

# MUSEI: QUALE IMPATTO SOCIALE



REPORT

MOI!

**BAM!**

bologna  
MUSEI

Regione Emilia-Romagna  
Servizio Patrimonio culturale

Cofinanziato dal  
programma Europa creativa  
dell'Unione europea



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# INTRODUCTION

# MOI! MUSEUMS OF IMPACT



MOI! Museums of Impact is a European cooperation project co-funded by the *Creative Europe Programme* dedicated to **developing a self-evaluation framework for the European museums**. The framework is meant to be used by museums as a tool to evaluate their practices and organisation with the impact on society in mind. Using the tool will help museums take a transversal look at their activities, engage in internal discussions on the aims and goals of their work, share views and set development targets.

This short report contains the results of the second Stakeholder Forum, organized online by the Italian partner BAM! Strategie Culturali on the **22<sup>nd</sup> of February 2021**. Partners of the Italian event: **Cultural Heritage Department, Emilia-Romagna Region**, and **Istituzione Bologna Musei**

## INTRODUCTION



### STAKEHOLDER FORUMS

Stakeholder Forums are special events organized in several countries among those of the project's partners. Forums are chances to engage with as many practitioners as possible for each national museum community, with stakeholders who belong to the cultural sector in the broader sense or organizations that are related with museums.

The Bologna Stakeholder Forum was aimed **at introducing the MOI! Project to the Italian museum community**, explaining the main purposes of the project at **engaging the participants in a discussion about the self-evaluation framework** organizing specific working tables; and finally at documenting the outcomes of the Stakeholder Forum so they could be analysed and used to integrate the perspective of the Italian museum landscape into the development of the MOI! self-evaluation model.



# MUSEI: QUALE IMPATTO SOCIALE?

## MUSEI: QUALE IMPATTO SOCIALE?



h.10.30 - 11.00 | **Why do we ask museums to have a social impact?** with:

- Matteo Lepore - Councilor for Culture, Municipality of Bologna
- Mauro Felicori - Councilor for Culture, Emilia-Romagna Region

h.11.00 - 11.30 | **Social reporting and museums, the state of the art** with:

- Erminia Sciacchitano - Officer at Minister's Cabinet - Italian Ministry for Culture (MiC)
- Valentina Galloni - Cultural Heritage Department, Emilia-Romagna Region

h.11.30 - 12.00 | **MOI! Museums of Impacts: a model of self evaluation for museums** with:

- Pirjo Hamari - Finnish Heritage Agency
- Federico Borreani - BAM! Strategie Culturali

h.12.00 - 13.15 | **Roundtable: the experience of Italian museums in strategies and impacts evaluation** with:

- Martina Bagnoli - Director of Gallerie Estensi of Modena, Ferrara and Sassuolo
- Serena Bertolucci - Director of Palazzo Ducale of Genoa
- Daniela Dalla - Head of cultural mediation and educational services of the Istituzione Bologna Musei
- Stefano Karadjov - Director of Fondazione Brescia Musei

h.16.00 - 16.30 | **What perspective for the future?**

- Conclusions by Roberto Grandi - President of Istituzione Bologna Musei

## WHY DO WE ASK MUSEUMS TO HAVE A SOCIAL IMPACT?



**MAURO FELICORI**  
*COUNCILOR FOR CULTURE,  
EMILIA-ROMAGNA REGION*

The regional Councilor for Culture contests the outdated ideas in the management of **museums**, which are not only places of research and protection of the heritage, but they must be **communication machines capable of offering exciting experiences to the visitors**.



**MATTEO LEPORE**  
*COUNCILOR FOR CULTURE,  
MUNICIPALITY OF BOLOGNA*

According to Lepore, in the future **museums** should be characterized by their ability to **create opportunities**, to produce culture and solutions for the community, also in the **social-health sphere**. Every citizen should have the opportunity to enter into a relationship with the museum and also find the possibility of producing and creating in it.

