



ARTS AND
CULTURE

EFC Arts and Culture Thematic Network

Cultural Welfare: what role arts play in the
health and wellbeing of citizens?

Torino, 21-22 November 2019

Hosted by:

Compagnia di Sanpaolo and Fondazione CRT



Fondazione a misura di donna Co-hosted the event on 22 November



Cultural Welfare: what role arts and culture play in the health and wellbeing of citizens?

A movement is underway to better recognise the role of arts and culture, in supporting the well-being and health and society. Recent studies and research has verified the existence of a link between cultural activities and major topics such as social integration, health and innovation.

The EFC's [Arts and Culture Thematic Network](#) held its autumn meeting in Turin on 21-22 November seeking to explore the use of arts and culture for health and wellbeing and to address the following questions:

- How the arts can play a more prominent role in the health and wellbeing of people?
- What is the role of funders when speaking about cultural welfare?
- What solutions have already been implemented and can be taken as examples and inspiration for others?
- What are the challenges?

During the 2 days, participants had the chance to meet like-minded colleagues working in the arts and culture philanthropic sector, academics and experts, to learn, discuss and connect, inspired by the topic of cultural welfare.

Officine Grandi Riparazioni, 21 November 2019

The meeting was opened at [OGR Torino](#) by Ignasi Miro Borrás, Director of the Cultural Area, '[la Caixa](#)' Foundation and Chair, EFC Arts and Culture Thematic Network, Alberto Anfossi, Secretary General, [Compagnia di San Paolo](#) and Massimo Lapucci, Secretary General, [Fondazione CRT](#) welcoming everyone to Turin, and wishing everyone fruitful discussions and exchange between funders.

The meeting kicked off inspired by three selected projects each looking into the innovative dimensions of arts and culture related to the issue of health: the cultural, social, and civic and wellbeing dimensions.

The Cultural Dimension was presented by Armando Toscano and Daniela Airoidi Bianchi through a project supported by [Fondazione Cariplo](#) called "Teatro Officina". They explained the details of the project that provided a space for personal stories to be shared in a theatre by patients. Utilising "narrative medicine" a patient would use the stage to tell his/her first-person stories and their direct experiences. Art increases patient's wellbeing by offering a chance to build new, nourishing relations, opening up to a new vision of the self, and connecting to the community. Narrative medicine is a practice to gather and listen to stories: it's not about individuals but is a social practice involving a plurality of subjects, putting them in relationships.

The Social dimension was presented by the project "Museum Operators and Disability" supported by Fondazione CRT and [Fondazione Paideia](#). Valentina Iebole, Project Officer, Fondazione CRT and Fabrizio Serra, Secretary General, Fondazione Paideia explained the ideas and aims at the beginning of the project back to 2012, beginning as a training course, the project has been now replicated in several Italian regions and can be considered as a "multifunctional tool" as well as a "building site".

The Civic and Wellbeing Dimension was represented by the project "Creative Recovery Mapping Refugees' Memories of Home as Heritage" supported by [European Cultural Foundation](#). Ioana Popovici, Research Assistant, [University of Plymouth](#) presented the principle behind it, using a participatory research methodology for refugees to recall their ideas of home to make a journey into the acceptance and (integration) into a new reality. The storytelling became the focus of the project, more than the artistic result, as a way of using arts as a mean to create debate.

Pier Luigi Sacco, Professor of Cultural Economics, [IULM University Milan](#), gave a keynote speech on The New EU Agenda for Culture, highlighting the fact that Culture, Health and Wellbeing are one of the three pillars together with Culture and Social Cohesion as well as Culture and Innovation

There were some interesting videos presentations providing small introductions to meaningful initiatives. Stefano Giacomelli, highlighted “Opera Show” a project supported by Fondazione CRT and run by [Fondazione Accademia Perosi](#); Novella Pellegrini presented the idea behind “Base Camp Project”, supported by [ENEL nel Cuore ONLUS](#), aiming at giving educational opportunities to young people in Italy. Lastly, Roberta Giassetti, [Fondazione Altamane](#) presented “Othello Theatre”, an initiative involving people with disability in theatre plays.

