



**BOOK REVIEW: DEMARTINI P., MARCHEGIANI L.,
MARCHIORI M., AND SCHIUMA G., CULTURAL INITIATIVES
FOR SUSTAINABLE DEVELOPMENT:
MANAGEMENT, PARTICIPATION AND ENTREPRENEURSHIP
IN THE CULTURAL AND CREATIVE SECTOR, SPRINGER, 2021.**

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Abstract

The book offers an overview of innovative sources, dimensions of expertise for supporting creative and cultural organisations and initiatives. Authors highlighted the importance of cultural heritage, participatory approaches, and entrepreneurship in the cultural sector with a further analysis on sustainable development. In accordance with cultural entrepreneurship, the book provides an outlook of cultural enterprises, offering some evidence from an entrepreneurial ecosystem perspective. Hence, the authors offer a map to analyse the debate on the sustainable development linked to cultural heritage: the levels of analysis (micro, meso, macro); the four domains in which the sustainability concept unfolds (cultural, social, economic, and environmental); and the regenerative processes of cultural initiatives that are consistent with the sustainability perspective (management, participation, entrepreneurship). Conclusively, the Editors propose themes that should be explored in the debate about cultural initiatives and sustainability.

Review

One of the key concepts unfolded in this book, whose editors are Paola Demartini, Lucia Marchegiani, Michela Marchiori and Giovanni Schiuma, is the entrepreneurship, its processes and socio-economic patterns linked to managerial practices of cultural organizations. This book is part of a collection of studies developed by scholars, who share interests in arts, culture, business, management, and innovation. The previous book (*Management, Participation and Entrepreneurship in the Cultural and Creative Sector*, edited by Martin Piber, 2020) is about the importance of the culture and arts as memories, experience, and collective heritage. Additionally, all these latter concepts should be understood and discussed under the guidelines of sustainable development, employing an integrated perspective and an interdisciplinary approach. In recent times, through the debate on the sustainable management of cultural initiatives it has been adopted a new perspective on how cultural organizations and initiatives employ management practices embracing a multi-stakeholder perspective, considering all the needs of the latter.

Moreover, another topic that has become worthy of importance in the economic literature is participation and participatory approach in culture. With the complete fulfilment of participatory approach, socio-economic development, urban regeneration and capabilities development across art and culture are promoted. Furthermore, supporting this assumption, participation enables us to engage various actors and stakeholders, who could provide their knowledge, experience, and commitment in the cultural and creative areas. Starting from this concept, cultural entrepreneurship has a strong potential: the meaning of tangible and intangible cultural heritage can be renewed in the present and then projected in the future for next generations. Thus, cultural entrepreneurship fosters sustainable development through innovation and growth in the sector of creative industries. The debate on sustainable development of cultural heritage has produced varied conceptual models that spread out the theory of sustainability; in fact, with the Hangzhou Declaration "*Placing Culture at the Heart of Sustainable Development Policies*" written in 2013, the key role of culture in sustainable development has been confirmed. Afterwards, a step forward has been done with the "*Cultural Heritage Counts for Europe*" manifesto (ChCFE) in which different but connected domains (cultural, social, economic, and environmental) had been debated. In 2020, SoPHIA (Social Platform for Holistic Heritage Impact Assessment) a new European project was founded. SoPHIA pursues different but complementary aims: to set up a network of stakeholders (researchers and practitioners active in the branch of heritage); to stimulate participation among the stakeholders involved; to yield sustainable and useful tools to raise knowledge on the implementation of

relevant policies and practices; and to encourage the project and its outputs at the European and international levels. The domains explicated in *SoPHIA* are cultural, social, economic and environmental. The cultural domain is the most connected to the population well-being and in which the linkage between heritage and people is revealed. The interaction between people and culture, but also organizations and individuals are studies of the social domains. Cultural policies and practices come together with the variety of combined values that play a crucial role in conservation and valorization of *CH*. The economic domain is related with the valorisation of the *CH*, combining the sustainable managerial practices with the economic results of cultural interventions. At last, the environmental domain refers to all the critical outcomes such as climate change, overtourism and growing urbanization that need to be taken care of.

