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The vitality of people and localities

IIPPE Conference

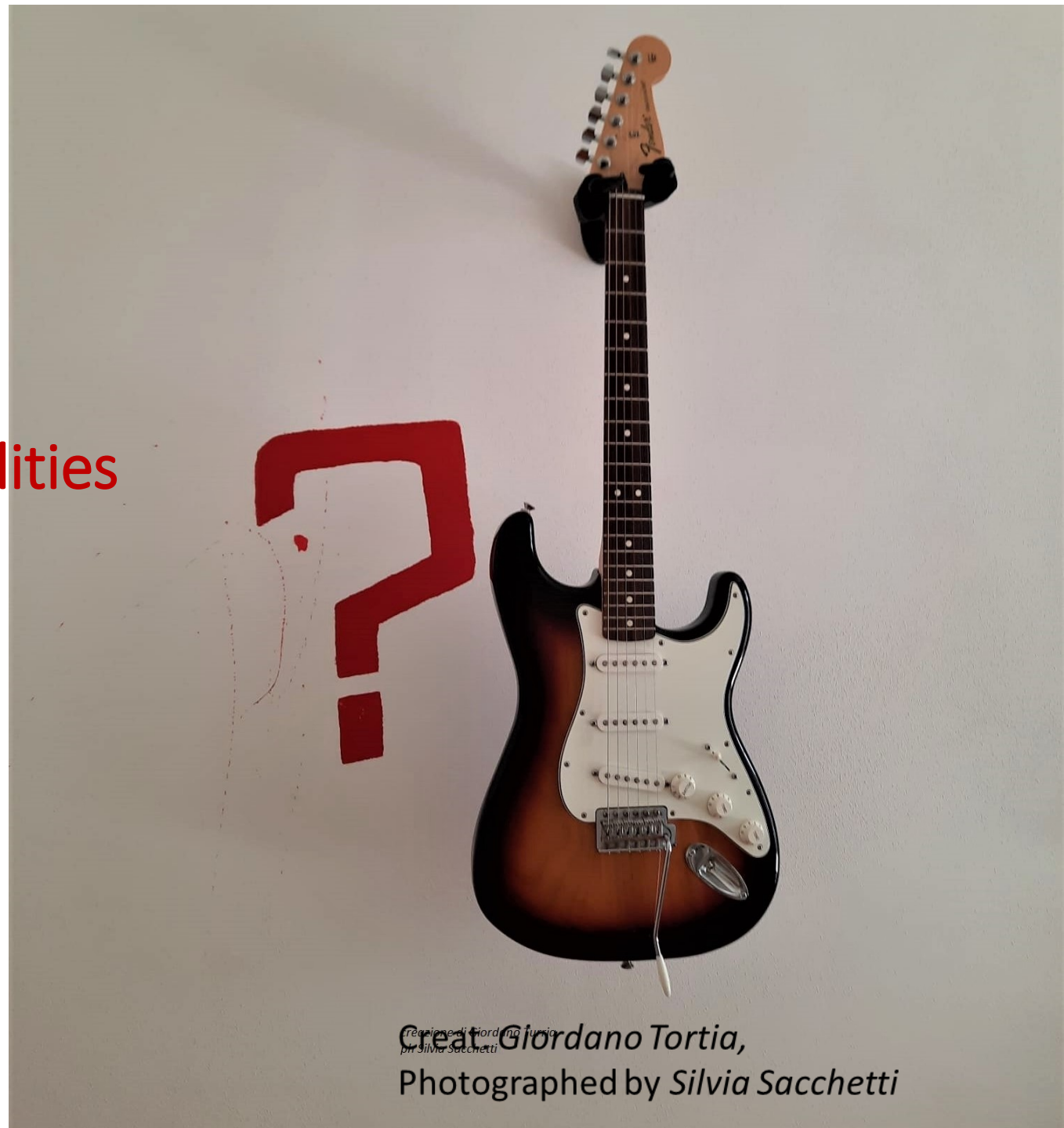
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Creazione di creazione di **Giordano Tortia**,
per **Silvia Sacchetti**
Photographed by *Silvia Sacchetti*

