



**IB/CU 348 CULTURAL HERITAGE: BUSINESS AND STRATEGIES**  
IES Abroad Rome

**DESCRIPTION:**

“Our future includes culture”. Discovered in the 1970s as a powerful resource, capable of generating sustainable wealth and employment, the cultural sector has become the topic of a specific stream of worldwide economics and business studies. In the early 2000s, the cultural and creative industries have been investigated as relevant field of social, technological, and economic innovation and their impact on wellbeing is currently at the heart of the international efforts to go “beyond GDP” in measuring progress. The definition proposed by UNESCO in 2009 describe the sector “as a set of activities that produce and distribute cultural goods or services, which at the time they are considered as a specific attribute, use or purpose, embody or convey cultural expressions irrespective of the commercial value they may have” (UNESCO-UIS, 2009)

The course offers an outline of the cultural sector of activities, exploring in some details its components: the heritage, the performing arts, the visual arts, the audio-visual, architecture, books and press, fashion, design and advertising, arts crafts and highlighting their business structure and contribution to a sustainable local development. The course will use Rome as a platform to explore the opportunities to foster development and growth through investments in arts and culture activities.

**CREDITS:** 3 credits

**CONTACT HOURS:** 45 hours

**LANGUAGE OF INSTRUCTION:** English

**PREREQUISITES:** None

**ADDITIONAL COST:** None

**METHOD OF PRESENTATION:**

- Lectures
- Seminar discussion
- Course-related trips
- Moodle

**REQUIRED WORK AND FORM OF ASSESSMENT:**

- Course engagement - 10%
- Presentation on a specific topic chosen with the instructor - 10%
- Paper and presentation on a specific topic chosen with the instructor - 20%
- Midterm exam - 25%
- Final exam - 35%

**Course Engagement**

Class attendance and engagement in discussions are essential to profit from this course. Students have to come prepared to class, i.e., preparing the homework for each lecture (i.e., readings, assignments, brainstorming...). Students are asked to be proactive and interact during the lectures, i.e., bringing examples of their out-of-class experiences that can be related to the course. Also, this course is fully integrated with Moodle, the IES online learning platform. Students will be required to actively access and interact with resources on this platform. For a better understanding of class participation, the grading rubric for student participation is available on Moodle and will be distributed on the first day of class.

**Midterm Exam**



The midterm exam will be taken in-class (during the course) and will consist mostly of open-ended short answer and essay questions, with a few multiple-choice questions. The topics and materials that have been covered before the midterm will make up this exam.

*Please note:* The midterm exam will take place during midterm-week; during midterm-week classes will be held regularly at IES.

### **Final Exam**

The final exam will be taken in-class (at the end of the course) and has the same structure as the midterm exam.

*Please note:* The final exam includes only the material covered after the midterm exam.

### **Group presentation**

Each group will work on a challenge faced by cultural institutions and propose a possible managerial solution. Groups will present the results and proposal on the last day of classes.

### **Individual paper and presentation**

During the semester, each student will also have to write and then give an individual oral presentation. This presentation will require outside research. Each student must find an example of a challenge faced by a cultural institution, and then explain how the challenge is directly linked to a topic of the syllabus. A written analysis of the research of approximately 5 pages must be handed in on the day of the oral presentation. The oral presentation itself, which should last about 10 minutes (+ a couple of minutes for a Q&A session by the instructor and the class), does not need to be printed or handed in. Students may elect to use videos, PPT presentations, the blackboard, or other tools they deem useful to best present their topics. Both the written document and the oral presentation will be evaluated, weighing respectively  $\frac{3}{4}$  and  $\frac{1}{4}$  of the total 20%. The date of the written and oral presentation depends on the topic each student chooses from the syllabus, since the presentation date will correspond to the date that topic is covered in class. *Students must tell the instructor the topic that they have chosen by the end of the first week of class.* The instructor will then inform them which date they will present.

*Please note:*

Students will be given additional information regarding the requirements of each assignment and about deadlines after the course has started.