Likewise, the book is written following the investigation of three different level of analysis that has been accepted succeeding the *ChCFE* report: Macro, Meso and Micro. The first refers to the bigger picture perspective such as European or larger communities; the Meso level includes smaller levels as local, regional, and national. The latest comprises case studies. At this point, the book presents a deeper analysis of the three previous mentioned levels and the regenerative process (management, participation, entrepreneurship) with a detailed study of the four domains that hold the sustainability concept.

The authors in the Micro Level of Analysis (Section 1) examine cultural organisations (museums, performing art organisations) or actors (cultural entrepreneurs and workers). The first two chapters "*Aligning Market Strategies, Digital Technologies, and Skills: Evidence from Italian Museums*" and "*Exploring the Financial Strategies of Private Museums*" explore the processes of digitisation, fundraising and citizen participation. Moreover, on the actors' side, in chapter "*Through the Public's Lens: Are Museums Active Members of Society? An Investigation During the COVID-19 Pandemic*" we find a study about the museum reaction to the Covid-19 and how they have supported the communities and society, a rarely discussed theme in literature. This analysis has led to a debate on the public image of the museums, in terms of social involvement and activism. In the next two chapters "*The Leadership Dance in a Performing Arts Organization*" and "*Interpretive Innovation in the Performing Arts: The Role of Organizations*" performing art organisations and actors are the main subjects; the first point out the role of the leader that, seen from a different perspective, represents the image of cultural organisations. In the case study of "*Fondazione Nazionale della Danza Aterballetto*" the several factors that can alter or modify the leadership structure at different levels (individual, organisational and environmental) are introduced. As stated in the chapter "*Interpretive Innovation in the Performing Arts: The Role of Organizations*" we understand how our cultural heritage

is renewed through the comprehension of cultural and art institutions innovation. Hence, performing arts organization bind them to a mission in which matching tradition with novelty is a central part. Moreover, they commit to regenerating cultural heritage and sustain its transmission. The chapters *“Start Me Up: The Challenge of Sustainable Cultural Entrepreneurship of Young Cultural Workers”* and *“Organizing Academic Entrepreneurship Drawing on Cultural Knowledge: The puntOrg Experience”* deal with cultural entrepreneurship as a regenerative process in which cultural workers are able to produce artistic or cultural, economic and social value. *“Start Me Up: The Challenge of Sustainable Cultural Entrepreneurship of Young Cultural Workers”* introduces the multifaceted concept of sustainability: cultural, economic, and social. The cultural aspect refers to the capability of developing new ideas; the second one, instead, refers to the economic sustainability of cultural activities. At last, cultural workers need to face with the social impact of their work. Young entrepreneurs are trying to find new ways to develop their business considering sustainability. While, in the chapter *“Organizing Academic Entrepreneurship Drawing on Cultural Knowledge: The puntOrg Experience”* it is presented the issue of cultural entrepreneurship and academic entrepreneurship, especially in the light of University reforms that reframed the role of professors and researchers working in Academia.

The Section 2 entails the articles related to the cultural initiatives that affect on a regional scale: the previous mentioned Meso level. Culture is here addressed as connected with its environment, territory, and stakeholders. The first two contributions *“Promoting Collaboration Through Creative Network: The Puglia Music Industry”* and *“Change in Perspectives in Cultural Tourism: A Sustainable Managerial Model for Cultural Thematic Routes Creating Territorial Value”* aim to investigate on two managerial issues: networking and digitalization, both located in southern Italy, Puglia. Creating a network means to solve complex problems in our society and to promote strategies for regional attractiveness. However, digitalization is exploited in the creation of a new sustainable managerial model that, through the diversification of the cultural heritage offer and the use of new technologies, it avoids overturism in some artistic centres.

