di una cooperazione sociale diffusa e delle relazioni che la innervano.

it is the way to change each own life, each own capacity to transform reality. S.a.L.e. activity is [57]

Made above all from a choice: that of working concretely, without rhetoric, inside art, culture, the city and the world as in material lands for the reacquisition of our independence and our capacity to transform reality.

Fatta soprattutto di una scelta: quella di adoprarsi concretamente, senza retorica, dentro l'arte, la cultura, la città e il mondo come dentro terreni materiali per la riconquista della nostra indipendenza e della nostra capacità di trasformazione della realtà.

Its productions realized until now, as described in the catalogue that can be consulted on the web site, are exhibitions, workshops, meetings, shows, publications, seminars, occupations and direct actions.

In May 2012 it realized *Lifelong burning Festival*, a misspelling of lifelong learning, that, for the organization is [57]

a sweetener created by economic policies to explain and allow the well acceptance of a life of precarious work.

un edulcorante creato dalle politiche economiche per spiegare e far accettare di buon grado una vita di lavoro precario.

The festival consisted of three days of performances and debates between those who live and produce culture in Venice and other personalities from

the Italian theatre.

S.a.L.e. Docks wants to subvert the Biennale Device. In its web site we read:

The Biennale paradox doesn't escape from the wicked dynamic of the creative economy. On one side the Exhibition of visual arts is, undeniably, an occasion to deal with the global trends of contemporary art, on the other it works as a device that enforces real estate rent together with academic and cultural entities.

The space is opened, during the period of the exhibitions, from Thursday to Sunday from 14.30 to 19.30. S.a.L.e. Docks is managed by a cultural association that doesn't still have specific articles. Its organization is horizontal, there are not offices, divisions, the only management organ is the assembly convened once or twice a week and open to everyone who is interested in participating voluntarily. The Staff currently consists of about 15 permanent people and thirty occasional.

Resources

The main resource of S.a.L.e. space is the voluntary work of those who believe in a different way to make culture and offer time and skills gratuitously. The fundraising activity is mixed, both as a self-financing through the cultural events realized, both using funds provided by public or private institutions. In 2011 S.a.L.e. established a partnership with the *Institute Ramon Llulle*. As a consequence it hosted the personal exhibition of Mabel Palacià, the Spanish Pavilion of the 54th *Biennale di Arti Visive di Venezia*. The management of the pavilion by three graduates allowed them to collect income in opposition to the typical uncertainty of artistic work. Recently there is an interest in developing access to EU funds.

Critical issues

While the organizational model allows a flexible and adaptable cultural production to different situations and opportunities, it appears difficult to design over a long period. In addition, the scarcity of financial resources makes it difficult to envisage a budget plan. The S.a.L.e. Docks faces a daily paradox: the desire to give dignity to the art work characterized by precarious incomes, and the unavailability of resources, which often makes it impossible to realize this desire.

Outcomes and their assessment

The S.a.L.e. Docks has not a standard system of evaluation of its results, but it applies a self-critical and on-going collective discussion to iden-

tify limits and room for improvement. The Municipality of Venice has approved the assignment of the space to S.a.L.e. Docks until 2020, recognizing the originality of the project.

Outlooks: the way the project is to be continued

The future goals of S.a.L.e. will focus on networking with other similar initiatives such as Teatro Valle and studying the appropriate legal form. In addition, future plans include the second edition of the Lifelong Burning Festival, and the implementation of the fundraising activities.

7.4 Conclusion

The investigated practices are certainly good examples of the key role of culture for human, social and economic development. These best practices consider culture as an instrument for social cohesion, being vehicles for meetings, exchanges and intercultural relations. Besides, they promote social inclusion, involving all who often are excluded from cultural life, and suggesting new models of cultural enjoyment. Their cultural activities aim not only to improve access, but also to promote innovative forms of cultural participation and production. They contribute to local economic growth, building an inclusive social context. They propose new ways to use and produce culture, new models of governance and management involving different stakeholders and what is more the local communities.

However, common critical elements have emerged. They mainly refer to two aspects: the assessment systems of social impact, and difficulties to raise funds.

As already said, the evaluation of the social impact of a cultural project is difficult to achieve. It may be a continuous process of analysis and confrontation between the involved actors, and requires a comparison among immediate results and the long-term ones. The assessment covers many people, the project's staff, the recipients, the communities, and it is difficult to evaluate indicators such as the growth of knowledge, self-esteem or creativity. Besides, the social outcomes can be influenced by factors external to the project itself. In some cases (as for example in the theater in prison) it would be necessary taking into account the experiential situation of the ex-prisoners.

An accurate and effective social impact assessment could allow an effective communication, facilitating access to public or private funds.

Access to finance is a core barrier to growth for many cultural organizations, specifically those of small or medium size. Cultural organizations face several problems in obtaining investments, such as a lack of information on possible sources of funding or difficulties in the capacity to present

itself as an investment opportunity. Moreover, their business model is often not characterized by solidity [70]:

does not meet the criteria of revenue generation or turnover or the required solidity of business model to provide assurance of loan/debt repayment.

Besides, access to finance is limited because many cultural organizations suffer from chronic under-capitalization. In addition, banks and investors appear to find it difficult to perceive the value of these cultural agencies. In this context it becomes essential to develop innovative financial instruments to ensure equitable access to credit for cultural organizations, such as risk sharing instruments or crowd funding initiatives. What follows is an in-depth look at Fondazione Unipolis, a reference point for the promotion of the social role of culture.

FONDAZIONE UNIPOLIS

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The *Fondazione Unipolis* is a non-profit organization belonging to the *Gruppo Unipol*.

As the expression of the group, its mission is consistent with that of the group [32]:

Adopting the strategy of long term sustainability, the Fondazione Unipolis pursues aims of cultural, social and civil growth of people and the community. It works on four fundamental fields of intervention — Culture, Research, Safety, Solidarity — favoring attention and work in regards to development of knowledge and professional education, in particular of the new generations.

Facendo propria una strategia di sostenibilità di lungo periodo, la Fondazione Unipolis persegue obiettivi di crescita culturale, sociale e civile delle persone e della comunità. Opera su quattro ambiti fondamentali di intervento — Cultura, Ricerca, Sicurezza, Solidarietà — privilegiando l’attenzione e l’impegno nei confronti dello sviluppo della conoscenza e della formazione, in particolare delle nuove generazioni.

Its activities focus on scientific and cultural research and on promotion of safety and social inclusion both through direct projects and in partnership with other agencies, both by providing funding for actions of solidarity. Unipolis is not only a grant-making foundation but has its own planning

capability. It works in networks with qualified operators to pursuit social and economic territorial growth. Among its activities, the foundation promotes researches, studies, conferences and events with regard to the social economy and insurance, projects and initiatives aimed at the protection and creation of cultural goods and activities, establishing scholarships and training courses for schools and universities on issues of legality, security, business culture, economics, and work economy.

In the article 2 of the Statute it states [32]:

In particular it has the following aims:

- to promote and create scientific research and any other initiative, study and activity relative to the problems regarding the functioning of the economy and the markets, the business rights and the governance system of enterprises. Particular attention will be reserved for the insurance, banking and financial sectors and business ventures traceable to social economics. They will also be the object of its activities themes related to the world of work, of systems of social safety and welfare, the problems of legality and individual and collective right
- to develop initiatives of education and instruction aimed at safeguarding, adding value and promoting the goods and the activities of cultural interests. In this picture, particular attention will be dedicated to initia-

In particolare ha i seguenti scopi:

- promuovere e realizzare ricerche scientifiche ed ogni altra iniziativa, studi e attività relative alle problematiche riguardanti il funzionamento dell'economia e dei mercati, il diritto societario e i sistemi di governance delle imprese. Particolare attenzione verrà riservata ai settori assicurativo, bancario e finanziario, nonché ai sistemi di imprese riconducibili all'economia sociale. Saranno altresì oggetto di attività temi del mondo del lavoro, dei sistemi di sicurezza sociale e welfare, le problematiche della legalità e dei diritti individuali e collettivi
- sviluppare iniziative di educazione e istruzione volte a tutelare, valorizzare e promuovere i beni e le attività di interesse culturale. In questo quadro particolare attenzione verrà dedicata ad iniziative volte ad accrescere il

tives aimed at increasing human capital and the access of people to knowledge and culture	capitale umano e l'accesso delle persone alla conoscenza e alla cultura
- to promote, sustain and add value to projects, and initiatives of social assistance and solidarity both at the national and international level	- promuovere, sostenere e valorizzare progetti e iniziative di assistenza sociale e di solidarietà sia in ambito nazionale che internazionale

It also deals with editorials no-profit activities and documentation centres, and provides financial contributions in the form of donations or through the establishment of specific grants, related to its institutional purposes. Consistent with the sustainability plans of *Gruppo Unipol*, the foundation focuses on culture, and knowledge, regarded as key factors for social and civil development [76]:

essential factors for advanced social and civil development, for more widespread correct and balanced wellbeing.	fattori essenziali per uno sviluppo sociale e civile più avanzato, per un benessere più diffuso, giusto ed equilibrato.
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It operates in accordance with the Charter of Values and Code of Ethics of Gruppo Unipol, which are based on the following principles: Accessibility, Far-sightedness, Respect, Solidarity and Responsibility.

The Foundation areas of actions are four: Research, Solidarity, Security and Culture. Let's focus on culture.

Unipolis promotes researches and studies on the processes of social and economic transformations of a global society dominated by the use of new technologies with the aim to envisage possible interventions in the areas of interest of the foundation. Unipolis also promotes studies on governance and corporate social responsibility. To do this it collaborates with academic institutions, such as the *University of Bologna* and *Alma Mater*.

Regarding the issue of safety and legality Unipolis makes efforts to raise awareness on issues of prevention and protection against risks, and encourage behaviours and practices which reflect the legal and civic duty.

What about legality strong is the partnership with *Libera, Associazioni, nomi e numeri contro le mafie*.

Regarding the Solidarity, Unipolis supports projects that aim to contribute to the civil, social and cultural growth of individuals and communities in pursuit of greater equality and justice. Unipolis promotes *Le chiavi del Sorriso*, a scholarship given to voluntary associations, social cooperatives, non-profit organizations to support projects aimed at promoting the social inclusion of young people between 12 and 18 years old. The announcement encourages small and medium-sized organizations, or those able to grasp

the real needs of adolescents in local communities. For example, in 2012 among the chosen projects it sponsored the birth of the *Orchestra Sinfonica Giovanile di Gela*.

Unipolis adhered at the project *Unisol Financa in Brazil*, that promoted microcredit in this country. It collaborates with *Fondazione Ivano Barberini*, in particular in the study of the history of cooperation. It sustains the *Comunità di Capodarco di Fermo* and in particular the activities of the journalism agency *Redattore Sociale* that published the *Guida per l'informazione Sociale 2010*, a document which provides data and information on the phenomena of marginalization and welfare policies in Italy, useful for all those who have a stake in social issues.

Finally, it supports *Molteplicità*, a summer festival dedicated to inter-cultural theme sponsored by *Legacoop Bologna* under the patronage of the Municipality of Bologna, and the Region of Emilia-Romagna. The event includes conferences, workshops, books presentations and performances sharing a reflection on themes like labour, rights and identity for the immigrant population in Bologna.

8.1 Culturability

Culture is the cornerstone of Unipolis activities, because it constitutes a major factor of the society development. *Culturability, la Responsabilità Della Cultura per una società Sostenibile*, is the innovative project that combines cultural and social dimension. It was conceived during a workshop held in Bologna in July 14 in 2009, with the aim of promoting culture as a factor of social inclusion and cohesion especially for excluded people. Culturability merges the two terms culture and capability, the second one based on the concept of “capability”, developed by Amartya Sen.

In its Social Balance of 2010 the Foundation states that culture is a key factor of the growth of the society:

Fondazione Unipolis has chosen culture as one of its main aims and at the same time transversal of its activities. Knowing that it constitutes one of the fundamental factors for the growth of society. Constant with this basic fundamental objective, it has decided to start an innovative project — “culturability” — which is aimed at uniting culture and social dimensions and offers not only the

La Fondazione Unipolis ha scelto la cultura come uno degli assi portanti, e allo stesso tempo, trasversali della propria attività. Nella consapevolezza che essa costituisce uno dei fattori fondamentali per la crescita della società. In coerenza con questo obiettivo di fondo, ha deciso di avviare un progetto innovativo — “culturability” — che ha lo scopo di coniugare cultura e dimensione sociale e offri-

possibility of confrontation and debate of ideas but also concrete initiatives in the territory, especially where there are critical situations that require interventions of support.

re non solo occasioni di confronto e dibattito delle idee ma anche opportunità concrete di iniziativa nel territorio, soprattutto laddove si manifestino situazioni più critiche e che necessitano di interventi di sostegno.

In particular, Unipolis wants to stimulate a national and international debate on the social rules of culture and give financial support to cultural projects that favour social inclusion.

The Foundation identifies a project steering committee involving experts and cultural workers allowing the creation of the *Manifesto: La cultura come fattore di libertà e sostenibilità*. The Manifesto together with the web site of the project was presented in the April 8 in 2010 during the public initiative *Scommettiamo sulla cultura. Qualche idea per dare un futuro all'Italia*, held in the *Museo d'Arte Moderna* of Bologna.

The Manifesto states that culture is a source of freedom, because only knowledge enables individuals to acquire skills and tools to open new fields of opportunity and expression. Culture also defines the identity of a society [17].

Culture is the most important factor for the freedom of people. Only knowledge and ability allows the individual to have at one's disposal the competence and the instruments necessary to open new areas of opportunity, liberty and expression. It is culture which renders possible to create a tension towards the expansion of the systems of sense of people and community. At the same time, culture defines the identity of a society and of the societies, in their local national and global dimensions, it allows people to be together and identify themselves as unitary and collective even in their multiple diversity.