### **LEARNING OUTCOMES:**

By the end of the course, students will be able to:

- Recognize the distinctive business dynamics and strategies in the domains of heritage, performing and visual arts, cultural and creative industries (books and press, audio-visual, architecture, design, and advertising, etc).
- Identify the most relevant economic and social impacts of the cultural activities
- Trace the value creation process in the cultural sector with different assessment methods and indicators
- Compare success cases and their strategies *Please use active verbs.*

### **ATTENDANCE POLICY:**

As a member of our class community, you are expected to be present and on time every day. Attending class has an impact on your learning and academic success. For the reason, the IES Abroad Rome attendance policy allows for the following number of absences, which are intended to be used for physical and mental health reasons:

- THREE (3) absences in each Italian language course,
- TWO (2) absences in each Area Studies course,
- ONE (1) absence in each seminar course or course meeting 1 day a week,
- ZERO (0) absences in each course of individual music instruction.

Every absence beyond this allowance will automatically result in a penalty of 2 percentage points off the final grade. SEVEN (7) absences will result in a failing grade in Italian language and Area Studies courses. FOUR (4) absences will result in a failing grade in seminar or 1-day-a-week courses. Failure to attend a scheduled exam, test, quiz, or presentation will automatically result in an F grade on that assessment.

Students are expected to abide by the IES Abroad Code of Academic Integrity. All work submitted by a student for academic credit should constitute the student's own original work. Any work submitted for academic credit may be subject to review by a textual similarity detection service for the detection of plagiarism and AI usage.

#### CONTENT:

Session	Content	Materials
<b>Week 1</b> <i>Session 1</i> 12/02/2024	<b>Introduction to Arts Management</b> <ul style="list-style-type: none"> <li>Course overview presentation</li> <li>Individual assignment and group project presentation</li> </ul>	<ul style="list-style-type: none"> <li>Syllabus</li> <li>UNESCO-UIS: Measuring the economic contribution of cultural industries. A review and assessment of current methodological approaches</li> </ul>
<i>Session 2</i> 14/02/2024	<b>Introduction to Arts Management</b> <ul style="list-style-type: none"> <li>The economics of culture and the mapping of the cultural and creative industries: a macro- economic approach</li> </ul> <b>Course related trip</b>	<ul style="list-style-type: none"> <li>BOP Consulting, Mapping the Creative Industries: A Toolkit. Link to the article: <a href="http://creativeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_toolkit_2-2.pdf">http://creativeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_toolkit_2-2.pdf</a></li> <li>The Economy of culture in Europe (pp. 1-26; 43-57).</li> </ul>
<b>Week 2</b> <i>Session 3</i> 19/02/2024	<b>Culture-based Economic Development and its Actors</b> <ul style="list-style-type: none"> <li>Use of structural funds for cultural projects</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 3: read material and take notes</li> <li>KEA, <i>Use of Structural Funds for cultural projects</i>. Link to the article: <a href="http://www.keanet.eu/docs/structuralfundsstudy.pdf">http://www.keanet.eu/docs/structuralfundsstudy.pdf</a></li> </ul>
<i>Session 4</i> 21/02/2024	<b>Culture-based Economic Development and its Actors</b> <ul style="list-style-type: none"> <li>The intrinsic and instrumental value of culture.</li> </ul> <b>Course related trip</b>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 4: read material and take notes</li> <li>The Council of the European Union (2007) Council Conclusions on the contribution of the cultural and Creative sectors to the achievement of the Lisbon objectives. Link to the article: <a href="http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/educ/94291.pdf">http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/educ/94291.pdf</a></li> </ul>
<b>Week 3</b> <i>Session 5</i> 26/02/2024	<b>Arts, Economy, and Society (off campus)</b> <ul style="list-style-type: none"> <li>The arts and their actors.</li> <li>Creation, production, consumption and practice.</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 5: read material and take notes</li> <li>White paper on creativity. Towards an Italian model of development, W. Santagata, Ch.1-2 (pp. 14-58).</li> </ul>