Likewise, the following chapters *“A Struggle of Capitals Over the Identity and the Cultural Offering of Festivalletteratura: the Organizational Impact of Audience Development”*, *“Participatory Event Platforms in the Urban Context: The Importance of Stakeholders’ Meaning of “Participation””*, and *“Cultural Heritage Through The “Youth Eyes”: Towards Participatory Governance And Management Of UNESCO Sites”* highlight the process of engagement of citizens and stakeholders in planning/implementing cultural initiatives and the consumption of cultural goods and services. From the assumption that the process of involvement is an approach that can lead to a sense of identity of community in the branch of cultural heritage, but there are many consider-

ations that arise around the specificity and the intrinsic fragility of such initiatives, “*where participation becomes a resource over time, if successfully managed, or liability in itself*”. However, according to a sustainable development perspective, it is confirmed that the participatory model has great potential to create values for citizens and different stakeholders. More specifically, in *Urbino per Bene-Urbino for Good* project, launched in 2017 by the municipality of Urbino (Italy), it has been discussed how World Heritage Site is felt by residents and student and managed by Public Administration. Through the research it emerges a difficulty of institutions in achieving their goals, as interventions on culture and the regeneration of the city of Urbino itself depend on a real understanding of the values of local communities.

In the final chapter of Section 2 we talk about cultural entrepreneurship linked to sustainable development. The purpose of this contribution “*Entrepreneurial Cultural Ecosystems in Rural Context: Some Insights from Rural Cultural Centers in France*” is to focus on a specific type of rural cultural entrepreneurship: the creation of cultural centers in rural territories. A qualitative empirical investigation based on two significant case studies of rural cultural centers located in the region of Auvergne-Rhône-Alpes in France is carried out. This contribution introduces the complex system of ecosystems, which seem to be much debated in the cultural and creative sector. A cultural ecosystem evolves with the aim to focus on producing collective cultural and social values.

To conclude, we find the last level of analysis (section 3: The Macro Level) that address issues concerning a broader global scale. The chapter “*Culture Indicators for Sustainable Development*” scrutinizes The Culture 2030 Indicators report, released by UNESCO in 2019. In a few words, the latter is a framework of thematic measures, divided in four domains (environment and resilience, prosperity and livelihoods, knowledge and skills and inclusion and participation) and 22 indicators. The author critiques both the design of the framework, with an exhaustive analysis of its domains and indicators, and its practical application to the institutions, organisations and enterprises of the cultural sector.

The chapter “*The Digitalisation of Cultural Heritage for Sustainable Development: The Impact of Europeana*” analyzes the digitization process of cultural heritage as a tool to preserve it and prevent its loss. The case study is Europeana, a digital portal that can be considered as a sample of enhanced value for cultural policies of the UE. Lastly, the main theme in the chapter “*The Contribution of Crowdfunding Regulation to Cultural Entrepreneurship in a Supportive Ecosystem*” is how an effective crowdfunding regulation can support cultural entrepreneurship. Over the past decade, crowdfunding has emerged to play an important role in financing for the cultural and creative sector. Two relevant aspects that policy operators need to deal with which are Benefits and Barriers. To regulate crowdfunding is neces-

sary to improve taxation and matching subsidies, consumer and investor protection and information provision. In this contribution EU and USA are identified as main markets for crowdfunding, nonetheless their respective policies might influence efficiency and equity.

In light of these considerations, the book offers us a debate about cultural initiatives and sustainability since they both are at their earlier stage. Hence, the Editors propose main themes that should be further explored: impact on economic variables, shifting from a view on competitiveness to a view on prosperity; culture and welfare that require citizens inclusion; quality of cultural interventions: namely the fostering of a sustainable approach. This volume is interesting to read both for academics and practitioners.

References

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