La cultura è il fattore più importante per la libertà delle persone. Solo la conoscenza e il sapere consentono agli individui di disporre delle competenze e degli strumenti necessari ad aprire nuovi campi di opportunità, libertà ed espressione. È la cultura che rende possibile creare una tensione verso l'espansione di sistemi di senso delle persone e delle comunità. Allo stesso tempo, la cultura definisce l'identità di una società e delle società, nelle loro dimensioni locali nazionali e globali, permette alle persone di stare insieme e di identificarsi come soggetto unitario e collettivo, pur nelle loro molteplici diversità.

It follows affirming that to make culture more accessible means providing opportunities for interaction and participation to all individuals, in particular excluded people and the new generations, giving meaning to the word

of democracy. Democracy is an imperative in the period of social and cultural crisis, a crisis of values as a result of the questioning of the traditional development model [17]:

A crisis which is cultural and of value: in fact, the model of development that is behind the pretence of being unique and scientifically unsustainable is in discussion and has created a great increase in inequality in the distribution of wealth, with dramatic social and environmental consequences.

Una crisi che è anche culturale e di valori: è venuto, infatti, in discussione un modello di sviluppo che, dietro la pretesa di essere unico e scientificamente insostituibile, ha prodotto un gigantesco aumento delle disuguaglianze nella redistribuzione della ricchezza, con drammatiche conseguenze sociali e ambientali.

In contrast to this traditional model, culturability proposes a model of sustainable development [17]:

Culture as a factor and instrument able to prospect a different idea of development aimed at sustainability and therefore at the future, among which it could find a more virtuous balance, economy, society and environment. In this sense, it is to be understood in its widest acceptance, comprehending all its multiple expressions, humanistic as well as scientific, to reach new and more effective synthesis also in relation to the potentialities and opportunities offered by the new technologies, by the development of communication and relationships on the web.

Cultura come fattore e strumento in grado di prospettare una diversa idea di sviluppo all'insegna della sostenibilità, e quindi del futuro, nell'ambito della quale possano trovare un nuovo e più virtuoso equilibrio, economia, società e ambiente. In questo senso, essa va intesa nell'accezione più ampia, comprendendo tutte le sue molteplici espressioni, sia umanistiche sia scientifiche, per giungere a nuove e più efficaci sintesi, anche in funzione delle potenzialità e opportunità offerte dalle nuove tecnologie, dallo sviluppo delle comunicazioni e delle relazioni nella rete web.

It emphasizes that culture is a factor of economic development if everyone sees a society based on knowledge and able to enhance talents and common skills. Just so it will be possible to achieve greater equality.

Investing on knowledge and culture also means combating the deterioration process in Italy dominated by individualistic closures and social fragmentation.

Culture is the basis of a welfare society that allows all people to be first and

foremost citizens, also for immigrants. Commitment to culture should involve the education system, public institutions and civil society.

The Manifesto ends with an emphasis on the website, the instrument of the foundation that provides news, experiences of best practices, documentation, bibliographic information about responsible attitude towards culture. Since 2010 Unipolis has decided to annually select a cultural initiative realized in a complex cultural context characterized by social and cultural breakdown, both giving it financial support, and help creating partnerships that enable the development of shared and sustainable practices over time. It focuses its activity on libraries. In fact Unipolis is convinced that libraries are primary in promoting a widespread and accessible culture to people away from the traditional areas of learning.

In 2010 Unipolis focused on Aquila, the territory hit by earthquake in April 2009, and built a library, Bibliocasa. The focus point was to promote the value of the book as an instrument of social reconstruction. The foundation provides funds and furnishings, and operates in collaboration with the social and cultural territorial entities with the aim to create a network able to make its intervention sustainable over the time.

In 2011-2012 Unipolis focused on two projects: *Centro Territoriale Mammuto* in the territorial district of Scampia, in Napoli, and *Biblioteca dei bambini e dei ragazzi Le Balate* in the Albergheria district of Palermo. Both projects work with children and young people who have been excluded from access to culture and education. The Unipolis objective is providing these people the tools to acquire knowledge and critical thinking skills.

Once again, the foundation supplies financial resources and create significant partnership to give continuity to the project.

The foundation intends to propose a new model of interaction between cultural producers, consumers and sponsors.

Centro Territoriale Mammuto is an initiative directed by the *Associazione di Promozione Sociale Compare* of Scampia which works with young people, schools and associations in a project focalized on experimentations of new pedagogic and social practices. Unipolis created *Mediaté*, a mediateca, a place for the promotion of culture and reading, a center with movies, DVD and comic books which are available for loan. It is also a space available to the cities for workshops and shared projects.

Furthermore, in order to increase the catalogue, a public appeal has been launched to encourage people to donate books and multimedia materials.

Biblioteca dei bambini e dei ragazzi Le Balate, a library promoted by a group of local associations, was opened in 2007 in the deconsecrated *Church Ss. Annunziate Le Balate*, managed by the *Associazione di Promozione Sociale Le Balate*, granted by the Archdiocese of Palermo.

The library is especially used as a space of social aggregation: the book thus becomes a vehicle for the harmonious growth of the child. The library receives no funding from local institutions, the catalogue is the result of

donations and the workers for the most part are volunteers. In this setting Unipolis decided to commit to a two-year funding with the goal of expanding the cultural activities of the library and the target audience: children, teachers and parents.

Finally Unipolis supports *Cinemovel Foundation* and *Bottega Finzioni*.

Cinemovel Foundation is an international non-profit institution founded by Elisabetta Antognoni and Nello Ferrieri. Its objective is the promotion of access to new technologies. It considers cinema as an instrument of knowledge and exchange, its travelling nature contributes to economic, social and cultural development of the places it crosses.

Bottega Finzioni is a storytelling workshop-school where the founders, Carlo Lucarelli together with writers and screenwriters Giampiero Rigosi and Michele Cogo teach the craft of writing. It is a concrete example of a laboratory of creativity where students and teachers work together to create a living material, the stories. Unipolis took part of *Scriba Festival*, supporting the initiative and promoting a meeting about immigrants writings. Moreover, Unipolis and *Bottega Finzioni* realize *Babelint-Racconti senza frontiere*, a literary contest open to aspirant writers, italians and immigrants. It consists of short stories composed in the form of a letter, written in Italian language revitalized from the interchange with immigrant cultures.

Unipolis sponsors *Future Music Context — identità sonore in movimento*, an initiative aimed to scout for future talents of Italian music. The objectives are discovering the *sound identity in movement*, soloists or groups that use music as a form of communication and encouraging intercultural dialogue. Culturability is a commitment towards best practices that consider culture as the driver to create innovation and a sustainable future for our country. Culturability [54]

means to create social spaces and even platforms in which the theme of cultural accessibility can act as a credible channel of social cohesion, but also as the creation of opportunities for economic development based on social community, the reduction of social and education inequalities, of reconstruction following small and large natural and social disasters that could possibly disarticulate the lives and communal living of a community.

vuol dire creare spazi e persino piattaforme sociali nelle quali il tema dell'accesso culturale possa agire come canale credibile di coesione sociale, ma anche di creazione di opportunità di sviluppo economico a base socio-comunitaria, di riduzione delle disuguaglianze sociali ed educative, di ricostruzione successiva alle piccole e grandi catastrofi naturali e sociali che possono disarticolare le possibilità di vita e convivenza di una comunità.

Thus, it is necessary to act within a network and become catalysts for pro-

cesses of social and cultural changes, influencing the birth of a new generation of cultural projects that find their purpose in cultural access and democratic participation. This is the ambition of Culturability.

Culturability is a term which aspires to become a common heritage, to inform and concern itself with the policies and practices of a new generation of cultural territorial plans, a new generation of workers and producers. They can be found in the themes of cultural access and participation their most significant and motivating parts. It is a difficult and ambitious objective, but necessary. For this aim, the culturability project intends to build an online community of people willing to reflect together on how it would be possible to make it concrete and practical, to share information and projects, to discover together situations and contexts more practical and interesting on which to work. Launching the culturability project therefore also means to commit oneself so that this community can rise, grow, become a point of reference for the new generation in which we believe in and in which we place our hopes. Therefore it is from here that we must begin and it is here that we will begin.

Culturability è un termine che aspira a divenire patrimonio comune, ad informare di sé le pratiche e le politiche di una nuova generazione di progetti culturali sul territorio, di una nuova generazione di operatori e di produttori che trovino nei temi dell'accesso e della partecipazione culturale la loro cifra identitaria più significativa e motivante. È un obiettivo ambizioso e difficile, ma necessario. A questo scopo, il progetto culturability intende costituire una comunità online di soggetti disposti a riflettere insieme su come sia possibile rendere ciò concreto e praticabile, a condividere informazioni e progetti, ad individuare insieme le situazioni e i contesti più adatti e interessanti su cui operare. Lanciare il progetto culturability significa quindi anche impegnarsi a far sì che questa comunità possa nascere, crescere, svilupparsi fino a diventare un punto di riferimento per la nuova generazione in cui crediamo e sulla quale scommettiamo. È da qui che occorre partire, è da qui che partiremo.

REMARKS

As explained above, in cultural organizations, culture, in its artistic expressions, intervenes to fill the lack of a cohesive context of social relations, and succeed with success.

The access to culture is an instrument to promote cultural and civil development of individuals and communities, and, as a consequence, a tool for the economic growth.

What is mostly required is a strong cooperation among institutions engaged with economic, social and cultural development and a collaboration between social and cultural policies.

Besides, we wish for a new model of cultural institutions opened to the needs of citizens and that could foster a fertile ground for cultural participation and production, realizing active citizenship.

Active citizenship and cultural democracy are also the basis of the concept of culture as "common good".

It is important to encourage a model of cultural democracy, so that the task of cultural policies is to ensure equal dignity and opportunity of access, participation and expression to all citizens, especially those at risk of exclusion. This model could reduce social disparities and promote social cohesion. The described cultural organizations are associations or cooperatives, non profit organizations, demonstrating that the cooperative model, which develops its activities building social networks and solidarity-based management, is successful. The cooperative model could represent a solution for favouring cultural democracy.

This also means working with the poor and dispossessed to realize cultural programmes on their interests and planning cultural projects that respect the system of symbols of the involved individuals.

If cultural democracy means fighting against cultural inequalities, there is the need of economic behaviours that place at their heart ethics and the

struggle for social justice. We will deepen this last statement in the third part of this work.

Part III

Cultural responsibility in a critical social and economic context

CHAPTER 9

INTERVIEWS

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An interview with some of the most authoritative cultural italian operators was conducted in order to explore the concept of Cultural Responsibility, its actual presence in cultural projects of our society, its implications in governances and strategies of cultural organizations.

I gave them a track, four stimuli for reflection, in order no to guide or influence their personal interventions. In doing so, each interviewee felt free to tell his own practical experience. The insights were given to them before the interview.

The goal was not only to better focus on the issue with the help of experts, but also to provide practical suggestions and guidelines for organizations that believe in the ability of culture to create a cohesive social context and improve the well-being of every people.

The interviews were documented with a camera. Here are the four questions/stimuli for reflection:

1. What does Cultural Responsibility mean?
2. Defining a project as culturally responsible, what are the minimum requirements?
3. What are the necessary changes in the government of cultural organizations for Cultural Responsibility orientation?
4. In your experience, have you been able to observe situations in which the practice of Cultural Responsibility would have been highly desirable? Which aspects would you have investigated more?

Here the interviewers.

- **Dott.ssa Antonella Agnoli:** Councillor of *Istituzione Biblioteche* di Bologna, specialist in planning of services and spaces for libraries, writer
- **Dott. Andrea Baranes:** President of *Fondazione Culturale Responsabilità Etica*
- **Prof. Bruno Bernardi:** Professor of business economics and cultural organizations governance at *Ca' Foscari University* of Venice
- **Dott. Walter Dondi:** Chief Executive of *Fondazione Unipolis*
- **Dott. Giuseppe Gherpelli:** Chief Executive of *Fondazione I Teatri* of Reggio Emilia
- **Prof. Daniele Goldoni:** Professor of aesthetic at *Ca' Foscari University* of Venice
- **Dott. Sandro Lombardi:** Actor player and Writer, he directs the *Compagnia Sandro Lombardi*
- **Dott. Virgilio Sieni:** Coreographer and Dancer, Artistic Director of *Compagnia Virgilio Sieni*
- **Dott. Simone Siliani:** Cultural Executive *Region of Tuscany*

Another interview was conducted with **Mario Guglielminetti**, professor of marketing methods at the *Istituto per l'Arte e il Restauro* of Florence, unfortunately not videotaped. He answered the questions in a written text quoted below.

I summarize each speech below. The videos are burned on a DVD, which is an integral part of this work.

9.1 Antonella Agnoli

Antonella Agnoli has taken care of libraries for over 20 years. A library is a place for everyone, a home where people can feel good and meet each others. Unlike other countries, Italy has never invested in a serious way in libraries that are mostly oriented on conservation activities. The library is vulnerable, it is an area affected by the cuts to culture, and the spread of internet and google. But today more than ever we need physical places, able to accommodate all those who normally do not attend it, offering different activities.

Thus, library becomes a place for information, computer literacy. In addition the library could fight functional illiteracy offering courses of many kinds. Thus understood, the library may become a necessary and indispensable place:

this place where the book and reading are important, is destined to become like the parish, the political party divisions, meeting places that no longer exist and has been replaced by shopping centres.

questo luogo dove il libro e la lettura sono importanti è candidato a diventare come le parrocchie, le sezioni di partito, luoghi di incontro che ora non ci sono più e sono stati sostituiti dai centri commerciali.

But to compete with new places where people spend leisure time, such as the shopping centres, libraries should be open longer, even on Sunday afternoons, so that people can go to the library for tea, coffee or an aperitif:

the idea of a service that enters in free time of people I think is an extraordinary thing.

l'idea di un servizio che entra nel tempo libero delle persone penso sia una cosa straordinaria.