Inspired by the projects presented, participants were asked to join different tables, each one tackling a different dimension illustrated by the case studies proposed. Each participant had the opportunity to join 2 different thematic tables for 30 minutes per round, and try and answer some of the following questions:

- Which elements of the project(s) presented have raised your attention and interest concerning the methodology used?
- Would similar projects be in line with the fields of action of your foundation? If not why?
- What are the main challenges/major obstacles in carrying out projects of this kind?
- Is your foundation active in this area? Do you have any examples to share?
- What could be the specific role of foundations in these sectors? Investigators? Facilitators? Advocates? What possibilities/opportunities of collaboration between foundations in this area(s) of intervention?

The table on the Social dimension was hosted by Roberta Zendrini, Educational Department, OGR, and came up with many interesting points of discussion on the topic:

- There is an ongoing revolution, whereas culture was once an accessory and somewhat on the sidelines, it now has a more influential role.
- Culture and Social dimensions are still different, but inter-organisational collaboration must be overcome along with the ‘language’ obstacle.
- The two sectors have different languages that they use when designing projects, involving stakeholders and promoting initiatives.
- The challenge here is not to just experiment together, but to understand how to affect systems change by working together.
- Welfare responds to poverty, Culture looks to elevate: we have a dichotomy of elevation vs need.
- Foundations can play a role in bridging this gap between the two sectors, through designing new projects, creating new professional figures, working toward the creation of new methodologies that can consolidate into long term actions and mobilise different actors.
- Both the culture and social sector have different measures which have to be merged when creating new projects.
- Another challenge is the extraction good practice and convert it into policy.
- It is important to work with different offices, public private, associations, and different cultures from the very beginning.
- At the design stage especially it is important to include public offices, as it improves the chances of the initiative.
- Co-design, co-creation and co-responsibility – passing to the citizens themselves an important role and opportunity to contribute.

The table featuring the discussions on the Cultural dimension was hosted by Dea Vidović, Director, [Kultura Nova Foundation](#), and the main points referred to:

- Participant divided in two groups: one working in the issues of health and the other not working dire but all shared their interest to the issue.
- One of the main challenges/risks in this cross-sectoral approach is the “instrumentalisation” of arts – arts should be arts, if it is used as an instrument it changes its nature.

- Two levels of arts: “art for art” without specific purposes vs new trend of inclusivity, diversity bringing many institutions together and re-programming with participants.
- Holistic approach with a long term approach (Bozar 5P: Public, Place, Partner, Program, Personal) – change mindsets of institutions becoming more audience centred rather than a programming institution.
- In many foundations the arts department is not the one working with these issues but it is the social department working with arts as an instrument to bring innovation and social change
- In many cases still the foundation and different actors work in silos, the message is that foundations should take the experimentation approach and go beyond the basing needs which are those that the public sector should take care of.

The Civic and Wellbeing dimension was discussed at the table hosted by Bertram Niessen, “Che Fare” Association. Some of the highlights of discussion from the table included:

- The need to develop a new approach to competences e.g. psychology, law, language.
- Analysis of obstacles (e.g. request for high turn-over to participants could harm the quality of the project)
- Quantify and measure impact.
- Scaling-up/replication.
- Focus on the context and participants for the project to be effective.
- Cross-road between storytelling-art and simple representation of social issue.
- Art for the sake of art vs art for the sake of social projects.
- How to define the audience (and not the target?) – Who is the broader audience to take into account? How to engage different audiences to understand the meaning of the project?
- Experimentation within the foundation sector is a very important point.

Participants also visited [OGR – Officine Grandi Riparazioni](#) before attending an unconventional dinner experience, divided into small groups and heading to dinner at the family houses of people with migrant origins. This initiative “[Guess who is coming to dinner](#)”, was created by [Rete Italiana di Cultura Popolare](#) and supported by Fondazione CRT. The aim was to change the idea of hospitality by opening up the houses for others and building a space for community. Participants were particularly moved to hear the different stories of the Chinese, Syrian, Egyptian and Moroccan families they were hosted by.

