

# Country Profile

## Italy

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This profile was updated with contributions by Deborah Agostino, Rossella Almanza, Carla Bodo, Simona Bodo, Annalisa Cicerchia, Cristina Da Milano, Luca Dal Pozzolo, Chiara Di Blasi, Pierpaolo Forte, Benedetta Giordano, Giulio Stumpo, Antonio Taormina and Alfredo Valeri. The Report was edited by Alfredo Valeri, with the scientific coordination of the Associazione per l'Economia della Cultura (Rome) and the Fondazione Scuola dei beni e delle attività culturali (Rome).

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# 1. Cultural policy system

## 1.1. Objectives, main features and background

### *Objectives*

In the Italian Constitution, the main legislative reference in cultural matters is represented by Article 9, which states: “The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the Nation”. The main legislative implementation of Art. 9 is due to the *Heritage and Landscape Codex*, adopted by *Leg. Decree 42/2004*, that synthesized in a single text a large number of previous specific laws (see chapter 4.2.2).

Within the broader framework of the cultural objectives pursued by the 1947 Constitution - *heritage and landscape protection, cultural development, pluralism and freedom of expression* - “heritage” has traditionally been the main focus of cultural policy, starting from the name of the first Ministry established in the mid-70s: *Ministry for Heritage* (Ministero per i Beni Culturali e Ambientali).

The prominence of heritage as the cornerstone of our cultural policy was thus emphasized: “safeguarding” and “restoration” being the key functions absorbing most of the financial resources allocated to the cultural field. Support for contemporary creativity and wider access continued to be a low priority, as stated by the Council of Europe in 1995: “at the hint of any conflict between *tutela* and public access, the public were invariably the loser”.

As specified in the following sections, moreover, the fundamental competences of this Ministry are quite wide on different cultural domains, including performing arts, libraries, film, landscapes, etc. The following more detailed objectives for government action had been defined by *Leg. Decree 368/1998*, creating the new Ministry of Heritage and Cultural Activities:

- the protection and valorization of cultural heritage;
- the promotion of reading and of books and libraries
- the promotion of urban and architectural quality;
- the promotion of cultural activities, with particular reference to the performing arts, film and the visual arts;
- the support of artistic research and innovation;
- higher training in all cultural disciplines;
- the diffusion of Italian culture and art abroad.

These matters still remain the basis of government action, although between 2006 and 2021 a series of legislative decrees have partially changed the areas of competence of the Ministry (for example with respect to the tourism sector) and its organizational structure (see chapter 3.1 and 4.2).

Although there is no automatic correlation of these objectives with the cultural policy principles of the Council of Europe – promotion of identity and diversity, support to creativity – they appear to be well connected with *identity* and *creativity* issues, and in some way with *participation*. On the other hand, the goal of promoting *diversity* in cultural life as a whole has not yet become a real priority for our national cultural policy (see chapter

2.5).

### *Main features*

There is no official definition of “culture” in Italy, nor are the boundaries of the cultural field outlined in a rigid way by government action. The rationalization of most of the cultural competencies under one single Ministry was, actually, the outcome of a very long and fairly empirical process.

However, Italy has always been actively involved in the process to establish a common definition of culture, carried out by international organizations, as a precondition for pursuing statistical harmonization and comparability among countries<sup>[1]</sup>. The original Eurostat definition of the cultural sector, agreed upon by the Italian and the other EU governments, covered the following domains: *heritage; archives; libraries; visual arts and architecture; performing arts; books and the press; cinema and the audiovisual sector*. *Crafts and advertising* have also been added in 2013.

The Italian cultural policy model may be considered from an *economic* and an *administrative* point of view.

The *economic model* is closely connected to a mixed economy system, with the public sector historically being the primary funding source for heritage, museums, archives and libraries, and, to a certain extent, for the performing arts, whereas the cultural industries are mainly supported by the marketplace, although supplemented by public subsidies in case of poor market performance (see chapter 7.2). On the other hand, heavy constraints on the national budget induced public authorities of all levels of government to encourage a direct involvement both of the non-profit private sector and of the marketplace, even in the fields of heritage and the performing arts.

Art. 117 of the Constitution includes, among the matters reserved to the exclusive legislation of the State, the protection (*tutela*) of cultural heritage, while among the matters of concurrent legislation between the State and the Regions, are those relating to the valorization (*valorizzazione*) of cultural and environmental heritage and the promotion and organization of cultural activities, leaving any other aspect to the regional legislation. Particularly relevant is also the constitutional “principle of subsidiarity”, on the basis of which private individuals can participate in activities of general interest, especially if they are owners of cultural assets (see chapter 4.1.1).

As far as government action is concerned, the *administrative model* has traditionally been one of direct intervention of public administration in the support of cultural activities, and, in many cases, in the management of cultural institutions (museums, sites, theatres, etc.) through national Ministries or local *ad hoc* departments. However, at the national level, a few quasi-independent public bodies do exist and, since 2014, some major state museums have been the object of a process of reorganization that has implied a significant economic and organizational autonomy (see chapter 1.3.3).

### *Background*

Italy is a comparatively young state, whose unification dates back only to 1860. The first laws pertaining to cultural matters were adopted by the Parliament in 1902 and 1909, focusing mainly on safeguarding a limited complex of monuments considered to be of national interest. In fact, given the unparalleled wealth of the multi-layered Italian historic and artistic assets and the considerable burden of its maintenance on the public purse, heritage has always represented the prevailing domain of public policy in the cultural sector.

A noteworthy parenthesis to this longstanding trend was to be witnessed during the 1920s and 1930s under fascist rule, when Italy was one of the first countries to create a ministry specifically in charge of the cultural sector: the *Ministry for Popular Culture*. Despite the negative implications of such a Ministry being created under a dictatorship – censorship, ideological propaganda, etc. – the farsightedness and the anticipatory view of the role of the State in the policies for culture of the fascist regime are by now generally acknowledged.

A large part of Italian cultural legislation dates back to the late 1930s and early 1940s, and many fundamental regulatory references of the time were incorporated into subsequent regulations and remained in force until the 2000s<sup>[2]</sup>. The same is true for the surviving major cultural institutions: the *Institute for Restoration*, the national broadcasting company (*RAI*), *Cinecittà* and *Istituto Luce*.

As in Germany, our Ministry for Popular Culture was immediately abolished after the war: yet, whereas cultural competencies were devolved to the Lander in the former case, in Italy they were instead retained by the State and split among several Ministries. As already highlighted, the constitutional principle of protection of cultural heritage was actively pursued from the outset, whereas the promotion of cultural development remained for decades in the background. Thus, for a long time, support for contemporary creativity and access to the arts were not considered a priority. Participation in cultural life gradually gathered momentum through the cultural industries, the high level of film production and the new mass medium: television.

A relevant institutional turning point came with the decentralization process, when the 15 ordinary Regions that were foreseen by the 1947 Constitution were finally established in 1972. Active cultural policies were in fact undertaken by some of the Regions, aware of the potential of culture to assert their own identities, soon followed by the Municipalities (see chapter 1.2.3). When regional and municipal departments for culture were embedded in most local administrations, the call for a broader participation in cultural life became a widely debated national issue.

Other relevant institutional changes emerged in 1974, when a separate Ministry for Heritage was created by regrouping responsibilities for museums and monuments, libraries, cultural institutions from the Ministry of Education, for archives from the Ministry of Internal Affairs, and for book publishing from the Prime Minister's Office<sup>[3]</sup>.

At the turn of the last century, the central role acquired in Italy by cultural policies, in the framework of development policies, played a significant role in removing the last obstacles to a full rationalization of the state cultural competencies. In 1998 the scope of the Ministry for Heritage was extended to embrace responsibility for the performing arts and cinema, previously entrusted to the Ministry of Tourism. When further responsibilities on copyright were added in 2000, the *Ministry of Heritage and Cultural Activities* (MiBAC) had finally achieved the full status of a ministry for culture<sup>[4]</sup>. In 2013 the Ministry was further empowered with responsibilities on tourism, thus being renamed the *Ministry of the Heritage, Cultural Activities and Tourism* (Ministero per i Beni e le Attività Culturali/MiBACT). Recently the responsibilities on tourism have been transferred for a short while to the Ministry of Agricultural Policies and then (2021) to a new autonomous Ministry of Tourism. On this occasion also the acronym “MiBACT” changed again becoming simply “MiC”, *Ministry of Culture*, (Ministero della Cultura).

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<sup>[1]</sup> Action was undertaken first by UNESCO's *Framework for Cultural Statistics*, followed by the EU's *Eurostat Working Group on Cultural Statistics* and, subsequently, by *ESSnet- Culture*.

<sup>[2]</sup> Not only on the protection of heritage and the landscape (reference is made in particular to *Law n1089/1939*, known as "*legge Bottai*"), but also in support of artistic creativity, such as the comprehensive *Copyright Law*, or the *Law on "2% for the arts in public buildings"*.

<sup>[3]</sup> The transfer of responsibilities for the performing arts to the new Ministry turned out to be premature at the time.

<sup>[4]</sup> Only responsibilities for support and regulation of television, radio and the press, as well as arts education, remained out of its reach.

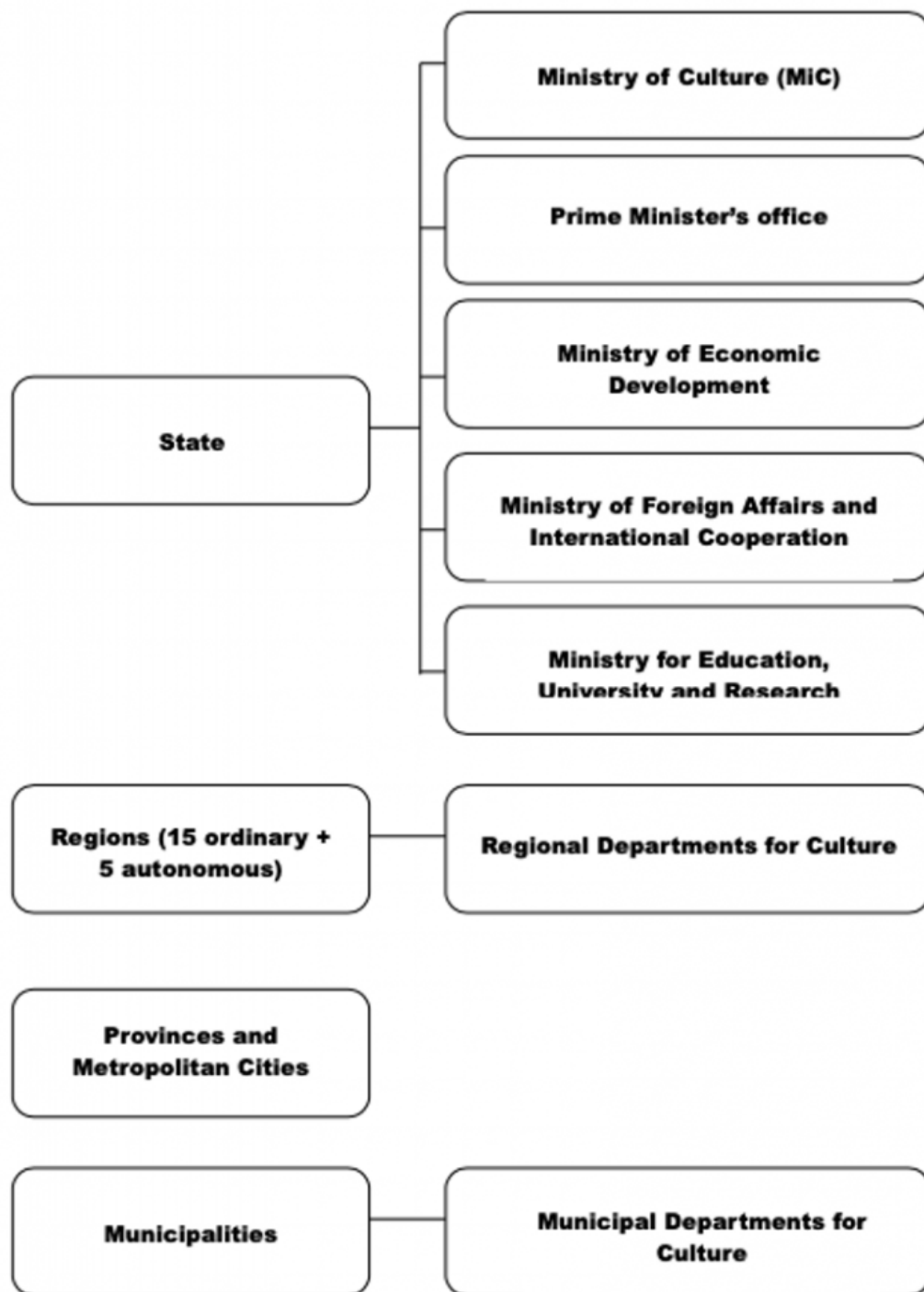
## 1.2. Domestic governance system

### 1.2.1. ORGANISATIONAL ORGANIGRAM

Chart 1 provides a schematic overview of the organizational structure of cultural administration in Italy at different levels of government.

Regarding the relationship between the national and sub-national levels, the Constitution guarantees both local self-government and the subsidiarity principle. It gives indications on the exclusive competencies of the State, concurrent competencies, and exclusive competencies of the Regions. Residual competence is vested in the Regions.

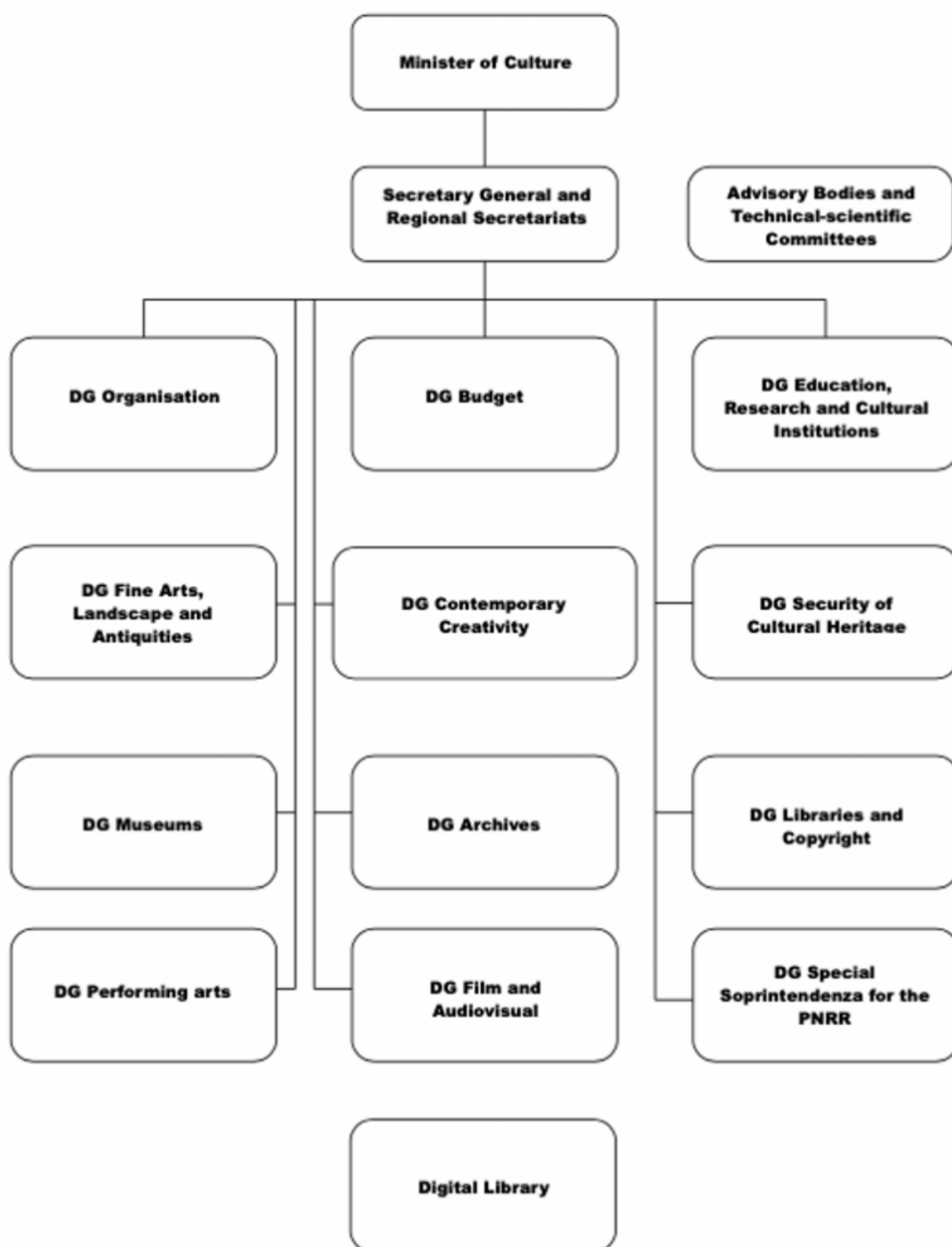
Chart 1: Institutional structure of cultural administration at different levels of government



In Italy four levels of government – State, Regions, Provinces and Municipalities – share responsibilities in the cultural field, although the most important administrative and legislative functions still lie with the State.

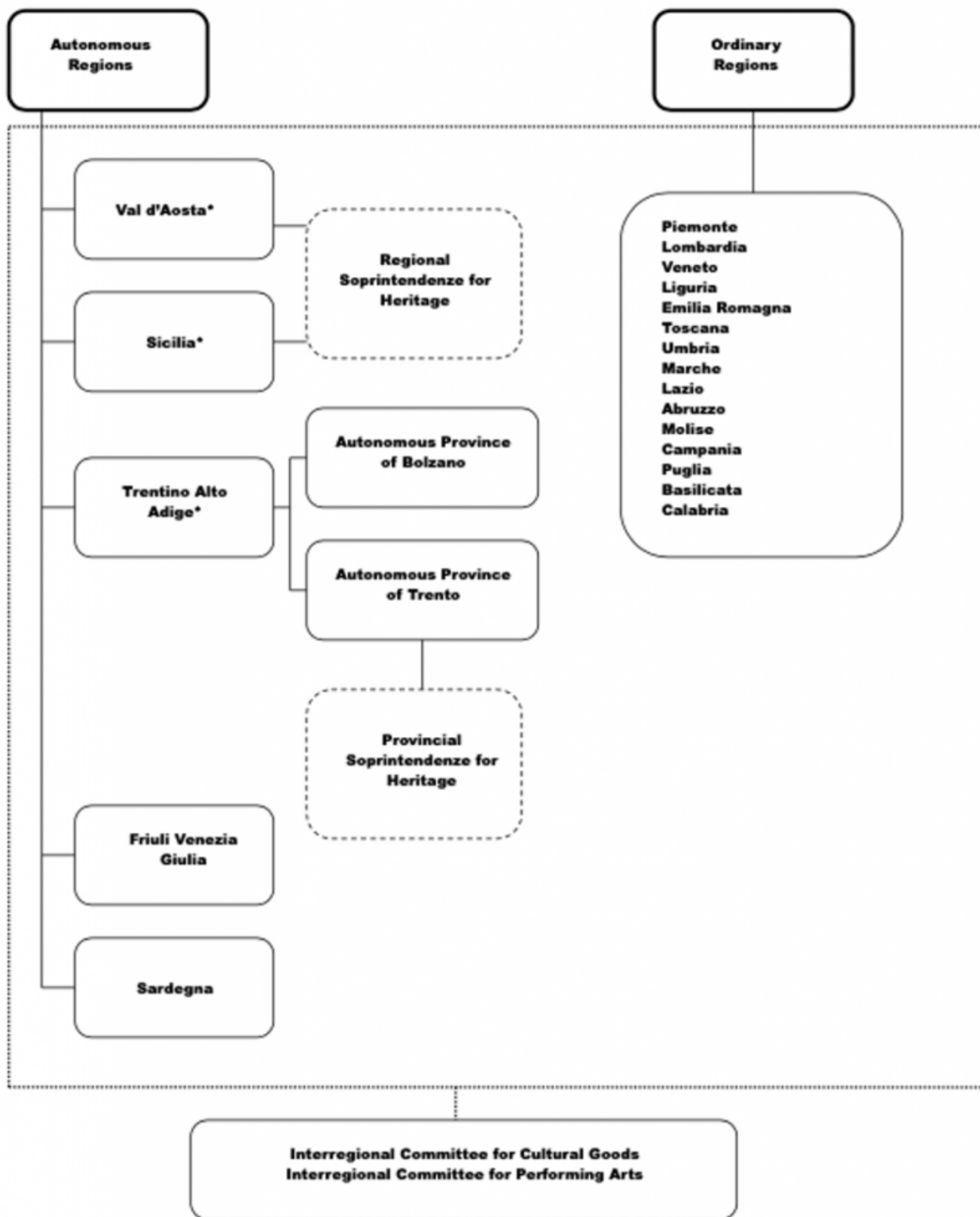
Chart 2 shows the organisational structure of the new Ministry of Culture (MiC) provided for by the *Decree of the President of the Council of Ministers 123/2021*<sup>[9]</sup>.

Chart 2: Institutional Structure of the Ministry of Culture



As shown in Chart 3, all 20 Italian Regions have regional departments for culture and special responsibilities for heritage are entrusted to the autonomous Regions of Valle d'Aosta, Trentino-Alto Adige and Sicily.

Chart 3: Autonomous and ordinary Regions in Italy



\*Source:

<https://media.beniculturali.it/mibac/files/boards/be78e33bc8ca0c99bff70aa174035096/DECRETI/PDCM/PDCM%20del%2024%20giugno%202021%20n123.pdf>

## 1.2.2. NATIONAL AUTHORITIES

### *Administrative functions*

At the national level, responsibilities for the cultural sector lie presently with 4 Ministries (see Chart 1).

### *The Ministry of Culture (MiC)*

Chart 2 shows the new organizational structure of the Ministry provided for by the *Decree of the President of the Council of Ministers 123/2021*.

As previously illustrated, over the years, the Ministry has undergone several transformations at organizational and functional levels. After a long-lasting separation of functions between cultural heritage and the performing arts, at the end of the past century, the Ministry has been entrusted with the full range of core cultural functions: heritage, museums, libraries and archives, visual arts, performing arts and film, cultural institutions, copyright, with the only exception being communications (radio television and the press). Tourism has been the responsibility of the Ministry in two periods: from 2013 to 2018 and from 2019 to march 2021, when the responsibilities were transferred for a short while to the Ministry of Agricultural Policies and then to a new autonomous Ministry of Tourism.

In managing national heritage institutions, just under 500 museums with archaeological sites and monuments fall under the direct responsibility of the Ministry of Culture, out of 5.000 in total. About a hundred libraries out of about 7.400 and a hundred archives also fall under the direct responsibility of the Ministry, while the whole domain of protection and valorisation of heritage is regulated by the *Heritage and Landscape Codex* (see chapter 3.1 and 4.2).

At the *central level*, the coordination of ministerial functions is entrusted to a Secretary General, which directs and coordinates both 13 General Directions (DGs) and 17 regional Secretariats. Recently the DG for Tourism has been assigned to the Ministry of Economic Development, untying it from the Ministry of Culture and Tourism in which it was previously based (see chapter 3.5.6).

In exercising its functions, the Ministry is assisted by four central, widely representative “advisory bodies” (the *High Council for Heritage and Landscape*, the “*Consulta*” for the Performing Arts, the *Permanent Committee for Copyright*) and by seven technical-scientific committees on specific thematic areas.

The DGs are technically supported by other relatively autonomous specialized “scientific bodies”, including the *Istituti centrali* for *Heritage protection and restoration*, for *Heritage cataloguing*, for *Books restoration and cataloguing*, for *National Archives*, for *Demo-ethno-anthropological goods*, for *Graphic arts*, for *Audiovisual Goods*, and the *Opificio per le Pietre Dure*.

Since 2014, some of the major state cultural sites have gradually acquired economic and managerial autonomy. Now there are 44 cultural institutes (museums and archaeological areas) with special autonomy, coordinated by the General Direction of Museums, whereas the other national museums are organised under the Regional Directions of Museums (see chapter 3.1).

In Italy the public State libraries are managed directly by the Department of Libraries and Copyright of the

Ministry of Culture (see chapter 4.2.5). Since 2016, Archival and Bibliographic Superintendents have been established in all Regions, with the exception of those with a special statute.

The promotion of books and press is in the charge of the DG Libraries and Copyright. The DG's activities range from promoting reading, to coordinating libraries and the national library system. In 2019, the *Central Institute for the digitization of cultural heritage - Digital Library* was created. It coordinates the digitization programmes of cultural heritage under the Ministry's responsibility and will also be responsible for projects for the digitization of cultural heritage which will be funded with the resources allocated by the National Recovery and Resilience Plan (see chapter 3.5.2).

The MiC, through the Directorate General for Film and Audiovisual matters, carries out support activities both for film production, distribution and dissemination, supporting institutions, enterprises, cinemas and festivals throughout the national and international territory (see chapter 3.5.3). In 2001 the administration of cultural heritage endowed itself with a body dedicated to the promotion, incentivisation and enhancement of contemporary creativity, through the establishment of a DG for Contemporary Arts and Architecture. The office has undergone several changes over time and in 2019 its name was changed to the DG for Contemporary Creativity, bringing together policies in a vast field of action: from cultural and creative businesses to contemporary art, photography, fashion, and urban suburbs (see chapter 3.5.5 and 4.2.4).