According to Antonella Agnoli the library is a fantastic place but also complex because it confronts itself with the opportunity to bring together people who have different habits, cultural backgrounds, traditions and ages. Thus, the library becomes a safe place with a friendly atmosphere where people meet and where those who have not instruments and possibilities could find them. The library could also become a social place. It should offer services like tourist information or become a sort of *lifeline* for people who have lost jobs and could find here a connection to the internet to search for a new job. Antonella Agnoli emphasizes the role of volunteers, an extraordinary resource for library activities. Voluntary work makes people feel useful: the library becomes a place where people feel less alone and sometimes rediscover themselves. In Norway, for example, a study on the relationship between health and culture emphasizes that active participation of people in culture diminishes the use of antidepressants. To design

a library which has the features and functions mentioned above, it is necessary to have a commitment of administration and adequate skills. The library, in the opinion of our interviewee, however, must always remain part of the system of basic services paid by citizens taxes, shall be free, and encourage voluntary work. As a public service, library may be the real starting point to rebuild the cultural fabric of a country and train people. It is a neutral place that welcomes everyone and where people can come up unexpected attitudes. It is ultimately a square:

I don't think a library substitutes all the other places, I see it as a base, of access, of discovery, of approach. The square, this fortunate title.

non credo che la biblioteca sostituisca tutti gli altri luoghi, lo vedo come luogo di base, di accesso, di scoperta, di avvicinamento. La piazza, questo titolo fortunato.

9.2 Andrea Baranes

Andrea Baranes focuses its discussion on Teatro Valle Occupato experience. In June 2011 several entertainment workers occupied Teatro Valle to protest against the disastrous state of culture in Italy and the cultural sector cuts. The occupation, which was set to be for three days, has become a continuous activity in a management of a theatre open to citizens. Each evening, the theatre offers performances, meetings and events in the concept of culture as a common good, not managed by the public sector which follows appointment dominated by political parties, nor by private ones following profit maximization.

Hence the idea of building the Fondazione Teatro Valle Bene Comune in the sense of, as Baranes said:

a community of people that decide to occupy themselves with that which regards them and decides to take care of that place.

una comunità di persone che decide di occuparsi di ciò che li riguarda e che decide di prendersi cura di quel posto.

The stock required is about 250 thousands euros, each citizen could contribute with a fee at least of 10 euros.

Participatory model inspires the creation of the theatre statute, its budget and its artistic and political vocation. Since its occupation numerous meetings open to anyone have followed, the statute published in the website is opened to everyone contribution. There is not a ticket because there is not an audience, so that the four wall that separates the audience from the stage is eliminated.

Cultural responsibility, according to Baranes, means restoring dignity to

the work of artists and especially to artistic technicians, phonics, stage engineers, stagehands, and promoting a new governance model:

the idea that the self-organization of citizens must begin from the bottom to take care of cultural goods and to decide all together which decisional mechanisms, how much to delegate power, how much to decide in assembly, and generally which cultural policies to go forward with in Teatro Valle of Roma but more generally as emblem of renewal and as a model of cultural management in Italy.

l'idea che siano i cittadini dal basso che si autoorganizzano per salvare e prendersi cura di un bene culturale e per decidere tutti insieme quali meccanismi decisionali, quanto delegare il potere, quanto decidere in assemblea, e più in generale quali politiche culturali si vogliono portare avanti nel Teatro Valle di Roma ma più in generale come emblema di rinnovamento e come modello della gestione della cultura in Italia.

9.3 Bruno Bernardi

Bruno Bernardi says that it is the right moment to talk about cultural responsibility because there is not a consolidated version to be a scientific shared standard. He focuses his speech on two dimensions of cultural responsibility. The first one concerns the duty of those who have teaching responsibilities who, in their lessons have to give stakeholders the opportunity to verify what has been said:

in fact nothing more than honest communication, from this point of view, culturally responsible, in all those themes that can involve judgements of values, so that we do our best to not pass through technical instrumentalization, judgements of value.

in sostanza niente di più che una comunicazione onesta, da questo punto di vista, culturalmente responsabile, in tutti quanti quei temi che possano coinvolgere dei giudizi di valore, in maniera che facciamo del nostro meglio per non far passare attraverso una strumentazione tecnica, dei giudizi di valore.

An example could be the presentation of the topics connected with economics, the efficiency becomes a key interpretation but also a value that is recommended, sponsored, so that it becomes a latent function of the behaviour.

The second one concerns

the conditions which regulate a rapport of exchange within communities of learning, within the communities in which common experiences are shared.

le condizioni che regolano un rapporto di scambio all'interno di comunità di apprendimento, all'interno di comunità in cui vengono messe in comune delle esperienze.

Here are a context of human relationships in which cultural responsibility means:

a large and explicit attention to the conditions in which this exchange occurs, therefore with a great attention to rapports, to non prevarication, to construct a place favourable and informal for the exchange of contents.

una grande ed esplicita attenzione alle condizioni nelle quali questo scambio avviene, e quindi con una grande attenzione ai rapporti, alla non prevaricazione, alla costruzione di un ambiente favorevole o poco formalizzato di scambio di contenuti.

If cultural responsibility concerns our actions, the quality of our relations, the theme of cultural responsibility is daily in our own and organizations practices.

As regard to the requirements which make a project culturally responsible, depends on the kind of project. For example in a research project it is important to clarify the preliminary remarks and the objectives. Another example is the presentation of the results of an archaeological excavation campaign. It depends on how deep it digs, how the results are documented, which contexts are used for the research dissemination. Cultural responsibility is always connected to the project communication:

I believe that, a culturally responsible project, from this point of view, has to pass this type of stress test of the quality of the communication that is made.

io credo che un progetto culturalmente responsabile, da questo punto di vista, deve passare questa specie di stress test sulla qualità della comunicazione che viene fatta.

Regarding the governance of cultural organizations Bernardi says that cultural responsibility is the object of a shared sensitivity, a cultural fact, and it may not be transferred to a normative plan. He affirms:

I believe that it would be a good thing if cultural responsibility would not be inserted into this group of norms, prescriptions, further formalisms and

io credo che sarebbe una buona cosa se la responsabilità culturale non si inserisse in questa scia di norme, prescrizioni, ulteriori formalismi e così

so on, which, I fear, can produce a great amount of cultural hypocrisy instead of real cultural responsibility. Certainly the fact that there is an orientation in this direction on the part of organizations could be favored from an explicit indication in merit. But, in my opinion, the difficulty will be exactly this, in balancing between them the necessary explanation with the other also important weak formalization.

via, le quali, temo, possano produrre un gran fiorire dell'ipocrisia culturale anziché effettiva responsabilità culturale. Certamente il fatto che ci sia un orientamento in questa direzione da parte delle organizzazioni può essere favorito da una esplicita indicazione in merito. Ma secondo me la difficoltà sarà proprio questa, nel bilanciare tra loro la necessaria esplicitazione con l'altrettanto necessaria scarsa formalizzazione.

9.4 Walter Dondi

Walter Dondi, chief executive of Fondazione Unipolis, speaks about the foundation activities aimed at promote culture as social inclusion factor and as instrument creating a sustainable society. *Gruppo Unipol* embraces the idea that for a sustainable society it is necessary a combination of entrepreneurship, social, environmental and cultural objectives. From these assumptions culturability project has started:

What does Culturability consist of? In the development of an activity of confrontation, discussion, investigation of the significance that has the responsibility of culture for a sustainable society; on the other hand a field that refers to concrete interventions, that is to the will to sustain, promote, accompany projects [...] that have as objective social and civil growth in a logic of sustainability, of duration in time.

Culturability in cosa consiste? Nello sviluppare un'attività di confronto, discussione, approfondimento nel significato che ha la responsabilità della cultura per una società sostenibile; dall'altro un ambito che invece fa riferimento ad interventi concreti, cioè alla volontà di sostenere, promuovere accompagnare progetti [...] che abbiano come obiettivo la crescita sociale e civile in una logica di sostenibilità, di durata nel tempo.

The main objective of the foundation is identifying projects that have the features above underlined and operate in network with the other organizations involved, in a sustainability and continuity logic:

that is the Foundation and Culturability tend to be part of a web of relationships with whom we want to develop projects.

cioè la Fondazione e Culturabilità tendono a far parte della rete di relazione con la quale si vuole sviluppare i progetti.

He tells about the different projects supported: Bibliocasa, Biblioteca dei bambini e dei ragazzi Le Balate, Centro Territoriale Mammuto, already described.

At the same time Unipolis promotes Future Music Context concerning future generations, an exchanges between different identities:

to look at the future, at the future generations, at a society in which the different origins, the diverse identities can not only meet and talk but also produce a new society, different, able to welcome. In the end we are all children of different cultures.

di guardare al futuro, alle generazioni future, ad una società nella quale le diverse provenienze, le diverse identità possano non solo incontrarsi e dialogare ma produrre una società nuova, diversa, possibilmente più accogliente. In fondo tutti noi siamo figli di culture diverse.

He says that culture is an important element for an economic development, in the sense that organizations and institutions have to invest in creativity, knowledge, education and innovation. This means focusing on people development, or in the

complete cultural growth of people and their organizations.

crescita culturale complessiva delle persone e delle organizzazioni.

Moreover, it means raising the cultural level of our society in order to compete with the high levels of development.

9.5 Giuseppe Gherpelli

According to Giuseppe Gherpelli the term responsibility could be declined in different ways depending on the adopted point of view in management, planning, development and editing of cultural activities. As he says, responsibility is the awareness of the importance of cultural activities:

awareness of the reasons for which it is important to develop cultural activities in various environments in which they are expressed.

consapevolezza delle ragioni per le quali è importante sviluppare le attività culturali nei diversi ambiti in cui esse si esprimono.

whether the artistic heritage conservation whether activities designed to provide a service to citizens, such as theatre, museum or library in promoting the public reading. Without this awareness there is a risk of disorientation, that is:

not keeping watch on the primary necessities of the communities and the way in which the cultural institutions can have a positive influence on the civil and cultural growth of the people.

non tenere d'occhio le necessità primarie delle collettività e le modalità con cui gli istituti culturali possono incidere positivamente sulla crescita civile e culturale delle persone.

Cultural organizations play a key role in civil society and the growth of civilization, training aware citizens managing themselves and their role in the society. So, for those who have the responsibility in cultural institutions, the duty is to manage the resources to provide services that ensure the growth of individuals and communities, and not towards initiatives that can provide immediate but not very effective advantages. Moreover, and this is another meaning of cultural responsibility, cultural managers must operate in the awareness that they must give account of everything done, and this means putting in place actions that are verifiable, transparent, communicable and questionable. This responsibility is first and foremost ethical:

ethic responsibility consists in the awareness that all that is done must always be documented, explained in relation to the objectives that have been established.

la responsabilità etica consiste nella consapevolezza che ciò che si fa deve essere sempre documentato, spiegato in relazione agli obiettivi che ci si prefigge.

Despite the value of culture in the citizens training, in Italy there is a reduction of resources assigned to culture, this depends on the difficulty of considering culture as a constituent of economic development. The Italian attitude contrasts with the French one, that demonstrates:

a full knowledge of the fact that, exactly in a time of economic crisis, cultural investment can create the basis through an improvement of awareness on the part of the citizens to also improve the economic situation and not only the level of culture and spread cultural awareness.

una piena cognizione del fatto che, proprio in un periodo di crisi economica, l'investimento in cultura può creare i presupposti attraverso un miglioramento delle conoscenze da parte dei cittadini di migliorare anche la situazione economica e non solo il livello di cultura e di consapevolezza culturale

diffusa.

A little investment in culture also lowers the ability of citizens to participate consciously in all decision that affect them. To change Italian attitude it is necessary a commitment both of politics, both of those who have direct responsibility in cultural institutions.

Responsibility is also connected to quality of cultural services that is one of the objectives of *Fondazione I Teatri* of Reggio Emilia. The foundation has a disposable income of 8 million of euros, an audience of 95 thousands paying people every year, three hundred of shows and educational activities, the last ones aimed at an age range from zero to nineteen with also an interest in university students. As a consequence of cuts in cultural sector, that for 2012 is about 25%, the foundation management has prioritised activities addressed to young people:

because in that place the deepest reasons of our work are integrated, destined to profoundly ingrave upon the construction of the person.

perché lì si inseriscono le ragioni più profonde del nostro lavoro destinate ad incidere profondamente sulla costruzione della persona.

Hence, activities that bring children to theatre continue, directed to their active involvement. This choice will involve sacrifices in terms of incomes, but implies a responsibility and at the same time a challenge:

because the citizens of tomorrow, when will they have to recover lost ground in these years of crisis, they will be more facilitated in this activity if they have had the opportunity to understand the values that a rich cultural experience, such as the theatrical one, is able to furnish.

perché i cittadini di domani ,quando dovranno anche recuperare il terreno perduto in questi anni di crisi, saranno più agevolati in questa attività se avranno fatto in tempo a comprendere i valori che l'esperienza culturale ricca, come quella teatrale, è in grado di conferire.

According to Gherpelli cultural responsibility means reading needs and requirements of a specific territorial audience that in Reggio Emilia city is characterized by a strong immigration from the south and a presence of EU or non EU persons.

This is the reason why, three years ago, the staff of the foundation started a survey on the public to understand the mutual impact with the theatre. As regard to shows, the presence of non-community population still remains impalpable, while in educational activities of 30 thousands attenders, the proportion of immigrants is close to the percentage present in the community. Recently the foundation started experimenting with projects which have cultural diversity as its theme, interpreters, or expression, providing a great success.