St. Anna Hospital, 22 November 2019

The second day began at the St. Anna Hospital, hosted by [Fondazione Medicina a Misura di Donna](#) where participants were first called to reflect on the dinner experience and then have the opportunity to discuss with Nesa and Antonio Damasco, Directors, Rete Italiana Cultura Popolare.

Catterina Seia, Co-founder and Vice-President, Fondazione Medicina a Misura di Donna, introduced the site of St. Anna Hospital where 7000 babies are born every year, from approximately 90 countries making the location a very multicultural place. The hospital leans into the philosophy of placing importance on the surroundings for people’s wellbeing and aims to create a space for staff as well as patients. The foundation aims to humanise, and bring together science, technologies and art with the involvement of staff, private and public bodies, companies and citizens to bring a sense of community around the space.

Luca Dal Pozzolo, Director of the [Cultural Observatory of Piedmont](#) moderated the workshop with two interventions: the first explaining from the scientific point of view the relation between wellness and art and the second giving a concrete example of the systemic approach implemented in Hospital St. Anna.

Professor Enzo Grossi, Scientific Advisor, [Fondazione Bracco](#), introduced research on cultural consumption and psychological wellbeing seeing cultural participation as a tool for new welfare. He explained how the concept of wellbeing, mental health, psychological wellbeing are interlinked and form the basis for successful ageing. Arts and culture contributes to longer lifespan; better physiological wellness and better physical wellbeing. He demonstrated how attending cultural events is rarely associated to a high mortality rate, and living a life full of cultural occasion reduces the risk of

mortality. Another study demonstrates that visiting museums can reduce the risks of dementia, and the same for depression. He concluded by affirming that; cultural participation is a potent tool for a new welfare; through “neuro-aesthetic” and psycho-social mechanisms arts and culture promote social, psychological and physical wellbeing and that many stakeholders need to be informed and involved in this process of Cultural Revolution.

Alessandra Rossi Ghiglione, Director, [Social Community Theatre](#) at the [University of Turin](#) highlighted the concept of community engagement, considering the community as a vital stakeholder, bringing change and transformative effect in terms of social and culture innovation. The St. Anna initiative can be considered as a role model for community engagement: the methodology consists of transforming a place designed for care into a theatre of care involving and engaging doctors, nurses, patients, visitors. The *Cantiere dell arte* was started in 2012 as a first participative project, staff were involved to highlight the negative points of the hospital. As a consequence the stairs were transformed to look like a garden (metaphor of care) by progressive art actions involving all the community. Another milestone project is call *Nati con la Cultura*: every new born receives a passport for culture that can be used by the whole family to visit museums. As a result of this initiative many museums become more family friendly. Up to now approximately 50,000 passports have been released – example of a project started in a hospital that now is taken by the municipality and manage to bring change to cultural institutions. Another initiative is “Musical Vitamins”, that brings artists into the hospital to play music. These initiatives have had a spill over effect with the staff nowadays attending more cultural event in their free time, also musicians are changing the way they look at their audience, and it brought an improvement in patient’s mood.

Participants were then offered guided tours of the hospital and the chance to experience a participative art initiative by painting the wall of the hospital themselves. They finally had the opportunity to reflect further using a “questioning methodology” to try and find open points of suggestion to bring home. Here a summary of the questions raised:

- How to make cultural institutions more committed and proactive on this field and how to communicate the relevance of this process to the sector and community?
- How to stimulate, increase or enlarge the practice of designing a project with a multi-disciplinary approach among different sectors?
- How can we include these practices in our everyday office lives?
- How to provide a favourable environment to make the relationship between health wellbeing and culture possible at all levels?
- How to build these kinds of processes and activity in such a way that they are sustainable by themselves?
- What knowledge, competences and skills are needed to start to build such a systemic approach?
- How could we think to create an exchange between sectors? Culture able to create bridges between sectors?
- Strategic process into an institution, how to translate the experience into everyday activities?

Matteo Bagnasco concluded by saying that foundations have specific role to gather important resources, share competencies, and do advocacy. They engage in European networks, they are specialised in experimentation, they are testing models but this is not enough nowadays and they should also scale up experimntation and work more on impacting some of the biggest challenges facing the sector.

For information on the [Arts and Culture Thematic Network](#) contact [Silvia Balmas](#).