The MiC performs also a wide range of activity in the field of education through its DG for Education, Research and Cultural Institutions, which holds and carries out functions and tasks relating to coordination, design and assessment of education, training and research programmes in the area under the responsibility of the Ministry (see chapter 5.1). Still in the field of higher education, in 2014 the Ministry of Culture founded the "Fondazione Scuola dei beni e delle attività culturali" (Foundation School of Cultural Heritage and Activities): an international institution dedicated to training, research and higher education. It carries out activities of lifelong learning and retraining for cultural heritage professionals, aimed at supporting changes in the cultural system also by a strong internationally-oriented approach<sup>[1]</sup>.

At the *peripheral level*, the MiC is split between administrative bodies – the Regional Secretariats – and techno-scientific territorial structures especially endowed with the mission of safeguarding heritage at the local level: the Soprintendenze, respectively related to the DG for Fine Arts and Landscape and for Antiquities.

Besides the MiC, other Ministries and institutional entities are also involved in cultural matters. The main ones are:

#### *The Prime Minister's Office*

The responsibilities for the allocation of financial support to the press, and for the conventions related to RAI (the state agency for radio and television) for providing additional public services - broadcasting abroad, etc.- are exercised by the *Department for Information and Publishing* of the Prime Minister's Office, headed by an *Undersecretary of State for Information and Publishing*.

#### *The Ministry of Economic Development*

Responsibilities for the media and ICT regulatory functions as well as for financial support to local radios and television networks are entrusted to an *Under Secretary for Communications*, attached to the *Ministry for Economic*

*Development.* Its regulatory functions are carried out jointly with AGCOM (Authority for Guarantees in Communications) (see chapter 4.2.6).

#### *The Ministry of Foreign Affairs and International Cooperation (MAECI)*

The Ministry's responsibilities for international cultural cooperation are mainly exercised in cooperation with the Ministry of Culture (see chapter 1.4).

#### *The Ministry of Education, University and Research*

Since 2020, the Ministry has been split into two departments by a decree law, one the Ministry of Education and the other the Ministry of Universities and Research, also comprising a General Direction for Higher Education in the Arts, Music, and Dance, which is the main institution responsible for artistic and cultural education (see chapter 5.1).

*Legislative functions* The State exercises exclusive legislative powers in cultural heritage protection. Legislative functions lie presently with the Chamber of Deputies and the Senate, and are notably exercised through their respective Cultural Commissions. Besides the specific legislation in cultural matters, the yearly adoption of the *Budget Law* presently allows both *Chambers* to play a relevant role in the funding system, as the Parliamentary debates on this law often produce heated discussions on the pros and cons of public financing of culture (see chapter 7).

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<sup>[1]</sup> <https://www.fondazione scuolapatrimonio.it/>

### 1.2.3. REGIONAL AUTHORITIES

The twenty Italian Regions – all endowed with legislative powers and *ad hoc* administrative structures in the cultural sector (regional departments for culture / “Assessorati regionali alla cultura”, in some cases associated with other domains like education and tourism) – are split into two groups (see chart 3):

- *Five autonomous Regions*, created in the post-war period and endowed with more extended competencies in the cultural field. Out of these five autonomous Regions, according to their statutory laws, three – Valle d'Aosta, Sicily, and Trentino-Alto Adige – also exercise, through their decentralised *Soprintendenze*, exclusive and direct legislative and administrative responsibility for their own heritage assets, including the previous “national”, now “regional”, museums and sites. The devolution of functions by the State took place in the late 1970s. Therefore, in these three Regions there are no state Regional Directions for Cultural Goods and the Landscape;
- *Fifteen ordinary Regions*, established in 1972, whose cultural competencies were initially limited by the Constitution (Article 117) to the supervision and financial support of local museums and libraries. The subsequent devolution of responsibilities for “cultural promotion of local interest” (*Law 616/1977*), although falling short to meet their demand for more cultural decentralization, came as a partial acknowledgement of their active commitment in the field, the formula being vague enough to eventually allow the Regions to legislate on a fairly wide range of cultural disciplines. According to the subsequent so-called “*Devolution Laws*” adopted in the late 1990s, and to *Constitutional Law 3/2001*, ordinary Regions have now *concurrent*

*legislative powers* with the State as far as managing and enhancing heritage and cultural activities are concerned.

The Regions have legislative power with respect to any matters not expressly attributed to the State or to the concurrent legislation. In particular, the development of cultural and environmental resources is a matter of concurrent legislation, for which the State only set fundamental principles. Therefore, with an approach based on vertical subsidiarity, Italian Regions carry out specific activities on several areas of cultural policy. For example, they support many training actions, covering the different educational available options of lifelong learning and continuous education in the cultural field, primarily together with the Ministry of Labour and the European Social Fund (see chapter 5.5). Moreover, in the Film and Audiovisual sector, governed in Italy by various regulations and institutes, many regional administrations have specific policies that are usually developed by regional *Film Commissions* (see chapter 3.5.3).

#### 1.2.4. LOCAL AUTHORITIES

##### *The Provinces*

The *Legislative Decree 267/2000* regulates responsibilities of Provinces, the level of government least involved in cultural policy. Since the entry into force of *Law 56/2014* ("Riforma degli enti locali"), Provinces are no longer an elective body and are considered as territorial bodies for wide areas ("Enti di area vasta") with limited functions, as required by wide territorial areas and/or as requested to support local municipalities.

Currently, there are 107 Provinces, of which 14 are Metropolitan Cities (namely Rome, Milan, Naples, Turin, Bari, Florence, Bologna, Genoa, Venice, Reggio Calabria, Palermo, Catania and Messina and Cagliari), and two correspond to Autonomous Provinces. According to *Law 56/2014*, they are recognized as ordinary administrative entities of second level and functions previously performed by Provinces have been mostly devoted to Regions.

This reorganization process is still in a transitional stage, in which governance models are not yet consolidated and usually respond to ad-hoc agreements between the different administrative entities. The new definition of responsibilities of Provinces and Metropolitan Cities often responds to local government needs and faces difficulties derived from the rescaling and transfer of competencies from heterogeneous entities. Thus, it is not yet possible to evaluate the impacts on the former provincial culture-related functions, mainly concerning archives and libraries as well as their role of intermediating bodies between the Regions and the municipalities for the allocation of funds to cultural activities.

##### *The Municipalities*

Along with the State, the nearly 8.000 Municipalities are undoubtedly the most prominent public actors and funding source in Italy's cultural scene. Administrative responsibilities of these entities<sup>[1]</sup> include cultural services and infrastructures (such as local museums, exhibition halls, multifunctional cultural centres, cultural activities and theatres).

The provision of local cultural services varies greatly across the Country, and the State has no direct competence in this matter, which is rather dealt with on a voluntary basis by the municipalities (see chapter 6.4). Through their departments for culture ("Assessorati alla cultura"), they play a paramount role in the direct and indirect management of municipal cultural institutions (see chapter 4.1.2). They even promote and support a wide range

of cultural activities, actively contributing to the rich national supply of art exhibitions, performing arts festivals, literature festivals, street events, cultural minorities' celebrations, etc. Italian municipalities are also investing highly in the restoration and maintenance of their historic assets, albeit under the supervision of the Ministry, and in building cultural premises, with special attention given to capital investment in cultural infrastructure and, in particular, in modern and contemporary art museums and performing arts centres.

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[1] Art. 13 of Legislative Decree 267/2000.

### 1.2.5. MAIN NON-GOVERNMENTAL ACTORS

In Italy several non-governmental organizations, belonging to the economic and social system, perform important functions in support of the cultural offer system, sometimes also influencing cultural policy.

For example, the 86 Italian *Banking Foundations* ("Fondazioni di origine bancaria"), operating for purposes of social utility and promotion of the economic development of the territory, make significant investments in the cultural sector. Although these Foundations are private law entities born in the early 90s from the transformation of the banking system, being non-profit organizations, they can sign agreements with public institutions, in order to support interventions for the enhancement of cultural heritage. However, it should be noted that since these entities are concentrated in the northern Regions, they contribute to increasing the territorial gap with the southern areas (see chapter 4.1.2 and 7.3).

Important subsidiarity functions in the management of the local cultural offer system and in supporting cultural innovation of the territories are carried out by third sector organizations. It is a heterogeneous galaxy of realities that in the last 30 years have seen their role progressively recognized and enabled by the institutions.

Already in the 70s and 80s, multipurpose cultural centres were funded by municipalities and run by cultural associations. ARCI (the Italian Cultural Recreational Association) is the largest and oldest Italian cultural and social promotion association, with hundreds of thousands of members and many associations and mutual aid societies throughout the country. It represents cinemas, theatres, music clubs, visual arts galleries, reading spaces, etc. and the promotion of cultural activities is the core of this associative project (see chapter 6.4).

The third sector reform process, launched in Italy in 2017 and still ongoing, has posed innovative and structural challenges to a large part of non for profit cultural organizations, but also to small and medium-sized enterprises operating in the cultural and creative sector. This reform has directly involved, for example, the phenomenon of "social enterprise", which carries out one or more business activities on a permanent and main basis that are of general interest, non-profit making and pursue civic, solidarity and social utility purposes. The activities permitted by law include, among others, those relating to the "protection and valorisation of cultural heritage and the landscape", the "organization and management of cultural, artistic or recreational activities of social interest" and the "organization and management of tourism activities of social, cultural or religious interest". Social enterprises, in addition to a particularly favorable fiscal and tax treatment, can establish privileged relationships with public bodies, through forms of co-programming, co-planning and accreditation (see chapter 4.1.2).

## 1.2.6. TRANSVERSAL CO-OPERATION

At a *horizontal level*, inter-ministerial co-operation has been traditionally pursued by the Ministry of Culture also by means of *memoranda of agreements* signed, for instance, with the Ministry of Foreign Affairs in the field of international cultural relations, with the Ministry of Education for arts training and education in schools, and with the Ministry of Justice for carrying out cultural activities in prisons aimed at the rehabilitation of offenders.

A key development in *horizontal co-operation* has been the participation, since 1999, of the Ministry of Culture in the *Inter-ministerial Committee for Economic Planning (CIPE)* of the Ministry for the Economy: a strategic committee, which is also responsible for the allocation of EU Structural Funds to the Regions in Southern Italy. Such areas have benefited from several million EUR in capital investments in the cultural field under the 2000-2006, 2007-2013 and 2014-2020 Plans, allocated to operational programmes managed by national and regional authorities. Their aim was to enhance cultural assets in the five Italian "convergence Regions" (Basilicata, Calabria, Campania, Puglia, Sicilia), not only by boosting *safeguarding*, but also *access*, along with the connected economic activities dealing with the creation of new entrepreneurship, planning and capacity building.

As for *vertical co-operation* among government levels, common problems and quite frequent conflicts between the State and the Regions have often been dealt with in the framework of the *State-Regions Conference* - also acting as a sort of "clearing house" for any controversy – and, more rarely, by the Constitutional Court. Actually, official representation of regional interests in cultural, as in any other matter, is entrusted to the *Conference*, where the heads of the regional departments for culture regularly meet to discuss issues of common interest in two special coordination committees, the *Interregional committee for cultural goods* and the *Interregional committee for the performing arts*, also acting as lobbying organizations, pursuing institutional reforms towards a full implementation of a more federal governance structure in the cultural field.

## 1.3. Cultural institutions

### 1.3.1. OVERVIEW OF CULTURAL INSTITUTIONS

As highlighted, in the mixed economy system of the Italian cultural policy model, the public sector historically is the primary funding source for cultural institutions in the field of heritage, museums, archives and libraries, as well as the performing arts. As previously pointed out, if on the one hand government action is concerned in the management of cultural institutions, on the other hand, the administrative model has traditionally been one of direct intervention of public administration by national ministries or regional, provincial and municipal ad hoc departments.

### 1.3.2. DATA ON SELECTED PUBLIC AND PRIVATE CULTURAL INSTITUTIONS

Table 1: Cultural institutions, by sector and domain

Domain	Cultural institutions (subdomains)	Public sector		Private sector		Unspecified	

		Number (2019)	Trend last 5 years (ln %)	Number (2019)	Trend last 5 years (ln %)	Number (2019)	Trend last 5 years (ln %)
Cultural heritage	Cultural heritage sites (recognised) *	3.074	-3.64%	1.689	-4.79%		
	Archaeological sites *	292	12.31%	28	55.56%		
Museums	Museum institutions *	2.386	-7.34%	1.446	-8.42%		
Archives	Archive institutions *	101	0%	NA			
Visual arts	Public art galleries / exhibition halls ^					761 °°°	NA
Performing arts	Scenic and stable spaces for theatre ^					8.211 °°°	-47.61%
	Concert houses ^					4.853 °°°	-53.06%
	Theatre companies	NA		NA			
	Dance and ballet companies	NA		NA			
	Symphonic orchestras					14 °	7.69%
Libraries	Libraries *	6.066 °°°	3.13%	1.393 °°°	NA		
Audiovisual	Cinemas ^					5.325 °°°	5.38%
	Broadcasting organisations *					1463	-5.43%
Interdisciplinary	Socio-cultural centres / cultural houses	NA		NA			
Other (please explain)	Monuments *	396	11.55%	215	21.47%		

Sources: \*Istat / ^SIAE official cultural statistics for 2019.

° Data relating to 2017; comparison with 2014

°°° Data relating to 2020; comparison with 2015

“NA”: no data available

The columns labeled “Unspecified” refer to domains for which it was not possible to distinguish between public and private sectors.

The percentage trend is calculated using the year 2014 as a reference.

As regards the data entered, it should be noted that:

- The item *Cultural heritage - Cultural heritage sites* includes the underlying items *Archeological sites* and *Museums* and also the item included in *Other*, i.e. “monuments and complexes”.
- The item *Cultural heritage - Archeological sites* includes “archaeological areas and parks”.
- The item *Museums* includes “museums and galleries”.
- The *Archives* are the “state archives”.
- The *Visual arts* item includes “exhibition spaces”. Data on *Broadcasting organizations* relates to companies that carry out “programming and broadcasting activities”, which is made up of the items “radio broadcasts” and “programming and television broadcasting activities”.

- The *Concert houses* item includes “spaces for concert activity”.

### 1.3.3. PUBLIC CULTURAL INSTITUTIONS: TRENDS AND STRATEGIES

Since the end of the 90s, innovative legislation brought about substantial changes in the related cultural administration system. The main trend was “*désétatisation*”: i.e. gradually entrusting third sector status to public cultural institutions to grant them more autonomy and encouraging them towards public/private partnership. The logic behind these organizational changes was a) to pursue a more efficient management of these institutions, traditionally paralysed by red tape; b) to ease the burden they represent for the public purse by facilitating fundraising from the private sector.

The first quasi-independent (arm’s length) public institutions involved in this process have been:

- the fourteen main *opera houses* (“Enti autonomi lirici”) - including La Scala in Milan, the Rome Opera, La Fenice in Venice, the Maggio Fiorentino, the S. Carlo in Naples, etc., and the only national orchestra, the Accademia di S. Cecilia - transformed in 1996 into “Fondazioni liriche” (see chapter 3.3);
- *La Biennale di Venezia*, *Triennale di Milano* and *La Quadriennale di Roma*: public bodies organizing prestigious exhibitions and events in the domain of the visual and / or performing arts, all transformed into foundations facilitated by the public sector;
- the *Centro sperimentale di cinematografia*, composed of two separate entities: the *Cineteca nazionale* (the national film archive), and the *Scuola nazionale di cinema*.

The reform was deemed necessary for rationalizing the exceeding costs of such privileged institutions, amounting to as much as half of the total state expenditure for the performing arts and the film industry. *Leg. Decrees 367/1996* and *134/1998* were thus aimed at transforming the opera houses into more flexible “lyric foundations” with a private status, possibly able to attract private capital through fiscal incentives. However, in the following years, a serious difficulty emerged in obtaining the required private support and further government measures were adopted to ensure the economic and financial sustainability of these entities (see chapter 3.3 and 4.2.3).

At the central level, it is also important to highlight the process of reorganization based on economic and managerial autonomy which has involved several major state sites since 2014. To date, there are 44 Museums, Monuments and Archaeological sites with special autonomy, coordinated by the DG of Museums (see chapter 3.1).

Following the reform process started towards the end of the 90s, the number of organizational changes that involved cultural public institutions has grown exponentially in the past twenty-five years. Significant cases of public-private partnership in the management of cultural institutions (theatres, auditoriums, exhibitions centres, museums, etc.) have been until now even more boldly experimented by local authorities through autonomous operated organizations (“*gestioni autonome*”). This process was initiated by *Law 142/1990* on Local Autonomies and has been further encouraged by *Decree 267/2000*, singling out different innovative models for the operation of “public non-economic local services”.

Among the most frequently adopted models for cultural organizations have been *foundations*, *institutions*, *associations*, *companies*, and *consortia*. A significant number of entities mainly active in the management of theatres, museums and sites was, in particular, organized in the form of *foundations*. The reason for this model

lies in a tendency of public administrations to consider foundations as flexible tools, particularly fit for privately pursuing public aims: hence the growing propensity to use them as new agents of policies, as well as to foster public-private partnership. Modernization in managerial procedures and techniques, increased capacity building, the fostering of innovative forms of public private partnership, are some of the ingredients of their growing success.

An important area of progressive reform also concerns partnerships between public cultural institutions and private profit and non-profit actors. Public-private partnerships in Italy have been mainly of a traditional type, with the private sector that intervenes through public tenders for the concession of services within public spaces (museums, archaeological sites, etc.). In recent years, actions taken have increasingly seen public actors (public bodies and universities) and private actors (associations, foundations, cooperatives) collaborate in the management of public cultural heritage. The third sector reform provides new forms of collaboration between third sector organizations and public administrations for the development of public-private partnerships (see chapter 1.2.5).

Furthermore, in terms of trends and strategies, it is necessary to refer to the impacts generated by the Covid-19 pandemic, starting from the first months of 2020, on the system of Italian cultural institutions, with the main support measures undertaken at the government level.

Obviously, the frame and the entire organization of heritage management at all levels has been hit with unpredictable violence by the pandemic. The business model of museums and monuments based not only on public funding, but also on a significant contribution of tickets sold, entered in a dramatic crisis after lockdowns and the adoption of extraordinary constraints reducing the audience capacity for pandemic risks prevention<sup>[1]</sup>.

This unexpected situation pushed the Government and the Ministry of Culture to adopt, since the first months of the pandemic, exceptional measures aimed to sustain the crisis of a large number of institutions and to counter the negative effects of the emergency on the cultural and tourism sector (see chapter 3.1 and 7.1.3). Measures were extended and supplemented in 2021 due to the continuation of the pandemic crisis.

Adding to these challenges, in order to sustain the investments in protecting, restoring and enhancing the material and intangible heritage, the MiC established in 2020 a *Cultural Fund*, whose total endowment could be increased in partnership with private actors, through activities of micro-funding and crowdfunding. Finally, a significant amount of resources will be invested in the cultural sector starting from the 2021, thanks to the PNRR, the National Plan of Resilience and Resistance.

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<sup>[1]</sup> Italian official statistics evaluate a loss of approx. 78 millions Euros in just three months from March to May 2020, due to the lockdown, only for the State Museum.

## 1.4. International cooperation

### 1.4.1. PUBLIC ACTORS AND CULTURAL DIPLOMACY

The actors responsible for international cultural cooperation are:

## 1) MAECI - Ministry for Foreign Affair and International Cooperation.

Law 125/2014 is aimed at modernizing Italian cooperation activities through the construction of four pillars: firstly, the “coherence of government policies” guaranteed by the Inter-ministerial Committee for Cooperation and Development (CICS); secondly, the institution of a Vice-Minister for Cooperation; thirdly, the definition of “an Italian cooperation system” that oversees the involvement and interaction of new players from the non-profit sector and the private one; and fourthly, the Italian Agency for Cooperation and Development (AICS), which began operating in 2016 and acts as a hub connecting national and local institutions, plus non-profit and profit-making organizations.

Cultural cooperation activities are carried out by MAECI’s main institutional actor: the Directorate Central for Cultural and Economic Promotion and Innovation, which includes Office VI - Multilateral cultural cooperation, archaeological missions; Office VII - Promotion of the Italian language and publications, internationalization of universities, fellowships; and Office VIII - Cultural promotion and the Italian Cultural Institutes.

Bilateral cooperation is also carried out by means of bilateral cultural agreements with other countries, dealing with a whole range of activities: exchanges of scholars, artists, performances, archaeological missions, and, in particular, film. Among the most recently established cultural bilateral agreements are those with Brazil, China, Iraq, Uruguay and Vietnam. Regarding multilateral cultural co-operation, the Directorate Central's main role relates to UNESCO and ICCROM, where the focus of Italian activities has mostly been on heritage (see chapter 1.4.2).

The main problem of MAECI’s several administrative units in charge of the promotion of Italian culture abroad have to face deals with the progressive decrease in their already inadequate financial resources. Financial data only dealing with its cultural activities are not made available by the Ministry and this prevents reliable comparisons with other countries on state expenditure for international cultural cooperation.

## 2) MiC - Ministry of Culture.

Its strengthened international role should be also ascribed to the growing relevance in cultural cooperation matters of the Council of the Cultural Ministers of the Union, as well as to the enhancement of Italy’s leadership in advising and technically and financially supporting the developing countries’ heritage policies. MiC has no specific DG in charge of foreign relations, which are shared instead among the cabinet's Diplomatic Advisor and a Unit for International Relations supervised by the Secretary General, which includes Service II – UNESCO Office and Service III – International Relations.

In 2015 the International School of Cultural Heritage (“Fondazione Scuola dei beni e delle attività culturali”) was established (Law 22 February 2015 n. 11): it is a Foundation aimed at providing training, research and advanced studies as part of the mission of MiC, which is its founding partner. Gathering Italian and foreign professionals involved in managing cultural assets, the International School of Cultural Heritage programme is an initiative of professional development through the sharing of knowledge, experiences, methods, and tools in a sort of permanent workshop. Participants are selected by the government of the foreign countries. Each edition of the programme circumscribes a geographical area of origin of participants, and a thematic field among the wide sphere of cultural heritage. In the 2019-2020 edition, participants were invited from Algeria, Egypt, Iraq, Israel, Jordan, Lebanon, Libya, Morocco, Palestine, Tunisia, Turkey and Ethiopia as an associated country.

In 2019 the Directorate General for Education and Research was set up within the MIC (DPCM 2 December 2019 n. 169): it has the aim of promoting knowledge of cultural heritage and its social and civic functions at local, national and international level. It promotes a wider participation in European and international funded projects in co-operation with public and private European and international organisations. It cooperates with the Italian Cultural Institutes and it has coordinated the international project “Training Projects”, aimed at providing foreign countries with a training offer on different aspects of cultural heritage management, research and preservation. It also coordinates the pilot project co-funded by MAECI and addressed to Caribbean countries.

In 2016 the Ministry of Culture Franceschini announced the creation of a *G7 for Culture*. In March 2017 the Ministers of Culture of the seven countries met in Florence for the first G7 of culture to discuss the theme of “culture as an instrument of dialogue between peoples”.

### 3) Regional and local level

Most of the main cities have become important actors for international cultural exchanges, often in the framework of “twinning cities” bilateral agreements. Moreover, Creative Europe and other EU cultural programmes – along with programmes by the CoE – have acted as effective catalysts for regional and local international cultural cooperation.

## 1.4.2. EUROPEAN / INTERNATIONAL ACTORS AND PROGRAMMES

As for the EU, Italy has always been at the forefront in the cultural field. Mrs. Silvia Costa supported the *European Year of Cultural Heritage* in 2018 and the launch of the *I-Portunus Programme*, aimed at promoting the mobility of artists. Mrs. S. Costa and Mr. M. Smeriglio, previous and current Rapporteurs for the *Creative Europe Programme*, supported the boosting of the budget of the programme 2021-2027.

Regarding the *ECOC Programme*, as a follow up of the competition for the Italian title won by Matera in 2019, MIC launched the *Italian Capital of Culture*. Mantova for 2016, Pistoia for 2017, Palermo for 2018 and Parma for 2020-2021 have already been awarded the title.

Italy is active in many cultural programmes carried out by the CoE (such as the *Audiovisual Observatory*, *Eurimages*, *Phoenician Routes*, *Via Francigena*).

In 2020 (Law 133/2020) the Parliament ratified the CoE's *Faro Convention on the Value of Cultural Heritage for Society* (2005), an important step-forward in the reflection on the role of citizens and communities in deciding and managing the cultural environment. As for UNESCO, MAECI and MiC are jointly responsible for monitoring the UNESCO 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* and of the 2005 *Convention on the Protection and Promotion of the Diversity of Cultural Expressions*. As far as the latter is concerned, in 2020 the third quadrennial report was submitted<sup>[1]</sup>: it includes, for the first time, a specific focus on the role of the private sector in the implementation of the Convention.

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<sup>[1]</sup> <https://en.unesco.org/creativity/governance/periodic-reports/submission/3896>

### 1.4.3. NGO'S AND DIRECT PROFESSIONAL COOPERATION

The projects of professional international cooperation in the arts and culture in which Italy has engaged are countless, and a comprehensive picture cannot be drawn, given the fragmentation of the actors involved. This chapter focuses on a few of the many significant international projects in which different public and private institutions/organizations are involved.

There is a number of on-going projects which have a consolidated history of partnership among European cultural institutions and guarantee a strong level of continuity, such as:

- *Michael-Multilingual Inventory for Heritage in Europe* started in 2004 by MIC-Ministry of Culture in partnership with the French Ministry for Culture and the UK Museums, Libraries and Archives Council, with the support of the EU Commission in the framework of the Programme e-TEN (Electronic Trans-European Networks). Its aim is the creation of a Trans-European Portal for on-line multilingual access to the digital cultural contents through the adoption of common standards;
- *Europeana*, a cultural portal funded by the Horizon2020 programme, giving access to 30 million pieces of data provided for by cultural institutions (1.3 million by Italian institutions). It is important to underline the focus it has on digital tools and developments;
- *Ecole des Maitres* is an innovative multi-annual educational and artistic project started in 1990 and aimed at connecting young chosen professional European stakeholders in the field of the performing arts. It has been supported by the ministries for culture of various countries and has often benefited from the financial support of the EU.