## SOCIAL REPORTING AND MUSEUMS, THE STATE OF THE ART



**ERMINIA SCIACCHITANO** OFFICER  
AT MINISTER'S CABINET  
ITALIAN MINISTRY FOR CULTURE  
(MiC)



**VALENTINA GALLONI**  
RESPONSIBLE FOR THE REGIONAL  
MUSEUM SYSTEM OF  
EMILIA-ROMAGNA REGION

**Museums** have to play a "role as a trigger, as an **engine for regenerative processes** that go in the direction of creating benefits" states Sciacchitano. The co-creation process is important as well as the comparison with other realities, other European countries. The themes at the center of the Ministry's new national recovery and resilience plan are: accessibility, ecological and digital transition.

Galloni introduces some key words of the new definition of museum by ICOM Italy: **accessibility, sustainability, cultural well-being and participation** are all relevant aspects to be considered for the social report and explains how Emilia-Romagna Region is working to accompany museums in this transformation.

## MOI! MUSEUMS OF IMPACT: A FRAMEWORK FOR SELF-EVALUATION FOR MUSEUMS



**PIRJO HAMARI**

*MUSEOVIRASTO (FINNISH  
HERITAGE AGENCY)*

Hamari explains the structure and use of the **self-assessment model adopted by Finnish museums**, one of the most important tools that will inspire the MOI framework. The main objective of the talk was to give participants a concrete example of a tool for self-assessment.



**FEDERICO BORREANI**

*BAM! STRATEGIE CULTURALI*

As one of the partner of the MOI project Borreani explains the **project objectives**, providing participants with information on partners, contacts, phases and timing of the project.

## THE EXPERIENCE OF ITALIAN MUSEUM STRATEGIES AND IMPACTS EVALUATION



**MARTINA BAGNOLI**  
*GALLERIE ESTENSI*  
FERRARA, MODENA, SASSUOLO

Martina Bagnoli explains the **new strategic approach** of Gallerie Estensi and the importance of getting to know each other inside the museum through moments of dialogue, in order to then open up and have an impact on the outside world.



**SERENA BERTOLUCCI**  
*PALAZZO DUCALE*  
GENOVA

Bertolucci's intervention focuses on **Culture City Hub** project and how to rethink the shared vision of museums through training and internal reorganization, building networks with new and unusual stakeholders.

## THE EXPERIENCE OF ITALIAN MUSEUM STRATEGIES AND IMPACTS EVALUATION



**DANIELA DALLA**  
*ISTITUZIONE BOLOGNA MUSEI*  
BOLOGNA



**STEFANO KARADJOV**  
*FONDAZIONE BRESCIA MUSEI*  
BRESCIA

One of the most recent projects of Istituzione Bologna Musei is **MIA (Musei Inclusivi Aperti)**. The project has a twofold objective: to promote new skills in cultural mediation and to give the possibility of access to cultural offers to citizens who have fewer possibilities, through the creation of new opportunities and new tools.

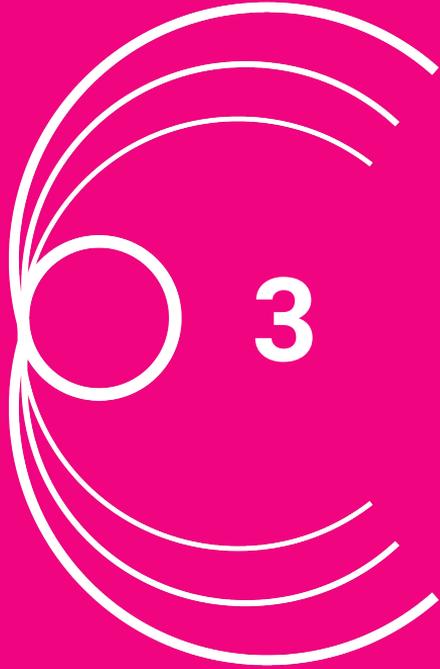
The **recent strategic model of Fondazione Brescia Musei** has been realized in partnership with Politecnico di Milano. An outcome-based relationship model has been created based on the mapping of stakeholders and relationships and on the monitoring of network activity and co-created value.