Overall approach

Talking about production organization and its effects is:

- A way of understanding the ability of the solutions adopted to **generate well-being**, for specific publics and for the community more broadly
- A way of understanding "**social responsibility**" by **design**, and the production of public value in excess of what is appropriated
- Applications to all sectors, and to **welfare services** production, in particular cultural production: **How do we make sense of public value production?**



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Overall approach

Efficiency is not measured by minimizing costs and maximizing profits, but by **maximizing wellbeing** (satisfaction of multiple needs) (Sacchetti & Borzaga, 2020).

How do you tell if the way of organizing production (e.g. for events like festivals) generate wellbeing (W), for specific publics and for the community?



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Critical points and complementarities

Failures

Cultural services have entered the **language of traditional business**, bringing attention to the induced activities and strictly monetary aspects (especially related to the tourism sector)

- **Traditional for-profit sector criteria** are applied, where investors must be remunerated
- Sacchetti & Borzaga (2020) and governance failure:

$$\pi > Y < W$$

On the other hand, **public production alone may fail** to give access to diverse publics

- The public sector - mechanism of authority aimed at the production of a meritorious good through: levy, redistribution towards meritorious services and publics, standardization of service

A layered institutional system

- Rather: a **mixed system** and coordination of resources between
- **Nonprofit organizations** even without corporate status.
- **The public actor**

- **Balanced combination** of cultural, social and economic sustainability goals.



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Context

From the point of view of the link between the nature of economic processes and production of value for the publics, I examine:

- the nature of local (proximity) music schools
- their ability to generate value (educational-cultural, artistic, social, and economic)
- in a context in which people, organizations, the music sector, and the community as a whole coexist with great uncertainty
 - (on resources, and a result of the global health contingency and changes in cultural habits)
- and with established ways of coordinating resources that present challenges
 - (e.g., path dependence and inertia towards change)

(Sacchetti & Marchesin, 2019)



Mapping research stakeholders (music school ecosystem)



Operationalisation of theory



Secondary data on schools – websites of schools; chamber of commerce data; statutes; policy documents



Primary data on schools organisational data (workers, students, budget, projects, partnerships, membership and participation, governance and boards, use of public spaces)



Interviews with directors, teachers, policy makers (50)
Survey (250 teachers)

Methodology

2-years project (funded by Fondazione caritro)



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Vitality (*Livelihood*)



*Vitality is the ability of an actor or collectivity of actors to put in place a series of **actions** that reflect their **creativity** and are consistent with **self and other actualizing outcomes**. (Sacchetti, 2022)*

Creat. *Giordano Tortia*,
Photographed by *Silvia Sacchetti*



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Creativeness



The man who planted trees (L'uomo che piantava alberi) – by Jean Giono

Production: Frédéric Back, Société Radio-Canada, Hubert Tison

Creativeness: the spontaneous action that occurs without pretentiousness and that fits the moment without being forced. The person loves what they do and this can lead them toward their own fulfillment, which also benefits others (cf. Maslow, 1963).

- It responds to a need, a desire to overcome a limitation (what's wrong),
- Responds to the ability to imagine (what's right), is not necessarily to solve a problem
- Does not necessarily involve the rational sphere: "peak experiences"

Actualisation of self and other



The man who planted trees (L'uomo che piantava alberi) – by Jean Giono

Production: Frédéric Back, Société Radio-Canada, Hubert Tison

Self-realization works simultaneously on the inner and outer dimensions, that is, for the individual and for others (Maslow, 1963).

- the inner-outer dichotomy is circumvented
- the individual introjects/creates the external that corresponds to his or her self

What's the use of it?



The idea of vitality provides us with a key to understanding human activities, and socio-economic activities in particular, in search of the trait d'union between what we are and what we would like to be

The utility of this approach to vitality is to provide a perspective on **the state of our economic systems** and the extent to which the way we organize resources and production activities corresponds to:

(a) **the state of things** (current and widely recognized socio-economic challenges)

(b) the ability of people, individually and collectively, to imagine and act genuinely (with **honesty to themselves**), for the fulfillment of self and others

An overall loss of vitality?