Other European projects, led by Italian organisations of the third sector, are more recent but present as well a feature of continuity and strong partnership among the public and private sectors. Among them, the following are worth mentioning:

- *Fabulamundi Playwriting Europe* is a project involving theatres, festivals and cultural organisations from different EU Countries. The network – which has been funded three times by the Creative Europe Programme – aims to support and promote contemporary playwriting across Europe;
- *Adeste +* is a large-scale European cooperation project co-funded twice by the Creative Europe project aimed at expanding cultural participation through capacity building processes;
- *BeSpectatctive!* is a large-scale European cooperation project – co-funded twice by the Creative Europe Programme of the European Union – which operates in the performing arts through artistic productions and participatory practices aimed at involving the citizens and spectators in creative and organisational processes.

A very recent one is *CHARTER*, an Erasmus+ project funded in 2020 (starting date 2021). *CHARTER* aims to clarify occupational roles and activities and create the tools for an integrated, responsive education system; identify curricula and learning outcomes over a sample group in order to equip education and training to respond to current and future cultural heritage skills needs; and to put a structure on cultural heritage as an economically active sector. *CHARTER* reunites leading academic and training organizations and policy stakeholders in the European cultural heritage sector, which includes the Fondazione Scuola dei beni e delle attività culturali, supported by MiC.

## 2. Current cultural affairs

### 2.1. Key developments

The priorities of national cultural policies are connected to government main political and economic strategies. In the period 2016-2021, Dario Franceschini headed the Ministry of Culture from 22 February 2014 to 1 June 2018, followed by Alberto Bonisoli from 1 June 2018 to 5 September 2019 and again by Dario Franceschini from 5 September 2019. Since 2014, the Minister Franceschini fostered an extensive reorganization of the Ministry, that he considered “the country’s more relevant economic ministry”. The increase in visitors and income from State cultural sites before the pandemic is one of the most evident effects of the new valorization policies, implemented through initiatives such as the autonomy granted to various institutions, the creation of regional museums, the renewal of management, the free admission every first Sunday of the month, etc. (see chapters 1.1 and 1.2.2).

The main problem that the Ministries of Culture, expression of different government coalitions, had to face since the eve of the new century was the strong shortage in the public financing of culture, with severe constraints and drastic cuts inflicted since the 2000s on Ministry’s budget. From 2008 to 2015, in particular, allocations from this budget were increasingly reduced, both in absolute terms and as a percentage of total State budget expenditure (from 0.28% to 0.19%), highlighting a constant underestimate by governments of the role of the cultural sector for the national economy and social cohesion. This downward trend has partially changed in the last years. The total current transfers to households and social institutions, businesses and public administrations correspond to 0.26% of the 2019 Ministry’s budget (see chapter 7.1.3). Total public expenditure on “cultural services” (both at central and local level) also underwent a strong decrease between 2015 and 2016, followed by a stable growth, with higher values at the local level (see chapter 7.1.1).

In Italy, some important non-profit organizations and entities with public participation contribute to enriching the debate on cultural management, playing an advocacy role towards the policy makers also in encouraging reforms and innovation in the sector. Among these: *Fondazione Scuola dei beni e delle attività culturali* (Foundation School of Cultural Heritage and Activities), *ICOM Italia* (International Council of Museums), *Federculture*<sup>7</sup>, *ANCI* (National Association of Italian Municipalities)<sup>[2]</sup>, *Associazione per l'Economia della Cultura* (Association of Cultural Economics)<sup>[3]</sup>, *Mecenate 90 Association*<sup>8</sup>, *Civita Association*<sup>9</sup>, *Fitzcarraldo Foundation*<sup>10</sup>, *Symbola Foundation*<sup>11</sup>, etc.

The main challenges in which cultural policies and public debate have focused in the last years concern the following strategic issues:

- education, audience development, cultural participation and consumption;
- cultural professionals, new skills for public institutions and the role of artists;
- public/private governance models for cultural organizations and the rise of new business models;
- new funding opportunities for culture from private resources (see chapters 7.2 and 7.3);
- digital transformation;
- the role of the Third Sector for local development and social/cultural innovation;
- the adoption of systems and metrics for measuring the impacts of culture.

Although audience development, in particular, is at the center of the public debate, the efforts of policy makers and cultural operators for the democratization of cultural participation have often been unsuccessful, as demonstrated by the rates of cultural participation, which vary across the spectrum of socio-economic inequality (see chapter 6.1). Probably, due to a lack of aptitude for governing cultural participation and to the complex inter-institutional system of competencies at State level and the plurality of configurations to which cultural matters are subject in regional and municipal administrations, cultural consumption rates in Italy are particularly depressed, especially among citizens with low incomes and low levels of education and in the most disadvantaged areas of the country. Therefore, in Italy there is still a need to provide a quality educational and cultural offer in the less developed areas of the South.

Within this context, hundreds of public and private cultural organizations have worked hard to make their offer more accessible (with effective initiatives also addressed to the economic barriers to cultural consumption), through practices from education to marketing, from communication to digital engagement (see chapter 6.1).

However, one of the basic weaknesses of strategies dedicated to the expansion and diversification of audiences derives from the scarcity of available data and measurement tools adopted by policy makers and cultural practitioners. Deep knowledge of audience and evaluation of its satisfaction index represent an essential moment for defining the action strategies to be planned and supported. The monitoring of the quality of the services offered to the public by cultural institutes represents one of the most important challenge for defining the future cultural policies, in particular as regards the improvement and modernization of the methods of cultural use of spaces and collections. In this direction, there is still to be invested also in the field of training of museum staff and raising the awareness on the issues of public knowledge. *ICOM Italia* (the Italian Committee of the International Council of Museums) is committed to assisting the central and peripheral structures of the Ministry in defining guidelines and innovative organizational tools in line with international standards, giving priority to the question of professional skills.

On another level, a key issue in the context of cultural innovation strategies is represented by the digital transformation that cultural and creative organizations are facing. Information and data relating to the digitization of museums (see chapter 2.4) show that only a minority of these have developed a strategic plan with a roadmap for innovation, while most of the institutes in Italy suffer from resource problems (financial and professional) and from a lack of awareness about the real opportunities of technologies, both in terms of conservation/protection of heritage and valorization/promotion.

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<sup>[1]</sup> <https://www.federculture.it/>

<sup>[2]</sup> <https://www.anci.it/>

<sup>[3]</sup> <https://www.economiadellacultura.it/>

<sup>[4]</sup> <https://mecenate90.it/>

<sup>[5]</sup> <https://www.civita.it/>

<sup>[6]</sup> <https://www.fitzcarraldo.it/>

## 2.2. Cultural rights and ethics

Cultural rights and duties are enshrined in several articles of the Italian Constitution (1948), most notably:

- Art. 9: «The Republic promotes the development of culture and of scientific and technical research. It safeguards the natural landscape and the historical and artistic heritage of the Nation».
- Art. 4: «Every citizen has the duty, according to personal potential and individual choice, to perform an activity or a function that contributes to the material or spiritual progress of society».
- Art. 6: «The Republic safeguards linguistic minorities by means of appropriate measures».
- Art. 21: «Anyone has the right to freely express their thoughts in speech, writing, or any other form of communication».
- Art. 33: «The Republic guarantees the freedom of the arts and sciences, which may be freely taught».

In an international framework, Italy ratified key documents such as the *UN International Covenant on Economic, Social and Cultural Rights* in 1978, the *Unesco Convention for the Safeguarding of the Intangible Cultural Heritage* and the *Unesco Convention on the Protection and Promotion of the Diversity of Cultural Expressions* in 2007, the *UN Convention on the Rights of Persons with Disabilities* in 2009, and (albeit belatedly) the *Council of Europe Framework Convention on the Value of Cultural Heritage for Society* in 2020.

Over the past twenty years, cultural access for all citizens, including under-represented and marginalised individuals/groups, has increasingly become a focus of cultural policy and cultural strategy documents of the Ministry of Culture, starting in 2001, when the *Official Guidelines for scientific criteria and management standards in museums* stated that «every museum has a duty to make sure that all visitors have access to its services, by removing architectural barriers and any other obstacle preventing or limiting attendance».

These Guidelines paved the way for *Leg. Decree n. 42/2004* – where the public enjoyment of Italian cultural heritage was recognized as the institutional goal of safeguarding and valorization activities, and the need to guarantee accessibility «also for persons with disabilities» was specifically mentioned – as well as the 2008 *Guidelines for the removal of architectural barriers in cultural sites*.

In this framework, the creation of a DG for the Valorization of Cultural Heritage in 2009, and in 2014 of a DG Museums which took over most of its responsibilities, was meant to enhance the governmental action aimed at promoting access to heritage sites to as wide a range of citizens as possible. In 2018, new *Guidelines* were issued *to draw up an Action Plan for the Removal of architectural barriers in museums, monuments and archaeological sites* (where “architectural barriers” are also intended as cultural, cognitive and psycho-sensory ones) and a National Museum System (see chapter 3.1) created to ensure better cooperation between the different levels of government and private institutions, also with a view to promoting shared accessibility standards and «codes of conduct». The 2018 Guidelines also introduced a new professional figure for national heritage institutions: Accessibility Officer<sup>[1]</sup>.

In terms of *active participation*, however, the normative framework is far more lacking, as the overdue ratification of the Faro Convention – with its emphasis on human rights, democracy, sustainable development, active citizenship and cultural diversity – clearly shows.

Although “participation” is mentioned, alongside “access” and “communication”, as a key principle in the annual *National Plans for Heritage Education*, published since 2019 by the DG Education, Research and Cultural Institutes, perhaps the most concrete effort at ministerial level so far was made in 2012, when the then DG for Valorization launched a call for proposals addressed to national museums and archaeological/historical sites, aimed at supporting them in the development of innovative forms of participation for a diverse range of audiences.

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<sup>[1]</sup> The 2020 report on *Accessibility and cultural heritage* is a useful overview of the measures taken over the years at ministerial level, as well as of good practices developed by national and non-national museums / heritage sites.

## 2.3. Role of artists and cultural professionals

When reporting on the role of artists and other cultural professions in 2020, mentioning the impact of the Covid-19 pandemic is inevitable. The economic crisis following restriction measures and mandates did strike the entire cultural system quite heavily, a system which is per se fragile and having difficulties in recovering with severe consequences for related satellite sectors and the supply chain of creative and cultural companies.

The direct effects of the pandemic can be only approximated by defect. Both economically, financially (if considering that the production-distribution-promotion chain comprises other sectors as well, from tourism to transportation, and training, with their related satellite activities) and socially. Culture is an essential component of the life of the country, in terms of people’s wellbeing, identity values and inclusion. The negative effects are not easily quantifiable; let us mention here the effects of the non-acquisition of critical and cognitive instruments, for example the insufficient contribution – with hidden long-lasting effects – to the learning process of adolescents who have been deprived of theatre, dance and music literacy.

The pandemic events have highlighted the limits and weaknesses of our cultural system, firstly the imbalances in the labour market of reference, with a strong impact on the majority of workers in the cultural industries. They have mostly brought to light the central role of artists and other workers in the entertainment sector, while also focusing on the critical features linked to labour relations, protection and employment, which antedated the onset of the present situation.

Proof of this is the recurring evocation by workers and observers of the *European Parliament resolution of 7 June 2007 on the social status of artists* whose calls have remained largely unfulfilled in our country.

In the Resolution it is stated that Member States are called upon «to develop or implement a legal and institutional framework for creative artistic activity through the adoption or application of a number of coherent and comprehensive measures in respect of contracts, social security, sickness insurance, direct and indirect taxation and compliance with European rules».

If on the one hand the crisis has emphasized the critical issues of those components of the entertainment sectors, in particular small and medium-sized businesses, operating at the limits of financial sustainability, on the other hand it has triggered a serious unemployment crisis probably with medium and long-term consequences, and linked to a series of contributing causes: from the contraction in consumption to the

possible closure (as in other sectors of the economy) of less resilient companies.

As reported in the *Io sono cultura 2021* Report carried out by Fondazione Symbola and Unioncamere<sup>[1]</sup>, 2020 saw a 9.3% decrease in the number of employees (understood as work units) in the cultural and creative sectors, equal to approximately 44,000 units, with a 17.5% decrease in worked hours, although we have to keep in mind that some sectors were penalized more than others, especially the performing arts and cultural heritage, due to the long-term closure of venues providing cultural opportunities.

It should also be added that the consequences of this situation have penalized in the first place the weakest parties in the contractual agreements, in particular the self-employed workers that we know to be by far much more present in this industry than in other economic sectors, and not only in Italy, as also stated in the *European Parliament resolution of 17 September 2020 on the cultural recovery of Europe*.

In order to cope with the epidemiological emergency, the Central Authority adopted various measures concerning businesses and workers in the cultural and creative sectors, as well as economic actions and social safety nets, including – and for the first time – access to furlough schemes for some groups of workers, as part of the overall measures being taken (in the first place via Prime Minister's decrees). Emergency funds were created, non-repayable grants were made, and direct interventions were planned by the Ministry of Culture.

The events of recent years have led to renewed attention on the part of political decision-makers towards cultural work, and therefore to the adoption of measures aiming at improving workers' conditions. Here, we refer in particular to the Decree-law n. 73 of 25 May 2021, combined with the conversion Law n. 106 of 23 July 2021, called: *Urgent measures related to the COVID-19 emergency, for businesses, employment, young people, health and local services*. Just to mention some of its main innovations, the new legislation introduces more favourable conditions than in the past for the entitlement to sickness benefits for all workers (employees and the self-employed) enrolled in the *FPLS - Fondo pensioni per lavoratori dello spettacolo* (Pension Fund of Entertainment Workers); it provides for a reorganization of the pension system by establishing new regulations with a different computation of working days; it revises the entitlement regulations for maternity and paternity allowances provided for by the law, extending them to all workers enrolled in the FPLS, whether employees or self-employed workers, who had been previously excluded from these benefits. The compulsory accident insurance was extended to self-employed workers enrolled in the Fund and entitlement to unemployment benefits was allowed.

In the second half of 2021, a legislative process was also started for the approval of new measures concerning the protection of workers in the entertainment business. With regards to the new strategies aimed at increasing cultural employment, mention must be made of the *PNRR - Piano Nazionale di Ripresa e Resilienza* (National Recovery and Resilience Plan) prepared by the Draghi Government to access the Next Generation EU (NGEU) funds, approved on 22 June 2021 by the European Commission, and on 13 July 2021 by the EU's Economic and Finance Council (Ecofin). In its *Mission 1: Digitization, Innovation, Competitiveness, Culture and Tourism*, the Plan includes a measure pertaining to the Cultural and Creative Industry 4.0, and sets as one of its objectives the increase of employment in the film sector and the growth of operators in the cultural and creative industries by focusing on skills and supporting the capability building of operators on green and digital issues. Likewise, the reform of active employment and vocational training policies, envisaged in *Mission 5: Inclusion and Cohesion*, deserves particular attention. These are issues that have been at the centre of the debate on cultural employment for many years; to date, effective active labour policies have not been undertaken in favour of

cultural and creative sectors; and the vocational training concerning these sectors, although present in large parts of the country, has experienced significant disparities among the Regions in terms of effectiveness (see chapter 5.5). More in general, the development processes linked to PNRR foresee growth for all sectors, although possibly with different percentages and timing, so it may therefore be hoped that in the coming years the cultural sector will experience a positive impact on employment.

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<sup>[1]</sup> <https://www.symbola.net/collana/io-sono-cultura/>

## 2.4. Digital policy and developments

Digitalization has increasingly impacted the Italian cultural sector over the last years, with particular reference to cultural heritage, its preservation and valorization. Digitalization has been pushed along with Legislative Decree No. 83 of 31 May 2014 and subsequent legislation, called after Dario Franceschini, the Minister for Cultural Heritage from 2014 to 2018 who drove the reform through.

This reform recognized the relevance of innovating museums and heritage sites and acknowledged the centrality of users in enjoying cultural heritage. Alongside an organizational reshaping of the roles and units within the Ministry, digital actions were also pushed. These actions occurred at two levels: at the policy making and at the organizational level.

At the *policy making level*, the General Directorate of Museums, for the first time, analyzed the performance of Italian State museums based on their online reputation<sup>[1]</sup>, thus relying on comments by visitors provided on online review platforms. The final aim was that of creating a network of all the Italian museums that could become part of such a network if some quality standards were achieved. Beside this monitoring activity, some organizational changes also occurred within the Ministry.

As far as the digitalization path is concerned, the main challenge is related to the creation, in 2019, of the Central Institute for the Digitization of Cultural Heritage, called the “Digital Library”: an institution with special autonomy, with the purpose of coordinating and enhancing projects of digitalization of the Italian cultural heritage (Art. 35 DPCM 2 dicembre 2019 n.169).<sup>[2]</sup>

At the *organizational level*, with the Decree of the Director General of Museums<sup>[3]</sup>, in 2019 a programmatic plan for the digital transformation of museums was approved. This document is intended to serve as a guideline for museums to enhance their digital transformation path and encompasses the following actions:

- The adoption of museum quality standards in each cultural heritage site in order to improve the service quality offered to visitors.
- The adoption of novel methodologies of digitalization of heritage, such as 3D modelling, augmented reality or gaming experiences.
- The adoption of big data and analytics to improve knowledge management within the museum.
- The adoption of customer satisfaction surveys to monitor the experiences of visitors.
- The adoption of georeferencing technologies to improve visitor experiences.
- The document was pragmatic in detailing actions and offering some further notes on how to manage a

digital innovation project.

In terms of results and impact of these actions on the digitalizational level of cultural heritage sites, a survey<sup>[4]</sup> conducted in January 2020 showed that 6% of Italian museums had a strategy plan that specifically targets digitalisation; 18% had a plan that was more generally related to the overall strategy rather than specifically focused on digitalization; while the remaining 76% had no plan yet.

As far as the level of technology is concerned, 15% of museums, heritages sites and monuments did not have a website, 76% were leveraging on social media to engage with users, 32% adopted an audio guide, 31% of respondents adopted QR-codes and beacons, while interactive installations were adopted by 28% of respondents and 3D displays and touchscreens were used by 26% of respondents. Finally, the less diffused technologies were virtual reality and augmented reality, adopted respectively by 11% and 7% of the sample; games were adopted by 5% of respondents and chatbots by 2%. It is also important to underline that technologies are continuously evolving and we may find different scenarios in the coming years.

Finally, an aspect strictly connected with digital transformation in the cultural field is represented by digital competences. At the policy making level, it has been acknowledged as important to act on competences and skills in order to educate and re-skill professionals in the cultural field with competences both in cultural heritage and in the digital humanities. Although several calls on this topic have been made over the years, a specific policy on this aspect is not developed yet. However, it is important to underline that the educational activities of the personnel in the cultural field are promoted by the Fondazione Scuola dei Beni e delle Attività Culturali that delivers, among the others, educational activities on digital competences.

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<sup>[1]</sup> For more details, consider

<http://musei.beniculturali.it/progetti/monitoraggio-della-reputazione-online-dei-musei>.

<sup>[2]</sup> Source: Art. 35 DPCM 2 dicembre 2019 n.169. For more details, refer to

<https://www.beniculturali.it/ente/istituto-centrale-per-la-digitalizzazione-del-patrimonio-culturale-digital-library>.

<sup>[3]</sup> “Piano Triennale per la Digitalizzazione e l’Innovazione dei Musei”, available here

<http://musei.beniculturali.it/notizie/notifiche/piano-triennale-per-la-digitalizzazione-e-l-innovazione-dei-musei>.

<sup>[4]</sup> Survey conducted by the Observatory Digital Innovation in the Arts and Cultural Heritage of Politecnico di Milano, 2020. For more details, refer to

<https://www.osservatori.net/it/ricerche/osservatori-attivi/innovazione-digitale-nei-beni-e-attivita-culturali>.

## 2.5. Cultural and social diversity

### 2.5.1. NATIONAL / INTERNATIONAL INTERCULTURAL DIALOGUE

Although immigration and the growing diversity of the Italian population have become highly contested issues over the past two decades, there still seems to be no clear role insight for cultural policies to address them.

Due to its relatively short history as a country of immigration and to the constantly shifting moods of political coalitions, Italy's "model of integration" is more difficult to pinpoint than in other European countries. In this general framework, it is not surprising that *new citizens'* fundamental right to culture and freedom of expression, enshrined in the Constitution, has not yet been explicitly promoted – let alone regulated through specific legislation – by the State administration.

Immigration/integration policies have been primarily entrusted to the *Ministry of the Interior*, which is responsible for the safeguarding of civil rights with regard to immigration, asylum, citizenship, religious faiths and "historical" linguistic minorities. Other important actors are the *Ministry of Labour and Social Policies*, the *Ministry of Education* and UNAR (National Office Against Racial Discrimination). A relevant role in enhancing international intercultural dialogue through technical and financial assistance and capacity building in heritage matters is also played by the *Ministry of Foreign Affairs* in cooperation with MiC.

To this day, the most structured effort to encourage migrants' cultural participation at state level was made in late 2015, when the former MiBACT in partnership with UNAR launched the #MigraArti project. It comprised two calls for proposals devoted to cinema and the performing arts, but was discontinued after only three editions.

By contrast, many interesting cultural programmes have been undertaken through the initiative of particular configurations of local authorities, NGOs and civil society (e.g. the *National network of Intercultural Centres*). However, in the past few years the most structured experiences (from the creation of ad-hoc Departments to the launch of long-term programmes) have come to an end due to severe cuts in cultural budgets and changes in the political make-up of local councils – not to mention, more recently, the Covid-19 pandemic.

There are of course exceptions to this trend. *Milano Città Mondo* is a project launched by the City of Milan and local diaspora associations, which gained momentum when the Museum of Cultures (where it is based) was inaugurated in 2015.

As for the few long-term initiatives, which managed to survive throughout the 2010s, when the "hype" around intercultural dialogue gradually started to subside, the *Intercultural Service of the Libraries of Rome* stands out for having established fruitful partnerships (e.g. the website *Roma Multietnica*<sup>61</sup>) with several migrants' associations, schools, centres for adult learning and other organisations.

There are also noteworthy examples of private actors at least partly making up for the lack of structural policy-making at the public level. Since 2005, Fondazione ISMU – Initiatives and Studies on Multiethnicity has been constantly supporting heritage and museum professionals engaged not only in the promotion of migrants' cultural participation, but also in the development of diverse interpretive communities, through its long-term programme and website *Patrimonio e Intercultura*<sup>62</sup>.

An increasingly important role is played by *non-profit organisations*, both foreign and Italian (e.g. *Suq Genova Festival e Teatro*<sup>63</sup>; the over 600 diaspora associations making up the *Milano Città Mondo network*<sup>64</sup>; the Rome-based *Archivio dell'Immigrazione*<sup>65</sup>).

The most "traditional" strategies range from promoting a greater recognition of other cultures (e.g. the *African, Asian and Latin American Film Festival* in Milan<sup>66</sup>) to the use of museum collections for language learning or the training of individuals with a migrant background as "guides" for their own communities in discovering the Italian heritage (e.g. the *AMIR project* in Florence<sup>67</sup>).

In spite of the highly conservative nature of the museum sector, groundbreaking intercultural work has been carried out by small, medium and large institutions alike, including the *Factories of stories* audio-trail of the Uffizi Galleries<sup>[8]</sup>. For a comprehensive overview of case studies, see the above-mentioned *Patrimonio e Intercultura* website.

As for the emergence of *innovative intercultural forms*, “social theatre” is by far the most experimental field on the Italian cultural scene, with well-established companies such as *Teatro dell’Argine* in Bologna, *Teatro dell’Angolo* in Turin, *Teatro delle Albe* in Ravenna and *Teatro di Nascosto* in Volterra.

Finally, “migrant literature” in the Italian language is being promoted through public libraries, associations (e.g. Eks&Tra<sup>[9]</sup>), book publishers (e.g. Terre di Mezzo<sup>[10]</sup>), on-line journals (e.g. El Ghibli<sup>[11]</sup>), websites (e.g. LettERRANZA<sup>[12]</sup>) and awards (e.g. “Concorso Lingua Madre” for women<sup>[13]</sup>).

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<sup>[7]</sup> <http://www.romamultietnica.it/english/>

<sup>[2]</sup> <http://patrimonioeintercultura.ismu.org/en/homepage-en/>

<sup>[3]</sup> <http://www.suggenova.it>

<sup>[4]</sup> <https://tavolomudec.wordpress.com/>

<sup>[5]</sup> <http://www.archivioimmigrazione.org/>

<sup>[6]</sup> <https://www.fescaaal.org/>

<sup>[7]</sup> <https://www.amirproject.com>

<sup>[8]</sup> <https://www.uffizi.it/en/online-exhibitions/factoriesofstories>

<sup>[9]</sup> <http://www.eksetra.net/>

<sup>[10]</sup> <https://www.terre.it/>

<sup>[11]</sup> <http://www.el-ghibli.org>

<sup>[12]</sup> <http://www.letteranza.org>

<sup>[13]</sup> <http://concorsolinguamadre.it/>

## 2.5.2. DIVERSITY EDUCATION

Diversity education made its official appearance in the Italian formal education system in 1994, with the groundbreaking *Ministerial Memorandum* on “Intercultural dialogue and democratic coexistence”. The key principles outlined in the document – still highly relevant, nearly 30 years on – were the following:

1. Intercultural education should be considered as the pedagogical answer to cultural pluralism, rather than just a compensation measure;
2. It must concern *all* students;
3. It has to do more with the development of relational skills and dialogic identities than with the teaching of specific topics;
4. It implies a less Euro-centric approach to school subjects, as well as the safeguarding of minority languages and cultures.