<b>Session 6</b> 28/02/2024	<b>Arts, Economy, and Society</b> <ul style="list-style-type: none"> <li>Merit goods and market failure.</li> </ul> <b>Course related trip</b>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 6: read material and take notes</li> <li>The economics of art and culture, J. Heilbrun and C.M. Gray, Part V (pp. 311-402)</li> </ul>
<b>Week 4</b> <b>Session 7</b> 04/03/2024	<b>Cultural heritage</b> <ul style="list-style-type: none"> <li>Monuments, museums, historical places: intrinsic value and social and economic impacts.</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 7: read material and take notes</li> <li>Alessandro Bollo, Measuring Museum Impacts. Link to the article: <a href="http://www.fitzcarraldo.it/ricerca/pdf/measuring_museum_impacts.pdf">http://www.fitzcarraldo.it/ricerca/pdf/measuring_museum_impacts.pdf</a></li> <li>OPTIONAL: Museums in Italy: data, dynamics and policy questions, A. Cicerchia, Economia della Cultura, 2013, issue 4, (pp. 461-474).</li> </ul>
<b>Session 8</b> 06/03/2024	<b>Group Assignment Session (ONLINE)</b> <ul style="list-style-type: none"> <li>Students bring assignment brainstorming and updates to be discuss with the instructor and workshop their assignment.</li> </ul>	<ul style="list-style-type: none"> <li>Develop topic for group assignment and come prepared to the session</li> </ul>
<b>Week 5</b> <b>Session 9</b> 11/03/2024	<b>Cultural Resources and Cultural Districts</b> <ul style="list-style-type: none"> <li>The concept of cultural resources</li> <li>Strategies to harness cultural value</li> <li>Cultural districts</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 9: read material and take notes</li> <li>Dallas Arts District case study discussion</li> </ul>
<b>Session 10</b> 13/03/2024	<b>Review for the Midterm Exam</b> <ul style="list-style-type: none"> <li>Content review for the midterm exam</li> <li>Q&amp;A for midterm exam</li> <li>Mock exam</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 10: read material and take notes</li> </ul>
<b>Week 6</b> <b>Session 11</b> 18/03/2024	<b>Cultural Landscapes</b> <ul style="list-style-type: none"> <li>The European landscape as 100% cultural: formed by human activity.</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 12: read material and take notes</li> <li>World Heritage Cultural Landscapes. A Handbook for Conservation and Management, Nora Mitchell, Mechthild Rössler, Pierre-Marie Tricaud (Authors/Ed.). Unesco 2009. Link to the article: <a href="http://whc.unesco.org/documents/publi_wh_papers_26_en.pdf">http://whc.unesco.org/documents/publi_wh_papers_26_en.pdf</a></li> </ul>

<b>Session 12</b> 20/03/2024	<b>MIDTERM EXAM</b> <ul style="list-style-type: none"> <li>Material and topics covered until the midterm are part of the exam</li> </ul>	
<b>Week 7</b> <b>Session 13</b> 25/03/2024	<b>The Audiovisual and Publishing industries</b> <ul style="list-style-type: none"> <li>Changes to Cinema, Radio, TV, Books and Journalism due to ICTs</li> <li>The emergence of prosumers.</li> <li>Traditional media decline</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 14 with guideline + questions for the field study: read material - you will answer the questions during the field study</li> </ul>
<b>Session 14</b> 27/03/2024	<b>The Audiovisual and Publishing industries</b> <ul style="list-style-type: none"> <li>Course-related trip</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 14: read and take notes</li> <li>Cultural access and participation. Special Eurobarometer no. 399. Link to the article: <a href="http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf">http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf</a></li> </ul>
<b>Week 8</b> <b>Session 15</b> 08/04/2024	<b>The Visual Arts</b> <ul style="list-style-type: none"> <li>Course-related trip</li> </ul>	
<b>Session 16</b> 10/04/2024	<b>The Visual Arts</b> <ul style="list-style-type: none"> <li>The economics of the visual and plastic arts.</li> <li>Market dynamics, cultural value, and the origins of taste.</li> <li>Highbrow and low brow culture.</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 16: read material and take notes</li> <li>Symbolic meanings of prices: Constructing the value of contemporary art in Amsterdam and New York galleries, O. Velthuis, 2003. Link to the article: <a href="http://www.aacorn.net/members_all/velthuis_olav/pricemeaning.pdf">http://www.aacorn.net/members_all/velthuis_olav/pricemeaning.pdf</a></li> </ul>
<b>Week 9</b> <b>Session 17</b> 15/04/2024	<b>COURSE RELATED TRIP</b>  <b>Food, culture, creativity, and tourism</b> <ul style="list-style-type: none"> <li>Food and cuisine as a cultural field combining identity, tradition, local territory, history and landscape</li> <li>Creativity, research and technological innovation in the food industry</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 17</li> </ul>