To my question as to what are the necessary changes in the governance of cultural organizations Gherpelli responds:

I believe, that the professionalism of those that work in cultural institutions is being radically modified. If on the one hand it is necessary to maintain the technical, artistic and administrative peculiarity, necessary to develop activities, competencies connected to function of cohesion have begun to have space and weight. These becomes increasingly fundamental for any kind of cultural activity.

credo questo, che si stia modificando radicalmente la professionalità di chi agisce nelle istituzioni culturali. Se da un lato occorre mantenere le specificità di natura tecnica, artistica e amministrativa necessarie per sviluppare le attività, hanno cominciato a prender spazio e peso le competenze connesse con la funzione di coesione che le attività culturali hanno sempre più davanti a se come obbligo.

Cultural institutions have a duty to provide spaces and human, intellectual, instrumental resources, ensuring a harmonious growth of the community, proposing them both theatre activities and external ones to ensure a large participation of citizens. Gherpelli says:

I believe that reintroducing space and abilities that help citizens to share experiences in public spaces is decisive. This also helps our artistic direction to imagine proposals that help citizens to understand that an activity to be consumed is not offered, but instead, an occasion of growth, living together and civil cohesion.

credo che rimettere in circolazione degli spazi e delle competenze che aiutino i cittadini a convivere esperienze in spazi pubblici sia decisivo. E questo aiuta anche la nostra direzione artistica ad immaginare delle proposte che aiutino i cittadini a capire che non si offre un'attività da consumare, ma un'occasione di crescita e di convivenza, di coesione civile.

9.6 Daniele Goldoni

Daniele Goldoni has approached the cultural responsibility topic when he started teaching cultural policies subjects. He has started to reflect on the use of the word culture, which has many facets, and comes from a long history of a great Western tradition, the humanistic culture. This was compromised by the privilege of the west culture and other phenomena like imperialism, so that we speak more often of Eurocentrism that, in the post-colonial period, leads to people of other cultures claiming their cultural identity. He says that even the two UNESCO conventions of 2003 and 2005

do not clarify the actual complex concept of culture, which embraces the phenomena of globalization and intercultural dialogue. Since the difficult to define culture, Goldoni has switched his attention on cultural responsibility:

that is to speak of culture is something to be responsible, because culture is often spoken of, politicians speak about it, the institutions etc. The more you talk, the less the traditional economic activities guarantee the survival, the dignity of life, therefore it is thought the the cultural ambience offers who knows what opportunities, including economic.

e cioè parlare di cultura è una faccenda di cui essere responsabili, perché si parla troppo spesso di cultura, ne parlano i politici, le istituzioni etc. Se ne parla tanto più quanto meno le tradizionali attività economiche danno garanzia di sopravvivenza, di dignità di una vita, quindi si pensa che l'ambito culturale offra chissà quali opportunità anche economiche.

Goldoni says that too often we speak of art and culture without an investigation of what they really mean. Cultural responsibility concerns the way in which culture is used, not only as a consumption object into mass tourism. He says:

culture is something which transforms the life of people, [...] that has practical, social and relational effects.

la cultura è una cosa che trasforma la vita delle persone, [...] che ha effetti pratici, sociali, relazionali.

In this scenario the paradigm with which to compare is education, because it prepares citizens, and it is the instrument that allows society to reproduce itself. According to Goldoni, it is desirable to distrust the use of culture to organize cultural events that have beneficial effects on tourism but do not have a strategic aim. Culture is first of all as something training people in a professional but also ethical way. Finally, he touches the concept of creativity, affirming that:

creative in the positive sense means being able to change for the better, in order to be able to change one must renounce ones prejudices, put oneself in discussion and not simply aim at the exhibition of an original act.

creativo in senso positivo vuol dire essere capace di cambiarsi in meglio, per essere capace di cambiarsi bisogna rinunciare ai propri pregiudizi, rimettersi in discussione e non mirare semplicemente all'esibizione di un gesto originale.

This concept, in his opinion, contrasts with what is said in European context with regard to creativity, which might be an attempt to mask the huge

problem of the relationship between individual, society and employment, and often the message given is:

if you don't find a job it's your fault because you are not cre- ative enough.	se non trovi un lavoro è col- pa tua che non sei abbastanza creativo.
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This is a mystification.

9.7 Sandro Lombardi

Sandro Lombardi tells me of his experience as theatrical artist. He started in the late 60's and early 70's, when theatre was not a pastime but a component of the change that was underway. He sought a renewal of theatrical language that had not a political function in society. According to Lombardi responsibility in culture means responding to each one's vocation, and thus:

doing what one feels one can give his best.	fare sostanzialmente quello in cui si sente di poter dare il meglio di sé.
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Theatre peculiarity is the participation of the public at the art event, a fact culturally important in a historical moment in which the virtual reality dominates. Theatre also has others cultural functions, especially the research for texts that arouse interest and are often forgotten. Sandro Lombardi work focuses on the words, written, acted, adapted and treated in a research proposal to an intrigued audience. He says that culture in our country is neglected, and instead could be a driving force for economic development. What he hopes is the possibility that the European Union can point to an economic unification as well as moments of cultural interaction and also mutual curiosity. Culture and cultural exchanges could improve the quality of living conditions of our country.

9.8 Virgilio Sieni

Virgilio Sieni focuses his speech on the body, its dynamic and movement:

what do we recognize when we try to move the articulations, to place the body in movement, in dynamics, what do we rec- ognize if we want to remain with a conscious attitude, crit- ical, but also at the same time	di cosa ci rendiamo conto cer- cando di spostare le articolazio- ni, di mettere il corpo in mo- vimento, in dinamica, di cosa ci rendiamo conto se vogliamo rimanere in un atteggiamento consapevole, critico, ma anche
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poetic. We recognize principally that the body, even though it is a whole that does not implode in itself, but it is a whole which refers to an outside, it rises principally above all those that are apparently marginal, details.

allo stesso tempo poetico. Ci rendiamo conto principalmente che il corpo, pur essendo un tutt'uno che non implode in se stesso, ma è un tutt'uno che si riferisce ad un di fuori, si solleva principalmente da tutte quelle che sono apparentemente delle marginalità, dei dettagli.

The choreographer is interested in the body's geography, which is made mostly of details, joints, small muscles, infinite deviations and fragility, which bring men back to nature, to its cosmic origin. Virgilio Sieni study is directed to an

imagination tied to a humanity made of weaknesses.

immaginario legato ad una umanità fatta di debolezze.

The *Compagnia Virgilio Sieni* activities, in addition to the production of shows, focuses on the idea of place, soil, land, aimed to involve professionals and amateurs, children, elderly, and their relationship with what is around. It works on a practice of body, eyes, hearing, or rather a "hearing ethics". In 2007 Virgilio Sieni founded the *Accademia dell'arte del gesto*. In the web site we read:

The project arises to answer the need at the national level to create a place for practice, transmissions, of creation and of vision, that overcomes the traditional divisions formulating a completely new idea: a context inspired to an integral and physiological organicity of the courses, that incorporates the seeking on contemporary language and their ability to reflect a strong rapport with the nature of the territory.

Il progetto nasce per rispondere alla necessità a livello nazionale di creare un luogo delle pratiche, della trasmissione, della creazione e della visione, che superi le divisioni tradizionali formulando un'idea completamente nuova: un contesto ispirato a un'organicità integrale e fisiologica dei percorsi, che incorpori la ricerca sui linguaggi contemporanei e la loro capacità di riflettere un rapporto forte con la natura del territorio.

These concepts are the starting point to propose to audience new tourist routes, exploring an urban fabric made of human identities and diversities. Virgilio Sieni speaks about his latest production, *Kore*, freely adapted from the text *La ragazza indicibile. Mito e Mistero di Kore* written by the philosopher Giorgio Agamben and inspired to the *mith of Persefone*. In this production he explores the female figure, in an inhumane essence, bringing it back to her animal origin. *Kore* also focuses on the theme of the exodus: the

show ended with 9 African women, women who are in a constant demand for acceptance and recall the facts of the killing of two Senegalese persons in Florence. In speaking about cultural responsibility Sieni looks at the distinction, typical of the actual perception of life, among works considered useful and those are useless, leisure. Cultural responsibility is an attitude of man who always creates opportunities to meet with each others without hardening his own positions:

Therefore in my opinion the fundamental attitude should be that of always creating a reason for meeting with the other without becoming rigid upon one's own positions and at the same time the necessity to be very good at not flattening all that is also a route of elaboration of concepts.

Quindi l'atteggiamento secondo me fondamentale dovrebbe proprio essere quello di creare sempre un motivo di incontro con l'altro senza andare a irrigidirsi su posizioni proprie e allo stesso tempo la necessità di essere molto bravi nel non appiattare tutto quello che è anche un percorso di elaborazione di concetti.

Cultural responsibility also means proposing open spaces, no fortresses that look at culture as a bargaining chip, but places of transmission, exchange, gift. The task of culture is to make people feel a different dimension of time, suspended from the continuum of everyday life.

9.9 Simone Siliani

Siliani says that it is difficult codifying in some form the concept of cultural responsibility, because culture it is not subjected to codifications. Referring to some of the ideas used by Max Weber and Hans Jonas about the concept of responsibility in other areas, he states that cultural responsibility may concern the effects of our own actions to the whole community. This means:

be watchful of the downfall that one's actions, in cultural area, can have in a wider community of people.

avere riguardo delle ricadute che la propria azione, in ambito culturale, può avere in una comunità più ampia di persone.

This applies to all activities including those political. Therefore, the construction of cultural projects may start from needs, experiences, potentialities of the community:

I think of when a specifically cultural action takes place, we should always ask ourselves the

io penso a quando si svolge un'azione specificatamente culturale, dovremo porci sempre il

topic of what we leave on the territory, as to how the territory interacts with it.

tema di che cosa lasciamo sul territorio, su come il territorio interagisce con esso.

He cites three examples. The first one is the *Oblate library*, a space designed as a meeting-place where different cultural experiences happened involving all citizens. The second one is *Cantieri Goldonetta*, an unused space, ravaged by time, in a historic district of Florence. The space was renovated and it is now the base of contemporary art and dance activities open to the local community. It is also the base of the *Accademia dell'arte del gesto*, that involves children, young people and adults studying their way of being in the environment. The last example is *Nop*, acronym for "nulla osta provvisorio" that indicates works on plants and architectural barriers of buildings of cultural significance. The relationship with enterprises, projects managers, had become difficult because tainted by illegal and excessive profits of the latters. After a strong bargaining, the government was able to get the right mode of remuneration. Cultural responsibility, in this case, means giving back to the community available spaces without blocking the work because of illegitimate requests.

What about the governance, on one hand cultural organizations have to consider the relationship with the community the main objective, on the other hand government should change the points of view, focusing not on great events, valued as they have an impact on the media system, but of events based on continuity, persistence and resilience:

I think that we should return to evaluate the length and continuity and the construction of events and of things which remain, mature and grow with the evolution of time and the social relations.

io penso che invece dovremo ritornare a valutare la durata e la continuità e la costruzione di eventi e di cose che restano, che maturano e che crescono con l'evolversi del tempo e delle relazioni sociali.

It is also necessary an interaction between the various fields of culture, which may be considered as a human activity and not as a sector in itself. So that in moments of crisis culture could be regarded as something that everyone cannot do without. Culture is all around us, has a vertical dimension of seeing things, of relating to people:

I am convinced that if it is still possible to understand something about how this complicated world is going and where this world is going, I am of the opinion it is through the prism of these meta-meanings that cul-

io sono convinto che se c'è ancora una possibilità di capire qualcosa di come sta andando e dove va questo mondo complicato, a mio avviso è attraverso il prisma di questi meta-significati che la cultura ci può dire. [...] Io

ture can tell us. [...] I think that the vertical dimension has to return to telling us something, that is to dig deeper in the meaning of our relationships, that is in the end, the profound significance of culture.

penso che la dimensione verticale debba tornare a dirci qualche cosa, cioè di scavare di più nel significato delle nostre relazioni, che è poi il significato profondo della cultura.

9.10 Mario Guglielminetti

What does Cultural Responsibility mean?

Cultural responsibility is, first of all, a strategic vision which places culture in all its forms and society in all its components in a development process based on the movement of energy in continuous renewal, capable of interconnecting people to places, communities to identities and heritages in the territories.

This approach implies that culture, if felt as a responsibility, comes from the conceptual stereotype of intellectual activity and enters to everyday language as useful strength to look at as a point of reference for social cohesion and local identity. The cultural heritage can then become one of the columns of soft power, a concept that qualitatively estimates the power of a nation, as opposed to the quantitative measure of hard power (population, real military capability, GDP, ...), through a series of values, perceived at group or individual levels, that inspire affinity on others, such as popular culture, the historic and artis-

La Responsabilità Culturale è, prima di tutto una visione strategica che pone la Cultura, in ogni sua espressione, e la Società, in tutte le sue componenti in un processo di sviluppo mutuale basato sulla circolazione di un'energia in continuo rinnovamento, capace di interconnettere persone a luoghi, comunità ad identità e Patrimoni a territori.

Questo orientamento comporta che la cultura, se intesa come responsabilità esce dallo stereotipo concettuale di attività intellettuale ed entra nel linguaggio quotidiano quale forza utile a cui guardare come punto di riferimento per la coesione sociale e per l'identità locale. Il Patrimonio culturale può divenire, quindi, uno dei cardini del soft power, concetto che stima qualitativamente la potenza di una nazione, in contrapposizione con la misura quantitativa dell'hard power (popolazione, capacità militari reali, PIL, ...), attraverso una serie di valori, percepiti a livello di gruppo o individuale, che ispi-

tic heritage and the dissemination of a particular national language. A nation with a large accumulation of soft power can be a source of inspiration for other countries, finding with them a common source of energy able to offer mutual socio-cultural sharing, avoiding the use of expensive hard power expenditures.