## WHAT PERSPECTIVE FOR THE FUTURE?



**ROBERTO GRANDI**  
*ISTITUZIONE BOLOGNA MUSEI*  
BOLOGNA

Roberto Grandi, President of Istituzione Bologna Musei, delivers the conclusions of the day. He emphasizes the opportunity for museums to use the Recovery Fund to address current societal issues such as digital and ecological transition. Also to **use the tool developed by the MOI project as an accountability tool for museums.**



# **WORKING GROUPS**

# PARTICIPANTS



## PARTICIPANTS SELECTION

Among the **220 registered** participants in the working tables **85 were selected** and divided into 8 working tables. Non-selected participants had the possibility to participate as auditors.

The **69 effective participants** were selected on the basis of several criteria including the region in which their museum is situated, its size and type and their role in the organization. In agreement with the partners of the initiative (Bologna Musei and the Cultural Heritage Department of the Emilia-Romagna Region) a substantial part of the reservations was for the museum practitioners from the Emilia-Romagna region. This also reflected the proportion between the people registered for the day and the actual participants.

# PARTICIPANTS



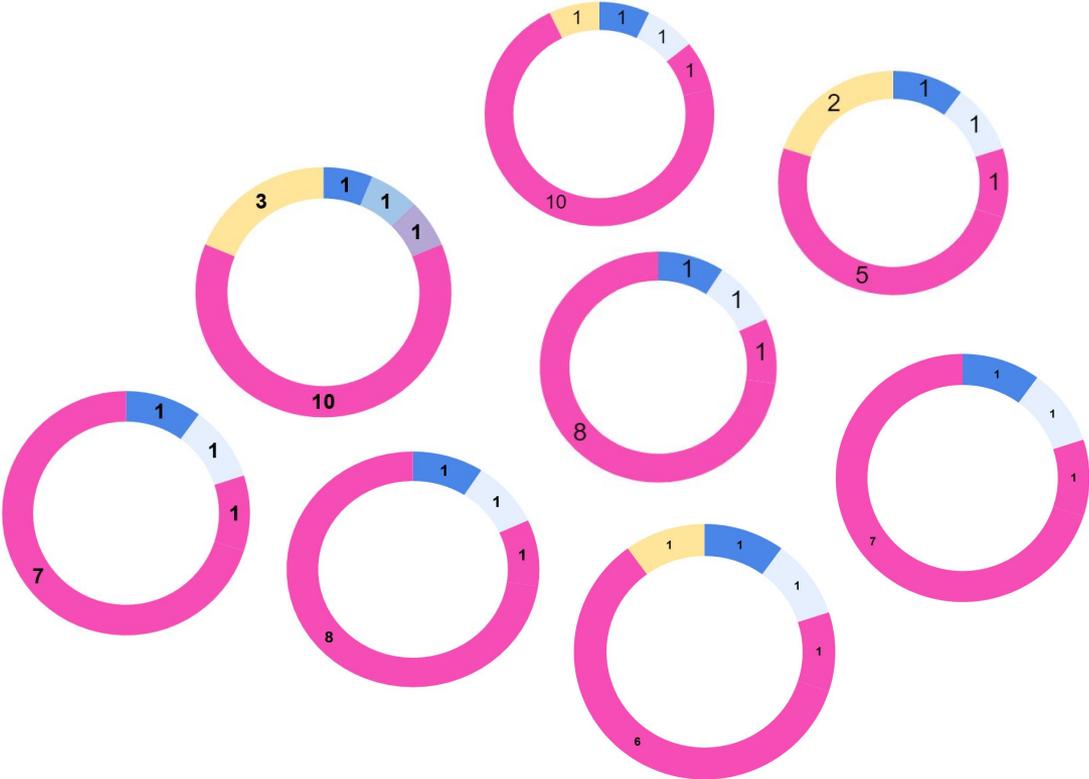
## PARTICIPANTS SELECTION

The participants came from **11 italian regions** (out of 20), a consistent part of the participants were from Emilia-Romagna region (41)

The most represented professional figures were museum operators (100), employees in the educational departments (62), directors (51), operators from the third sector such as associations, foundations, research bodies (51). The selection of the participants in the working tables respects this proportion, having hosted 16 directors, 14 museum operators, 13 employees from educational departments.

# PARTICIPANTS

- MODERATOR
- RAPPORTEUR
- ICEBREAKER
- PARTICIPANTS
- LISTENERS



# SESSION 1: THE STRATEGIC TOOL



SESSION 1  
14:15 > 15:00

The first working session was aimed to investigate the interest of our participants in making use of a **strategic self-evaluation tool**, as the one proposed by the MOI project, highlighting possible risks, benefits, contexts and conditions of use.