The implementation of these principles in the school curricula, however, has always been inconsistent due to the uneven territorial distribution of migrant communities across Italy, as well as the need for teachers/educators to deal with emergency issues such as welcoming the growing wave of foreign students and meeting Italian language teaching requirements. To this day, local school programmes – often undertaken in partnership with NGOs and local authorities – widely differ in terms of their goals and objectives, methodologies, tools, and expected outcomes, ranging from formal school activities to informal actions aimed at developing inter-ethnic relations, based on principles of equality and cultural pluralism.

Furthermore, between 1994 and 2006 there was a legislative gap regarding intercultural education, with only a few significant exceptions such as *Law 40/1998* (which required schools to develop a number of intercultural projects aimed at «acknowledging linguistic and cultural differences as the basis for mutual respect, intercultural exchange and tolerance»). Against a background of the then staggering growth of the foreign school population, the Ministry of Education created a Unit for the Integration of Foreign Students in 2004.

In the following years, some long-awaited steps were taken to fill this gap and make up for lost time:

- in 2006, the publication of “Guidelines for the first reception and integration of foreign students” and of a “Policy framework document for the integration of foreign students and intercultural education”, as well as the establishment of an ad-hoc National Observatory;
- in 2007 and 2014, the Ministerial guidelines “The Italian way for intercultural schools and the integration of foreign students”;
- in 2015, the recommendations outlined in the Ministerial document “Different from whom?”, including the valorisation of linguistic diversity, the adoption of preventive measures against school segregation, and the promotion of intercultural education as a vehicle to improve relational skills and to develop an open attitude towards diversity and “otherness”.

The National Observatory for the Integration of Foreign Students and Interculturalism went through different reorganisations. After a couple of years of inactivity, it was reinstated in December 2019, a few months before the Covid-19 pandemic upended the lives of millions of students; the latest data available had just shown that one student in ten has a migration background, from kindergarten to upper secondary education (Ministry of Education, 2020). Not surprisingly, students with Non-Italian Citizenship (NIC) were the hardest hit by the introduction of distance learning. The Observatory memo “Language makes us equal” (September 2020) highlighted the challenges of the pandemic for a school system that is already struggling with ensuring equal educational opportunities for all. «Key strategies for not leaving foreign students behind in the near future involve: a) New investments in targeted learning tools for Italian L2. b) Promoting relational dynamics between Italian-speaking and non-Italian-speaking students with a view to improving language learning. c) Increasing the number of L2 teachers and experts in highly “multicultural” schools. d) Strengthening individual tutoring and

support for all students facing difficulties, most notably unaccompanied foreign minors. e) Identifying quality criteria and guidelines for distance learning which take NICs into account» (Fondazione ISMU 2021).

### 2.5.3. MEDIA PLURALISM AND CONTENT DIVERSITY

In 2020, three TV players dominate the Italian traditional and new media sector in terms of annual turnover and audience share: *Sky Italian Holdings* (2,807 bln euros); *Rai - Radiotelevisione Italiana*, the Italian Public Service Media (2,488 bln euros); *Mediaset*, the Italian private broadcaster owned by the European Group MFE (1,801 bln euros). In 2021, in a medium day, *Sky Italia* (a satellite pay-TV owned by the American Comcast Corporation), reached the 6.7% of the national TV audience, *Rai* the 36%, and *Mediaset* reached the 31.9%. Between 2019 and 2021, the online supply by S-VOD (Subscription Video on Demand) international satellite digital platforms became strongly popular beside the traditional broadcasting television supply. *Netflix*, *Prime Video*, *Disney+*, *Dazn*, *Discovery+* are the major groups in terms of billings and audiences. In the context of free-to-air TV, it is fast growing even the audience of the Advertising-VOD online platforms.

The Italian anti-trust measures to prevent media concentration are stated in the *legislative decree 208/2021* (see chapter 4.2.6). Art. 52-55 contain the measures to promote the European and Italian cultural diversity through specific obligations in programming and investing on production of European/Italian products defined and stated for the PSM *Rai*, for the private suppliers of linear audiovisual media services and for audiovisual media services on demand subjects to the Italian jurisdiction.

*Law 220/2016* ("Rules and regulations governing cinema and audiovisual") provides support for the production and distribution of Italian content. A 'Fund for cinema and audiovisual' is established every year (on the basis of art. 26) to finance tax credits, "automatic subsidies", "hand-picked subsidies". Tax credits legally recognized are related to production companies (art. 15), distribution companies (art. 16), cinema exhibition, technical and post-production industries (art. 17), film supply strengthening (art. 18), the attraction of cinema and audiovisual investments in Italy (art. 19), companies not belonging to cinema and audiovisual sector (art. 20).

*Rai Cultura* e *RaiStoria* are two thematic channels broadcasted and offered in online streaming channels by the Italian Public Service Media, focused on Art and Culture. Since May 2021, a digital platform free and on demand is operating in Italy: *ItsArt*, a joint venture between Cassa Depositi e Prestiti, a public law body, and Chili, an Italian private company (see chapter 3.5.3).

Data related to the balance between Italian original programs and imported ones (European or extra-European), within the overall annual supply by single channels such as by the national media system are not available. Researches about the commercial balance in the Italian audiovisual services traditionally highlight a clear annual aggregate deficit, with the recent exception of 2019, when a positive result was registered.

In the audiovisual industry, there is a wide and deep agreement about the industrial and professional role in affirming the Italian culture and economy, even in terms of valuable employment and of growing professional skills.

Italy did not put in place any new measures or policies to promote the diversity of cultural expression in the years 2014-2021, when users subscriptions to digital platforms and multinational companies supply in streaming have grown considerably. The main recent debates among media professionals did not bring into focus the relations between public/private broadcasters in the context of EU competition policies, nor the

preservation of the digital content diversity.

Themes as censorship and auto-censorship are recurrent in the public debates on the media about all sorts of subjects. Measures that could be seen as restricting content diversity in what is produced by the journalistic profession and industry in the audiovisual and print media have never been taken into consideration in contemporary Italy. There are not specific training programmes for journalists to raise their awareness of culturally sensitive topics, in order to ensure the diversity of views.

In broad terms, cultural diversity and pluralism on themes as the women role in society and in the audiovisual professions focused in numerous meetings and debates in Italy. Culturally sensitive topics, in order to ensure the diversity of views, are also integrant parts of the courses in the *Centro Italiano di studi superiori per la formazione e l'aggiornamento in giornalismo radiotelevisivo* in Perugia, and of activities undertaken by the *Ordine dei Giornalisti* and *FNSI - Federazione Nazionale della Stampa Italiana*.

#### 2.5.4. LANGUAGE

Article 6 of the Constitution (see Chapter 2.2.) has guaranteed the rights of the autochthonous, officially recognized cultural minorities (Germans and Ladins in the province of Bolzano, Slovenians and Croatians in Friuli Venezia Giulia, Greeks and Albanians in Southern Italy and Sicily, Catalans in Sardinia). National and regional legislation since the post-war period (most notably by *Law 482/1999*), although the *European Charter for Regional or Minority Languages* is yet to be ratified, also well safeguard the minority rights.

These minorities all enjoy citizen status and the related civic and cultural rights, with a particular focus on language matters in the educational sector and the mass media (see chapter 2.5.4).

While the safeguard of “historical” linguistic minorities is primarily entrusted with the *Ministry of the Interior* (Department for Civil Liberties and Immigration), autonomous Regions also play an important role, most notably Regione Trentino-Alto Adige, whose charter strongly upholds equal rights for citizens with different linguistic backgrounds.

The Roma and Sinti communities and individuals, still significantly segregated, although many are Italian citizens, and only a minority of them are “nomads”, represent the only exception to the safeguard of linguistic minorities. As the authors of the *Civil society monitoring report on implementation of the national Roma integration strategy in Italy* (December 2018) remark, in spite of «the explicit reference to their condition of particular vulnerability in the National Strategy for the Integration of the RSC (Roma, Sinti and *Caminanti*)», there is no specific measure implemented at national level», nor any awareness-raising initiatives aimed at combating the deeply rooted prejudice against them. Not surprisingly, the Covid-19 pandemic dramatically affected these communities, also in terms of educational poverty.

#### 2.5.5. GENDER

The government body in charge of gender equality in Italy is the Department for Equal Opportunities of the Presidency of the Council of Ministers.

The National Code of Equal Opportunities between women and men approved in 2006 represents the legal framework on gender equality (*Law 198/2006*). Gender quotas are in force according to *Law 215/2012*. With

regard to public administration, a national directive of 2007 ensures the implementation of measures for equality and equal opportunities between men and women. It aims to ensure that the provisions in force are implemented within the public administration, increase the presence of women in management positions, develop good practices for the management of human resources in order to guarantee equal opportunities, as well as promote knowledge and application of the tools for equal opportunities between men and women by HR managers in public administration.

Considering the negative impacts of the Covid crisis, in discontinuity with the past, the National Recovery and Resilience Plan addresses gender inequalities in a transversal way. The Plan combines the three strategic axes shared at European level (digitization and innovation, ecological transition and social inclusion) with transversal priorities, including that of promoting gender equality. These are priorities pursued directly or indirectly in all six missions of the Plan. Interventions can be identified as measures “aimed at women” (planned with the specific objective of intervening in favor of women) and others as measures “indirectly attributable to the reduction of inequalities” (which could have an impact in the reduction of inequalities).

As regards specifically the cultural sector, a specific national Observatory on Gender Equality was established by the Ministry of Culture in 2021. It will be dedicated to the survey, study and dissemination of data on gender gaps, which play a fundamental role in influencing social awareness.

To encourage private subjects to pay more attention to gender issues, a possible tool is to condition public funding to transparency in the “gender-policy” (overall workforce, top positions, salaries, etc.) of the requesting organizations. A measure of this type is contained in the Audiovisual Law promoted by the Minister of Culture Franceschini (*Law 220/2016*) through specific incentives to producers who contract female directors and authors.

Some best practices, implemented by public and private subjects in the cultural field, are also worth mentioning:

- The campaign *#8marzoalmuseo*, launched in 2016 by the MiC, aimed at celebrating women artists and historic characters as well as promoting women’s cultural participation through free entrance in state owned museums on the 8<sup>th</sup> of March;
- The Female Toponymy Association since 2012 puts pressure on local administrations so that street names also remember women in history (at the moment they are only 5% of the total) and invests in school projects;
- The Association Amleta, an inter-sectoral feminist collective that focuses on the presence of women in the world of performing arts, on the representation of women in classical and contemporary drama, and acts as a vigilant and constant watchdog to identify and combat violence and harassment in the workplace.

## 2.5.6. DISABILITY

The normative framework for addressing disability issues has been broadly outlined in chapter 2.2., and may be defined as the most comprehensive by far in terms of promoting accessibility for audiences “with special needs”.

Efforts to provide a broad overview of an often fragmented cultural offer have also been made in the past few years, as shown by the following two examples:

- The A.D. Arte portal, funded by the Ministry of Culture - DG Museums, provides information on the accessibility features of national museums and archaeological areas<sup>[1]</sup>;

- The MAPS project, launched in 2018 by ENS - Ente Nazionale Sordi (National Agency for the Deaf) and co-financed by the Ministry of Labour and Social Policy<sup>[2]</sup>, aims to create an online platform for showcasing museums/cultural sites with accessibility services for deaf people<sup>[3]</sup>, to organise training courses on museum accessibility across Italy for deaf young people (aged 18-35), and to build a network for effective cooperation between public administrations, arts institutions and non-profit organisations.

Both in terms of policies and practices, however, the focus is still predominantly on removing barriers – whether they be physical, sensory or cognitive – rather than on promoting the creative potential of persons with disabilities. As a matter of fact, the increasing claim of the latter to be engaged as cultural actors and decision-makers, rather than as passive “users” of mainstream services and tools (e.g. sign language / tactile tours, Braille labels, easy-to-read guides), is by far the most interesting development of the past few years in the heritage sector.

A couple of examples in line with this audience-led shift in perspectives:

- MAXXI – National Museum of 21st century Arts launched a participatory project called “Mixt”<sup>[4]</sup> in collaboration with ENS, the Italian Union of Blind and Visually Impaired People, and the National Federation of Pro-Blind Institutions. A team of deaf and visually impaired people with different educational backgrounds, museum professionals and IT experts developed narrative trails to help *all* visitors discover MAXXI’s architecture from new perspectives.
- Another interesting interactive project, “Ocean Space”, addresses the difficult issue of sign language glossaries through an unusual lens<sup>[5]</sup>. Curated by a museum accessibility expert in collaboration with ENS, its goal is to create a shared glossary of signs relating to the oceans and climate emergency by actively involving the Italian deaf community, and with the scientific support of the Institute of Marine Sciences.

The National Recovery and Resilience Plan recently presented by Italy is aimed to remove architectural, sensory and cognitive barriers in museums, libraries and archives, as well as to promote a “culture of accessibility” (Mission 1) also through the training of qualified personnel. This initiative is likely to have a significant impact on the heritage sector and its ability to address the “special needs” of persons with disabilities, although a radical shift in mentality is still needed to deal with the equally important issues of representation, new interpretive perspectives and staff diversity.

In this respect, theatre has traditionally been far more groundbreaking and experimental.

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<sup>[1]</sup> <https://www.accessibilitamusei.beniculturali.it/en/site/index>

<sup>[2]</sup> <https://progettomaps.ens.it>

<sup>[3]</sup> <https://www.accessibitaly.it/en/>

<sup>[4]</sup> <https://www.mixt.it/>

<sup>[5]</sup> <https://www.ocean-space.org/it/education/abecedarium-lis>

## 2.6. Culture and social inclusion

Social inclusion is a distinctive cultural policy issue in Italy. However, it is pursued through initiatives mostly characterized by a fragmented, bottom-up approach, and it is still poorly investigated by social and statistical surveys.

A few initiatives are indeed promoted by the State, like *"Take part!"*, a call by the Ministry of Culture in favor of the marginal and peripheral areas of the country<sup>[1]</sup>. Another example is *Theatre in prison* programs, which are strongly supported by the Ministry of Justice.

A growing number of individual initiatives, carried out separately or jointly by Regional and local authorities, associations of the Third Sector, public, and private cultural organizations, pursue social inclusion via cultural participation and engagement. In some instances, they are supported by UE funding programs (such as Creative Europe or Structural Funds)<sup>[2]</sup>. On the other hand, private foundations, like Compagnia di San Paolo, Fondazione Cariplo, Fondazione Unipol, and others, support both financially and technically many initiatives<sup>[3]</sup>.

Museums, libraries, and theatre companies are particularly active in this direction. As also described in other sections of the report (eg. see chapter 2.5.6), they typically address disadvantaged groups, such as the targets listed below, to which specific projects are dedicated.

- Children, adolescents, and young people in conditions of educational poverty<sup>[4]</sup>.
- People with moderate to severe physical, sensorial, or cognitive limitations<sup>[5]</sup>.
- People with degenerative conditions (like Alzheimer's or Parkinson's), and their careers<sup>[6]</sup>.
- People with special psychological needs (e.g., young people within the Autistic spectrum)<sup>[7]</sup>.
- Migrants newly arrived in Italy<sup>[8]</sup>.
- Prison inmates<sup>[9]</sup>.
- People with addictions<sup>[10]</sup>.

In Italy, despite many good practices, the accessibility of the cultural offer for people with severe limitations remains well below actual needs. In 2015, for example, only 37.5% of Italian museums, both public and private, declared to be equipped with facilities for the disabled; only 20.4% offered material and information supports (tactile routes, catalogues, and explanatory panels in Braille, etc.) to favour a quality visiting experience by people with disabilities. Only 17.3% guaranteed free or reduced admission fee to disabled people and 14.4% to those accompanying them<sup>[11]</sup>. In 2017, only 9.3% of people with severe disabilities over 13 years old declared to have taken part in at least three cultural activities (going to the cinema at least four times, to the theatre at least once, to a concert or to a museum, exhibition, or archaeological site). In the rest of the population without limitations, the corresponding share was 30.8%<sup>[12]</sup>.

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[1]

[https://storico.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza\\_asset.html\\_890983736.html](https://storico.beniculturali.it/mibac/export/MiBAC/sito-MiBAC/Contenuti/MibacUnif/Comunicati/visualizza_asset.html_890983736.html)

[2] For example:

<http://www.comune.bologna.it/ponmetro/servizi-per-linclusione-sociale/inclusione-e-innovazione-attraverso-nuovi-progetti-di-welfare-culturale/>

[3] <https://www.acri.it/2020/09/07/la-cultura-per-linclusione-sociale-e-la-rigenerazione-urbana-delle-periferie/>;  
<https://culturability.org/>

[4] See, for instance, the *Scioppo di Teatro - Theatre Syrup* - project by the Regione Emilia-Romagna, a programme of Arts on prescription, where the Regional Theatre Agency, Pediatricians and apothecaries cooperate in providing theatre shows at 2 euros to children in educational poverty and their parents (<https://www.ater.emr.it/it/progetti-speciali/scioppo-di-teatro>). See also *Nati per Leggere - Born to read*, (<https://www.natiperleggere.it/>). The program is present in all Italian Regions and offers free reading activities to families with children up to 6 years of age, which are an important experience for the cognitive development of children and for the development of parents' ability to grow with their children.

[5] See, for instance, the special program for the inclusion of the deaf and the blind and people with cognitive disability by the Colosseum park (<https://parcocolosseo.it/education/attivita-accessibili/>) in Rome; by the Galleria Borghese, also in Rome (<https://galleriaborghese.beniculturali.it/en/visita/pubblici-fragili/>), or the State Tactile Museum Omero in Ancona, entirely devoted to visitors with impaired sight (<https://www.museoomero.it/en/>).

[6] A growing number of museums offer dedicated programs. Among them, the Museo Benvenuto Gozzoli ([http://www.museobenvenutogozzoli.it/en\\_GB/persona-con-alzheimer-e-chi-se-ne-prende-cura.html](http://www.museobenvenutogozzoli.it/en_GB/persona-con-alzheimer-e-chi-se-ne-prende-cura.html)); the Museo Palazzo Magnani, and the network of about 60 Musei Toscani per l'Alzheimer, supported by the Regional Government (see chapter 2.7). People with Parkinson's are the target of the Dance Well project, started by the Municipality of Bassano del Grappa (<https://www.operaestate.it/en/dance-well>).

[7] See, for instance, the *Asperger's Film Festival* held at the MAXXI Museum in Rome (<https://www.maxxi.art/events/asperger-film-festival-2021/>), *Music Therapy in Blue* (<http://www.tieniamente.it/music-therapy-in-blue-autismo-napoli/>), a music therapy project for children with autism or other pervasive developmental disorders, which takes place in the province of Naples; *The Tulipano Art - A dive into the blue*, a project for the use and inclusion in the museum of people with autism and cognitive disabilities, at the National Archaeological Museum of Paestum (<http://www.informareunh.it/accessibilita-dei-musei-alle-persone-con-autismo-un-bel-progetto-a-paestum/>); *Blue Museums* gathers nationwide 16 museums ([https://www.redattoresociale.it/article/notiziario/musei\\_blu\\_le\\_gallerie\\_italiane\\_per\\_gli\\_utenti\\_con\\_autismo#](https://www.redattoresociale.it/article/notiziario/musei_blu_le_gallerie_italiane_per_gli_utenti_con_autismo#)) on the occasion of the World Autism Awareness Day, with programmes dedicated to people with autism within a web platform aimed at promoting initiatives for equity, accessibility and inclusion of people with autism.

[8] Fondazione Alta Mane supports *Interscambio Teatro con Migranti* (<https://www.altamaneitalia.org/interscambio-teatro-con-migranti/>), a project of theatrical path involving migrant foreigners. *Theatre on the run* (<http://artestudioteatro.it/progetti/project-2/>) is a theatre workshop for migrant women dedicated to the issue of forced migration and takes place in reception centres for asylum seekers and in war zones affected by the relationship between refugees and the local population (Palestine, Lebanon, Jordan, Iran). The *Orchestra di Piazza Vittorio* was founded in 2002 by artists, intellectuals and cultural operators with the aim of enhancing the Piazza dell'Esquilino in Rome, the city's multi-ethnic district par excellence. Since then, the Orchestra has represented a unique reality that finds its raison d'être in the mixing of

textual and musical languages (<https://www.orchestrapiazzavittorio.it/orchestra/>). *OVER - Beyond the horizon* - Counter-narratives from the margins to the centre is promoted by the National Coordination of New Italian Generations (<http://conngi.it/oltre/>).

<sup>[9]</sup> For many years now, thanks to the continuity of some of its experiences and the artistic quality of its works and performers, *Theatre in Prison* has become an integral part of the history of Italian civil theatre.

<sup>[10]</sup> Working with people with addictions is particularly challenging. Among the most innovative projects in the last five years, see *Posto Fisso* - Fixed Place (<https://www.ediglobalforum.org/experience/posto-fisso-fixed-place/>) at the GAMeC in Bergamo. *Fragole celesti* - Blue/Heavenly Strawberries (<http://www.fragolecelesti.it/le-fondamenta.html>), that offers programmes of free speech, painting, photography, poetry, theatre, dance, music to women who have been abused or repeatedly sexually harassed and had sought alcohol or drugs as an unnecessary and harmful comfort. *Collettivo Gli Acrobati* (<https://www.gliacrobati.com/collettivo-gliacrobati/>), that works with groups of psychiatric patients with a double diagnosis (i.e. with a history of psychological and psychic distress accompanied by forms of pathological dependency), who are characterised by clear artistic inclinations and talents.

<sup>[11]</sup> <https://www.istat.it/it/archivio/194402>

<sup>[12]</sup> Istat 2019. Conoscere il mondo della disabilità. Roma: Istituto Nazionale di Statistica.

## 2.7. Societal impact of arts

The societal impacts of the arts and culture are a frequent subject for debate in Italy. Given the complex governance of the cultural field in the Country (with the State, Regions, Provinces, Cities contributing often in overlapping, sometimes controversial or even conflicting ways) and the rich texture of the Third Sector, a synthesis is easier if we consider those impacts from the point of view of the various disciplines that express them.

Service-oriented cultural facilities, like public libraries, about 8,000 according to the 2019 official census survey<sup>[1]</sup>, promote social and cultural projects targeting specific groups, like book workshops and reading groups; animations and courses for children; training courses; assistance or support to the public in writing resumes, as well as filling in forms or doing homework. Many libraries make their spaces and experience available for activities aimed at the cultural growth of citizens and at the enhancement of the territory: guided tours; exhibits; film shows; theatre performances and live music shows; and study and research about the local territory.

Despite their decline in attendance, as compared to the previous decade, cinemas have been often areas of social aggregation and citizen's mobilisation, as in the case of *Cinema America*<sup>[2]</sup> in Rome or the Arci Movie programme in Naples<sup>[3]</sup>.

Cultural heritage institutions and museums have intensified their efforts to break down barriers and increase their accessibility, both physical and cognitive. In Tuscany, a network of 55 museums, *Musei Toscani for Alzheimer's* have adopted a special approach for people with the syndrome and their carers<sup>[4]</sup>. In general, museums pursue the goal of inclusivity by forging stronger connections with their territory and its actors, addressing new audiences, and devising strategies for engaging people with special needs. The Ministry

programme towards a National Museum System, launched in 2018, includes the promotion of healthy relationships with the territory and its stakeholders, among the key criteria for admission<sup>[5]</sup>, in line with the Faro Convention.

In many cities all around the country, projects of street art have contributed to the re-vitalisation of neglected or depressed areas. Often, those interventions are self-funded, thanks to crowdfunding initiatives.

The contribution of cultural heritage and the arts to promoting health and wellbeing and reducing social inequalities – all the more as consequence of the pandemic – is gaining momentum as a distinctive topic across the entire cultural sector, with mobilisation of museums, theatre and dance companies, libraries and individual artists, like musicians and visual artists. The main arguments are active ageing, development of life skills and soft skills in children and teenagers, the inclusion of migrant groups, and enlarging the activities for people with dementia or Parkinson's, and their careers.

The Italian Third sector is particularly active in bridging the arts and cultural activities with social issues. In Italy, about 220,000 non-profit organizations, out of nearly 340,000, provide cultural, entertainment and sports services, and about 65% work in the field of the arts and culture for promoting and protecting civil rights (13%), support and assistance to vulnerable people or people facing difficulties (25%), and care of common goods (15%)<sup>[6]</sup>.

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<sup>[1]</sup> [https://www.istat.it/it/files//2021/04/REPORT\\_BIBLIOTECHE-IN-ITALIA.pdf](https://www.istat.it/it/files//2021/04/REPORT_BIBLIOTECHE-IN-ITALIA.pdf)

<sup>[2]</sup> <https://piccoloamerica.it/>

<sup>[3]</sup> <https://www.arcimovie.it/>

<sup>[4]</sup> <https://www.museitoscanialzheimer.org/chi-siamo/>

<sup>[5]</sup>

[http://musei.beniculturali.it/wp-content/uploads/2018/04/Allegato\\_I-Livelli-uniformi-di-qualit%C3%A0-per-i-musei\\_English.pdf](http://musei.beniculturali.it/wp-content/uploads/2018/04/Allegato_I-Livelli-uniformi-di-qualit%C3%A0-per-i-musei_English.pdf)

<sup>[6]</sup> <http://dati-censimentipermanenti.istat.it/?lang=en&SubSessionId=f999353b-36ca-4df5-b8fa-d3e80f1ef459>

## 2.8. Cultural sustainability

Although sustainability it is not a newly developed topic, as a key-factor that contributes to economic, social, cultural and environmental development, the discussions about sustainable growth in the cultural sector have entered the Italian political agenda only in recent years. The Covid 19 pandemic has been a catalyst of transformation in various fields, including the cultural system and the creative industry, directing the attention of public and private stakeholders to the different dimensions of sustainability.