Cultural responsibility is a way of working based on the etymological meaning of responsibility that derives from the Latin *respondere*, respond. This determines that responsibility is a choice to move towards others, to listen to the cultural and social issues and to promote a positive comparison between those who ask and those who give, as in the case of culture, those who respond.

In this sense it is possible to define cultural responsibility as a vision that combines a community and its cultural heritage through all those who are narrating the cultural capital, the movers, people in continuous and different movement, that are looking for ways to convey their representation inside that community.

rano affinità sugli altri, come la cultura popolare, il Patrimonio storico-artistico o la diffusione di una determinata lingua nazionale. Una nazione con un ampio accumulo di soft power può essere fonte di ispirazione per altri paesi, trovando con essi una fonte di energia comune e mutuale in grado di proporre condivisione socioculturale, evitando il ricorso a costose spese in hard power.

La Responsabilità culturale è un modo di operare basato sul significato etimologico di responsabilità che deriva dal latino *respondere*, rispondere. Questo determina che la responsabilità sia una scelta di muoversi verso gli altri, di ascoltare le istanze sociali e culturali e di favorire un confronto positivo tra chi chiede e chi deve, come nel caso della cultura, rispondere.

In questo senso è possibile definire la Responsabilità culturale come una visione che “coniuga una Comunità e il suo Patrimonio culturale attraverso la narrazione di tutti i portatori di capitale culturale, i Movers, persone in continuo e diverso movimento che cercano il modo di trasmettere la loro rappresentanza all’interno di quella comunità.

Defining a project as culturally responsible, what are the minimum requirements?

The minimum requirements are based on two aspects:

a) Involvement of the whole territory

I requisiti minimi sono riconducibili a due aspetti:

a) coinvolgimento di tutto il territorio;

b) Pursuit of such an intention over time

These two activities can be developed through storytelling and cultural networking through the use of the construction techniques of stories — the culture is first and foremost a story to tell and actualized in the process of secondary socialisation — and through networking, forcing into the digital socialisation platforms.

b) perseguimento di tale intenzione nel tempo

Queste due attività si possono sviluppare attraverso lo storytelling e il networking culturale attraverso l'utilizzo delle tecniche proprie della costruzione delle storie — la Cultura prima di tutto è una storia da raccontare e attualizzare in processo di socializzazione secondaria — e del networking spingendo in modo molto forte sulle piattaforme digitali di socializzazione.

What are the necessary changes in the government of cultural organizations for Cultural Responsibility orientation?

Rather than change, I would speak about the development of this governance, which aims to relate more with the public and private entities and not with reference communities, that instead have to take charge of the cultural heritage, which represents and describes themselves through greater involvement and direct representation.

Più che di cambiamento parlerei di sviluppo di questa governance, che punta più a relazionarsi con Enti pubblici e privati e poco con le Comunità di riferimento che invece devono prendersi incarico del Patrimonio culturale che li rappresenta e racconta attraverso un loro maggiore coinvolgimento e rappresentanza diretta.

In your experience, have you been able to observe situations in which the practice of Cultural Responsibility would have been highly desirable? Which aspects would you have investigated more?

Cultural responsibility is not perceived, if not slightly on a sporadic theoretical level, from the cultural organisations (museums, event organizers, institutions, ...) and to talk represents the first aspect on which a P.R. and communication policy should have its knowledge based. The situations I have ob-

La Responsabilità culturale non è percepita, se non per un lieve e sporadico livello teorico, dalle Organizzazioni culturali (musei, organizzatori eventi, istituzioni, ...) e parlarne rappresenta il primo aspetto su cui basare una politica di PR e Comunicazione necessaria alla sua conoscenza. Le situazioni che mi

served have focused on activities that have more attention to social change by museums (Museum of the Resistance of Turin), exhibitions like the “Merica” of the Galata Museum or the representation of cultural experiences that have been discarded — tribal — such as “The Cité de L’Immigration” in Paris.

è capitato di osservare hanno riguardato attività di maggiore attenzione al cambiamento sociale da parte di musei (Museo della resistenza di Torino), di mostre come “la Merica” del museo Galata di Genova o di rappresentazione di esperienze culturali scartate — tribali — come la “Cité de l’Immigration” di Parigi.

9.11 Conclusion

From the interviews done, it emerges that cultural responsibility could not be codified in some forms because culture is not subjected to codifications. Besides, it is the object of a shared sensitivity, that probably has not been transferred to a normative plan.

Although there is not a scientific model of the concept of cultural responsibility, the interviewers have given me some insights. Cultural responsibility:

- starts considering culture as a common good so that the promotion of cultural activities, its organization and management has to involve citizens in a participatory governance model. This participation improves the quality of the lives of the people involved, and should be realized also through a storytelling activity or cultural networking using the digital platform of socialization. Moreover, cultural activities should respond to specific needs and requirements of the territorial audience to which they are addressed to
- because of the importance of culture in the growth of civilization, it is a duty for cultural institutions to manage resources to provide services that ensure the growth of individuals and communities in terms of knowledge and skills improvement, education and lifelong learning. Cultural development ensures economic development
- is a cultural management way of putting in place actions that may be verifiable, transparent, communicable and questionable
- is a duty, for cultural organizations, to provide spaces where individuals could enjoy and produce cultural activities and to develop management skills related to the cohesion function that culture exerts

- concerns the human relations, in a learning or in an experience context. In the first case cultural responsibility is a duty of those who have teaching responsibilities who, in their lessons, have to give stakeholders the opportunity to verify what has been said. In the second case cultural responsibility pertains to the conditions that govern a relationship within an experience community aimed to build a favourable environment or poorly formalized exchange of content. In this case culture is the field that make human relations possible, creating meeting spaces, as for example libraries
- from a political point of view, it requests to organize cultural events based on continuity, persistence and resilience, that look at culture as a vertical dimension that embraces all the areas of human development. Culture has not to be used as a consumption object
- from a point of view of the artist means responding to each one vocation. Moreover it asks for restoring dignity to the work of artists
- is connected with a creative attitude, which means being able to change oneself giving up prejudices and creating meeting occasions in open spaces, or places of transmission, exchange, gift
- is the consciousness of the responsibility of culture for a sustainable society that is its capacity to favour social inclusion and intercultural dialogue
- is a strategic vision of culture capable of interconnecting people to places, communities to identities and heritages to territories. In this sense culture may become the reference point for social cohesion and local identity. The Cultural heritage can become, then, one of the cornerstones of the soft power of a Nation

CHAPTER 10

TOWARDS AN ANTHROPOLOGICAL ECONOMICS

Beyond the different meanings in which the concept of cultural responsibility can be declined, a common element, a starting point in the different speeches could be identified: the centrality of the individuals-communities and of human relationships.

Cultural responsibility means taking care of the cultural growth of each individual belonging to different social settings, and, as we have seen in the second part of this piece of work, producing a social inclusive context.

Because economic relationships are an integral part, almost preponderant at this historical moment, we can not help but wonder about what their purposes might be.

The starting point is that in the free market society, characterized by the exchange of commodities, the symbolic worlds of individuals remain central. We can state that globalization extends the diversity of the symbolic worlds and make them to interact each others. As a consequence, it is necessary to give more weight to anthropology, studying the cultural reasons that move human actions, and that ultimately determine the common horizon of human relationships.

Moreover, economic behaviour should be more respectful of the symbolic worlds, and the free market system has to be fairer and more ethical.

Fundamental in this discussion is the contribution of two authors: Giulio Sapelli, with his book *Un racconto apocalittico, dall'economia all'antropologia*, and Hans Küng with his work *Anstanding Wirtschaften*.

According to Giulio Sapelli there is an interdependence between the social practices of the economic behaviour and cultural representations, that is accomplished through what he calls *economic anthropology* [60]:

Economic anthropology is the L'antropologia economica è lo

study of the intertwining of culture in an anthropological sense [...] and the forms of the division of social work important for the taking place of economic activity.

studio dell'intreccio tra la cultura antropologicamente intesa, [...] e le forme della divisione del lavoro sociale rilevanti per lo svolgersi dell'attività economica.

This concept assumes the role of culture in an anthropological sense, not as a progressive accumulation of knowledge, but as the relationship between our most intimate spirituality and the world around us [60]:

a circular condensing of the ability to represent, with the world around us, ourselves. To represent ourselves: and it is this representative capacity that we call our symbolic world.

un circolare addensarsi di capacità di rappresentare, con il mondo che ci circonda, noi stessi. Di rappresentare noi stessi: ed è questa capacità rappresentativa che chiamiamo il nostro mondo simbolico.

Social division of labour is central both to production relationships and to interpersonal ones and it is the symbolic horizon of different social stratifications. The social division of labour is functional to the economic activity that has now taken the form of capitalism. Economic anthropology enables us to give a sense to commodities generated by capitalism, which at first glance would seem to be only standardized and impersonal, but that cultures, which are made by people, constantly reinterpret according to their own values and symbols systems.

The symbolic worlds also explain how, despite globalization creating serial and standardized products, there are non-market forms of exchange, based on the social relations that consider the individual as a moral construct. An example could be some atypical cases of Mediterranean cities that offer unusual patterns of escape from poverty, based on the relational assets of its inhabitants. These Mediterranean cities, in fact, react to exclusion from the markets with autonomous forms, by investing in the role of women, in savings clubs, in forms of face to face exchange where the sense of belonging and cultural identity is central.

The respect of the symbolic worlds has also to affect the economic behaviour of organizations, that are formed by the continuous experiences of individuals in the construction of the self. An organization is a public space composed of people, and which interacts with them. Hence the ethics of organizations [60]:

that is to say, its actions, having as their aim the principle of universal morality, cannot be anything other than the recogni-

ossia il suo agire avendo di mira il principio della morale universale, non può non essere che quella del riconoscimento del-

tion of the individual and cannot be anything other than its continuous transformation into a dialogic public space.

la persona e non può non essere che quella della sua continua trasformazione in un dialogico spazio pubblico.

We have just said that organizations are interested in the communicational aspects of their products. Economic anthropology invites organizations to develop an “anthropological marketing”. They directly have to immerse themselves into the consumer values and symbols system, since the consumer is the generator of such system. Thus, it is important that managers be able to interpret the different human anthropologies and have multi-cultural competencies.

This because there is a strong relationship between cultural products and the system of symbols of communities¹.

Access, participation and representation of all symbolic worlds occurs through an inclusive and open market, which means a market exchange where there is an equitable allocation of some goods that circulate on the markets and in social relations, which is the value of goods traded in monetary economies and personal merits. What matters is the competition, not owner privatization [60]:

the struggle for liberalization is the struggle for an undistorted allocation of merits and goods. What counts [...] is competition, not the privatization of ownership.

la lotta per la liberalizzazione è la lotta per un’allocazione non distorta dei meriti e delle merci. Ciò che conta [...] è la competizione, non la privatizzazione proprietaria.

Sapelli would like to see a coexistence of properties that compete with each other through the regulation of the law, a pluralism of properties in the form of not-for-profit organizations.

To combat the negative effects of capitalism, it is necessary to found economic development on human and moral development[60]

to reflect on the moral and human growth of the protagonists of development.

ripensare alla crescita morale, umana dei protagonisti dello sviluppo.

It is necessary to focus on civil virtues and moral duties, and rebuild a compact social and cultural relational structure.

This civil and social-based structure is the ideal environment for a creation of an enterprise that could generate not only wealth but, especially, people well-being.

In addition, it is necessary to re-build the role of the State which should represent a collective responsibility of individuals and groups and may intervene when civil society and people do not have the resources to support

¹see the concept of *cultural diamond* of W. Griswold.

those who can not meet the challenges of markets. A society based on duties that exceed social exclusions.

A critical reflection regarding the market economy is necessary. Noteworthy in this discussion is the thought of Hans Küng.

According to Küng, globalization is ambivalent. On the one hand it offers new opportunities, products at affordable prices, new job positions, innovation and prosperity also for developing countries that could get out of poverty. On the other hand we can not ignore the negative consequences emerging, in many countries, alongside positive ones.

First, the use of a low-cost labour force in developing countries has not produces any lasting effect in terms of development because it has not been accompanied by a proper economic policy. The export of agricultural products on an industrial scale in some cases destroys the traditional agricultural economy of those nations, in which it is based on subsistence.

Global players in the financial sector are more influential than national governments. Investment banks and speculators are jointly liable for monetary disorderliness of the Stock Exchange that even central banks cannot remedy. The primacy of economics has replaced the primacy of politics. The downsizing of companies and the outsourcing of jobs to countries with low wages, have generated millions of unemployed people in industrialized countries. Companies operating in the global market escape from the control of States, often receive substantial government subsidies, pay lower taxes and so create problems for the social security system. The globalization of technology has increased ecological problems.

If the effects of globalization are unpredictable, it is now more urgent than ever that we understand that markets may fail as a tool for management and control, and values and ethical attitudes are required [44].

We have to reflect on a necessary minimum of values, criteria, and elementary ethical attitudes, common to everyone, to which all interest groups, employers and employees feel bound. Just as a new international reference system that regulates the financial markets is necessary (as once happened with the Bretton Woods agreements) to prevent the participants, in the presence of limitations, easily fleeing to other markets, there should also be a basic ethical consensus that guar-

Bisogna riflettere su un minimo necessario di valori, criteri e atteggiamenti etici elementari, comuni a tutti, a cui le nazioni e tutti i gruppi di interesse, datori di lavoro e lavoratrici, possano sentirsi vincolati. Così come è necessario un nuovo sistema di riferimento internazionale che regoli i mercati finanziari (come avvenne a suo tempo con gli accordi di Bretton Woods) per impedire che i partecipanti, in presenza di limitazioni, fuggano facilmente in altri mercati, ci dovrebbe essere

antees quite a peaceful state of cohabitation on our planet.

anche un consenso etico di fondo che garantisca una convivenza abbastanza pacifica sul nostro pianeta.