## QUESTION 1

Do you think it would be useful, in your museum, to have a **self-evaluation tool** helping to set up and keep under control your strategy and objectives?

**Who** could use it, **when** and involving which part of your **staff**?

## QUESTION 2

Do you see more suitable the use of a tool like this in specific **work areas** of the museum?

Would you like this tool to stimulate a discussion among the museum staff on some **general themes**?

# SESSION 1: THE STRATEGIC TOOL



## WHY & WHAT

Why the strategic tool may be useful, for which purpose?

- To help and monitor the **goalsetting** of our museums - make it more defined, more qualitative
- To foster **strategic planning**, in different areas of action
- To help museums re-discussing and reaffirming their **identity and purpose**
- To build a common ground and a shared language with **other museums**
- To **share knowledge** and awareness inside the museum
- To work in an **audience** development and audience engagement perspective
- To bring out and face **difficulties** and shortcomings



## WHERE

In which working areas do they think it may be more useful?

- Communication area
- Relations with stakeholders
- Mediation and educational department

# SESSION 1: THE STRATEGIC TOOL



## WHO

Who should be entrusted to use the strategic tool?

- Each member of the **internal staff** should be involved: from management levels to the ticket office
- But this strategic process should also be the occasion to involve **external actors**, collect feedback, build dialogues with the audience and the stakeholders



## HOW

How should this tool look like?  
Which features should it have?

- **Transversal**: the keyword that emerged most
- **Flexible**: questionnaires sometimes are perceived as too rigid
- **Sustainable** and **simple**: not too difficult or too time-consuming
- **Shared**: with decision makers (institutions, governance), with internal and external stakeholders

# SESSION 1: THE STRATEGIC TOOL



## DIFFICULTIES and RISKS

What may makes it difficult to use the tool?

- **Top-down approaches** are still widespread: decisions too often come from the top (political level, governance)
- For public bodies and public owned museums: discontinuity in the relation between the **political and management** level
- A **lack of long-term vision**, also due to the fact that is difficult to stay in the same strategic position for a long time
- **COVID-19 period** makes reorganisation and planning difficult
- Scarce internal **resources** (financial and personnel)
- There is a perceived risk of being **self-referential** when using the self-assessment to build your strategies - on the other hand, the tool can help to understand which directions to take in order not to be self-referential, and the results may have the potential to be shared with the outside world.

# SESSION 2: SOCIAL IMPACT



SESSION 2  
14:15 > 15:00

The second working session was aimed to investigate the notion of **social impact** shared by our participants, as well as the variables, conditions, and external relations involved in the process of achieving it.

## QUESTION 1

In your work as a museum professional, what do you mean by social impact? What are the **aspects of society** on which you would like your work to have an impact, on which you would like to **generate a change**?

## QUESTION 2

If you have to describe the social impact of your museum, should you compare yourself only within the museum or would you build a dialogue with **external subjects**?

In the latter case, with whom? Which **beneficiaries, stakeholders** or **audiences** would you involve?

## SESSION 2: SOCIAL IMPACT



SOCIAL IMPACT MEANS...

- Generate **changes**, transformations
- Have a pedagogical and **educational** function
- Be a **cultural hub**, a social space, a place of aggregation
- Maintain a **dialogue** with stakeholders, being able to listen, read and respond to **needs** that have emerged and are emerging in society
- Keep the **doors open** in a bidirectional logic: invade and be invaded in a new relationship with the city
- Be an intellectual and civil **stimulus**

## SESSION 2: SOCIAL IMPACT



**BENEFICIARIES  
STAKEHOLDERS  
AUDIENCES...**

- Internal staff
- Territory - the “neighbors”
- Artists
- Schools and universities
- Weaker categories (young people, over 65, people with disabilities, foreign and migrant communities)



**MUSEUMS SHOULD  
HAVE AN IMPACT ON...**

- Identity of the community and the territory
- Environmental sustainability
- Territorial development and urban regeneration
- Active citizenship
- Accessibility meant both as social inclusion and community well-being



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