Man in a Cage, Lyle Rowell;
photograph by Trama afonA

The idea of vitality does not overlap with the idea of competitiveness or wealth:

- A **competitive firm is not necessarily vital** if the way it organizes its resources excludes and erodes people's possibilities
- A **resource-rich environment is not necessarily vital** if people, despite their endowments, do not express their creative potential, their ability to make events happen, even when it is desirable for themselves and others.
- An individual **action that causes harm** to the person, to others or society at large is not considered vital.

Sacchetti, S. (2022) «The vitality of people.» Annual IIPPE conference (International Initiative for Promoting Political Economy) Conference paper, 2022.



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Co-planning and co-design

The most “vital” organizing for cultural service production feature:

- **Active participation** of beneficiaries in the design and production of events (producers and users)
- **Sharing of values**, participation and benefits (e.g. capability activation) are themselves values promoted by cultural activities.
 - Music education through public-private partnerships with nonprofit schools in Trentino
 - Cantiere di Montepulciano (Tuscany)



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Vitality – a continuum

Requirement the presence of a threshold of activities

Intermediate situations: moments of alternation between vital and less receptive activities. Moving in the direction of the arrow there is an evolution towards the prevalence of vital activities

Unreceptive dynamicity:

- Use of creativeness confined to niche activities or restricted groups
- Unreceptive activities are not undertaken in view of more vital activities in the future (no alternative)
- Self and other actualising motives are not integrated

Diffused vitality:

- Widespread use of creativeness
- Self and other actualising motives tend to be consistent

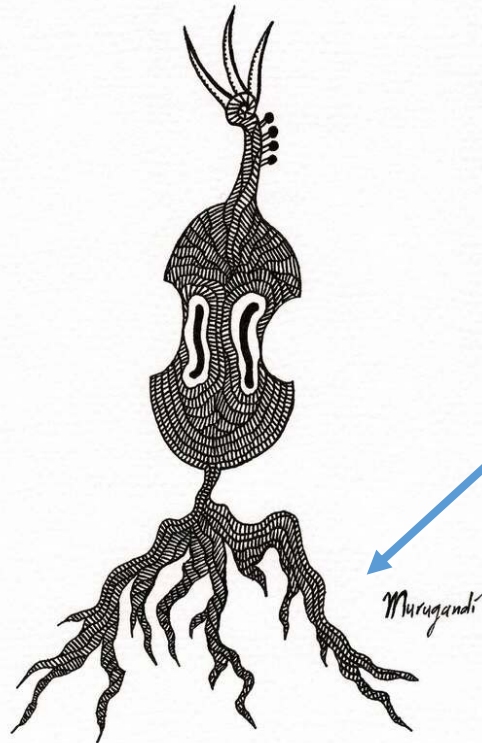


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What factors support vitality? (against extractive dynamics)

Hypotheses:



Courtesy of Kim Ouweleen,
Murugandi

Individual features:

- positive energy and intrinsically motivated actions through autonomy, competence and relatedness (self-determination theory)
- cooperative behavioral attitudes (behavioral theories)

Contextual features:

- inclusive and participatory organizational features (organizational psychology, HR, behavioural theory, theory of cooperative firms)
- Relational networks, balanced (social network theory) and fair relations (behavioural theory)
- adaptive governance, or the coexistence of layered institutions, complementary on some functions and redundant on others, linked by multiple ways of coordinating and organising and forming a policentric system (Ostrom, 1990)
- locally rooted knowledge but low lock-in when conditions change (Ostrom, 1990)

Activities - Size and scope

Precondition: the presence of a critical mass of activities



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Members



1159

(Cases: 12 MS - MS Zandonai not applicable)

Source: Organizational data collection e Cooperazione Trentina

Who can become a member?