Session 18 17/04/2024	<b>The Performing Arts: music, theatre and dance</b> <ul style="list-style-type: none"> <li>The performing arts system</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 17 read material and take notes</li> <li>On the Performing Arts: the Anatomy of their Economic Problems, W.J. Baumol and W.G. Bowen, 1965, The American Economic Review, Vol.55 no 1/2, (pp. 495-502)</li> </ul>
Week 10 Session 19 22/04/2024	<b>The Performing Arts: music, theatre and dance</b> <ul style="list-style-type: none"> <li>Course-related trip</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 18 read material and take notes</li> </ul>
Session 20 24/04/2024	<b>Second Check-in: Group Projects (ONLINE)</b> <ul style="list-style-type: none"> <li>Students bring assignment brainstorming and updates to be discuss with the instructor and workshop their assignment</li> </ul>	<ul style="list-style-type: none"> <li>Bring updates on group project</li> </ul>
Week 11 Session 21 29/04/2024	<b>Fashion, design, and advertising</b> <ul style="list-style-type: none"> <li>The intersection of material need, consumption, production and the intangible system of creativity, signs, and identity</li> <li>Course-related trip</li> </ul>	<ul style="list-style-type: none"> <li>Professor's Course Pack Session 21: read and take notes</li> </ul>
Session 22 06/05/2024	<b>Group Project Presentations and Review for the Final Exam</b> <ul style="list-style-type: none"> <li>Group project presentations</li> <li>Content review for the final exam</li> <li>Q&amp;A for final exam</li> <li>Wrap-up of the course</li> </ul>	<ul style="list-style-type: none"> <li>Group presentations</li> <li>Professor's Course Pack Session 22: read material and take notes</li> </ul>
<b>FINALS WEEK</b>	<b>FINAL EXAM</b> <ul style="list-style-type: none"> <li>Material and topics covered from the midterm onwards are part of the final exam</li> </ul>	

#### REQUIRED READINGS:

- European Statistical System Network on Culture, Final Report: chapt. 1-6 (pp. 37-78)
- BOP Consulting, Mapping the Creative Industries: A Toolkit. Link to the article: [http://creativeconomy.britishcouncil.org/media/uploads/files/English\\_mapping\\_the\\_creative\\_industries\\_a\\_toolkit\\_2-2.pdf](http://creativeconomy.britishcouncil.org/media/uploads/files/English_mapping_the_creative_industries_a_toolkit_2-2.pdf)
- The Economy of culture in Europe (pp. 1-26; 43-57).

- KEA, *Use of Structural Funds for cultural projects*. Link to the article: <http://www.keanet.eu/docs/structuralfundsstudy.pdf>
- The Council of the European Union (2007) Council Conclusions on the contribution of the cultural and Creative sectors to the achievement of the Lisbon objectives. Link to the article: [http://www.consilium.europa.eu/ueDocs/cms\\_Data/docs/pressData/en/educ/94291.pdf](http://www.consilium.europa.eu/ueDocs/cms_Data/docs/pressData/en/educ/94291.pdf)
- White paper on creativity. Towards an Italian model of development, W. Santagata, Ch.1-2 (pp. 14-58)
- The economics of art and culture, J. Heilbrun and C.M. Gray, Part V (pp. 311-402)
- Alessandro Bollo, *Measuring Museum Impacts*. Link to the article: [http://www.fitzcarraldo.it/ricerca/pdf/measuring\\_museum\\_impacts.pdf](http://www.fitzcarraldo.it/ricerca/pdf/measuring_museum_impacts.pdf)
- World Heritage Cultural Landscapes. A Handbook for Conservation and Management, Nora Mitchell, Mechtild Rössler, Pierre-Marie Tricaud (Authors/Ed.). Unesco 2009. Link to the article: [http://whc.unesco.org/documents/publi\\_wh\\_papers\\_26\\_en.pdf](http://whc.unesco.org/documents/publi_wh_papers_26_en.pdf)
- Cultural access and participation. Special Eurobarometer no. 399. Link to the article: [http://ec.europa.eu/public\\_opinion/archives/ebs/ebs\\_399\\_en.pdf](http://ec.europa.eu/public_opinion/archives/ebs/ebs_399_en.pdf)
- Symbolic meanings of prices: Constructing the value of contemporary art in Amsterdam and New York galleries, O. Velthuis, 2003. Link to the article: [http://www.aacorn.net/members\\_all/velthuis\\_olav/pricemeaning.pdf](http://www.aacorn.net/members_all/velthuis_olav/pricemeaning.pdf)
- On the Performing Arts: the Anatomy of their Economic Problems, W.J. Baumol and W.G. Bowen, 1965, *The American Economic Review*, Vol.55 no 1/2, (pp. 495-502)

#### OPTIONAL

- Museums in Italy: data, dynamics and policy questions, A. Cicerchia, *Economia della Cultura*, 2013, issue 4, (pp. 461-474).