Since 2015, the global community through a political agreement between different actors, to represent their values, priorities and objectives, has chosen the so-called Sustainable Development Goals (SDGs) of the 2030

Agenda for Sustainable Development of the United Nations. The United Nations Statistical Commission (UNSC), which has set up a shared set of statistical information to monitor the progress of individual countries towards the SDGs, entrusted *Istat* (the Italian National Institute of Statistics), with the task of coordinating the production of indicators for measuring sustainable development in the country and monitoring its objectives. Periodically, it presents an update and an extension of breakdowns of the set of statistical measures for monitoring the SDGs<sup>[1]</sup>.

In particular, The *Bes - Benessere equo e sostenibile* project<sup>[2]</sup> was launched in 2010 with the aim of evaluating the progress of society not only from an economic, but also from a social and environmental point of view. To this end, the traditional economic indicators (GDP, first of all) have been integrated with measures of the quality of people's life and of the environment<sup>[3]</sup>. Among the *Bes* indicators, the presence of the domain "Landscape and Cultural Heritage" is motivated by the outstanding relevance of such themes in the Italian context<sup>[4]</sup>. As regards the cultural sector, the indicators connected to this domain include current expenditure of Municipalities for the management of cultural heritage (museums, libraries, art galleries) in euro per capita; density and importance of museum heritage (number of permanent exhibition facilities per 100 sq.km, such as museums, archaeological sites and monuments open to public)<sup>[5]</sup>. On the other hand, the domain "Innovation, research and creativity" is considered as an indirect determinant of well-being and the base of social and economic progress. In the identification of suitable dimensions and the related indicators, an effort was done in estimating a creativity indicator, using as a proxy the percentage of employment working in cultural and creative activities.

As far as the creative economy is concerned, as described below in the Report (see chapter 3.5), it is widely agreed not only that it is highly transformative in terms of income generation, job creation and export earnings, but it also empowers people to take ownership of their own development, and stimulates the innovation and creativity, which can drive inclusive and sustainable growth.

On the cultural organizations front, the pandemic has launched a new challenge for Italian institutes, which through sustainability can best interpret their public utility function. In particular, some museums, through innovative projects and management approaches, are contributing to increasing attention to the issue of sustainability, both by implementing good organization practices, and by disseminating a culture of sustainability towards their audiences and stakeholders. Among the best practices, *Museintegrati* is a research project started in 2021 and coordinated by the *MUSE* (Museo delle Scienze di Trento), *ICOM Italia* (International Council of Museums), and *ANMS* (National Association of Scientific Museums), which aims to implementing in the museum environment the national strategy for sustainable local development and urban agendas<sup>[6]</sup>.

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<sup>[1]</sup> Istat publishes an annual Report on SDGs: <https://www.istat.it/en/archivio/sdgs+report>

<sup>[2]</sup> <https://www.istat.it/en/well-being-and-sustainability/the-measurement-of-well-being>

<sup>[3]</sup> <https://www.istat.it/it/files/2018/04/12-domains-scientific-commission.pdf>

<sup>[4]</sup> In the representation of the domain both objective and subjective aspects were considered. The first through indicators referring to the consistency, status, evolutionary trends of Landscape and Cultural heritage and of the related policies of protection and enhancement (based on existing data sources, and often through the integration of different sources); the latter through indicators of perception (which can be sourced only by direct

surveys).

<sup>[5]</sup> Values weighted by the number of visitors.

<sup>[6]</sup> <https://www.icom-italia.org/museintegrati/>

## 2.9. Other main cultural policy issues

*Information is currently not available.*

## 3. Cultural and creative sectors

### 3.1. Heritage

Heritage has always been the main focus of the Italian cultural policy, starting from the name of the first Ministry established in 1974, Ministry for Heritage (“Ministero per i Beni Culturali e ambientali”), notwithstanding the broader competence on different cultural domains, such as performing arts, libraries, film, and landscape. In 2013 the name changed to the Ministry for the Heritage, Cultural Activities and Tourism (“Ministero per i Beni e le Attività Culturali” /MiBACT), due to the enlargement of the competences, including tourism. Recently the responsibilities on tourism have been transferred for a short while to the Ministry of Agricultural policies and then (2021) to a new autonomous Ministry of Tourism. On this occasion also the acronym of the Ministry, MiBACT, changed again to become simply MiC, Ministry of Culture, (“Ministero della Cultura”).

The direct responsibility of the Ministry in managing national heritage institutions encompasses 464 museums with archaeological sites and monuments out of 4.880, 107 libraries out of 7.401 and 101 archives<sup>[1]</sup>, while the whole domain of protection and valorisation of heritage is regulated by the Heritage and Landscape Codex, which synthesized in a single text a large number of previous specific laws on that topic.

Starting from 2014, Museums, Monuments and Archaeological sites, at national level, have been the object of a process of reorganization that implies for the most important ones an economic and organisational autonomy: now there are 40 Museums with special autonomy, coordinated by the General Direction of Museums (Direzione Generale dei Musei); the other national museums are organised under the Regional Directions of Museums (Direzioni Regionali dei Musei).

The Directors of Museums with special autonomy have been selected via a public international contest, rather than selecting personnel directly from the Ministry as usual, giving room to some debates. Anyway, this change produced positive effects on audiences and activities in almost all cases.

The other more than 4.200 museums, archaeological sites and monuments are mainly run by municipalities (2.097), Religious entities (491), other public bodies and Universities, Foundations, and private associations.

To better coordinate and promote high quality levels of performances of the whole universe of museums, apart from their property, the Ministry established the National Museum System (Sistema museale nazionale), providing in 2018 *Livelli Uniformi di Qualità* (LUQV) – Standard Quality Levels, divided into a minimum range and in an improvement level. The participation in the System is on a voluntary basis, and provides an accreditation, after having passed the minimum level. The System is managed by a specific commission, using a digital platform and it is intended as a tool to improve territorial and thematic networks, as well as an incentive for better quality in all domains of museum activities, starting from the relationship with audiences.

Apart from Museums, the Ministry has a specific structure for coordinating and sustaining the UNESCO World Heritage List, given the largest number of sites in Italy in comparison with other Countries, 58 in 2021. Adding to this, in recent years there has been growing interest in the cultural immaterial components of heritage, recognizing on the national level 14 cases within the Intangible UNESCO cultural heritage List. The growing importance for the intangible components of culture is witnessed by the decision of the Ministry to establish a

new permanent Observatory on the Intangible UNESCO heritage List.

The central role of heritage, material and intangible, is also at the core of the Italian Capital of Culture, an yearly national competition to select a city for cultural merits, structured in a similar way to the ECOC European programme. This role is played not only by monuments and museums, but also by the quality of historical centres and vernacular dwellings, as in the example of Procida Island – Italian Cultural Capital for 2022. In 2023 the title will be shared by Bergamo and Brescia, as a tool to redesign the cultural future of these cities that suffered the most during the Covid 19 pandemic, with an enormous number of losses.

To better sustain the investments in protecting, restoring and enhancing the material and intangible Heritage, the Ministry established in 2020 a Cultural Fund (“Fondo per la Cultura”)<sup>[2]</sup>; the interesting innovation is that the total endowment could be increased in partnership with private actors, through activities of micro-funding and crowd-funding.

Another way of involving private actors and companies in sustaining cultural heritage is represented by the Art Bonus<sup>[3]</sup>: private actors or companies can invest in three different domains (restoration and maintenance of public heritage; sustaining cultural institutions, Opera Houses, Theatres and other bodies operating in performing arts; or funding new buildings or restoring existing venues of public institutions dealing with performing arts). The investors can obtain a tax credit equal to 65% of the money invested (see chapter 4.4 and 7.3).

New forms of Public-Private Partnerships are now possible starting from 2016, thanks to the new Public Procurement Contract (“Codice degli Appalti”)<sup>[4]</sup> that allows private actors not only to invest through sponsorships activities, but also to be partners in managing and running the cultural institutions on a long term basis, consistent with the dimension of the initial investment. The application of this opportunity, extended not only to the State Heritage, but also at the local government level, is providing successful experiences.

It's obvious to remark that the frame and the entire organisation of heritage management at all levels has been hit with unpredictable violence by the pandemic, starting from the first months of 2020; ISTAT evaluates that approx. 78 millions Euros was lost during the three months from March to May 2020, due to the lockdown by the State museum alone. The business model of museums and monuments based not only on public funding, but also on a significant contribution of tickets sold, entered into a dramatic crisis after the lockdowns and the adoption of new constraints, reducing the carrying capacity for pandemic risks prevention, and in this very moment the uncertainty for the future evolution of the situation is dramatically high.

The extraordinary situation pushed the Ministry to adopt exceptional measures to sustain the crisis experienced by a large number of institutions: adding to this, new resources are being provided for the Cultural Fund and for the protection of heritage, combined with a new impetus for the digital strategy in the heritage domain and the adoption of a digital plan for heritage.

A significant amount of resources will be invested thanks to the PNRR, National Plan of Resilience and Resistance, starting from 2021, focused on a list of relevant Heritage sites (Grandi Attrattori), on the digital strategy for heritage and on historical villages in the rural and mountain areas.

Great expectations are placed on future investments of massive resources tied together with major concerns about the sustainability of previous business models, about the effects of social distancing on audiences, and

about possible negative impacts on visitor behaviours.

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<sup>[1]</sup> <https://www.istat.it/it/archivio/251882>

<sup>[2]</sup> D.L. 34/2020, L. 77/2020: art. 184.

<sup>[3]</sup> D.L. 83/2014, L. 106/2014.

<sup>[4]</sup> D.L. 83/2014, L. 106/2014, Art 151, comma 3).

## 3.2. Archives and libraries

In 2016 the Ministry of Culture established the Archives and Bibliographic Superintendencies (Sovrintendenze Archivistiche e bibliografiche) with the precise task of protection of archives and on library patrimony, identifying cultural patrimonies exposed to specific risks and implementing protection plans.

The DARCAP System (Documentation of Public Administration Archives, Documentazione degli Archivi delle Amministrazioni Pubbliche) includes more than 3.400 archives, regularly analyzed by ISTAT, while 101 are State Archives, in every provincial capital. Adding to this core public dimension of institutions, there is a universe of private historic and industrial archives, that represents a big challenge in terms of protection and accessibility.

The exponential growth of documentation in many archives is also one of the motivations for experimenting with new systems of document navigation, based on artificial intelligence algorithms: the lack of time also for professional researchers and the objective to enlarge audiences outside of historians and researchers, spreading all the potentialities of extended use by local populations is a driving force for innovation and setting up more friendly interfaces for the entire citizenship.

In this direction, the Ministry established a special fund of 300 million Euros to remove physical and cognitive barriers for archives and libraries, that means investing in implementing all types of accessibility, including cultural and cognitive, opening this patrimony to non expert users.

Another fund of 105 million Euros is being established for 2022, addressed to purchase or realising a building for State Archives, or adapting an ancient building to new seismic and fire regulations.

According to ISTAT<sup>[1]</sup> the number of libraries in Italy is 7.459, 6.066 of which are public: 104 are directly managed by the State, 5.557 by municipalities and/or local governments, and 537 by religious bodies.

Thanks to their widespread diffusion, including in rural areas and in smaller centres, libraries play the role of an irreplaceable cultural stronghold in almost every territory of the nation, with prevalence in Centre-Nord Regions.

Many public reading libraries provide a greater service that just places for book loans – from 2008, in the long years of the economic crisis, the range of services rapidly increased, especially in big cities to cover language courses, workshops, education, digital literacy, shelter for people in difficult conditions, a welcoming place for migrants and new citizens, providing services as civic centres, and moved toward structures of cultural and

social welfare.

This social dimension, described by Antonella Agnoli in the book *Piazze del sapere*, (Squares of Knowledge)<sup>[2]</sup>, does not consign to the background the core mission of preserving the librarian patrimony and putting people in touch with books, but it's a powerful push to evolve toward an institution open to social changes, available to change skin according to the evolution of social needs.

Anyway promoting books and reading stands still at the core of libraries, sustained by public funding at the different power levels, local government, regions, the state.

In 2017 the Ministry established a Fund devoted to promote reading in libraries<sup>[3]</sup>; the objective is to empower local networks and systems of libraries, improving performances of services for audiences.

Very similar objectives are shared also by Cepell, the Centre for books and reading, (Centro per il libro e la lettura), an autonomous Institute established in 2007 by the Ministry, under the General Direction of Libraries and Copyright.

Cepell is in charge of implementing policies of promoting books and reading in Italy, as well as Italian culture abroad, being a meeting point for all the professionals working in the book and publishing domain. The Centre is active also in book promotion for children, sustaining festivals, supporting the Book fairs of Turin and Rome and taking part in other initiatives

The pandemic storm, followed by lockdowns meant the interruption of the *vis à vis* relationships with audiences and the parallel strong increase in digital services. At the national level in 2020, the MLOL platform, the first Italian service of digital lending, used by approx. seven thousand libraries had a dramatic increase of 89% in new users and a 102% in loans.

There was a strong impact connected with the loss of public library spaces to socialise in person, particularly felt by students using libraries as quiet places to study, especially during the pandemic, or for elderly people used to meeting in the reading rooms.

The Ministry reacted by providing new funds to overcome the crisis, addressed to book promotion and to new book purchases for libraries, recommending the involvement of bookshops as a target also of other public incentives.

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<sup>[1]</sup> [www.istat.it/it/archivio/264586](http://www.istat.it/it/archivio/264586)

<sup>[2]</sup> Antonella Agnoli, *Le piazze del sapere*, Bari, Laterza 2009-2013.

<sup>[3]</sup> DL n. 50/2017, art. 22, comma 7-quater, Promozione della lettura nei sistemi bibliotecari.

### 3.3. Performing arts

In Italy, the Performing Arts sector is primarily supported by the Ministry of Culture. For reasons of space, we limit our analysis to the period which began in the sixties with the enactment of *Law 800* of 1967, *New regulations for opera houses and musical activities*. *Law 800* outlines the framework of the live music sector, identifying its categories, primarily for the *Enti Lirici* (Opera Houses), which were then transformed into *Fondazioni Lirico-Sinfoniche* (Opera-Symphonic Foundations) following a legislative decree of 1996.

*Law 163, New regulations of State Interventions in favor of performing arts*, dates back to 1985 and embraces performing arts and film. The central element of this provision is the creation of the *FUS – Fondo Unico per lo Spettacolo* (Unified Fund for Performing Arts), which is further strengthened by an increase in the funds earmarked for this sector, which were previously allocated through circulars, also known as “leggine” (minor laws) issued annually. *Law 163* was also defined as the “mother law” as it should have given rise to a series of sector-specific laws. However, this did not happen, with the sole exception of the film sector which would later be governed by the separate *Law 220* of 2016 *Discipline for the film and audiovisual sector*, with *Law 800* maintaining its overarching scope.

The years following 1985 were marked by numerous attempts to design a new specific law governing the performing arts, with many announcements and missed opportunities, due to a series of contributing causes, mainly linked to the difficulty in finding agreements between decision makers. At last the long-awaited law came about at the end of the 17<sup>th</sup> Legislature of the Republic of Italy with the enactment of *Law 175* of 2017, *Provisions on the matter of performing arts and delegations to the Government for the reorganization of the sector* (often referred to as the *Performing Arts Codex* as it was expected to provide for a single comprehensive regulatory measure for all the performing arts). The Law established that the Government would issue – within twelve months after the provision had come into effect – one or more legislative decrees «for the coordination and reorganization of the legislative and regulatory provisions (...) regarding activities, organization and management» of the opera-symphonic foundations, as well as «for the reform, revision and reorganization of the current discipline» of the other sectors contemplated in the new law pertaining to the performing arts. The provision did obviously generate many expectations.

In reality, also due to a subsequent change of government, the deadline was not met, and only measures not included in the Delegations to the Government were adopted. Among the more wide-ranging innovations introduced there are the establishment of the Higher Council of Performing Arts – aimed at guaranteeing «the best and most effective» implementation of the law – and the enlargement of the scope of the activities promoted and supported by the State, in favor of “contemporary popular musical activities” and “carnivals and historical re-enactments”.

The law was enacted after two ministerial decrees, the first called *Criteria and methods for the allocation, advance and settlement of grants to the performing arts sector from the Unified Fund for Performing Arts* (FUS) issued in 2014 for the three-year period 2014-2017. The second decree referred to the three-year period 2018-2020, issued in 2017, made only non-relevant changes to the previous one, and was extended for one year due to the Pandemic. The two decrees have in fact redesigned (the first, to a much greater extent) the geography of the performing arts sector and introduced (not without generating conflicting reactions) new evaluation systems, at qualitative and quantitative level, with algorithms used to define grants. The first decree comprises the following areas, still valid today: Theatre, Music, Dance, Circus and Traveling Shows, Multidisciplinary Projects and

Transversal Actions, each subdivided into specific sectors. It has also redesigned the categories of sectors (here we refer mainly to theatre) – for example, the National Theatres have in many ways replaced Teatri Stabili (public Permanent Theatres). It should also be emphasized that these decrees did not include opera, subject to *ad hoc* regulations, also designed to reduce budget deficits.

The picture is completed with the enactment, in July 2021, of the Bill, *Delegation to the Government and other provisions on performing arts*, which assigns a new role to the Government «for the reorganization of the legal provisions on performing arts and for the reorganization and review of the support tools in favor of workers in the sector». A third decree was issued in December 2021, *Criteria and methods* ... referring to the three-year period 2022 - 2024, which makes further changes to the overall system of the performing arts sector, first of all by introducing new categories, such as the National Choreographic Centres, Centres of Relevant Interest in the field of dance, Music Production Centres and Regional Orchestras.

In 2021, the state awarded a total of approximately 408 million euros to the sector of performing arts and over 1,600 grants were awarded.

In general, it should be noted that, as a result of the pandemic, the urgency of identifying and implementing strategies aimed at ensuring a full restart of the performing arts sector was felt and shared at the various levels of government. State and regional funding from previous years was largely maintained, although in the absence of the same activity standards, and extraordinary funds were also allocated to help companies to overcome the critical phase and reactivate their connections with audiences, in order to recover and further enhance the social importance of culture.

## 3.4. Visual arts and crafts

The Italian Ministry of Culture has a specific General Direction for Contemporary Creativity, (DG Creatività Contemporanea)<sup>[1]</sup>, supporting arts and contemporary architecture - urban planning, photography, video-art, design and fashion, and the creative and cultural industries.

One of the most important policy tools is the Pact for Contemporary Art (PAC) established in 2001, focused on implementing the public stock of contemporary arts through a policy of purchasing artwork from Italian and international artists (see chapter 7.2.1). The PAC also supports museums and public institutions to enlarge and increase their collections. One of the important goals of the PAC is increasing the public commissioning of artworks for emerging and established artists, also for site specific works.

Another domain of intervention is represented by the promotion of comics at national and international level, helping network strategies at national level to get the critical mass for better communication.

PAC sustains museums, non profit associations, foundations, and cultural institutions promoting comics in Italy and abroad through festivals, exhibitions and other initiatives.

The Photography Strategy, 2020 (Strategia Fotografia 2020) aims to exploit the potential of contemporary photography as a tool for preserving memories and understanding society, nurturing a critical look at contemporary times. It supports four axes of different actions: purchasing, commissioning, conservation and displaying Italian and international photography: they are addressed to non-profit organisations and cultural

institutions active in promoting photography.

A big player in the field of contemporary visual arts is represented by the MAXXI Museum in Rome, which is a large campus for culture in the fields of contemporary architecture and visual arts, with the mission of bridging past forms of art with contemporary creativity, being a laboratory of innovation, and experimentation of new languages.

The MAXXI Foundation as a National Museum, created directly by the Ministry of Culture, is not standing alone: a large number of contemporary visual arts museums is diffused in all the territories, underlying the important role of the regions and local government in promoting the contemporary visual arts, starting from the pioneering experiences of the Rivoli Museum in Piedmont (1984) and the Pecci museum in Tuscany (1988).

Departments of culture of cities and regions are active not only as funding museums but also in promoting a large number of temporary exhibitions of visual art, as one of the most important axes of activity, notwithstanding a sensible decrease in the last decade due to the huge cutbacks to public funds for culture.

Visual arts represents also a domain in which the banking foundations are particularly active, whether increasing their private collections or sustaining foundations, museums and cultural institutions. Adding to this also, the financial institutions can play a key role in the visual arts, as in the case of the cultural Pole of Gallerie d'Italia, three museums and exhibition centres located in Milano, Napoli and Vicenza managed by Intesa San Paolo, the biggest banking group in Italy, with a network of partnerships within prestigious institutions active in the visual arts domain. A new venue devoted to photography will be opened on 2022 in the centre of Turin.

As far as artistic crafts are concerned, actions of promotion, exhibitions and different forms of support are more relevant at the local level (not always involving cultural departments) rather than at the national level. In this field the main stakeholders and actors are trade unions, professional organisations, Chambers of Commerce, and the CNA National Confederation of Craftsmanship, (Confederazione Nazionale dell'Artigianato e della Piccola Industria).

Anyway, at national level, starting from 2022 the Ministry of Culture established a measure of some tax exemption for those crafts activities that move toward small centres, contributing to preserving the vitality of the internal areas of the country.

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<sup>[1]</sup> <https://creativitacontemporanea.beniculturali.it/>

## 3.5. Cultural arts and creative industries

### 3.5.1. GENERAL DEVELOPMENTS

In Italy, thanks to the pioneering studies of Prof. Walter Santagata, the cultural and creative industries have been at the centre of scientific debates that have progressively defined its borders and elaborated methodologies for collecting quantitative and qualitative data. In recent years, thanks to the collaboration of public and private research bodies, the definition of the cultural and creative sector is identified by the 4-digit NACE codes as in the

main international studies. In detail, macro-domains that refer to the cultural and creative industries (CCI) have been defined as follow: Architecture and design, Communication, Audiovisual and music, Video games and software, Book and Press, while those relating to the Performing arts and arts visual art and the historical and artistic heritage are defined as cultural and creative sectors (CCS).

Different authorities lead the Italian regulatory system for cultural industries, while ministries and public bodies develop policies, strategies and measures with a different level of coordination. Different government authorities govern the CCI: the press sector is governed by the Publishing Department at the Presidency of the Council of Ministers, just as the rules relating to radio and video broadcasting are the responsibility of the Presidency of the Council and the Parliament. The Ministry of Culture governs the Film and Audiovisual sector like other cultural and creative sectors at national level while the activities abroad are the result of actions by both the Ministry of Culture and the Ministry of Foreign Affairs. The Latter acts through the Agency for Development Cooperation and the Italian Cultural Institutes, peripheral offices of the Ministry of Foreign Affairs. The Authority also regulates the Communication sector for Communications (AGCOM). The Ministry of Culture regularly finances activities for the promotion and dissemination of Italian cultural products by supporting international festivals in various sectors (Film, Publishing, Television, Live Entertainment). Through a specific programme called the Boarding Pass, The Ministry of Culture promotes the dissemination, co-production and hospitality of Italian live show projects at an international level. The Italian Agency for Development Cooperation supports heritage protection and conservation projects in various countries of the world using skills and technologies developed in Italy.

It can therefore be summarized that the main Italian strategies for the cultural and creative industries is to support the production of cultural contents, to support the distribution in Italy and abroad of Italian productions and to support the diffusion of Italian and European productions in Italy and abroad. The policies are developed through regulations aimed at financing the activities of the cultural industries directly by grants and indirectly by different systems: tax credits and purchase facilitations for certain categories of users: *18Apps* for students, the *Teachers' Charter* for teaching staff of the schools etc. In recent years, attention to new forms of dissemination of cultural products has been progressively increasing.

Through the service agreement, signed in April 2017, between RAI (the Italian public broadcaster) and the Presidency of the Council of Ministers, RAI has to provide television and film content through a digital platform (RaiPlay). Recently, on the initiative of the Ministry of Culture and the Cassa Depositi e Prestiti, a digital platform dedicated to the dissemination of content that represents Italian culture was developed in collaboration with a private company<sup>[1]</sup>. In the context of the health emergency, several private digital platforms have emerged to exploit opportunities for the dissemination of digital content in various areas of the cultural industries. Various companies are experimenting with new forms of production and distribution linked to digital and immersive technologies.

In 2017, a profound reform of the third sector was launched. It is partially still in the stages of implementation and will provide profound change in the associative structures and in Italian cultural enterprises. The third sector reform poses innovative and structural challenges to a large part of the live entertainment sector and cultural associations but also to small and medium-sized enterprises operating in the cultural and creative sector. Cultural industries are also the object of this new regulation, especially for the recognition of the social function of community radios and cultural tourism. The main objectives that the new legislation sets itself are greater transparency and greater evaluation of the impact generated by the organizations of the third sector.

Public-private partnerships in Italy are mainly of a traditional type. The private sector intervenes through public tenders for the concession of services within public spaces (museums, archaeological sites, etc.). In recent years, actions taken have increasingly seen public actors (public bodies and universities) and private actors (associations, foundations, cooperatives) collaborate in the management of public cultural heritage. The third sector reform provides new forms of collaboration between third sector organizations and public administrations for the development of public-private partnerships. Due to the recent introduction of this new regulation, there are no cases of application.