Cooperatives workers, donors, municipalities

Associations users, workers, volunteers

Organizational activity

Boards



49 counsellors / directors

(12 MS - Zandonai not applicable)

Source: Organizational data collection & Cooperazione Trentina

Website

Music teachers



301

(Cases: 13 MS)

Source: Organizational data collection e 1 website SMAG

Contracts

(Cases: 10 MS - missing MS Minipolifonici, Primiero, Zandonai)

Source: visure camerali

Temporary

10%

Full-time

35%

Permanent

88%

Part-time

65%

Organisational activity



(provisional data)



Worker members (tot.)
 (Cases: 11 MS – estimated SMAG; not applicable Minipolifonici e Zandonà
 Source: Organizational data collection e Cooperazione Trentina

(150)

Music teachers



301

(Cases: 13 MS)
 Source: Organizational data collection e 1 website SMAG

History - Music teachers

(Cases: 13 MS)

Source: Organizational data collection e website SMAG

	2016	2019	2021
m	(146)	(152)	180
f	(118)	(111)	121
	(missing SMAG)	(missing SMAG)	(website SMAG)

Fasce di età

(Cases: 12 MS - missing SMAG)

Source: Organizational data collection

Over 59 years old: **6%**
 Below 59: **94%**

Organizational activity

Organizational activity



provisional data)

Admin staff



37

(including directors, tbc)

History - administrative staff

(Cases: 13 MS)

Source: Organizational data collection e website SMAG

	2016	2019	2021
m	10	9	10
f	25	25	27

Music students



6404

(Total music students: Sum of direct and brass band students, 2021)

Source: Organizational data collection

History - Music students

(Cases: 11 MS - missing Opera Prima, SMAG)

Source: Organizational data collection

	2016	2019	2021
Music students diretti	4560	4475	4138

Music students up to 14 year (tbc)

(Cases: 11 MS - missing Opera Prima, SMAG)

Source: Organizational data collection

59%

Source: Music School Project



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Instruments



Over 30 music instruments taught overall

Source: websites MS

Teaching activity

Introduction to music

musical training

choral education

Musical choir

Musical culture

Music teaching in groups



Source: websites MS

Modern music workshops (Rock/Pop/Jazz/Funk)

Music groups, instrumental ensembles

Bande



18 Music teachers (Source: MS websites)
2266 Music students (Source: PAT website)
35% out of total MS students

Other cultural activities



Source: MS websites

Further training courses for music teachers

Concert organization

Publishing activities

Social projects

Video-making courses

Theater

Dance

Arts

Source: Music School Project

Teaching activity



dati parzialmente rovvitori in fase di elaborazione)



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Artistic activity

Artistic activities



Source: survey Music teachers

Music productions by Music teachers



Music teachers in Band/Ensemble/Gruppi

158 (56%)

Music teachers with productions

127 (45%)



The institutional context

Trentino Music School System in context



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Localised knowledge

A joint approach to cultural production (mutual dependence between PAT and structure music schools): “sharing the core idea” with the stakeholder, and to allow the stakeholder to pursue the aim autonomously, within a shared regulation.

Location and foundation year of the 13 Trentino music schools



Sede	Scuola di musica	Anno di fondazione
Ala	Opera Prima	1993
Borgo Valsugana	SIM "Suono Immagine e Movimento - Borgo, Levico e Caldonazzo"	1990
Cles	Celestino Eccher delle Valli di Non e di Sole	1986
Pergine Valsugana	Camillo Moser	1975
Riva del Garda	SMAG "Scuola musicale Alto Garda"	1995
Rovereto	CDM "Centro Didattica Musica e Danza"	1987
Rovereto	R. Zandonai scuola civica	1889
Tesero	Il Pentagramma	1983
Tione	SMG "Scuola musicale Giudicarie"	1983
Tonadico	Scuola musicale Primiero	1995
Trento	Il Diapason	1989
Trento	I Minipolifonici	1981
Villa Lagarina	Jan Novak	1985