So that, market economy cannot be pure market economy, which supports the concept of freedom as individualism and the free market as capitalism, and where the State has a limited intervention.

Pure market economy has had devastating consequences in many areas. Politics is subjected to the interests of lobbies and speculation undermines global monetary stability. Ethos is sacrificed for power and profit. Religion is offered as a commodity and turned to pleasure rather than to provide a moral corrective. Culture and art are also reduced to commodities. This is what happens with the spread of cultural industries.

Instead of this model, Küng proposes a social market economy where the principles of the free market match those of social equalization. This economic liberalism of the social footprint is in favour of free competition, but needs the State to create the legal and institutional framework to prevent any expansion of power, or monopoly of different groups. The state may have an ordering function, which should protect the interests of the weakest in order to achieve social justice. Social market economy looks at human beings as something more than a workforce, taking care of their dignity, their rights and duties. There must be a rethink of the ethical basis of market economy. This means self-restraint and practicing solidarity, a commitment that involves all citizens working towards the realization of the common good. This also means, for leaders, to behave in an honest and fair way. Business ethics means practicing responsible economic behaviour towards present and future generations [44]:

it follows that the rallying cry of the third millennium, pragmatically, should be: responsibility of the whole of society towards its future, its present, the environment and man himself, posterity. The people in charge of different regions, religions, and ideologies of the world are invited to think and act in a global context and to take real people into account at the same time.

ne consegue che la parola d'ordine del terzo millennio, nel concreto, dovrebbe essere: responsabilità della società intera nei confronti del proprio futuro, responsabilità per la contemporaneità, l'ambiente e anche per l'uomo in sé, la posterità. I responsabili delle diverse regioni, religioni e ideologie del mondo sono invitati a pensare e ad agire nel contesto globale e a tener conto nello stesso tempo delle persone reali.

Man is a social being, a "zoon politikon" in the sense in which Aristotle used the term, and can realize his individuality and personal identity only

through a continuous social interaction and social integration. Exchange relationships are not driven only by economic motives. Even today, as in prehistory, in families and in peasant societies presents and gifts are exchanged not on the basis of economic utility but as signs of mutual liking, so they are an expression of an ethics of reciprocity and a demonstration of the fact that men do not act only in accordance with economically rational principles. Economics is a subsystem of society.

Following the classical Aristotelian doctrine, according to Küng, first comes ethics, then politics and finally economics. A global ethic is necessary; it is [44]:

a basic consensus on values, criteria, and everyday behaviour, that marry self-realization and joint responsibility.

un consenso di fondo su valori, criteri e comportamenti comuni, che coniugano l'autorealizzazione e la responsabilità solidale.

Ethical values must be translated into standards of conduct, the main ones are humanity and reciprocity. The first results in [44]:

every human being (no matter whether it's a man or woman, white or another colour, rich or poor, mold or young) must be treated humanely (and not in an inhumane way or even like an animal).

ogni essere umano (non importa se uomo o donna, bianco o di altro colore, ricco o povero, vecchio o giovane) deve essere trattato umanamente (e non in modo disumano o addirittura come una bestia).

The reciprocity principle means [44]:

What you wouldn't want done to you, don't do to others.

Quello che non desideri per te, non farlo neppure agli altri uomini.

This last principle makes men responsible for his actions. Global ethics recognizes human rights but also duties and responsibilities and forces people, organizations, institutions to be aware of some fundamental values, namely non-violence and respect for life, justice and solidarity, honesty and tolerance, partnership and mutual consideration.

This discussion has brought us back to the concept of responsibility, which is ethical duty, and ultimately cultural duty. Man is the goal of any transaction, whether it be economic, social, or political. Rebuilding both social cohesion and social integration of all the members of the large community of the world we live in, it could be a possible way of getting out of the current crisis.

In practice, what Christian Felber defines "the economy of the common good" [29], would be realized. It is based on the following key actions:

- promoting, in economic behaviour, the same values that give success to human relationships: trust, appreciation, cooperation, solidarity. Cooperation between individuals, communities, businesses, States as well as democratic participation of the various stakeholders involved
- measuring economic success through indicators of value utility and not indicators of exchange value. As a result, profit should no longer be the purpose of business activities, but a means for the purpose of bringing the maximum contribution possible to the common good

To overcome the crisis it is necessary to foster economic behaviours that ensure a dignified life for everyone, according to the criteria of equality of rights.

In recent years, concrete examples of organizations and initiatives oriented towards a social market economy have been increasing. Some examples are the microcredit activities promoted by *Caritas* and other financial institutions (the most famous is the *Grameen Bank* founded by Muhammad Yunus, winner of the Nobel Prize for Peace in 2006), the initiatives of fair trade based on relations with the developing countries, with the disadvantaged and marginalized producers of the market (consortium *CTM altromercato*).

In general, cooperative business forms represent a management model that focuses on the individuals and aims for social justice and greater equality.

I would like to propose two examples of best practice, *Libera. Associazioni, nomi e numeri contro le mafie*, and *Banca Popolare Etica Scpa*.

What follows is an in-depth look at *Fondazione Culturale Responsabilità Etica*, a reference point for the promotion of issues related to ethical and anthropological economics.

CHAPTER 11

BEST PRACTICES

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11.1 Libera. Associazioni, nomi e numeri contro le mafie

Libera. Associazioni, nomi e numeri contro le mafie is a social promotion association born in March 1995. Its objectives are sensitizing civil society into fight against the mafia and promotion of law and justice. Libera coordinates over 1500 associations, territorially committed on the spreading of the culture of legality. Since 2012 it has been included in the *Global Journal* list of the hundred best NGO in the world: the only italian organization of “community empowerment”.

Its commitments cover a range of areas: the social use of property confiscated from the mafia, education for a culture of legality, commitment against corruption, mafia training camps, anti-usury activities.

Its objectives, as explained in its Charter, are providing support and services to everyone engaged in activities to struggle against the mafia phenomenon [46]:

to develop, providing support and services, the associations, the corporations and other col-

valorizzare, fornendo sostegno e servizi, le associazioni, gli enti e gli altri soggetti collettivi im-

lective subjects that are engaged in activities of struggle against the mafia phenomena and occult powers, in prevention activities, in actions of solidarity, of assistance, above all aimed at victims of the mafia, and in educating on legality.

pegnati in attività di lotta ai fenomeni mafiosi e ai poteri occulti, in attività di prevenzione, in azioni di solidarietà, di assistenza, soprattutto nei confronti delle vittime delle mafie, e nell'educazione alla legalità.

promoting the birth of social cooperatives that manage properties confiscated from mafia:

to promote the enforcement of rule no. 109 of 1996 and the formation of social cooperatives to manage the property confiscated from the mafia.

promuovere l'applicazione della legge n.109 del 1996 e la nascita di cooperative sociali per la gestione dei beni confiscati alle mafie.

becoming a reference point for all the subjects committed on fight against the mafia and promoting the formation of an international network:

to promote the formation of an international network of associations and corporations engaged in the prevention of the phenomena of criminality and illegality and in the promotion of rights and social justice.

promuovere la nascita di una rete internazionale di associazioni ed enti impegnati nella prevenzione dei fenomeni di criminalità e illegalità e nella promozione dei diritti e della giustizia sociale.

Libera will also be able to constitute a civil part of court proceedings related to the mafia:

The association "Libera", due to the achievement of its social aims, will also be able to constitute a civil part of court proceedings for the crimes listed in art. 416 bis c.p., for crimes committed making use of the conditions set forth in the same article (416 bis c.p) and for crimes committed with the purpose of facilitating the activities of mafia-type associations. It will also be able to constitute a civil part for the crimes listed in art. 416 ter. of the penal code.

L'associazione "Libera", per il raggiungimento dei propri fini sociali, potrà altresì costituirsi parte civile nei processi penali per i delitti di cui all'art. 416 bis c.p., per i delitti commessi avvalendosi delle condizioni previste dal medesimo articolo 416 bis c.p. e per i delitti commessi al fine di agevolare le attività delle associazioni di tipo mafioso. Potrà altresì costituirsi parte civile per i delitti di cui all'art. 416 ter. del codice penale.

It realizes training courses oriented to teachers, students and social workers and organizes cultural events. It coordinates researches about the mafia, studying the evolution of the phenomenon and proposing strategies of response.

Libera is a non-profit organization. The proceeds are not divided among the members, and any surplus is reinvested in institutional activities.

The democratic management of the association is fundamental. The evaluation and the planning of its programmes and the endorsement of the budget, take place in the National Assembly, where all members can participate.

In partnership with the National Assembly, Libera provides regional and provincial assemblies; in fact, Libera has a strong national presence and carries out its activities through local committees. The dialogue with all its stakeholders is fundamental.

Libera coordinates *Libera Terra* social cooperatives, a brand that sums up the qualitative value of the individual product and/or service offered.

These cooperatives produce organic agricultural products planted on the properties confiscated from the mafia and sold in retail stores, in fair trade shops and in the *Botteghe dei sapori e dei saperi della legalità*.

Libera Terra is a project that involves several players. The social cooperatives are type B, aimed at integrating disadvantaged people.

Furthermore, the social cooperatives activities involve farmers and other productive territorial sectors, defined as “healthy subjects”, through agreements that carry out the processing of products. The confiscated property becomes a resource for the development of the socio-economic territorial context.

On May 27th, 2006 *Cooperare con Libera Terra — Agenzia per la promozione cooperativa e della legalità* was established. The agency is a tool supporting the development of cooperatives that operate and manage the lands confiscated from the mafia. The web site states [47]:

The aim of the agency is that of supplying, free of charge, services aimed at the formation, development and integration of entrepreneurial initiatives usually in the form of cooperative companies set up with the aim of managing properties and business estates confiscated from organized crime or that, in any case, follow analogous routes i.e. engage in the “liberation of land” and in its return

Scopo dell’Agenzia è quello di fornire gratuitamente servizi finalizzati alla nascita, allo sviluppo e all’integrazione di iniziative imprenditoriali di norma in forma di società cooperativa, costituite allo scopo di gestire beni e patrimoni aziendali confiscati alla criminalità organizzata o che comunque seguono percorsi analoghi, sempre cioè impegnate nella “liberazione di terre” e nella loro restituzione ad un

to a sustainable use in the circuit of legality.

utilizzo sostenibile nel circuito della legalità.

Libera promotes work camps on land confiscated from the mafia which involve volunteers in agricultural work.

The main objective of the camps is to spread a culture of law and social justice as opposed to a culture of violence, privilege and blackmail. This demonstrates that it is possible to reconstruct a cohesive social and economic context committed to spread a culture of legality through the practice of active citizenship and solidarity.

11.2 Banca Popolare Etica Scpa

Banca Popolare Etica is a bank founded on the principles of ethical finance: transparency, rights of access to credit, efficiency and attention to the non-economic consequences of economic actions. Its purpose is to manage savings by directing them towards socio-economic initiatives characterized by full respect for human dignity and nature and the realization of the common good. Savings are directed to create social, environmental and cultural advantages, in particular supporting human, social and economic activities in weaker population sections and in the most deprived areas. It also carries out operations of microcredit and microfinance. I would transcribe the art.5 of its charter, which describes the principles of ethic finance [4]:

- ethically oriented finance is sensitive to the non-economic consequences of economic actions
- credit, in all its forms, is a human right
- efficiency and sobriety are components of ethical responsibility
- the profit obtained from the possession and exchange of money must be the consequence of activities oriented towards the common good and must be fairly distributed among all the subjects that have contributed to its realization
- maximum transparency of all
- la finanza eticamente orientata è sensibile alle conseguenze non economiche delle azioni economiche
- il credito, in tutte le sue forme, è un diritto umano
- l'efficienza e la sobrietà sono componenti della responsabilità etica
- il profitto ottenuto dal possesso e scambio di denaro deve essere conseguenza di attività orientate al bene comune e deve essere equamente distribuito tra tutti i soggetti che concorrono alla sua realizzazione
- la massima trasparenza di

operations is a founding requirement of any ethical finance activity

- participation in the choices of the firm has got to be encouraged, not just that of the partners but also that of the savings customers
- the institution which accepts the principles of ethical finance orients the whole of its activity according to such criteria

The society proposes to manage the financial resources of families, women, men organizations, societies of any type and corporations, orienting their savings and availability towards the realization of the common good of the community.

Through the instruments of credit activity, the society directs the raising of funds to socio-economic activities aimed at social, environmental and cultural benefit, supporting — in particular through non-profit organizations — the activities of human, social, and economic promotion of the weakest groups of the population and the most disadvantaged areas. Moreover, particular attention will be reserved for the support of autonomous work initiatives and/or the entrepreneurial work of women and young children, through the availability of microcredit and microfinance too. In any case, financial relations with those economic activities which, even in an indirect way, hinder human development and contribute to the violation of the fundamental rights of the in-

tutte le operazioni è un requisito fondante di qualunque attività di finanza etica

- va favorita la partecipazione alle scelte dell'impresa, non solo da parte dei soci, ma anche dei risparmiatori
- l'istituzione che accetta i principi della finanza etica orienta con tali criteri l'intera sua attività

La Società si propone di gestire le risorse finanziarie di famiglie, donne, uomini, organizzazioni, società di ogni tipo ed enti, orientando i loro risparmi e disponibilità verso la realizzazione del bene comune della collettività.