Finally, the role of banking foundations as actors in public policies is experiencing a growing phase also with respect to the forms of support for third sector initiatives and involving private investors. One of these examples is the first joint-stock social enterprise funded entirely by private investors and the Cariplo Foundation, which is dedicated to technological innovation in the music sector.

Eurostat cultural statistics shows that cultural employment in Italy is stable in the last 10 years ranging from 3.4% to 3.6%.

#### Cultural employment

	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020
% of total employment	3.4	3.6	3.5	3.5	3.5	3.4	3.6	3.6	3.6	3.5

Source: Eurostat database

The cultural enterprises are about 5% of total enterprise and turnover from 2010 and 2018 increased from 2,0% to 1.6%.

#### Number of cultural enterprises and generated turnover as a percentage of total services

	2010	2011	2012	2013	2014	2015	2016	2017	2018
Enterprise	NA	NA	4.87	4.76	4.79	4.78	4.81	4.89	4.95
Turnover	2.01	1.83	1.81	1.74	1.7	1.68	1.65	1.59	1.64

Source: Eurostat database

The average number employed in the cultural sector is about 2%, ranging from 2.3% in 2010 to 2.1% in 2018.

#### Persons employed per enterprise in culture and in total services

	2010	2011	2012	2013	2014	2015	2016	2017	2018
Average number	2.3	2.3	2.3	2.2	2.2	2.2	2.1	2.1	2.1

Source: Eurostat database

The following table shows the added value in the cultural and creative sector and in the culture and creative industries. The main trend from 2010 to 2018 is a slow decline of all the cultural industries following the general trend of cultural services.

Publishing and press from 0,34% to 0,26%; Audiovisual from 0,18% to 0,15%; architecture and design slightly decreased from 0,15% to 0,9%; the other sectors seem to be stable also.

#### Added value in Culture and Creative Industries

	2010	2011	2012	2013	2014	2015	2016	2017	2018
Value added in cultural sectors (% of value added in total services):	3.08	2.79	2.72	2.67	2.56	2.5	2.32	2.25	2.26
Publishing of books, newspapers, journals, periodicals and computer games	0.34	0.29	0.29	0.27	0.27	0.25	0.26	0.24	0.26
Motion pictures, video and television programme production, sound recording and music publishing activities	0.18	0.15	0.14	0.14	0.14	0.14	0.17	0.16	0.15
Programming and broadcasting activities	0.37	0.35	0.32	0.32	0.3	0.3	0.24	0.23	0.28
News agency activities	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.01	0.01
Architectural activities	0.15	0.1	0.1	0.09	0.09	0.09	0.09	0.09	0.09
Specialised design activities	0.14	0.13	0.13	0.13	0.15	0.15	0.13	0.13	0.13
Source: Eurostat database									

The cultural and creative sector has a limited impact on the trade balance. Export in this sector represents about 0,78% of total Italian exports and increased from 2010 to 2019, while in the same period the cultural and creative services imports decreased from 1.8% to 1.7%.

#### Trade balance of cultural goods and services

	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019
Exports of cultural goods as a percentage of total imports	0.73	0.75	0.76	0.67	0.72	0.83	0.83	0.85	0.79	0.78
Imports of cultural goods as a percentage of total exports	1.81	1.72	1.77	1.87	1.84	1.85	1.76	1.78	1.71	1.74
Eurostat database										

<sup>[1]</sup> <https://www.itsart.tv/>

### 3.5.2. BOOKS AND PRESS

The promotion of books and press is in the remit of the Ministry of Culture and specifically of DG Libraries and Copyright. The DG's activities range from promoting reading, to coordinating libraries and the national library system. It promotes the digitization of Italian library heritage and from 2020 assigns the "quality libraries" brand to the points of sale that have specific requirements.

From 2017, a specific Tax Credit is envisaged for small independent bookstores. In the context of the Covid-19 health emergency, data analysis reports a considerable increase in reading and buying books and, due to the digitalization of the press industry, in the use of audio books as a complementary to exploit the book industry. This new way of enjoying reading is also one of the elements of growth in the sector's sales. Furthermore, it represents a transversal tool that allows publishers to expand their distribution channels and to collaborate with cross-sectoral production subjects such as radio and the web as well as new devices such as podcasts, ebooks, etc.

The promotion of Italian books abroad is managed by a project of collaboration between the Ministry of Culture, the Ministry of Foreign Affairs, the Italian Cultural Institutes abroad, the Treccani Encyclopedia, a private foundation, the "Foundation for Art and Culture Lauro Chiazzese" and the Associazione Italiana Editori (Italian Publishers' Association).

In addition to the financial support that the government allocates annually for books and reading, the tools provided to support the sector are also an incentive to purchase by means of vouchers: the Culture Card worth 100 Euros is dedicated to lower income families, while the 18App card is dedicated to the youngest. The Ministry of Culture also supports important fairs (national and International) and many initiatives: The Turin International Book Fair, the “Book City” in Milan, the “Più Libri più Liberi” in Rome, just to name the most important. There are numerous projects held by the Ministry of Culture to raise awareness of the book heritage of historical libraries and archives. The publishing sector is supported by the Presidency of the Council of Ministers - Department for Information and Publishing, which has among its institutional tasks the promotion of support policies for publishing and grants direct and indirect contributions to publishing companies. The support activity for the publishing sector is aimed both directly at publishing and radio companies and indirectly through support for schools and training programmes that stimulate the reading of newspapers and magazines.

### 3.5.3. AUDIOVISUAL AND INTERACTIVE MEDIA

The Cinema and Audiovisual sector is governed by various regulations and by various institutes. The Ministry of Culture, through the Directorate General for Film and Audiovisual, carries out support activities both for film production, distribution and dissemination, supporting institutions, enterprises, cinemas and festivals throughout the national and international territory. Many regional administrations have specific policies that are usually developed by regional *Film Commissions*. Specific support is given to Cinecittà Studios and the Venice Biennale International Cinema Festival as well as the Centro Sperimentale di Cinematografia - National Film School.

A central role in Italian film production is played by public and private television broadcasters and special attention is dedicated to film production by RAI with a specific Business Unit called Rai Cinema. Technologies are transforming the production and distribution of audiovisual products and in Italy the development of new distribution channels connected with new technologies are increasing. At the same time new production and dramaturgical methods offered by new technologies are being experimented by producers and dramaturgs.

During the Covid-19 health emergency, specific projects were initiated for the dissemination of Italian audiovisual culture through a private public platform called ITsArt<sup>[1]</sup>. Other web platforms have embarked on a repositioning path by working in collaboration with film distribution houses and festivals across the country. The film sector has also seen a transformation with initiatives that have brought the public closer to quality films and at the same time have allowed the development of new forms of enjoyment.

The audiovisual sector also benefits from indirect support through the Tax Credit system (see chapter 2.5.3). The debate that has arisen in recent months focuses on new technologies such as those of Virtual Reality (VR) also thanks to the surge in purchases of 3D visors generated during the lockdown. VR production experiences are taking place all over the country and festivals dedicated to these types of audiovisual products are becoming more numerous.

One of the sectors in which Italy is acquiring relevant skills is animation, which is acquiring more and more spectators and investment as well as skills in both narrative and production terms. The interest in this production segment is growing and sees more and more national and international institutional and private organizations, from Rai to Netflix, working with small production companies that now have international reference markets.

Radio and television are undergoing a profound process of change also due to the new distribution methods linked to the web and linked to new devices.

The videogame sector is witnessing rapid development in Italy as well, thanks both to virtual gaming platforms and to the production capacities that exist in the country. The videogames segment in Italy also deals with gamification and the use of cultural assets and activities, also through specific funding programmes in some Italian regions.

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<sup>[1]</sup> <https://www.itsart.tv/it/>

### 3.5.4. MUSIC

The music sector in Italy is regulated by means of a 1967 law which mainly regulates classical music, opera and musical theatre activities as well as music festivals.

Recently, musical activities that have a more popular dimension, and in particular jazz music, have been included in the sphere of state public funding. Each region also has specific regulations that finance music, concert activities and festivals. An important part of the Italian music industry sector is carried out by private, profit-oriented companies, which often operate with risk capital. Profit-oriented companies are not allowed to apply at national grants that are exclusively dedicated for nonprofit organizations (associations, foundations, social enterprise). National legislation also provides a *Tax Credit* for music promotion.

In Italy there are 14 Opera-Symphonic Foundations which absorb over half of the state public funding for performing arts (see chapter 3.3). They represent the extraordinary musical tradition of Italy. On the other side, the most important festival dedicated to the music industry takes place in San Remo, a Ligurian town, where every year a popular music festival takes place. The Sanremo festival is live broadcasted on the main Rai channel and is one of the flagship events throughout the television season.

Due to the pandemic, over the last few years the music sector had an acceleration of the digitization process and at the same time a very strong contraction of live music which caused a huge loss of resources generated by ticketing and a consequent loss of employment especially for technicians. The music sector also brought attention to the lack and inadequacy of a live entertainment welfare system fostering advocacy during the pandemic and promoting measures that are trying to modify the social safety nets.

Even for the historical institutions, the production of music has dealt with different production ways that have enhanced the more “industrial” skills transforming the usual way of production for live performance to productions for television and web broadcasting or platforms. Interesting projects are being developed in many opera houses, which has seen productions transformed into audiovisual products for television and the web and which have been seen by thousands of people around the world.

The main directions that can be identified in the Italian music industries are: greater attention to digital broadcasting platforms; rethinking of the outputs of musical production considering the new audiovisual users behaviour (podcast, web, television, digital platforms); greater convergence between radio, web and digital radio.

The new awareness on the part of operators and artists for the importance of copyright and the balance between digital distribution platforms and content producers has led to a partial revision of the legislation on copyright. Finally, the attention to new technologies and innovation in the music sector is even more pronounced and projects such as the Music Innovation Hub (MIH), a private company of the third sector financed by the public and private sector, appears today more than ever projected towards a new way of designing music products.

### 3.5.5. DESIGN AND CREATIVE SERVICES

In the design sector there are a large number of companies in Italy compared to other European countries. The sector is very complex and interacts with many other sectors of the economy, including automotive, communication, architecture and urban planning, as well as food.

Since 2017, the Ministry of Culture has in its organization chart a Directorate General for Contemporary Creativity that brings together policies in a vast field of action: from cultural and creative businesses to contemporary art, photography, fashion, and urban suburbs. The policies implemented by the DG in various fields are different and there are many regulations that have an impact on the sector. From the promotion of young artists, to training, residencies in Italy and abroad, to the development of international relations.

Many of the policies for the creativity sector come from regional and municipal administrations which allocate resources and support programmes dedicated to contemporary creativity. From the Salone del Mobile in Milan, one of the most important events in Europe in the design sector, to the Milan and Florence Fashion Week, to the Venice Architecture Biennale, to the support for creative start-ups and to the mentoring provided by universities and specialized training institutes (IED, NABA just to mention the two most important) there are many public and private initiatives that promote creative services and design.

Also in this area, the pandemic has given a push towards the use of new digital technologies. In the same way, the key words of the climate emergency and the need to reorganize our cities and our lifestyles involved architects and designers in projects that push the use of secondary or regenerated raw materials. A strong stimulus for the architecture sector was given by the incentive legislation of the building bonus (in Italy known as the *110% bonus*) and other similar bonuses which are having a significant impact on the energy efficiency of homes and a renovation of the interiors by expanding and creating a new market for exterior and interior architects. The debate on territorial governance is being stimulated from many quarters not only in terms of economic and social policy but also in areas relating to urban space and the organization of cities.

The key word that emerges strongly in the field of communication is “digital”. The largest Italian companies have turned to artists and communicators by requesting innovative communication projects, mainly online and on social networks. An interesting case of study is the fashion industry that, during the lockdown, used digital tools to recreate the environment of the fashion shows. Finally, one of the most important events is the Italian Pavilion at the Venice Biennale which organizes a vast exhibition of Italian creativity.

### 3.5.6. CULTURAL AND CREATIVE TOURISM

The tourism sector in Italy is one of the sectors that significantly affects GDP. Cultural tourism is characterized by trips that aim to increase one's knowledge and usually places where there is a wide cultural offer as a destination.

Recently the Directorate General for Tourism has been assigned to the Ministry of Economic Development untying it from the Ministry of Culture and Tourism in which it was previously based. The main legislation in the sector is the Tourism Code, a law dating back to 2011. The legislation dedicates a specific part to cultural tourism aimed at enhancing the historical, artistic, archaeological, architectural and landscape heritage.

The cultural tourism segment is undergoing a significant change of course, as is the case in various parts of the world, and from many parts it is highlighted that especially for the usually overcrowded cities of art before the pandemic it was an unsustainable strategy for good city management. New practices are emerging and starting an interesting debate on the development of new strategies for tourism and cultural tourism. A slower and longer mobility aimed to enjoy better and more deeply the environment and the cultural services of cities, but also policies for freelance workers who do not necessarily have a constraint in physical location and can revitalize villages in inner areas. As there is a renewed tendency to live in non-urban places that are equipped with efficient technologies and connection networks, nomadic work and workations (a combination of the words work and vacation) are being re-evaluated.

The *Strategic Plan for Tourism* currently being updated focuses on 4 key words: sustainability, accessibility, hospitality, innovation, and includes 13 specific objectives and 52 lines of action. In the Plan, the cultural sector and the attractiveness of heritage is considered one of the main characteristics in Italy. Finally, the PNRR provides for actions that encourage the digitization of cultural heritage which will likely be a driving force for new ways of using it both in presence and at a distance.

## 4. Law and legislation

### 4.1. General legislation

#### 4.1.1. CONSTITUTION

In the Italian Constitution, the main legislative reference in cultural matters is represented by article 9, according to which “the Republic promotes the development of culture (...), protects the landscape and the historic and artistic heritage of the Nation”, respecting the freedom of art, research and teaching enshrined in the following art. 33 (“art and science are free and their teaching is free”), which in turn strengthens the freedom of expression guaranteed by art. 21 (“everyone is free to freely express their thoughts through words, writing and any other means”). Of great importance is the complex nature of cultural heritage, which, given the constitutional mention of “landscape”, is not made up only of goods from the past, nor only of tangible ones, and not only of those that are publicly owned.

Art. 117, second paragraph, lett. s) of the Constitution includes among the matters reserved to the exclusive legislation of the State the protection (*tutela*) of cultural heritage, while paragraph 3 includes, among the matters of concurrent legislation between the State and the Regions, those relating to the valorization (*valorizzazione*) of cultural (and environmental) heritage and the promotion and organization of cultural activities, leaving any other aspect to the regional legislation (paragraph 4).

Particularly relevant is also the constitutional “principle of subsidiarity”, on the basis of which private individuals can participate in activities of general interest, especially if they are owners of cultural assets. Moreover, the theoretical hypothesis of a specific “right to culture” is being strengthened; this right, which can be deduced from the combined provisions of Articles 9 4 and 33 of the Constitution, claims to have free access to the cultural offer. It therefore requires public duties and obligations in relation to the “cultural education of the associates to which every value capable of soliciting and enriching their sensitivity as persons contributes to, as well as the improvement of their personality and their spiritual, as well as material, progress” (Constitutional Court, Decision no. 118/1990). This hypothesis has recently been reinforced by the adoption of *decree-law n. 146/2015* (converted by *law no. 182/2015*), which included the opening of museums, and publicly owned places and institutes of culture in the list of public services to be considered essential.

#### 4.1.2. ALLOCATION OF PUBLIC FUNDS

In Italy, investments in the cultural sector are mainly public and are carried out through forms of direct and indirect financing. They are allowed, above all, by the resources deriving from general tax revenues and are directed through specific destination constraints by the State, Regions and local authorities towards cultural activities, bodies and organizations. Investments are also allowed by the system of tax relief for donations or investments in the cultural sector, which are discussed in paragraph 4.1.4. (Tax laws) and in chapter 7.1.

The proceeds deriving from the management of the nearly 500 state institutions and places of public culture are used differently depending on whether the management is carried out independently or not. Such proceeds are, in any case, intended for the implementation of interventions regarding the protection, operation, use, enhancement, expropriation and purchase of cultural assets. The system is even more complex with reference

to other public places of culture (over 4.000), managed directly or indirectly by Regions, Provinces and Municipalities, or by other public entities, which use the resources they derive from management and the additional resources of their budgets, especially for the management, increase and enhancement of the cultural heritage. Local public entities and private owners can contribute in various partnership forms to the protection, management and enhancement of the cultural heritage of the Nation (publicly or privately owned), and the Ministry of Culture can contribute to conservation interventions on privately owned cultural assets, both in the event that such interventions are imposed by the Ministry of Culture and when they are voluntary.

An important share of public investment in culture is owed to continental resources, particularly the European structural and investment funds, which have dedicated significant resources to the issue, albeit with very variable approaches. Italy's programming cycle for the period 2021/27 is still being defined, but it should amount to a total of 43 billion euros, which, with national funding, will reach over 75 billion euros. Of the ten National Operative Programmes (PON) proposed by Italy, one is expressly dedicated to culture, as was the case in the previous cycle (2014/20), during which the National Operative Programme "Culture and Development", within the framework of the Europe 2020 Strategy, has been allocated 490.9 million euros. The resources were then used in 39 regional programmes, according to whether the region was qualified as less developed, in transition, or more developed<sup>[1]</sup>.

#### 1. Subsidiarity in the support of cultural heritage (outline)

The great role of public support, on the one hand, makes it difficult to precisely calculate its size, given the large number and heterogeneity of the budgets involved (just think that almost a third of the 8,000 Italian municipalities are involved in at least one museum structure). On the other hand, the large cultural sector, which is difficult to even undisputedly define or delimit, is inevitably affected by the cyclical trends in public investments. In general, many studies agree in estimating that the Italian share of public spending and investment destined to culture up to 2019 was lower than the European Union average amount, and below that of other countries such as Spain, Germany and France. This leads the public debate on culture to not infrequently consider private involvement as an economic and financial partnership. However, as mentioned earlier, the cultural heritage in Italy is not only publicly owned (at a constitutional level it is referred to as an asset "of the Nation"). Furthermore, subsidiarity is a constitutional principle of the Italian Republic and, therefore, it is not only for economic reasons that the law provides for various tools to involve citizens and businesses in the commitments it requires. In particular, the most recent legislation:

- has innovated the discipline of sponsorship in the cultural field, which can consist of support through money or services, not only by structuring the legal relationship in a real contractual type, but also by providing very simple and rapid procedures for soliciting and identifying sponsors;
- has provided for simplified and specific forms of partnership with private individuals, different from those (institutional and contractual, and concessions) which have been used for some time in the competitive markets for public works and services;
- has disciplined with particular attention the phenomenon of "social enterprise" that carries out on a permanent and main basis one or more business activities which are of general interest, non-profit and pursue civic, solidarity and social utility purposes. The activities permitted by law include, among others, those relating to the "protection and valorisation of the cultural heritage and the landscape", the "organization and management of cultural, artistic or recreational activities of social interest" and the "organization and management of tourism activities of social, cultural or religious interest". Social

enterprises, in addition to a particularly favorable fiscal and tax treatment, can establish privileged relationships with public bodies, through forms of co-programming, co-planning and accreditation;

- has involved, adding to their missions also the commitment to cultural heritage, particular institutions, such as the Chambers of Commerce, endowed with functional autonomy under public law but representative of private companies, or the Istituto per il Credito Sportivo, a financial instrumental body of the State.

The phenomenon of “Fondazioni bancarie” (“Banking Foundations”) is older, as it refers to private legal entities born from the transformation of the banking system at the end of the 1900s. These kind of foundations, even if they are private ones, pursue social utility purposes, are non-profit and can act in the “arts and cultural assets and activities” sector. For these reasons, they can enter into agreements with public entities to support interventions for the enhancement of cultural heritage, starting from their programming, and since they make important investments in the cultural sector. However, they are mainly concentrated in the centre / north of the country and they contribute to the territorial gap.

It is difficult, on the other hand, to establish a complete and operational discipline on cultural and creative enterprises, to which various investment and support operations are addressed, such as, for example, “Cultura Crea”, a programme aimed at the creation and development of companies “in the cultural industries”.

## 2. Specific support tools

In Italy, as in other countries, since 1996 a part of the revenues generated by games and lotteries has been destined to the cultural sector. Important interventions have been made possible due to this mechanism (among the best known, those relating to the Egyptian Museum of Turin, the Galleria degli Uffizi in Florence, the Domus Aurea in Rome, the Certosa di San Martino in Naples, and the Arch of Trajan in Benevento). In a quarter of a century, the budget drawn from this reservoir has been variable, but, after a major decrease, it has been significantly increased since 2019.

Liberal donations in favor of culture made by private individuals were encouraged with the so-called “Art bonus” (see chapter 4.1.4 and 7.3). Among the specific funds, noteworthy examples are: the Fund for the protection of cultural heritage established in 2016 with an initial endowment of 100 million euros; the Strategic Plan “Major Cultural Heritage Projects”, established in 2014 with the aim of identifying assets or sites of exceptional cultural interest and of national significance, for which it is necessary and urgent to carry out organic interventions of protection, redevelopment, enhancement and cultural promotion, also for tourism purposes; the progenitor was the Great Pompeii Project, approved by a specific legislative act in 2011, an extraordinary programme of conservation, prevention, maintenance and restoration interventions, worth 105 million euros between ERDF and national funds.

Lastly, there are the resources allocated by the National Recovery and Resilience Plan (PNRR) in favour of the protection and enhancement of cultural heritage, included in the third component of Mission 1 of the Plan, entirely dedicated to Tourism and Culture 4.0, among the sectors most affected by the pandemic.

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<sup>[1]</sup> The funded projects are available on the website:

[https://opencoesione.gov.it/it/progetti?q=&selected\\_facets=focus:cultura&selected\\_facets=is\\_pubblicato:1&selected\\_facets=ciclo\\_programmazione:2](https://opencoesione.gov.it/it/progetti?q=&selected_facets=focus:cultura&selected_facets=is_pubblicato:1&selected_facets=ciclo_programmazione:2)

### 4.1.3. SOCIAL SECURITY FRAMEWORKS

To cope with the intrinsically discontinuous and intermittent nature that characterizes the work performance of subjects employed in the entertainment sector, in 1947 the *Ente Nazionale di Previdenza e Assistenza per i Lavoratori dello Spettacolo* (ENPALS) was established in the form of a public body. Its task was to manage compulsory insurance contributions for invalidity, old age and survivors of subordinate, para-subordinate and self-employed workers employed in this sector, divided into categories coinciding with the most widespread professions in the world of film, dance, fashion, music for the theatre and sport. In 2011, ENPALS was abolished and converged into the INPS (*Istituto Nazionale Previdenza Sociale*) as the *Entertainment Workers' Pension Fund* (FPLS) and the *Professional Sports Pension Fund* (FPSP). The presence of the *PSMSAD Fund* (Painters, Sculptors, Musicians, Writers and Dramatic Authors) should also be noted, which promotes the training and affirmation of its members also in the international field, through various support systems, such as, for example, by assigning encouragement and industriousness prizes and granting contributions for study and specialisation trip expenses. However, given the small number of members (in 2020 there were only 874), the Fund has rather limited effects.

The pandemic seems to have given a new face to entertainment welfare. In addition to numerous temporary support measures, *Decree Law n.73/2021*, converted by *Law n. 106/2021*, strengthened the welfare safeguards dedicated to workers in the entertainment industry enrolled in the FPLS. Among the most significant interventions, there was the adaptation to the discontinuous nature of work in the entertainment sector through forms of support for maternity and paternity, the modification of the requirements to access allowances in the event of illness, a reduction in the daily contributions required to achieve the yearly contribution, as well as the improvement of the system of pension contributions. The most important change concerns the introduction, starting from January 2022, of the "*Alas*", insurance for the involuntary unemployment of self-employed entertainment workers, who did not benefit from any similar protections. This system provides for the payment of a work allowance for a maximum period of six months in favor of workers who do not have current self-employment or subordinate employment relationships, who have accrued at least 15 days of contributions in the previous year and who have an income not exceeding 35 thousand euros. In addition to the above, there is a draft law linked to the budget maneuver which provides for a legislative delegation to the government, called to adopt one or more legislative decrees aimed at reorganizing matters relating to public support for opera, theatre, music, dance, circus and other performing arts. The measures include the introduction of a set of temporary economic support tools ("*SET*") that take into account the structurally discontinuous nature of work within the entertainment sector.

### 4.1.4. TAX LAWS

The principle of tax benefits for cultural activities emerges in a series of provisions which aim to encourage the contribution of private actors – individuals and businesses - in this sector.

*Tax incentives for legal entities:*

- *Art Bonus* is a facilitating measure introduced by the *D.L. n. 83/2014*, then stabilized and made permanent by the 2016 stability law, which allocates to private individuals and firms a tax credit equal to 65 percent of the disbursements made to promote projects for the restoration of publicly owned cultural assets, for the support of publicly owned cultural institutions and places (e.g. museums, libraries, archives), and for the

construction, restoration and strengthening of structures of public bodies or institutions that carry out activities in the entertainment sector. In particular, for the holders of business income, the tax credit is recognized within the limits of 5 per thousand of annual revenues (see chapter 7.3).