1987 – Institution of the registry
1997 – Institution of teaching standards

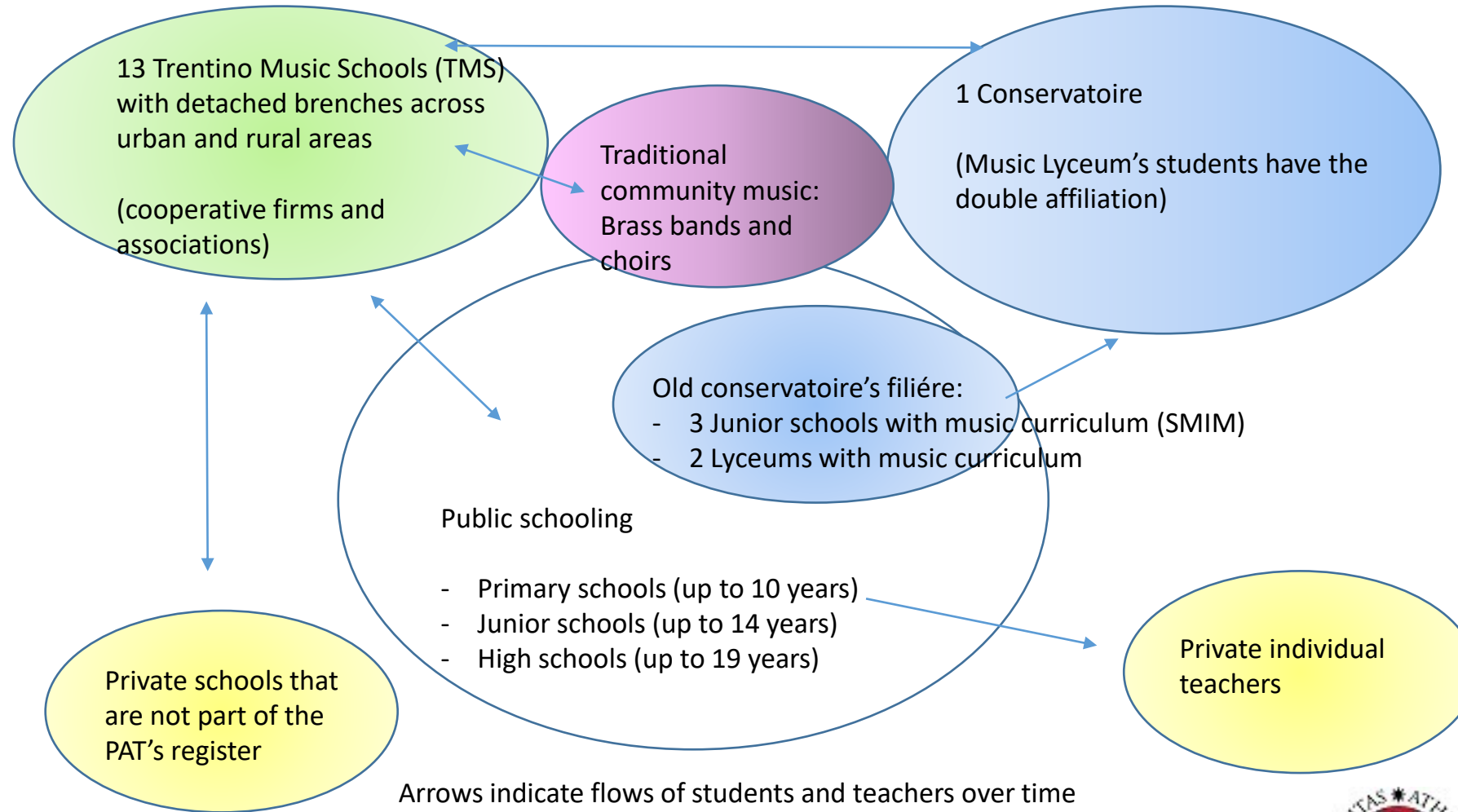
Source: our elaborations - Visure Camera di Commercio di Trento & school websites



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Multiplicity/layered institutions and coordination



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Contextual elements:

The efficiency of a mixed system (moving towards desirable W)