Attraverso gli strumenti dell'attività creditizia, la Società indirizza la raccolta ad attività socioeconomiche finalizzate all'utile sociale, ambientale e culturale, sostenendo — in particolare mediante le organizzazioni non profit — le attività di promozione umana, sociale ed economica delle fasce più deboli della popolazione e delle aree più svantaggiate. Inoltre sarà riservata particolare attenzione al sostegno delle iniziative di lavoro autonomo e/o imprenditoriale di donne e giovani anche attraverso interventi di microcredito e microfinanza. Saranno comunque esclusi i rapporti finanziari con quelle attività economiche che, anche in modo indiretto, ostacolano lo sviluppo umano e contribuiscono a violare i diritti fondamentali della persona. La Società svolge una funzione educativa nei confronti del risparmiatore e del be-

dividual will be excluded. The society carries out an educational function as regards the savings customer and the credit beneficiary, giving the former the responsibility of knowing the destination of his money and the way it is used, and spurring on the latter to develop his autonomy and entrepreneurial ability with planning responsibility.

neficiario del credito, responsabilizzando il primo a conoscere la destinazione e le modalità di impiego del suo denaro e stimolando il secondo a sviluppare con responsabilità progettuale la sua autonomia e capacità imprenditoriale.

The educational function towards the saving customers is realized promoting activities aimed at sensitizing citizens about a responsible use of money, that should be devolved to civil society and not to speculation activities. These are the objectives of the *Non con i miei soldi* campaign.

Banca Etica was established in 1999 thanks to 22 not-for-profit organizations, some financial institutions and thousands of responsible citizens. Banca Etica is a cooperative bank which operates nationally. Its shares are not quoted on the Stock Exchange and profits are not redistributed among the shareholders but reinvested in the bank activities.

The cooperative legal form provides the strong participation of its members in the capital of the bank and democratic decision-making. Independent of the number of members, during voting, all shareholders have the same voting rights according to the principle of "one person, one vote."

In its *Manifesto politico-strategico*, Banca Etica affirms [4]:

The value of this civil and joint economy rests essentially on the concept of active and responsible citizenship also and above all regarding the processes of the human and economic growth of society. Banca Etica, specifically, puts itself forward as an instrument of the responsible partnership of the citizen in one of the most complex sectors and, at the same time, one of the most decisive in the composition of world society: finance.

Il valore di questa economia civile e solidale poggia essenzialmente su di un concetto di cittadinanza attiva e responsabile anche e soprattutto nei processi di crescita umana ed economica della società. Banca Etica, nello specifico, si propone come strumento di partecipazione responsabile del cittadino in uno dei settori più complessi e, al tempo stesso, decisivi dell'assetto della società mondiale: la finanza.

The local groups of members, called *GIT (Gruppo di Iniziativa Territoriale)* are fundamental. In fact, they work together, spreading ethical business principles and acting as receptors for the requests and needs of local organizations and communities, with the aim to give useful information to the

bank in order to develop products and strategies on their interest.

The GIT are intended as a laboratory, a centre for reflection on what the bank and ethical finance can bring to an area.

The GIT are coordinated by the four *Forum D'Area*, the activities of which, as stated on Banca Etica website are [4]:

- to collect and analyse the needs and proposals of the area, giving useful pieces of information to the bank for a prompt response to these demands, field-testing their efficacy and consistency with Banca Etica's mission
- to encourage the growth of the relationships with the districts and partners of the bank, to tighten synergies with organizations that operate at a local level
- to plan out the socio-cultural initiatives in the area
- raccogliere e analizzare i bisogni e le proposte del territorio, dando indicazioni utili alla banca per una puntuale risposta a queste esigenze, verificandone sul campo l'efficacia e la coerenza con la missione di Banca Etica
- far crescere le relazioni con le Circoscrizioni e i Soci della Banca, stringere sinergie con realtà che operano a livello locale
- definire gli interventi socio-culturali nell'area

Banca Etica operates nationally, with 16 branches and financial advisors called "banchieri ambulanti" (itinerant bankers).

Built from the bottom up, Banca Etica pursues a continuous dialogue with its stakeholders, members, customers, suppliers, civil societies.

The stakeholders involvement is provided through different tools: a large participation of members and investors, the publication of loans and financial statements, the presence of an Ethics Committee, a socio-environmental preliminary loan investigation, and the VALORE SOCIALE certification.

The task of the Ethics Committee consists of verifying the conformity between the mission and management decisions. Since 2006 the work of the Ethics Committee has been focused mainly on the following areas: cultural development of the reference vision, the Code of Ethics, a campaign against armed banks, a large member participation in the life of the bank, the development of strategies for the strengthening of social capital.

The Code of Ethics, approved during the members meeting of May 2010, is the main instrument for the practice of social corporate responsibility

and guarantee the best reputation of the bank. It promotes the following values: centrality of the individual, equity, accountability, transparency, co-operation, solidarity, participation, simplicity, effectiveness and efficiency. It is an instrument that realizes the mission [4]:

To be pioneers of the idea of a bank, in the sense of a meeting place, where people and organizations express reciprocal transparency, solidarity and participation, also making the bank a cultural tool for the promotion of an economy that holds the evaluation of the social and environmental impact of its actions to be fundamental. To spur on the recipients of credit to develop the competency and autonomy necessary to acquire economic, social, and environmental responsibility. To assure the savings customer of the precision, the efficiency of the management and use of money entrusted to the bank, of the sober employment of resources and the sharing out of the profit in a way that's consistent with the mission and values of the bank. To act with respect towards the individual, the environment and the cultural specificities of the areas in which Banca Etica operates, for a better quality of life, consistently orienting the activities of the bank with the aims expressed in the statute. To allow access to credit to the subjects of the social economy whether it be non-profit or for-profit, evaluating firms, people and projects mainly on their ability to produce "social value".

Essere pionieri di un'idea di banca, intesa come luogo di incontro, dove le persone e le organizzazioni esprimono reciprocamente trasparenza, solidarietà e partecipazione, facendo della banca uno strumento anche culturale per la promozione di un'economia che ritiene fondamentale la valutazione dell'impatto sociale e ambientale del proprio agire. Stimolare chi riceve il credito a sviluppare le competenze e l'autonomia necessarie ad acquisire la responsabilità economica, sociale e ambientale. Garantire il risparmiatore in ordine alla precisione, all'efficienza della gestione e all'uso degli affidamenti, all'impiego sobrio delle risorse e alla ripartizione dell'utile in modo coerente con la missione ed i valori della Banca. Agire nel rispetto della persona, dell'ambiente e delle specificità culturali dei contesti territoriali in cui opera Banca Etica, per una migliore qualità della vita, orientando le attività della Banca coerentemente con le finalità espresse nello Statuto. Permettere l'accesso al credito ai soggetti dell'Economia sociale, non-profit e for-profit, valutando imprese, persone e progetti principalmente per la loro capacità di produrre "valore sociale".

The socio-environmental preliminary loan investigation is a process of gathering and assessing information related to social and environmental organizations and entities that ask for a credit line.

Such information completes the economic and financial analysis, providing the bank with knowledge on the social value of the activity to be financed, the consistency with the values of the bank and the ethical credibility of the subject, evaluated according to nine reference values: democratic participation, transparency, equal opportunities, respect for the environment, social quality produced, working conditions, volunteering, solidarity with the most vulnerable people, territorial links.

Banca Etica holds the *Valore Sociale* certification, a quality mark of Corporate Social Responsibility.

Banca Etica is a good example of “community empowerment” aiming at the development of people and communities involving them in the management decisions and strategies. Community empowerment is also a way to realize an inclusive context promoting equal opportunities between people (cultural diversities) and trust relationships fighting against inequalities and social exclusion.

Community empowerment is also a way to achieve the well-being of the involved communities.

Strictly connected to Banca Etica is Fondazione Culturale Responsabilità Etica.

CHAPTER 12

FONDAZIONE CULTURALE RESPONSABILITÀ ETICA

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The *Fondazione Culturale Responsabilità Etica (FCRE)* is a not-for-profit organization of social utility established in April 2003 by Banca Popolare Etica. It promotes new networks of sustainable economy and disseminates the ethical finance principles, both nationally and internationally. Its activity is a research laboratory [30]:

A research, creation and provocation laboratory for a new economic and financial culture servicing civil society.

Un laboratorio di ricerca, di creazione e provocazione per una nuova cultura economica e finanziaria al servizio della società civile.

As stated in the Art 2 of its Charter, it pursues social and cultural solidarity, promotes culture and art, fights for civil and human rights, nature and environmental protection, responsible use of money and ethical finance. The foundation realizes its goals by creating opportunities to meet and exchange ideas, building and developing contacts and agreements, by supporting campaigns, conferences and seminars on subjects relevant to its purposes. It works by networking with other institutions. It can also raise awareness about issues of ethical finance on a political level, support researches with the establishment of scholarships, promote the preservation and enhancement of historic, artistic, cultural and environmental heritage.

Finally, it encourages the building of sustainable development through meaningful relationships:

to favour the process of construction of sustainable and eco-compatible development through exchange and connection relations among all the subjects that work in the financial and economic field which is ethically orientated (biological agriculture, sustainable tourism, fair trade, ecological architecture, renewable energies), with the role and function to be a laboratory and a point of reference for networks of civil economy and international cooperation to promote the concepts of ethics, simplicity, sustainability, and non-violence; to operate directly in these areas possibly favouring the establishment of companies or associations that are dedicated to individual and specific activities.

Favorire il processo di costruzione di uno sviluppo sostenibile ed eco-compatibile, attraverso relazioni di scambio e connessione tra tutti i soggetti che operano nell'ambito della finanza e dell'economia eticamente orientate (agricoltura biologica, turismo sostenibile, commercio equo-solidale, architettura ecologica, energie rinnovabili etc.), con ruolo e funzione di laboratorio e punto di riferimento delle reti dell'economia civile e della cooperazione internazionale al fine di promuovere i concetti d'eticità, sobrietà, sostenibilità e nonviolenza; operare anche direttamente in questi settori eventualmente favorendo la nascita di società od associazioni che si dedicano a singole e specifiche attività.

Its subjects areas, as described in its *Activities Report of 2011* are:

1. the responsible use of money and credit access
2. cultural social and environmental responsibility
3. research and training, scholarships and announcements
4. information, publishing, cultural events
5. awareness and networking: to empower civil society

Among the first point, the foundation promotes good practices in ethical finance, simplicity, sustainability, critical consumption and nonviolence. Moreover, it gives rise to further activities aimed at combating the exclusion of vulnerable groups in access to credit.

For example it promoted the *Osservatorio Regionale sul costo del credito*, together with *Caritas Italiana* and the *Centro Culturale Luigi Ferrari*, photographing Region to Region, the main phenomena related to the actual capacity of families to access bank credit for the purchase of the house.

Other initiatives are: *Progetto Asset Building* and *Save for Good*.

In the corporate social responsibility and environmental sustainability fields, it supports all the activities directed to build sustainable and eco-compatible development [31]:

The foundation creates and supports all those initiatives aimed at the construction of a sustainable and eco-compatible development having above all an experimental and innovative character.

La fondazione realizza e supporta tutte quelle iniziative volte alla costruzione di uno sviluppo sostenibile ed eco-compatibile aventi soprattutto un carattere sperimentale ed innovativo.

For instance, it promotes *SCORE — Stop Crime On Renewable and Environment*, a project that aims to stop organized crime in the environmental sector and that of renewable energy.

It also works as “critical shareholder”. Since 2009 it intervenes in the ENI and ENEL meetings giving a detailed report on social, environmental impacts and on human rights of some of the most important investments in the South countries of the two Italian companies. These meetings are organized with the goal to improve their accountability and sustainability profile, focusing on some key issues. These can be the presence of branches and subsidiaries in ENI territories considered “tax havens”, or some controversial projects, like buildings a system of large dams in Chilean Patagonia and gas flaring in the Niger Delta (ENEL), and the exploitation of tar sands in Congo (ENI). One of the critical shareholder objective is giving voice to the people of the South, who suffer the impacts of the multinational companies.

Beyond improving the enterprise sustainability, the “critical shareholder” aims to increase the participation of small shareholders in the life of the company. Being shareholders does not mean only having rights and expecting a dividend, but also being owners of the firm. This implies having responsibilities, and actively participating in the life of the enterprise.

In addition, it participates in the *Italian Social Watch Coalition* fighting against poverty, promoting social inclusion, cooperation and gender equality.

In 2011 ended the first project “Green Jobs, universities, schools, land, business” in collaboration with the *Fondazione Roberto Franceschini* of Milan, *University Bicocca* of Milan, *University of Pavia* and *Cariplo* in a construction of a network of various stakeholders to the issue of green job. Moreover, the foundation has been participating in the building of the *Next Association*. Next is a network of civil society actors and academics who want to bring together all the experiences that have developed around the theme of social responsibility.

Among the research and education it has signed an agreement with the

University of Florence, designed to address the issues:

safeguarding and management of water resource, environmental defence and maintenance of the territory, prevention and control of hydrological risks, sustainable development with appropriate technology.	salvaguardia e gestione delle risorse idriche, difesa dell'ambiente e manutenzione del territorio, controllo e previsione del rischio idrogeologico, sviluppo sostenibile con tecnologie appropriate.
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It establishes scholarships. These have included for example the *Pia Paradoxes*, in support of project for young residents in Tuscany interested in environmental and social issues.

Since 2011 the foundation has been joining the *Institute for Social Banking* set up at the *GLS Bank* in Bochum. The institute aims to promote through research activities a finance-oriented concept of social responsibility and environmental issues.

Among the training it supports *Aiasocial*, the course about web 2.0, organized by *Zoes*, addressed to all actors of the sustainable economy.

Among cultural activities it promotes *Terrafutura*, conferences and seminars, publishing and multimedia. *Terrafutura* is an exhibition and conference focused on good practices of social, economic and environmental sustainability in all areas, ranging from everyday life to the economic system and public administration. Several organizations collaborate with it in the cultural programme of the annual event, these are *ARCI*, *Caritas Italiana*, *CISL*, *Fiera delle Utopie Concrete*, *Legambiente*, and *ACLI*.

Valori is a magazine owned by the foundation, sponsored by Banca Etica and published by *Società Cooperativa Editoriale Etica*, specializing on issues of sustainability, social economy and ethical finance.