- The tax legislation (Article 100, paragraph 2, letter m) of the *TUIR/ Testo Unico delle Imposte sui Redditi*) already provides an incentive for cultural patronage with the total deductibility of the taxable income of donations in cash made by subjects holding business income in favor of the State, Regions, Local Bodies, Public Bodies or Institutions, as well as Foundations and legally recognized non-profit Associations for the performance of their tasks and for the implementation of programmes in the cultural heritage and entertainment sector. In addition, donations made by companies in favor of non-profit organizations of social utility that carry out activities in the field of protection, promotion and enhancement of cultural heritage, as well as in the sector of the promotion of culture and art, are also encouraged (Article 100, paragraph 2, letter h) of the *TUIR*). Furthermore, tax benefits are provided for sponsorships which, like donations in cash, are totally deductible from business income if it is not a normal advertising activity.
- A widely used measure is the *tax credit* in the film sector, which allows companies that invest in film and in the audiovisual sector to access the tax credit by offsetting tax debts with the credit accrued following an investment in the film sector. Examples are the production tax credit (Article 1, paragraph 327, *Law 244/2007* and *Decree 7.5.2009 "tax credit producers"*) and the distribution tax credit (Article 1, paragraph 327, *Law 244/2007* and *Ministerial Decree 21.1.2010 "tax credit external investors and distributors"*).
- A particular measure is represented by the so-called *Bonus Facciate*, a tax discount to embellish buildings in the historic centres of cities, which allows tenants and owners, residents and non-residents of the State, individuals and businesses, to recover 90% of the costs incurred in 2020 for the renovation of existing buildings, of any cadastral category, including instrumental ones, without a maximum spending limit.
- The 2021 Budget Law (*Law No. 178/2020*) established the *Fund for Small and Medium-sized Creative Enterprises*, with an endowment of 20 million euros for each of the years 2021 and 2022, which can be used to promote the creation and the development of businesses in the creative sector through straight grants, subsidized loans and combinations of the two. In particular, the legislator clarified that the "creative sector" should be interpreted as "the sector that includes activities aimed at the development, creation, production, dissemination and conservation of goods and services that constitute cultural, artistic or other creative expressions and, in particular, those relating to architecture, archives, libraries, museums, artistic craftsmanship, audiovisuals, including film, television and multimedia content, software, video games, material cultural heritage and immaterial, design, festivals, music, literature, performing arts, publishing, radio, visual arts, communication and advertising".
- In order to increase the competitiveness of Italian industry, the 2022 Budget Law (*Law no.234/2021*) has extended the discipline of the tax credit for investments to research and development, ecological transition, technological innovation 4.0 and other innovative activities. In particular, for design and aesthetic conception activities, aimed at significantly innovating the company's products in terms of form and other non-technical or functional elements, a tax credit of 10% was recognized up to the maximum limit of 2 million euros.

#### *Tax incentives for individuals:*

- Art Bonus: also applies to cash disbursements made by individuals and gives the right to obtain a tax credit corresponding to 65% of the disbursement made, within the limit of 15 percent of taxable income.
- Art. 15 paragraph 1, lett. h) of the *TUIR*: this rule allows the deduction from IRPEF (personal income tax) of 19 per cent of cash donations in favor of public entities or foundations and legally recognized non-profit

associations, which carry out or promote study, research and documentation activities of significant cultural and artistic value, for the purchase of cultural assets (given the validity of the Art bonus, in order to avoid the possibility of benefiting from multiple concessions with a single payment, the other forms of concessions recognized by this provision do not apply). Furthermore, paragraph 46 of art. 23 of *Law no. 111/2011* extended the possibility for taxpayers to allocate the *5 per thousand (5 per mille)* of the income tax of individuals to financing the protection, promotion and enhancement of cultural and landscape assets.

- Incentives for the restoration of protected property: Article 15, paragraph 1, letter g) of the TUIR provides for the deduction from gross tax of 19 percent of the cost incurred for the restoration of protected property.
- Fund for restoration and other conservation interventions on buildings of historical and artistic interest: established by the *d.l. 73/2021 (Law no. 106/2021)* within the budget of the Ministry of Culture, with an endowment of 1 million euros for each of the years 2021 and 2022, it allows for individuals who hold such buildings a tax credit equal to 50 percent of the expenses incurred in 2021 and 2022 for conservation interventions, up to a maximum of 100,000 thousand euros.
- Another incentive (even if of a non-fiscal nature) is the *Bonus Cultura*, a measure introduced in 2016, which consists of a 500-euro bonus for 18-year-olds for the purchase of various types of cultural products and activities. Starting from the 2022 budget law, the culture bonus has established itself as a structural measure and provides for the assignment of an electronic card that allows the purchase, for example, of tickets for theatre, cinema and live performances, books, tickets to access museums, exhibitions and cultural events, as well as language courses.

#### *VAT and indirect taxes on cultural goods and services*

The most detailed treatment in terms of indirect taxation is reserved for book production, which benefits from the reduced VAT levy of 4%; the thorniest issue in this regard is that of VAT on the circulation of works of art, subject to a 22% Value Added Tax, the ordinary rate, which, in relation to art, is one of the highest in the world. The national association of Italian art galleries pointed out how this distances many exchanges from the national territory and favors tax evasion and avoidance. It therefore proposed an alignment with the regime of other countries, which apply a 10% rate. Many scholars believe that the measure would also bring benefits to public revenues and political advantages in terms of repercussions, because the art market, if considered in its broad perimeter (framers, blacksmiths, carpenters, transporters, insurers, fitters, communicators, experts, technicians, popularizers, critical interpreters, etc.), is labor intensive.

#### 4.1.5. LABOUR LAWS

Italy does not have a law specifically dedicated to employment relationships established in the cultural sector, not considering *Law no. 4/2013*, which contains “provisions on non-organized professions” (on the basis of which AIB and ANAI, the National Associations of Librarians and Archivists have certified librarians and archivists according to the UNI EN ISO 9001 standard). In fact, the concept of “cultural work” is difficult to define, due to the heterogeneity of sectors and activities, as well as the variety of possible legal and contractual forms. For example, in 2014, the discipline regarding professionals competent to carry out interventions on cultural heritage was included in the *Heritage and Landscape Codex* (Article 9-bis, concerning archaeologists, archivists, librarians, demo-ethno-anthropologists, physical anthropologists, restorers of cultural heritage and collaborator restorers of cultural heritage, experts in diagnostics and in science and technology applied to cultural and historical art heritage, now listed in national directories).

In particular, cultural workers with a subordinate and open-ended employment relationship represent the minority and are often those who work for institutions and public entities (e.g., museums, libraries, archives), access to which is provided through public tender procedures, and which are regulated within the public administration employment framework. As for the rest, in addition to the “general” legislation (of subordinate work in enterprise, fixed-term, project-based, self-employed, etc.), various Soft law provisions are in force: for example, in the discipline of standards for museums (for State ones, see the *Ministerial Decree of 10 May 2001*), there are elements regarding some professional figures, as well as in the “National Charter of Museum Professions”, promoted by Icom Italia and other organizations.

In the Italian system, in addition to the Constitution and the laws, work in the private sector is regulated by agreements reached as a result of collective bargaining between workers representative organizations and employers’ associations (or a single employer), defined as national collective agreements of work (CCNL), including the Federculture contract (Federation for cultural, tourism, sport and leisure public service companies), which can be applied to employees of companies, businesses, institutions and bodies that provide services in the fields of culture, tourism, sport and leisure. The Federculture contract, which, starting from 2016, has a three-year duration both for the regulatory and the economic part, governs various contractual forms such as fixed-term, temporary and part-time contracts. With regard to flexible work, while recognizing that flexibility can, in principle, be functional to the needs of companies and workers, it sets a maximum overall percentage of flexibility that must be respected at the time of establishing the relationship and that can only be increased by virtue of a supplementary company agreement, based on specific needs. With regards to artistic services, the payments received constitute, in most cases, income from self-employment which, pursuant to art. 53 of *Presidential Decree no. 917/86*, is characterized by the coexistence of two elements, namely professionalism and habituality. Those who carry out an artistic activity in a professional way must request the attribution of a VAT number, specifying in the request the type of activity carried out as well as the tax regime they intend to apply (on the aspects relating to social security protection, see par. 4.1.3).

#### 4.1.6. COPYRIGHT PROVISIONS

In Italy, copyright is mainly governed by *Law no. 633/1941* which provides for the protection of “intellectual works of a creative nature” belonging to literature, music, figurative arts, architecture, theatre and film, whatever the mode or form of expression (art. 1). The protection was then extended to photographic works, computer programmes, databases and industrial design creations afterwards (Article 2), given the increased digitalization of society.

The harmonization and “Europeanization” process with regards to copyright has determined a significant change in the national legislation on the subject. In fact, the transposition of the European directives typically involved the adoption of legislative decrees amending the national law on copyright, with very few exceptions in which the implementation of the Union’s indications took place through the adoption of autonomous legislative texts. This is the case for Directive 2000/31/EC, relating to some legal aspects of information society services, in particular electronic commerce, in the internal market (“Directive on electronic commerce”), transposed through Legislative Decree no. 70/2003; and of Directive 2014/26/EU on the collective management of copyright and related rights and on the granting of multi-territorial licenses for rights on musical works for online use in the internal market (“CRM Directive”), transposed through D.lgs. n. 35/2017.

Among the most important European directives in this sector is Directive 2001/29/EC on the harmonization of

some aspects of copyright and related rights in the information society ("InfoSoc Directive"), transposed through Legislative Decree no. 68/2003, and Directive 2001/84/EC transposed through Legislative Decree no. 118/2006, which concerns droit de suite, the remuneration due to authors of a work of art or a manuscript calculated on the price of each sale following the first.

More recently, Directive 2019/790/EU ("Copyright Directive") was adopted which, in reforming the copyright sector within the digital single market, introduced some innovations concerning, among other things, the publishing sector and the liability of internet service providers for online copyright violations. In the Directive's implementation process, which came to an end with the adoption of Legislative Decree no. 177/2019, some critical issues have emerged concerning the art world and, in particular, the discipline concerning the digital reproduction of cultural heritage images. Art. 14 of the Directive, in fact, states that when the term of protection of a visual art work has expired, any material resulting from the reproduction of that work is not subject to copyright or related rights, unless the material resulting from such reproduction is original in the sense that it is the author's own intellectual creation. Nevertheless, in faithfully transposing the provisions of the directive, the Italian legislator has preserved and held on to the rules of the *Heritage and Landscape Codex* on the matter of reproduction which provide for stringent limitations to the possibility of using, for commercial purposes, images of works belonging to the public domain overseen by public institutions (Article 108 of Legislative Decree No. 42/2004). These restrictions, in the opinion of some operators such as Wikimedia Italia and the Capitolo Italiano Creative Commons, may appear to be in contrast with the Directive's intention to create a European public domain and an obstacle to the digitization process of cultural heritage.

At the same time as the Copyright One Directive, Directive (EU) 2019/789 was also issued, laying down new rules on the exercise of copyright and related rights applicable to certain online transmissions of broadcasting organisations and to retransmissions of television and radio programmes. In transposing it within the Italian legislation, Legislative Decree n. 181/2021 introduces four new articles in the body of the Copyright Law (n. 633/1941) aimed at simplifying the discipline of granting copyright licenses and related rights, in order to make the cross-border supply available also to online services, which are ancillary to broadcasting, and to extend, in terms of technological neutrality, the rules already provided for cable retransmission to other forms of retransmission that have emerged as a result of recent technological developments.

#### 4.1.7. DATA PROTECTION LAWS

The first Italian law specifically oriented to the protection of personal data is n. 675/1996, adopted to implement Directive 95/46/EC. Article 1 of the law states that "[...] the processing of personal data is carried out in compliance with the rights, fundamental freedoms, as well as the dignity of individuals, with particular reference to confidentiality and personal identity; it also guarantees the rights of individuals and any other body or association". The law itself also established the Personal Data Protection Authority (*Garante per la protezione dei dati personali*), an independent administrative authority that verifies compliance with the law of personal data processing, examines complaints, suspends and prohibits data processing that violates the relevant regulations, and imposes corrective sanctions. The European directives and indications from 1996 to 2003 were implemented with Legislative Decree no. 196/2003 containing the "Code regarding the protection of personal data", also known as the *Privacy Code*, profoundly modified by *Legislative Decree no. 101/2018* to adapt it to the provisions of regulation (EU) 2016/679 concerning the protection of individuals with regard to personal data processing, as well as the free circulation of such data (so-called GDPR). To date, therefore, the legislation on the protection of personal data applicable in Italy results from the set of directly applicable provisions of GDPR and

from the provisions of the Privacy Code, as reformed by *Legislative Decree no. 101/2018*. In particular, the first part of the Code is almost entirely replaced by the European Regulation provisions.

With regards to public administrations, the principle of public access to records and documents is in force, which means that they are fully accessible by interested parties (and today by citizens in general). It is accompanied by the transparency principle, which, since 2016, has been understood as granting “total accessibility” to data and documents managed by public administrations, on the model of the Freedom of Information Act (FOIA). The Digital Administration Code (CAD), introduced in 2005 and amended several times, also contains important provisions; it governs, among many other things, the accessibility and encryption of data and information between public administrations, and between them and citizens and businesses, the interoperability and cooperation (i.e. the possibility of making different information systems communicate with each other for the purpose of exchanging data and services by attributing univocal meanings to the information) and the legal regime of the data held by public administrations, which must be made available in an open format and must be accessible and reusable by other administrations, citizens and businesses.

#### 4.1.8. LANGUAGE LAWS

Art. 6 of the Constitution entrusts the Republic with “the task of protecting linguistic minorities with specific rules”. This provision joins the more general principle of equality enshrined in art. 3 of the Constitution from which it is possible to deduce that the Constitution guarantees “equal social dignity” to those who speak languages other than Italian. The protection of linguistic minorities and the enhancement of their cultural identity is entrusted to both the national and the Regional legislator but, as repeated on several occasions by the Constitutional Court, “the identification of the characterizing elements of a linguistic minority to be protected” falls solely within the national legislator’s responsibility (Corte Cost, sentence no. 81/2018). Until 1999, in the absence of an organic law of reference, the only form of protection was recognized, through reference to the Framework Convention for the Protection of National Minorities of 1999, to historical or national minorities of the French-speaking group of the Valle d’Aosta, the German-speaking group of Alto Adige and the Slovenian group in the provinces of Trieste and Gorizia.

It is only with *law no. 482/ 1999*, containing “rules on the protection of historic linguistic minorities” which introduced an organic discipline for the protection of the language and culture “of the Albanian, Catalan, Germanic, Greek, Slovenian and Croatian populations and of those speaking French, Franco-Provençal, Friulian, Ladin, Occitan and Sardinian”. According to the law, educational institutions are tasked with ensuring the teaching of the aforementioned languages and cultural traditions of minorities, while the public radio and television service (RAI) should ensure, through specific agreements, adequate forms of protection for linguistic minorities, under the supervision of the *Authority for Guarantees in Communication/AGCOM*. On the basis of the agreements currently in place, RAI ensures the broadcasting of radio and television programmes in German, Latin, Slovenian and French, in their respective reference areas. In addition, in 2020, agreements were finalized with the Information and Publishing Department of the Presidency of the Council of Ministers for the protection of the Sardinian language and the Friulian language. On the other hand, minorities of immigrants have no form of protection by law, nor the Roma and Sinti populations; the reasons for this absence can be inferred from the title of the law which provides protection exclusively to “historic” linguistic minorities rooted in a specific geographical area.

#### 4.1.9. OTHER AREAS OF GENERAL LEGISLATION

*Information is currently not available.*

## 4.2. Legislation on culture

### 4.2.1. GENERAL LEGISLATION ON CULTURE

In Italy, State and regional laws with a sectoral character regulate most of the aspects concerning culture, therefore in the context of this short report it is not possible to provide a complete overview of the regulatory evolution in this matter. The following paragraphs will attempt to provide a reconstruction of the juridical discipline concerning the most relevant aspects regarding cultural matters through a survey of the legislative interventions that have impacted on the legal discipline of the various sectors that will be treated in the thematic paragraphs.

*Main international legal instruments implemented by Italy in the cultural field*

The table below shows the main international legal instruments implemented in Italy in the cultural sector, with a brief description of the impact and regulatory interventions resulting from their implementation.

Title of the act	Convention for the Protection of Cultural Property in the Event of Armed Conflict
Year of adoption	1954, Aja
Ratification law	Ratified by Italy with law no. 279/1958
Description	This international treaty was adopted following the great devastation caused by the Second World War and commits the States to collaborate for the protection of cultural heritage both in times of war and in peace. The Convention is accompanied by two additional protocols that lay down rules of a practical nature to facilitate the implementation of the Convention. The last of the two protocols, adopted in 1999 and ratified by Italy with l. n. 45/2009, introduces an enhanced protection regime for some assets on the basis of their extreme importance for all humanity.
Title of the act	International Covenant on Economic, Social and Cultural Rights, UN
Year of adoption	1966, New York
Ratification law	Ratified by Italy with law no. 881
Description	This convention dedicates several articles to cultural rights, requiring States to do what is necessary for the maintenance, development and dissemination of science and culture. It is part of the path already traced by the Universal Declaration of Human Rights which for the first time, in art. 22, expressly mentions cultural rights.
Title of the act	Convention on the Means of Prohibiting and Preventing the Illicit Import, Export and Transport of Ownership of Cultural Property
Year of adoption	1970, Paris
Ratification law	Ratified by Italy with law no. 873/1975
Description	This Convention affirms the principle that cultural property illegally exported must be returned to the country of origin. Only with legislative decree n. 62/2008, which introduced changes to Chapter V "International Circulation" of the <i>Heritage and Landscape Codex</i> , Italy has adapted the <i>Codex</i> to the commitments made at an international level, by introducing art. 87-bis specifically dedicated to the UNESCO Convention.
Title of the act	UNESCO Convention on World Cultural and Natural Heritage

Year of adoption	1972, Paris
Ratification law	Ratified by Italy with law no. 184/1977
Description	The Convention provides that the candidate assets can be registered on the World Heritage List, which includes cultural and natural sites, including archaeological assets, monumental complexes, villas and historic residences, historic centres, cultural landscapes, as well as volcanoes, mountain systems, and ancient forests. Italy is the country that holds the largest number of sites included on the World Heritage List 58 sites. Law no. 77/2006 qualifies the Italian sites included in the World Heritage List as “ <i>peaks of excellence</i> ” of Italian cultural and natural heritage (art. 1). Furthermore, to ensure the conservation of the sites and create the conditions for their enhancement, it provides for the drafting of management plans and support measures.
Title of the act	UNIDROIT Convention on Stolen or Unlawfully Exported Cultural Goods
Year of adoption	1995, Rome
Ratification law	Ratified by Italy with law no. 213/1999
Description	The UNIDROIT Convention, despite having the same objective as the Unesco Convention of 1970, does not replace the latter, but rather marks progress in the discipline aimed at remedying the illegal circulation of cultural assets, especially with reference to the private aspects. Until the changes made by Legislative Decree no. 62/2008 (which for the first time introduced in the <i>Heritage and Landscape Codex</i> some references to the 1970 UNESCO Convention) Section V of Chapter V of the <i>Codex</i> was titled "Unidroit Convention".
Title of the act	European Landscape Convention
Year of adoption	2000, Florence
Ratification law	Ratified by Italy with law no. 14/2006
Description	With this Convention, landscape, which for the first time is recognized as having autonomous legal significance, is defined as a specific part of the territory as perceived by the populations (Article 1) and as the "foundation of identity" of the communities themselves (Article 5). The Convention commits States to grant protection not only to “extraordinary” landscapes, but also to those of “everyday life”, or even “degraded” ones. The national legislator, who, accepts this conception in modifying art. 131 of the <i>Heritage and Landscape Codex</i> , specifies that landscape is protected as a "material and visible representation of national identity".
Title of the act	UNESCO Convention on the Protection of Underwater Cultural Heritage
Year of adoption	2001, Paris
Ratification law	Ratified by Italy with law no. 57/2009
Description	The Convention establishes common standards for the protection of underwater heritage, with the introduction of measures to prevent it from being damaged, plundered or destroyed, while stimulating research activities. To incorporate its contents, art. 94 of the <i>Heritage and Landscape Codex</i> was modified with a reference to the provisions of the Convention regarding the rules to be applied to activities concerning the protection of underwater cultural heritage.
Title of the act	UNESCO Convention for the Protection of Intangible Cultural Heritage
Year of adoption	2003, Paris
Ratification law	Ratified by Italy with law no. 167/2007
Description	For the first time, the concept of cultural heritage is expanded beyond strictly material boundaries. Legislative Decree no. 62/2008 introduces Article 7 bis into the <i>Heritage and Landscape Codex</i> in order to extend the discipline of the <i>Codex</i> to the expressions of cultural identities contemplated by the Unesco Conventions for the Protection of Intangible Cultural Heritage (2003) and by UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (2005). However, the spirit of the 2003 Convention appears frustrated, as the application of the <i>Codex</i> is subject to the existence of a material substrate of the asset being protected.
Title of the act	Council of Europe Framework Convention on the Value of Cultural Heritage for Society
Year of adoption	2005, Faro
Ratification law	Signed by Italy in 2013, ratified by law no. 133/2020

Description	The Faro Convention presents particularly innovative profiles given by the introduction of concepts such as those of "cultural heritage" (art. 1) or "heritage communities" (art. 2). The "right to cultural heritage" is also recognized, as well as individual and collective responsibility towards cultural heritage. The approval process in Italy was particularly troubled: on the one hand there was the fear of an excessive expansion of the concept of cultural heritage, on the other the concern of the center-right political forces that the Convention could allow, if a community or a single individual felt offended in their own culture, the exercise of actions aimed at censoring certain expressions of our heritage (factually unfounded concern in the light of Article 6 of the Convention according to which "no provision of this Convention shall be interpreted so as to: (...) create enforceable rights"). Given the introduction of the broad concept of "cultural heritage", there is a need to extend the Italian notion of " <i>patrimonio culturale</i> " which in the national legal system is still linked to the concept of cultural asset and the materiality it postulates.
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#### 4.2.2. LEGISLATION ON CULTURE AND NATURAL HERITAGE

The main legislative implementation of Article 9 of the Italian Constitution is due to the *Heritage and Landscape Codex*, adopted by *Legislative Decree 22 January 2004, n. 42*, which dictates an articulated discipline aimed at regulating the protection, enhancement, circulation and management of cultural heritage, constituted, pursuant to Article 2 of the *Codex*, of cultural and landscape assets, in view of their universal fruition.

Furthermore, the *Codex*, in art. 101, refers to the institutes and places of culture that are intended to be used and enjoyed by the community. Cultural institutes, or museums, libraries and archives, are permanent structures within which a set of cultural assets are collected. Whereas the places of culture, such as areas, archaeological parks and monumental complexes, are themselves cultural heritage complexes. If institutes and places of culture belong to a public entity they are intended for public use and perform a public service (art. 103 co. 3); if instead they belong to private subjects they are open to the public and carry out a private service of social utility (art. . 103 co. 4).

With particular reference to the notion of museum, which in the *Codex* is defined as "a permanent structure that acquires, catalogues, conserves, orders and exhibits cultural assets for purposes of education and study", it should be noted that the Ministerial Decree of 23 December 2014, welcoming the definition provided by ICOM (International Council of Museums), defines the State museum as a "permanent, non-profit institution at the service of society and its development. It is open to the public and carries out research concerning the material and immaterial testimonies of humanity and its environment; acquires them, preserves them, communicates them and exhibits them for study, education and pleasure purposes, promoting their knowledge among the public and the scientific community".

In 2019, the *Central Institute for the digitization of cultural heritage - Digital Library* was created by the Ministry of Culture. It coordinates the digitization programmes of cultural heritage under the Ministry's responsibility (Article 35 of the *Italian Presidential Decree No. 169/2019*) and will also be responsible for projects related to the digitization of cultural heritage which will be funded with the resources allocated by the National Recovery and Resilience Plan as part of Mission 1 C3, "Tourism and Culture 4.0".

Returning to the *Codex*, the third part is entirely dedicated to landscape assets. Art. 131 defines the landscape as "a territory expressive of identity, whose character derives from the action of natural and human factors and their interrelationships". The Constitutional Court clarified that landscape represents "the morphology of the territory, that is the environment in its visual aspect" (Constitutional Court, sentence no. 367/2007). The landscape is therefore a component of the environment that must not be protected only because of the aesthetic and naturalistic elements that characterize it, but also for the historical and cultural values that find expression in it.

The *Codex* provides for a specific discipline expressly dedicated to the protection of intangible cultural heritage, with art. 7 bis, introduced by *d. lgs. 62/2008*, which refers to the expressions of collective cultural identity “contemplated by the UNESCO conventions for the protection of the intangible cultural heritage and for the protection and promotion of cultural diversity [...]”, provided that they are material testimonies. The reasons for this choice lie in the basic formulation of the *Codex* and in the legal instruments it contemplates which postulate the materiality of the asset, accompanied by a certain fear, shown by the Italian legislator, regarding the possibility of excessively expanding the object of protection to reach a sort of “panculturalism”. This also explains part of the resistance expressed in the occasion of the Faro Convention ratification on the value of cultural heritage for society, which took place only in 2020, fifteen years after its conclusion (see paragraph 4.2.1). Lastly, the establishment of the so-called “*Fondo per la cultura*” by the *d.l. 34/2020* which allocated 50 million euros for the support, through public-private co-financing, of investments and other interventions for the protection, conservation, restoration, use, enhancement and digitization of tangible and intangible cultural heritage (art. 184). These interventions must concern new achievements and not already started projects; they must be carried out in Italy and must be completed within three years of admission to the benefit.