Accessibility

That of MS is a public-private co-programming and co-production system. It offers a type of service that does not interpose between the potential users and the music education service elements of exclusion based on :

- (a) geographic location, as schools and their branches are widely distributed throughout the territory (polycentric system)
- (b) price (tuition co-funded by the province)
- (c) age,
- (d) instrument and musical tastes,
- (e) preparation prior to school entry,
- (f) cognitive and physical abilities



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Polycentric, complementary and only partially redundant system



Map 1: *Map of public schools: seats of conservatories (Trento and Riva), of musical high schools, of Smim (Visualize the map Online)*



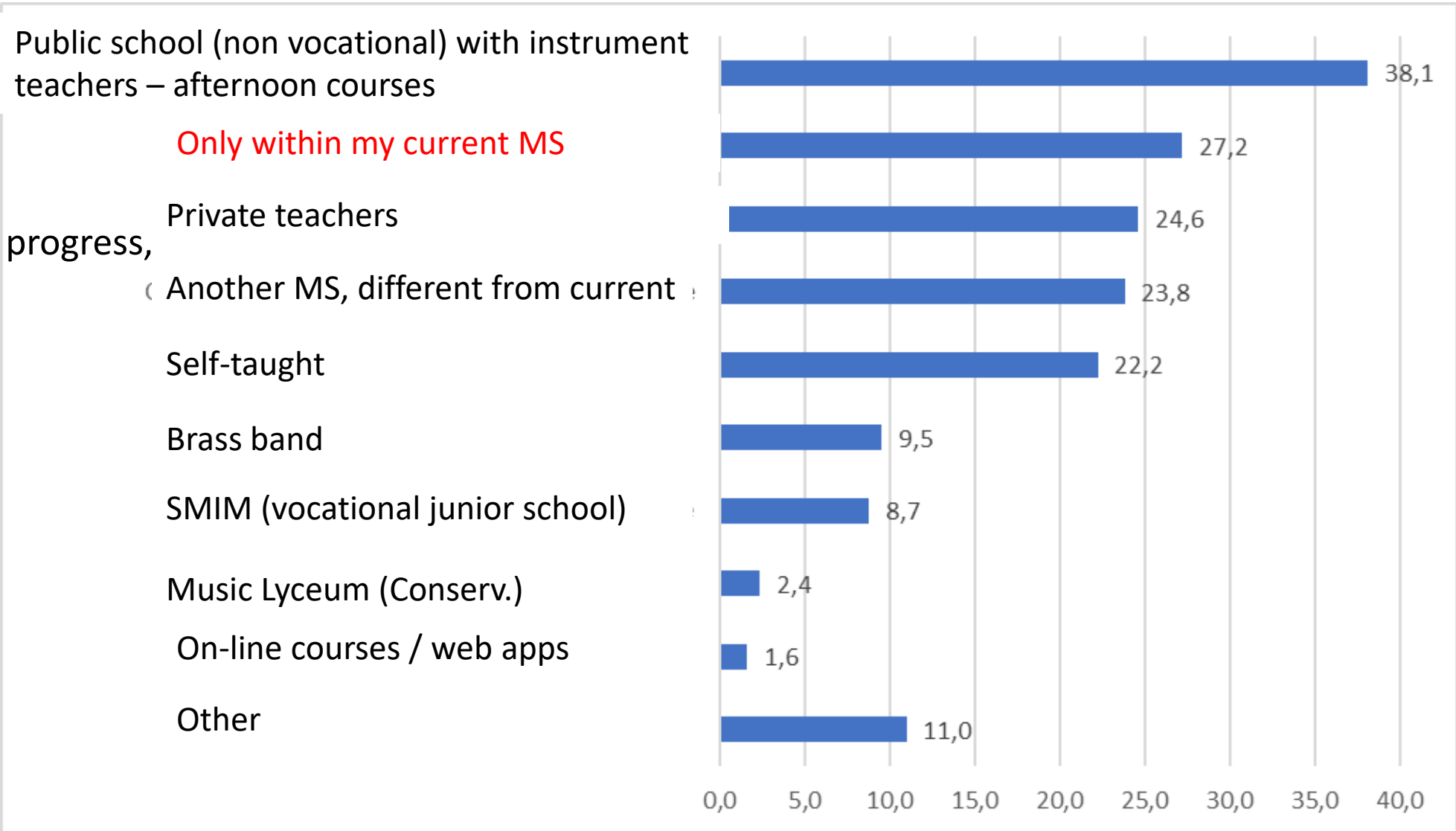
Map 2: *Map of musical schools in Trentino registered in the Provincial Register (Visualize the map Online)*