It promotes the *Osservatorio sulla Finanza*, a tool that gathers key informations available on the press, websites and other media to spread news of banking and finance.

It also sustains publishing products, such as dossiers, reports and articles freely downloadable from its web site. It publishes several factsheets of the series *Capire la Finanza*, been realized thanks to the Banca Etica colleagues contribution, researchers and trainees. The factsheets have been published even on *Etica sgr*, *Valori* and *Zoes* web sites.

It adheres to networks working on European and international issues related to the banking and financial sector. The main ones are: *Assoscai*, *Rete Italiana Disarmo*, *IRIS inter-network of ethical and solidarity based initiative*, *Comitato per il referendum sull'acqua pubblica*, *RITMI*. Moreover, it gives support to campaigns such as *Non con i miei soldi*, *Campagna Zero Zero Cinque*, *Comitato Stop al consumo di territorio*, *Campagna abiti puliti*, *Sbilanciamoci*, *Obiettivi del Millennio*.

I would like to focus on two projects relevant in cultural responsibility

topic: *Zoes* and *CureLab*.

12.1 ZOES

Zoes is a project conceived and promoted by the FCRE and *Fondazione Sistema Toscana*. It is a “zona equosostenibile”, a computing platform managing a network of sustainable lifestyles. It is a social network open to the contribution of all, consumers, network of mutuality, entrepreneurs, institutions, or anyone who wants to share the various ways to make economic behaviour responsible towards society and the environment.

Zoes assumes that economics and finance are subsets of a social system focused on the being and the common good.

The principles of Zoes, as described in its Charter are: fairness, transparency, responsibility, sustainability, mutual and respect, sharing and networking, sobriety, active participation and attention to the local context. It promotes cultural diversity, it states [84]:

ZOES is an instrument at the service of people, organizations, and networks that share the purpose of translating into fact the values and inspirations aimed at the creation of a common good, in respect and in richness of individual particularity and diversity.

ZOES è uno strumento al servizio di persone, organizzazioni e reti accomunate dalla continua ricerca a tradurre in prassi valori e aspirazioni finalizzate alla realizzazione di un effettivo bene comune, nel rispetto e nella ricchezza delle singole specificità e diversità.

Zoes recreates on the web the realities of the network of solidarity: organic producers, responsible tourism, ethical finance services, ecological clothing and furniture sectors, ecological design, publishing independent, alternative medicine, and enhancement of cultural and multicultural competence. In the “fair trade zone” every inhabitant has its own interactive page to communicate with the other realities of the community, to add to its network people or organizations with common interests, to inform, to create or sponsor events.

The project is equipped with a system of geo referencing that [84]:

allows people who live in the same city, province and region to be connected, or to expand the rapport between various organizations that might have common grounds of action.

Permette di collegare in rete chi vive nella stessa città, provincia e regione, oppure di estendere i rapporti tra organizzazioni diverse che possono trovare terreni comuni di azione.

Zoes is also “Zoes in azione”.

“Zoes in azione” offers the possibility of active participation through the publication and adherence to social campaigns, and through “Mappiamo!” an activity of locating places and initiatives linked by common goals.

Zoes thematic channels are: “Living & Building”, “Food & agriculture”, “Finance & Saving”, “Energy & Eco-efficiency”, “Politics & Participation”, “Health & Welfare”, “Rights & Social network”, “Knowledge & Communication”, “Travel & Hospitality”, “Production & Responsibility”. The objective of Zoes is information and knowledge dissemination. In its web site we read:

Zoes is above all information and diffusion of knowledge and its contents revolve around ten thematic channels fed by the citizens of the community. Directly from one’s own profile, it will be able to post contributions to be shared by all the users of Zoes, an opportunity of journalism made by citizens. Not only that, on the thematic channels it will be possible to post events, job offers, useful links, editorial publications, public contest and normative, useful instruments to permit updating regarding the world of fair sustainability.

Zoes è soprattutto informazione e diffusione della conoscenza e i suoi contenuti ruotano attorno a dieci canali tematici alimentati dagli stessi abitanti della community. Direttamente dal proprio profilo si potranno inserire contributi da condividere con tutti gli utenti di Zoes, un’opportunità di citizen journalism. Non solo, nei canali tematici sarà possibile segnalare eventi, offerte di lavoro, link utili, pubblicazioni editoriali, bandi e normative, strumenti utili per essere aggiornati sul mondo dell’equosostenibilità.

Zoes promotes a culturally responsible attitude.

First, Zoes believes in the dissemination of knowledge as a force for social change.

Then, Zoes promotes and develops social relationships, creates spaces for encounter and dialogue, new environments of proximity.

Zoes is also an instrument of social inclusion through the power of accessibility of the new web technologies that create social networks giving all people the possibility to contribute, discuss and make themselves heard. In the initiative “Mappiamo i soci in rete” Banca Popolare Etica members establish relationships, exchanging products and services created in respect for human beings and the environment.

12.2 CureLab

CureLab is a laboratory on cultural responsibility fostered by *FCRE, Cooperativa Archeologia* and *Cultrack*.

CureLab is a common discussion space, an on-line laboratory on cultural responsibility. In the foundation web site we read:

CURELAB is an active space of confrontation between Culture, in every aspect, and Society, in all its components, on a common plain of growth and development towards Social Responsibility.

CURELAB è uno spazio attivo di confronto tra la Cultura, in ogni sua espressione, e la Società, in tutte le sue componenti, su un piano comune di crescita e sviluppo verso la Responsabilità Sociale.

CureLab is a multicultural laboratory that combines culture in all its expressions and society, for the socio-cultural growth.

CureLab was born from the expansion of the concept of social responsibility, from a context of individual enterprise, to a whole community, where live the various stakeholders.

The starting point is the definition of cultural responsibility as a meeting ground between the different carriers of cultural capital with the aim to improve the representation of each community [30]:

Cultural Responsibility means capacity and awareness with which the community chooses the cultural Heritage as a meeting ground among all its diverse bearers of cultural capital with the aim of improving the representation of each component of the community. CURELAB is the multicultural Laboratory which favors Cultural Responsibility within Italian society, interacting with the protagonists of the social change taking place, the bearers of cultural capital and conjugating acts of civil growth, social development and cultural inclusion.

Responsabilità Culturale vuol dire capacità e consapevolezza con cui la Comunità sceglie il Patrimonio culturale come terreno d'incontro tra tutti i suoi diversi portatori di capitale culturale, con l'obiettivo di migliorare la rappresentanza di ogni componente della comunità stessa. CURELAB è il Laboratorio multiculturale che favorisce la Responsabilità Culturale all'interno della società italiana, interagendo con protagonisti del cambiamento sociale in atto, i Portatori di capitale culturale, e coniugando istanze di crescita civile, di sviluppo sociale e di inclusione culturale.

Cultural heritage is understood as a meeting ground between:

- "Expression": Historical and artistic heritage

- “Environment”: Demographic, Ethnographic, Anthropological heritage
- “Memory”: Archival and Documentary heritage”

The bearers of cultural capital are those who grasp the importance of the development of a multicultural society. They are divided into:

- “Multicultural segments”: those who ask for cultural inclusion and sharing with Italian people expectations of economic, social and cultural development. In analysing the multicultural composition of Italian society, the areas that ask for cultural inclusion are migrants and those who have experienced a hardship in the workplace. For the first ones cultural heritage represents an opportunity to participate, for the second ones an instrument of solidarity
- “Cultural drivers”: or cultural creators, those who convey themes such as economic and social sustainability, ethical production and consumption, who believe in the importance of personal and collective development as an element of social change

Cultural capital is divided into three areas which correspond to the different types of cultural heritage (personal communication of M. Guglielminetti):

- “Majority culture” refers to objects belonging to the so-called “art elite”, belonging to the national heritage or those belonging to all humanity
- “Identity culture” refers to the ethnographic heritage, cultural experiences often little investigated (migrations), collections of autonomous national treasures
- “Tribal culture” refers to multicultural heritage, i.e. the set of events which change with the social changes and requires a continuous comparison with the cultural heritages, referred to previous items

The specific objectives of the project are:

1. Promoting cultural inclusion
2. Providing cultural support

The first objective, centred on a research stage at the level of multicultural segments, involves two actions:

- a) Tracing heritage of the multicultural society in a changing social context dominated by new web technologies with the aim to interpret cultural demands

- b) Creating a network of on-line research on culture and society with the aim of developing cultural services

The connection of the multicultural segments is provided through:

- The creation of a Manifesto on cultural responsibility and related practices
- The promotion of meetings among cultural players and different communities to facilitate the process of representation

A similar project will be that of the *Musée Nationale De l'Histoire de l'immigration*, "Histoires Singulieres" (<http://portraits.histoire-immigration.fr/>), a platform of a series of multimedia portraits to reading, listening and watching that show the richness and diversity of immigration in France.

The second objective, aiming at the involvement of the cultural drivers into action, plans the following actions:

- Creation of a "crowd funding hub" for cultural heritage so as to encourage cultural responsibility as participation;
- Financing of cultural services, people-oriented.

The final result will be to widen networks and partners spreading practices of cultural responsibility.

CureLab also plan to develop a delivery financial system supporting workshops and projects on cultural responsibility.

CureLab is still in a planning stage, therefore it is not possible to draw conclusions concerning the evaluation both of the different phases and of the project as a whole. Merit of the foundation is to be established, through the website, a showcase of visibility.

I hope that this thesis will be an added input to its realization.

CHAPTER 13

CULTYOURE: A BLOG ON CULTURAL RESPONSIBILITY

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Why A Blog to discuss on Cultural Responsibility? Because of different reasons.

First of all the instrument to discuss and implement best practices on cultural responsibility has to use the new technologies of social networking. Blog borns thanks to internet and ratifies the advents of web publishing tools. The blog constantly processes informations, available to everyone. Secondly, the blog is a democratic discussion place, in which everyone could participate and insert comments or “posts” [39].

In the blogosphere, the population is made up of individuals and not organizations. There are no barriers of access and anyone can participate in the activities in the public space. [...] in the blogosphere first you publish, then the readers read, correct, expand, develop and then, collectively, decide the fate of that text giving it one of the possible infinite options between resonance and indifference.

Nella blogosfera, la popolazione è fatta di individui e non da organizzazioni. Non ci sono barriere di accesso e chiunque può partecipare alle attività nello spazio pubblico. [...] nella blogosfera prima si pubblica, poi i lettori leggono, correggono, ampliano, sviluppano e quindi, collettivamente, decidono il destino di quel testo regalando una delle infinite opzioni possibili tra risonanza e

indifferenza.

Internet has the duty to help individuals in the process of construction and comprehension of culture and society.

As a consequence of this process of participation, blog is a place for conversation about the world and a “gymnasium of ideas” [39], that could implement new models and instrumental support to cultural responsibility projects.

Third, blog is able to educate [39]:

Finally, the capacity to allow individuals to grow, to give them the opportunity to learn and improve constantly. In real life these occasions are somewhat limited by contingencies. We cannot confront ourselves with people with whom we do not share space, and the occasions are few in which we have a way to directly reach the thoughts of other individuals, comparing themes and points of views.

Infine, la capacità di far crescere gli individui, di dare loro occasioni per imparare e migliorare costantemente. Nella vita reale queste occasioni sono abbastanza limitate dalle contingenze. Non possiamo confrontarci con persone con cui non condividiamo spazi, e sono poche le occasioni in cui abbiamo modo di accedere direttamente al pensiero di altri individui confrontandoci su temi e punti di vista.

Perhaps as in the Athene of the fifth century before Christ, where education was disseminated through participation in public discussions in which young men could face wises, the network can provide new forms of popular participation and education.

13.1 Framework

The blog will be structured in two sections.

The home page will contain the posts that I, and everyone interested in the subject, could publish. In this page I will publish a brief abstract of the present work and I will explain the origin of the blog and its purposes.

The second section will be open to every cultural organization or project, best practices of cultural responsibility.

The blog will have some book marks incident to the subject including best practices, researches and links to significant websites, among them those just analyzed.

13.2 Objectives

- creating a space of discussion about cultural responsibility

- spreading best practices about cultural responsibility and rising the awareness of the role of culture for sustainable economic development, to diminish social exclusion and implement social cohesion
- giving rise to networks and cooperations between cultural organizations, foundations and, above all, local communities to develop innovative projects and ideas

The blog would be the starting point for future researches about cultural responsibility. It will implement, for example, procedures in order to map the different social and cultural human needs, both of individuals and communities, or will foster a crowdfunding model of financing cultural services people-oriented.

What about the users: every individual or organization interested in the development of the topic.

The blog will be developed in the near future.

CHAPTER 14

CONCLUSION

This work has been focused on cultural responsibility, an attitude that should affect economic behaviour, so that it will be more respectful of the living-worlds of individuals and groups. Thus, it is possible to set the conditions to achieve, for everyone, its own happiness.

In particular, we have demonstrated that cultural responsibility is an implication of corporate social responsibility. This consideration emerged in interviews with leading cultural operators, with great differentiation of perspectives due to specific professionalisms and roles.

The chosen best practices, cooperatives or associations, demonstrate how a participatory model, aware of the cultural development of communities, assures an inclusive and cohesive democratic social context. Fondazione Unipolis and Fondazione Culturale Responsabilità Etica show how funds could be used to promote and finance responsible cultural projects.

Banca Popolare Etica and Libera, Associazioni e Numeri contro le mafie are examples of how a bottom-up or a reticular management could take on cultural and social requirements.

Cultural responsibility has to be translated into standards of conducts and values, the main ones are humanity and reciprocity. They involve all the organizations belonging to different economic sectors and its assimilation may begin with scholar education.

As a final proposal, we thought to design a blog, a discussion forum on the subject, which could be a collector of stimuli for reflections, and thus a starting point for future researches and studies.

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