Presentations

[Armando Toscano and Daniela Airoidi Bianchi](#)

[Valentina Iebole and Fabrizio Serra](#)

[Ioana Popovici](#)

[Pier Luigi Sacco](#)

[Catterina Seia](#)

[Enzo Grossi](#)

[Allessandra Rossi Ghiglione](#)

About the organisers



European Foundation Centre, AISBL

The EFC is the platform for and champion of institutional philanthropy – with a focus on Europe, but also with an eye to the global philanthropic landscape. With the aim of being the voice of institutional philanthropy in Europe, we communicate to stakeholders the value of organised philanthropy to society, to help nurture an environment in which it can flourish. We serve as a hub of sector exchange and intelligence, to help our members increase the impact of their added value in society.

With over 25 years of experience and over 200 member organisations, the EFC gives its members access to a wealth of knowledge on the sector and to long-term relationships with philanthropic peers and external actors. Building on relationships and dialogue with policymakers which span several years, we help our members engage with high-level decision-makers. We also partner with a range of actors and catalyse joint projects which tackle many of today's greatest challenges.

www.efc.be

EFC Arts and Culture Thematic Network

The EFC Arts and Culture Thematic Network is the place for like-minded philanthropic representatives to discuss, share and build knowledge on the topics around arts and culture, in a safe space. Members of the Thematic Network are constantly identifying new trends, discussing their experiences and new projects, and finding new ways of cooperation.

https://www.efc.be/thematic_network/arts-and-culture/

About the hosts



Compagnia di Sanpaolo

Compagnia di San Paolo was founded in 1563 as a confraternity between seven lay citizens of Turin, at the time prey to the consequences of war and famine. Its purpose was to help the poor and support the Catholic faith at a time of religious conflict. In a short time, Compagnia became the recipient of a flow of donations and bequests that boosted the development of charitable actions but also the creation and management of Opere – i.e.: stable organisations - at the service of the needy. One of the most successful Opere (Institutes), the Monte dei Pegni in Turin, over the centuries became an actual commercial bank, and even after it was nationalised in 1852 it held onto its social objectives and non-profit nature.

In the twentieth century Istituto Bancario San Paolo took on a vital national and international financial role. In 1992, the law on banking foundations meant the bank became a joint-stock company, and the Foundation, which holds an important share, resumed its original name of Compagnia di San Paolo with its original purpose of 1563: favouring social cultural and economic development of the community in which it operates.

www.compagniadisanpaolo.it



Fondazione CRT

Fondazione CRT is a private non-profit organization founded in 1991. For 28 years, it has been one of the "engines" of development and growth in the north of Italy in three main areas: Art and Culture, Research & Education, Welfare and Territory.

It implements projects and resources in the promotion of the arts and cultural activities, the promotion of scientific research and training for young people, support for innovation and social entrepreneurship, assistance to people in need, the preservation of the environment, and the civil protection and first response systems. Fondazione CRT also embraces the so-called active philanthropy approach, including venture philanthropy and impact investing.

Particular attention is paid to internationalization, with the dual aim of strengthening local non-profit organizations through the opening to Europe and to the world and, at the same time, attracting new projects and resources to the

area. Fondazione CRT is present in international networks of philanthropy, within the EFC (European Foundation Centre) and the EVPA (European Venture Philanthropy Association), and it implements projects in collaboration with international organisations including the United Nations.

In 28 years of activity, Fondazione CRT has distributed resources totalling around 1.6 billion euro, which has permitted the realisation of over 38,000 interventions. Furthermore, with a budget of 100 million euros, Fondazione CRT has completely restored the OGR (a former large industrial building in the heart of Turin) and reconverted it into an innovative and experimental centre for contemporary culture, art, research and business acceleration.