"Where do you study or have you studied music besides your current music school?"

N=132

(music students survey, in progress, tbc)



Stratified system with multiple relations

- Relationships of esteem and friendship among musicians, by sharing common educational background and artistic activity (further work developed using SNA, Diani & Sacchetti 2022)
- Over time, musicians have continued to nurture professional and personal relationships

- 17 public education schools mentioned by the MSs, with which teaching partnerships are maintained.
- Teacher mobility between schools: 77% of teachers (survey) have worked in music schools other than their current school. Of these schools, 54% are in Trentino.

Sources: interviews, school websites, teachers' survey (N=146)



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Network economies and institutional complementarities

- The network effect has been sustained by the co-planning and co-programming solution, with shared educational standard,
- It has proven to musically train thousands of users each year,
- It has benefited students beyond the borders or the MS with collaborative projects between MS and public schools, funded by the PAT (but these were discontinued in 2018), as well as with local brass bands



Vitality indicators for teachers



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Teachers' initial motivations: the sense for self and others

Higher scores for motivations directed toward others/community

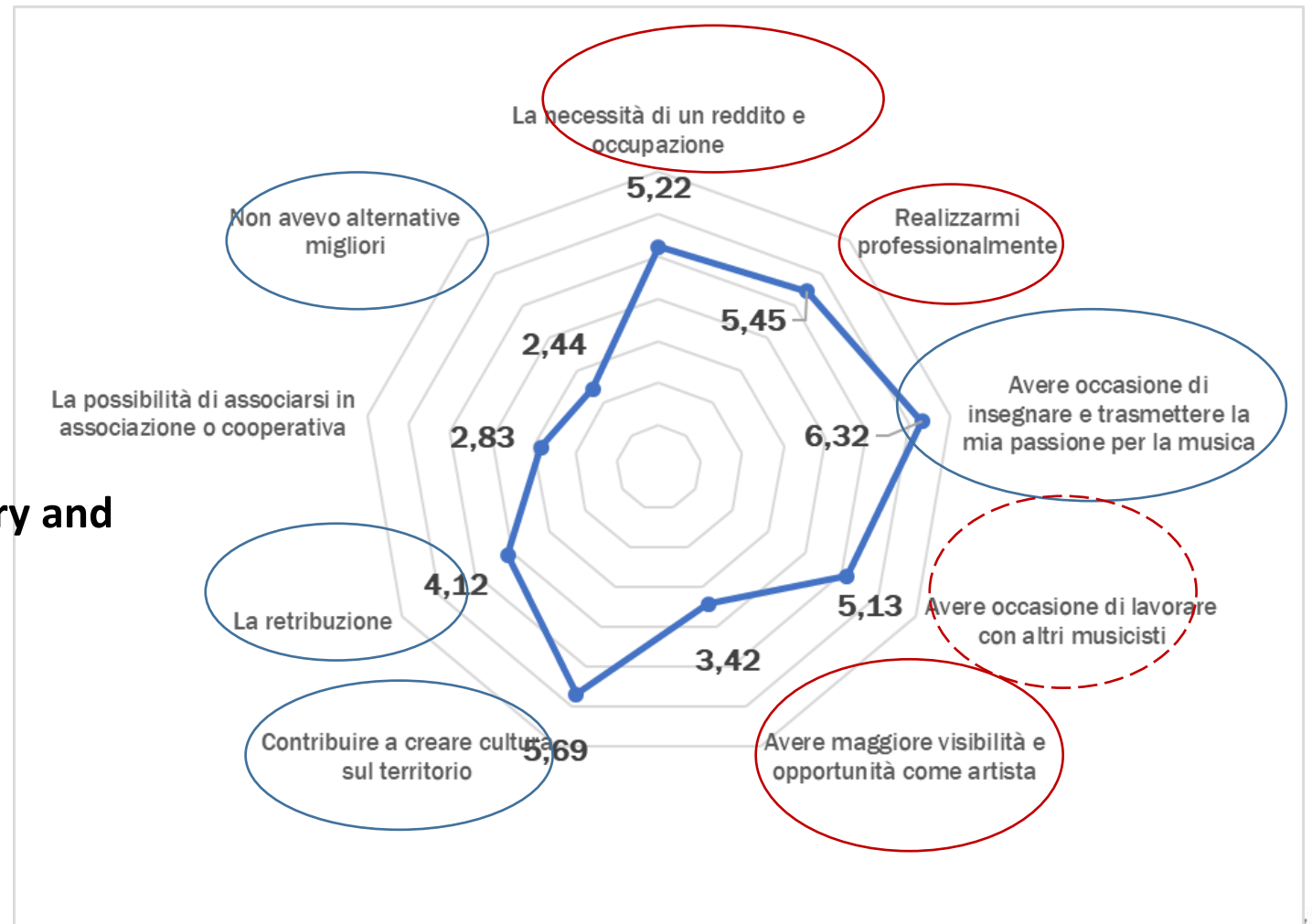
High scores for personal motivation (monetary and professional)

Low scores for external profession

Low incidence of monetary motivation

Teaching as a choice

Non-relevance of cooperative form



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In the school	Factor1 Intrinsic motives and belonging*	Factor2 Creativeness
The activities I do give me a sense of choice and freedom of action	0.73	0.35
I can express my creativity	0.62	0.52
I perform most activities with the feeling that I "have to" do them	-0.68	
Other people in the school are attentive and care about me	0.64	
I feel excluded from the group I would like to refer to.	-0.74	
I have confidence in my ability to do the job well		0.89
The way I operate reflects who I truly am		0.87
I feel too much pressure and work under stress	-0.72	

Synthetic indicators of the relatedness of teachers with activities in the school

N = 146

Varianza spiegata: 60%

*NB: Il segno dei valori del fattore 1 è stato invertito per facilitare l'interpretazione del dato.



Creativeness, self-actualisation



These two factors are highly correlated (partly overlap)

«My feeling is that the concept of creativeness and the concept of healthy, self-actualizing, fully human person seem to be coming closer and closer together and may perhaps turn out to be the same thing. (Maslow, 1963, p. 4)»

What accounts for music teachers' vitality in activities carried out internally at the school?

(Summary factor including creativity, honesty (to self), autonomy & competence)

- Commitment to teaching activity (effort) - positive
- Initial motivation (related to the need for income and employment) - positive
- Those who are most satisfied with their work
- Those who work more hours - positive
- Those who have improved teamwork skills (collaboration, relational quality) - positive
- Those who have received support from the school on educational projects (planning) - positive
- Who has developed their skills as a musician - negative
 - Those who perform as musicians express their creativity externally; they may detach the expression of their creativity to activities carried out within the school

Not relevant:

Gender

The school of origin

The year of commencement

Satisfaction with salary

Membership

Quality of communication with senior figures

Motivational change and desirability of the job

The genre of music taught and played

Having an artistic activity outside the school (negative impact but not significant)

The balance you achieved between artistic musical activity and teaching activity

Rsq. 27%



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The vitality of teachers and the production of music culture

Individual elements

The vitality of teachers inside the school depends positively on their initial motivation, job satisfaction, relational capacity, commitment and effort and negatively on their growth as musicians

Contextual elements

Strong interdependencies: the vitality of this system depends on the constant reinforcement of cooperative attitudes and local and trans-local relations between multiple actors

In progress: analysis of music students



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