www.fondazioneCRT.it



Fondazione Medicina a Misura di Donna works alongside institutions, involving the community in the field of obstetrics and gynecology, in order to contribute to the humanisation of care and of the places where it is administered, to scientific research, to technological innovation for ever more customised care and the promotion of prevention measures, starting from healthy lifestyles. The results achieved so far may be seen in tangible terms through the structural renovation interventions at the Sant'Anna Hospital in Turin, the largest hospital dedicated to women in Europe (with over 7,000 new-borns a year, whose parents come from around 90 different countries) thus providing an exportable model. Starting from the in-depth listening of those who experience it every day – patients, staff and families – the Foundation contributed to promoting participatory processes, with structural architectural interventions. In 2013, it provided an entirely new entrance hall for the Sant'Anna Hospital, and in 2018 the new maternity ward and the REC (Research Educational Center), in collaboration with the hospital unit and the University of Turin. The Foundation continues furthermore to equip the hospital with the latest diagnostic tools and furnishings, and to finance projects of research, awareness-raising and training.

www.medicinaamisuradidonna.it

About the venues



Officine Grandi Riparazioni – OGR

Located in the heart of Turin (north-west of Italy), the OGR-Officine Grandi Riparazioni represent one of the most important urban examples of nineteenth-century industrial architecture. Built between 1885 and 1895, and used until the early 90s to maintain trains, they are a set of grand buildings: the most important is H-shaped, covers 20,000 square meters, and is 16 meters high. Fondazione CRT purchased the area and completely redeveloped it with 100 million euros: the largest direct investment on a single project, as well as one of the great examples of venture philanthropy in Europe today. After 1,000 days of work, on September 30th 2017 the former train workshops were reborn as workshops of ideas, creativity and innovation: becoming one of the most dynamic centers of production and cultural experimentation in Europe. OGR Cult, which is home to art in all its forms, has collaborated with leading institutions such as the Manchester International Festival, Warm Up (MoMA PS1 in New York, Centre d'Art Contemporain Genève and it has attracted world-class artists and performers such as William Kentridge, Arturo Herrera, Tino Sehgal, Mike Nelson, Pablo Bronstein, The Chemical Brothers, Giorgio Moroder, among others. The recently inaugurated OGR Tech houses an international innovation hub for scientific, technological and industrial research, with business accelerators, investors, high-tech start-ups set up by Italian talents returning from Silicon Valley, laboratories, a Big Data centre for philanthropy, and experimentation with new ideas that will also be useful for proposing creative content to the public in OGR Cult.

The challenge is to help Italy fill part of the Tech gap, catalysing half a billion euros of total investments and 1,000 new accelerated start - ups over the next twenty years in OGR.

Participants from Steering Group

Name	Surname	Title	Organisation
Tsveta	ANDREEVA	Senior R&D Officer	European Cultural Foundation
Matteo	BAGNASCO	Head of Cultural Innovation dept.	Compagnia di San Paolo
Silvia	BALMAS	Thematic Coordinator Networks	European Foundation Centre
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Ignasi	MIRÓ BORRAS	Director of Culture and Science Outreach	"la Caixa" Banking Foundation
Lucia	PATUZZI	Knowledge Hub	European Foundation Centre
Diana	PEREIRA	Cultural Mediator - Head of adults learning programme and community projects	Calouste Gulbenkian Foundation
Marco	SELO	Project Coordinator	Fondazione CRT
Alessandra	VALERIO	Programme Officer	Fondazione Cariplo
Dea	VIDOVIC	Director	Kultura Nova
André	WILKENS	Director	European Cultural Foundation

Other participants:

Name	Surname	Title	Organisation
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Anna	CANTALUPPI	Director	Fondazione 1563
Carola	CARAZZONE	Secretary General	Assifero
MariaCristina	CEDRINI	Management Committee member&Senior advisor	Bracco Foundation
Virginia	CICCONE	Program Officer - Humanities	Fondazione 1563
Valentina	DANIA	Arts and Culture Referent	Fondazione CRC
Oksana	FODINA	Program Director	Vladimir Potanin Foundation
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Eugenio	GIORDANO ORSINI	Director of Grantmaking Activities	Fondazione Caritro
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Beatrice	SAROSIEK	Consultant	Compagnia di San Paolo
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Andrea	SEVERI	Secretary General	Fondazione Cassa dei Risparmi di Forli
Andrea	SILVESTRI	Managing Director	Fondazione Cassa di Risparmio di Cuneo
Armando	TOSCANO	Psychologist	Associazione Culturale Teatro Officina
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