#### 4.2.3. LEGISLATION ON PERFORMANCE AND CELEBRATION

Opera is a type of live show of great tradition in Italy. Its regulatory discipline was initially defined by *Law 800/1967* which declared the “relevant general interest” of opera and concert activity “as intended to promote the musical, cultural and social training of the national community”. If at first the autonomous lyric bodies and similar concert institutions had been recognized as legal personalities under public law, the subsequent *Legislative Decree 367/1996* transformed these bodies into foundations under private law, in order to eliminate the organizational rigidity and consequently to attract private funding. However, the fourteen lyric-symphonic foundations retain a marked public imprint, also due to the fact that the financing of their activities mainly comes from public funds. Moreover, since 2013, given the persistent economic and financial difficulties faced by most of the lyric-symphonic foundations, they have been at the centre of a reorganization process introduced by legislative decree. 91/2013 (the so-called “*Valore Cultura*” decree, converted with *Law No. 112 of 7 October 2013*), still in progress today.

With regards the other sectors of live entertainment, in 1985, the *Unified Fund for the Performing Arts (Fondo unico per lo spettacolo / FUS, L. n. 163/1985)* was established, which supports, in addition to the lyric-symphonic foundations (to which about half of the resources are allocated on average), entities, associations, organizations and companies that carry out musical, dance, theatrical, circus and traveling performance activities, as well as events and initiatives of national character and relevance to be carried out in Italy or abroad, and, following the *L. 205/2017*, carnival events. With reference to the film sector, *L. 220/2016* has established a special fund for the development of investments in film and audiovisuals. The law provides for the creation of the Observatory for the Performing Arts, whose tasks include preparing a report on the use of the FUS that the Minister of Culture is required to present every year to Parliament<sup>[1]</sup>. The criteria relating to the assignment of contributions disbursed by the FUS have been redefined following the aforementioned *Legislative Decree 91/2013* (the so-called *Valore Cultura* decree, converted with *Law No. 112 of 7 October 2013*), according to which they must take into account the cultural importance of the production carried out, the quantitative levels, visitor indices, as well as the management regulation of the bodies. Therefore the *D.M. 1 July 2014*, which provided for the three-year programming of artistic projects admitted for funding, defined criteria common to all sectors (theatre, music, dance and circus) as well as the strategic objectives to be pursued, including the promotion of multidisciplinary, geographical rebalancing, generational change and better coordination between the levels of

government (Article 2).

While the strategic objectives outlined by the decree were generally appreciated, the introduction of a complex system of algorithms for the evaluation of funding applications was particularly discussed. Great importance is, in fact, given to quantitative aspects, such as the number of shows and spectators, compared to those relating to the artistic quality of the project. To date, the criteria for the disbursement and the methods for the anticipation and settlement of the contributions to the live show (valid on the FUS) are defined by the *D.M. 27 July 2017*, which essentially maintained the same system as *Ministerial Decree 1 July 2014*, further simplifying its structure. However, due to the COVID-19 emergency, specific criteria have been identified for the allocation of the FUS resources for 2020 and 2021, and the disbursement of an advance on part of the recognized contribution for 2019 has been arranged, in order to ensure employment protection and project continuity.

Another novelty introduced by *Ministerial Decree July 1, 2014* concerned theatres: permanent theatres, in fact, have given way to national theatres, organizations that carry out theatrical activities of considerable national and international prestige and are co-financed by local authorities for a sum equal to 100% of the State contribution, and to theatres of significant cultural interest, organizations that carry out theatrical production activities of significant cultural interest mainly within the region to which they belong and are co-financed by local authorities for a sum equal to 40% of the State contribution. In 2020, six national theatres and twenty theatres of significant cultural interest have benefited from the contributions provided by the FUS. Finally, it should be noted that the entertainment sector is at the centre of a reform project launched in 2017 with *Law no. 175/2017* containing "Provisions on entertainment and delegations to the Government for the reorganization of the subject". In particular, art. 2 delegates to the government the task of reorganizing the legislative and regulatory provisions concerning opera-symphonic foundations, theatres, music, dance, travelling shows, circus activities, re-enactments and historical carnivals, through the drafting of a single regulatory text called "*Codice dello spettacolo*" in order to give the sector "a more effective, organic and compliant with the principles of simplifying administrative procedures and optimizing spending assets, hence improving the artistic-cultural quality of the activities, encouraging their production, innovation and use by the public". However, there are still no implementing decrees to date.

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<sup>[1]</sup> The most recent reports are available at website  
<http://www.spettacolodalvivo.beniculturali.it/relazioni-al-parlamento/>

#### 4.2.4. LEGISLATION ON VISUAL ARTS AND CRAFTS

After the considerable attention shown by the fascist minister Giuseppe Bottai towards contemporary art, this sector, throughout the second half of the last century, was scarcely considered by the national legislator. The only intervention in support of artistic production was *law no. 717/1949* entitled "Norms for art in public buildings" which in its original version, in order to create job opportunities for artists, provided that in the construction of new public buildings or in the reconstruction of public buildings destroyed by the war, the public administrations would have had to "allocate a share of no less than 2 per cent of their total cost to their embellishment by means of works of art". This law has been the focus of numerous legislative changes aimed at soliciting its implementation and extending its scope. Lastly, *Ministerial Decree May 15, 2017* updated the "Guidelines for the correct application of law no. 717 of 1949" and, referring to the partnership that has arisen

between the arts and architecture, affirmed the opportunity to extend the application of *law no. 717/1949* also to spaces intended for public use, in order to increase the public heritage of contemporary art.

Since the early 2000s there have been a few interventions for the definition of some organizational and procedural tools aimed at enhancing contemporary art; in 2001 the administration of cultural heritage endowed itself with a body dedicated to the promotion, incentivisation and enhancement of contemporary creativity, through the establishment of a *DG for Contemporary Arts and Architecture*. The office has undergone several changes over time and in 2019 its name was changed to *DG for Contemporary Creativity* with the expansion of skills to the sectors of cultural and creative enterprises, fashion, design and photography. Furthermore, *law n. 29/2001* on "New provisions on the subject of initiatives in favor of cultural activities" provided in art. 3 the establishment by the ministry of a "*Plan for contemporary art*", in order to allow for the increase of the public heritage of contemporary art also through the acquisition of artworks by Italian and foreign artists. The Plan (which in 2021 has an overall budget of over 3 million euros) is managed by the *DG for Contemporary Creativity* and today represents the most important public intervention tool in the sector. The objective of the Plan is to support museums, public places of culture, as well as private non-profit entities managing publicly owned places of culture, in increasing their collections, through the financing of acquisitions and support for production of new artworks.

The aforementioned *Heritage and Landscape Codex* deserves a separate chapter, with its uncertain definitions in relation to contemporary works of art. In fact, the provisions for the protection of cultural heritage do not apply tout court, since they are the work of a living author or their execution dates back to less than seventy years (or fifty years if they are of an exceptional interest for the integrity and completeness of the nation's cultural heritage). On the other hand, contemporary works of art can be considered "cultural assets" - with all the consequences of the legal regime that this entails - if they are part of collections of museums, art galleries, galleries and other exhibition sites belonging to public bodies, or others, if the explicit declaration of their particularly important cultural interest has intervened.

#### 4.2.5. LEGISLATION ON BOOKS AND PRESS

In Italy there are 46 public State libraries managed directly by the Department of Libraries and Copyright of the Ministry of Culture. They perform the functions indicated by *decree 417/1995*, including the collection and conservation of Italian publishing production and the growth and enhancement of historical collections. As for the non-State bibliographic heritage, with the *d.l. n. 78/2015* converted with *law 125/2015*, its protection, up to that moment exercised by the bibliographic superintendences of the regions, has been assigned to the State. Later, with *Ministerial Decree 23 January 2016 n. 44*, Archival and Bibliographic Superintendences were established in all regions, with the exception of those with a special statute. They provide for the protection and enhancement of archival and library assets in the area of competence, functionally depend on the Department of Archival and Library Collections and can make use of the staff of Public State Libraries. Libraries have also been affected by the digital transformation process, as in 2005 the "*Internet culturale*" portal was inaugurated with the aim of making catalogues and digital collections of Italian libraries available. Lastly, the creation of "*Alphabetica*", the new portal of Italian libraries created by the *Central Institute for the Single Catalogue of Italian Libraries* (ICCU) should be mentioned. This portal, which has been online since December 16, 2021, allows you to consult the information databases managed by the ICCU as well as the digital materials stored by the Italian libraries that adhere to the National Library Service.

As for the publishing sector, in 2020 the new law on books came into force, namely the *l. n. 15/2020* on "Provisions for the promotion and support of reading". This intervention, as can be seen from the title of the law, aims to promote reading and the fight against educational poverty. It provides for the creation of a National Action Plan for the promotion of reading, with an endowment of 4,350,000 euros per year starting from 2020. Municipalities and regions can join this Plan through the stipulation of local reading agreements concerning activities aimed at increasing regular readers in the reference areas (Article 3). The other interventions envisaged by the first part of the law meet the same purposes, such as the establishment of the Italian Book Capital (Article 4) and the "*Carta della Cultura*", worth 100 euros to be used by disadvantaged families for the purchase of books (Article 6). The law also introduces important innovations regarding discounts on the sale price of books, reducing its maximum limit to 5%, from the previous rate of 15%. Bookstores can organize promotions with a 15% discount limit only once a year and in the months established by a specific ministerial decree. Furthermore, the possibility for publishers to run promotions one month a year (never December) is confirmed, but the discount limit has been lowered from 25 to 20%. These provisions have been welcomed by small publishing houses and small bookstores that cannot afford competition based on strong discounts, such as those applied by the giants of the web. Publishers, producers and persons in any case responsible for a publication are also obliged to deposit a certain number of copies with designated institutes. The reference legislation is contained in *Law no. 106/2004* on "Rules relating to the legal deposit of documents of cultural interest intended for public use" and in the subsequent "Regulation containing rules on the legal deposit of documents of cultural interest intended for public use" (*Presidential Decree No. 252 of 3 May 2006*). While the law specifies in Article 1 that "[...] documents intended for public use and usable by reading, listening and viewing, whatever their technical production, edition or dissemination process [...]" are subject to mandatory filing, the regulation clarifies the methods by which the deposit must take place, providing for this purpose a National Archive (consisting of the 2 central national libraries of Florence and Rome), and a Regional Archive (consisting of a multiplicity of territorial depository institutions).

#### 4.2.6. LEGISLATION ON AUDIOVISUAL AND INTERACTIVE MEDIA

Until the second half of the 1970s in Italy, the radio and television service was entirely reserved to the State through the assignment to a state-owned company (*RAI - Radiotelevisione Italiana*). The *RAI* reform law (*Law 103/1975*) confirmed the reserve in favor of the State for national radio and television broadcasts and, at the same time, allowed private individuals, subject to government authorization, to carry out radio and television activities at local level. However, given the failure to introduce this authorization regime, the private broadcasters began to "occupy" the various available frequencies and, by connecting with each other, they ended up creating real national networks, eluding the State reserve in reference to national broadcasting. This situation led the government to introduce, with *d.l. n. 807 of 1984*, a transitional regulation that allowed private broadcasters to continue their activities, pending an organic reform law. In the meantime, *RAI* and the *Mediaset group* had assumed a dominant position, creating a duopolistic structure considered by the Constitutional Court to be detrimental to the principle of information pluralism (Constitutional Court sentence no. 826/1988). This prompted the legislator to adopt a law for the reform of the radio and television system (*Law no. 223/1990*), which marked the end of the reserve to the State on radio and television activities and the introduction of a mixed public and private system, while providing for an anti-concentration regulation aimed at avoiding the formation of dominant positions in the private sector. The subsequent *law no. 249/1997* established the *Authority for Guarantees in Communication (AGCOM)*, with supervisory powers over the press, TV, radio and telecommunications, and introduced further anti-concentration measures, in particular providing for the prohibition of a subject receiving television concessions to "broadcast more than 20% of the analogue television

networks and of national television programmes". The regulatory framework changed further in the early 2000s when, with the transition from analogue to digital, *Law n. 112/2004* was adopted, following the proposal of the Minister of Communications of the second Berlusconi government. The law was later transposed into the *Radio and Television Consolidated Text /TUSMAR (Legislative Decree No. 177/2005)* and introduced a complex system of limits and prohibitions created to safeguard the Mediaset-Rai duopoly and to allow Mediaset to derogate from the anti-concentration measures introduced by the *law n. 249/1997*.

In the meantime, the European directive "Audiovisual media services" (2007/65 / EC), by aligning the legislation to the new technological context has, on the one hand, simplified the regulatory framework of linear audiovisual services (TV, internet, mobile telephony) and, on the other hand, introduced minimum rules for non-linear audiovisual services (on demand). The indications of the European legislator have been implemented by *legislative decree n. 44/2010*, which intervened on numerous provisions of the *Radio and Television Codex*, introducing obligations for the suppliers of linear and non-linear services regarding programming and investment in European works. It was subsequently modified and integrated by *Legislative Decree 204/2017* and *Legislative Decree 59/2019*, through a complex system of programming and investment quotas and sub-quotas reserved respectively for European and Italian works.

The Italian regulatory framework relating to the provision of audiovisual services has recently changed in light of the approval of the new *TUSMA (Legislative Decree No. 208/2021)* adopted as the implementation of Directive (EU) 2018/1808, amending Directive 2010/13/EU. This provision extends the application of some rules to video sharing platforms and audiovisual content shared on certain social media services. Among the general principles placed as a guarantee for users, there is ample protection for freedom of expression, including freedom of opinion and of receiving or communicating information or ideas without borders, while respecting human dignity, the principle of non-discrimination and of contrasting hate speech, as well as the objectivity, completeness, loyalty and impartiality of information.

Safeguarding ethnic diversity and cultural, artistic and environmental heritage, both nationally and locally, also falls within the general principles. In addition, in order to protect linguistic minorities, provision is made for reserving a share of transmission capacity in the local area for audiovisual media services that express the same linguistic minorities (on this point, see also paragraph 4.1.8). The following article 5, on the other hand, dictates the general principles set to safeguard pluralism and competition aimed at avoiding the establishment or maintenance of positions of significant power. To this end, art. 51 attributes to AGCOM the task of ascertaining the existence of possible positions damaging pluralism on the basis of a wide range of parameters, regardless of the achievement of predetermined thresholds. With this provision, the legislator reformed the previous *TUSMAR (Legislative Decree No. 177/2005)*, also in consideration of the jurisprudence of the Court of Justice on the point. With regards to the obligations related to programming and investment in European works, the legislator has ordered an increase in the relative quotas. In particular, for on demand suppliers (Netflix, Amazon Prime, etc.), a significant increase in investment obligations in European and Italian productions is envisaged, considered by many to be penalizing and discriminatory towards streaming players. The *TUSMA*, in Chapter III dedicated to the provisions on advertising, while introducing stricter limits on advertising crowding, also establishes a ban on audio-visual commercial communications relating to gambling. This prohibition is in continuity with the legislation introduced by the so-called *Dignity Decree* (Legislative Decree no. 87/2018), which prohibited for the first time any form of advertising, even indirect, relating to games and bets with winnings and cash prizes. The prohibitions expressed by the *TUSMA* and the *Dignity decree* represent the final destination of a regulatory process aimed at dictating more stringent rules in the online gaming and gambling sector.

#### 4.2.7. LEGISLATION ON DESIGN AND CREATIVE SERVICES

*Information is currently not available.*

## 5. Arts and cultural education

### 5.1. Policy and institutional overview

Historically, Fine Arts Academies and Academies of Music in Italy have been considered school institutions, and as such placed under the supervision of the Ministry of Education (MPI). In the 1990s, responsibility for the non-university sector of higher arts and cultural education was shared between MPI (institutions for fine and applied arts, dance, drama and music) and the Ministry of Heritage and Cultural Activities - MIBAC. During that decade, Academies and Conservatoires lobbied intensively to be granted university status for two main reasons: a) equivalent institutions in other EU member states already enjoyed university status, which meant that foreign professionals in the artistic sector were formally recognised with higher qualifications than Italian ones, despite having attained the same degree of higher education; b) over time, universities had become “competitors” to Academies and Conservatoires, having established their own courses in the arts and music (e.g. DAMS – Arts, Music and Performing Arts Disciplines).

The long-awaited reform of higher education in the artistic sector (drama, dance and music) finally started to take place in 1999, when the then Ministry for University and Scientific-Technological Research (MURST) issued *Law 508/99*. In 2001, MPI and MURST were merged into the new Ministry of Education, University and Research (MIUR). A further step in the reform of higher arts education was taken in December 2012, when AFAM courses were at last awarded university status (*Financial Stability Law 2012*).

In January 2020, after further changes, during Giuseppe Conte’s second term of office as head of government, the Ministry of Education, University and Research was split into two departments by a decree law, one the Ministry of Education and the other the Ministry of Universities and Research – also comprising a General Direction for Higher Education in the Arts, Music, and Dance – which is now the main institution responsible for artistic and cultural education, as all the university courses in the culture area fall under its scope.

The other administrative institution with wide responsibility in artistic and cultural education is the present Ministry of Culture, which performs a wide and articulated activity in the field of education at several levels, through its General Direction for Education, Research and Cultural Institutions, which holds and carries out functions and tasks relating to coordination, design and assessment of education, training and research programmes in the area under the responsibility of the Ministry. Starting from 2015, the General Direction has been drafting – in collaboration with the High Council for Cultural and Natural Heritage – an annual report, the National Plan for Cultural Heritage Education. The aim of the Plan, whose layout follows the guidelines of *Law 107* enacted in July 2015 called the “Good School” law (see chapter 5.2) is to promote knowledge of heritage. The Plan is implemented also through specific agreements with the Regions, local authorities, universities and not-for-profit associations working in the areas of competence of the Ministry. The Direction follows the implementation, control and assessment of related activities and actions, also through the work of the Centre for Educational Services (SED) which has been operative since 1998.

The Fondazione Scuola dei beni e delle attività culturali (Foundation School of Cultural Heritage and Activities), founded in 2014, and having as partner the Ministry of Culture, falls also in the area covered here. It is an international institution dedicated to training, research and higher education. It carries out activities of lifelong learning and retraining for cultural heritage professionals.

## 5.2. Arts in schools

The study of arts in schools focuses mainly on the discipline called “Art and Image”, established in 2003 following the reform adopted by Minister Moratti, and implemented with *Law 53/80* combining a cycle-based system (1<sup>st</sup> cycle lasting 8 years and 2<sup>nd</sup> cycle lasting 5) with the right-duty to education and learning, while also establishing compulsory schooling for at least 12 years or, in any case, up to the age of 18.

Under said law, the teaching of “Art and Image” starts in primary school (where it has replaced the discipline of “image education”) and continues in 1<sup>st</sup> level secondary school where it is included in compulsory disciplines and has replaced the previous “artistic education” discipline.

The next *Law 133/2008* called “Gelmini Reform” from the then-Minister of Education, has introduced further changes. The main innovation in arts education has been the creation of another type of 2<sup>nd</sup> level secondary school, specifically devoted to music and dance, the Liceo musicale e coreutico (Music and Dance High School”, while the previous Licei artistici (Fine Arts High Schools) were reorganised into six educational paths: visual arts, architecture and environment, audiovisual and multimedia; design, graphics, and set-design.

Now high schools and institutes providing fine art education are the following:

- Art High School (5 years)
- Humanities High School (3 or 5 years based on academic courses)
- Language High School (3 years)
- Scientific High School (5 years)
- Music and Dance High School (5 years)
- High School of Human Sciences (3 years)
- Technical Institute for Tourism (3 years)
- Training School in social-health care (1 year)

Those intending to pursue an academic education in the artistic field after the lower secondary school – even with professional aspirations – can follow courses pertaining to the System of Higher Professional Education in Art, Music and Dance (AFAM - Alta Formazione Professionale Artistica Musicale e Coreutica) – see chapter 5.3.

A subsequent relevant step in the system we are outlining is represented by *Law 107/2015* known as “Buona Scuola” (Good School) and in particular by one of its related legislative decrees of 2017 called: *Regulations on the promotion of humanistic culture, the enhancement of heritage and cultural productions and the support of creativity*<sup>9</sup>. The decree identifies «guaranteeing humanistic culture and artistic knowledge for students» as a priority. It also states that «it is the task of the national education and training system to promote the study, knowledge and practice of the arts, as a fundamental requirement of the curriculum». It provides for the adoption, every three years, by decree of the President of the Council of Ministers, of a *Plan for the Arts*, and of a special fund called the “Fund for the promotion of humanistic culture, artistic heritage and creativity” with an endowment of 2 million euros per year, starting from 2017. A relevant feature of the provision is the introduction of the “themes of creativity” as components of the curriculum and the identification of four reference areas for educational institutions, for the purpose of implementing initiatives consistent with the contents of the legislative decree: musical-dance; theatrical-performance; artistic-visual; linguistic-creative. The implementation of the Plan of the Arts foresees the selection of projects by individual schools or networks of schools recruited through invitation

calls issued by MIUR.

Due to the Covid-19 pandemic, 2020 marked a setback for face-to-face teaching as well as for all related projects. In any case, calls for the presentation of new projects were issued in 2021.

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<sup>[9]</sup> <https://www.gazzettaufficiale.it/eli/id/2017/05/16/17G00068/sg>

## 5.3. Higher arts and cultural education

In Italy, for the most part, higher arts education is part of the system of AFAM - Alta Formazione Artistica Musicale e Coreutica (Higher Education in Music and Dance) under *Law 508* of December 1999, which reformed the sector of arts education, framing it as “higher education at tertiary level and of specialist nature”, and subdividing it into three cycles of education, equivalent to those of university education, by incorporating the guidelines defined by the Bologna Process. Data in the AFAM system are systematically collected through an annual statistical census-like survey, carried out in all AFAM Institutions. The survey is part of the National Statistical Plan (Piano Statistico Nazionale - PSN). According to the latest data provided by the Ministry of University and Research, the AFAM system includes 157 institutions, 54.5% of which belong to the Music and Dance Area, and the remaining ones to the Arts Area (comprising Design, Fashion and Theatre), subdivided as follows: 20 State-run Academies of Fine Arts; 19 legally recognized Academies; 59 State-run Music Conservatories; 18 Non-state Higher Institutes of Music Studies (formerly called Equivalent Musical Institutes); 5 State-run Higher Institutes for Arts Industries; 1 State-run National Academy of Dance; 1 State-run National Academy of Dramatic Arts; and 34 other private entities authorized to issue AFAM diplomas with legal value.

Starting from its inception, the AFAM system has experienced an on-going expansion, with a 32% growth in the number of courses in the last ten years, and a doubling in the number of enrolments. In the 2019-2020 school year, enrolment involved a total of about 78,500 units/students, 35.9% opting for Schools in the Music and Dance Area and 64.1% for Artistic Area Schools. In 2020, approximately 17,800 academic degrees were awarded (in the last ten years the number of graduates has increased by 78%). Overall, women graduate in a greater number than men. It should also be noted that the latest survey carried out by AlmaLaurea – a consortium representing 78 Italian Universities which carries out surveys on the employment opportunities of graduate students – shows that 53.6% of graduates have found employment within two years of graduation, and of those only a fifth work in the arts-expressive field; the main professional activity of the employed is teaching, and only for two thirds of them in the arts field. A specific feature of the AFAM system is the high number of foreign students, which have tripled since 2010-2011. In the academic year 2019-2020, enrolments referring to this group reached 16.5% of the total, with a clear incidence of Asians (over 72%), in particular Chinese, promoted by the *Cultural Cooperation Programme Turandot* for the arts, music and design. This programme is implemented thanks to an agreement between the Italian and Chinese Governments in continuity with the *Marco Polo University Programme* launched in Italy in 2005. As regards specific learning in the field of Cultural Heritage, education pertains exclusively to public and private universities providing three-year courses, five-year courses and master's degree courses in this area.

## 5.4. Out-of-school arts and cultural education

See chapter 5.1 and 5.2.

## 5.5. Vocational and professional training

Following the 2001 reform of the Constitution, under art. 117, vocational training falls under the responsibility of the Regions, which had also expanded their predominant role in this sector in the previous decade.

As regards the cultural field, Italian Regions support many training actions, covering the different educational options of lifelong learning and continuous education – primarily together with the Ministry of Labour and the European Social Fund. The territorial distribution of institutions with a specific focus on education is also unevenly spread, with higher concentration in regions like Emilia-Romagna, Lazio, Tuscany, Lombardy, and Puglia. The cultural sector has multiple training needs differing in terms of content and type. These needs were identified and analysed at first within the *Excelsior Project - Information System for Employment and Training* launched in 1997 and created by Unioncamere in agreement with ANPAL - Agenzia Nazionale Politiche Attive del Lavoro (National Agency for Active Labour Policies), with the contribution of the European Social Fund. Considered one of the most authoritative research tools in the National Statistical Programme, the *Excelsior Project* aims at monitoring trends in the labour demand and the learning, skill and professional needs expressed by companies in all industrial sectors. As part of the project, the report called *The professional and training needs of cultural enterprises* is produced annually.

The panorama of professional training in the cultural field has seen the emergence of new players in recent years, in particular the ITS - Istituti Tecnici Superiori (Higher Technical Institutes), which provides a post-secondary, non-university, professionalising learning offer, aimed at favouring access of “intermediate technicians”. The ITS were established with a 2007 law and implemented in 2010. The training offer is defined at the regional level and by the autonomous provinces on the basis of territorial plans adopted every three years, and varies from region to region; their legal status is the *Fondazione di partecipazione* (participatory foundation). The courses last two years and provide for the acquisition of credits recognized by universities, but some may have a duration of three years. The ITS are activated on the basis of projects shared by universities, research centres, secondary schools, local authorities, higher education institutions, individual companies and associations from the labour and business sectors. They cover six technological areas considered as a priority for the economic development and competitiveness of the country. One of them specifically refers to the cultural sector and includes two areas: “Tourism” and “Cultural Activities and Cultural and Artistic Heritage”. It should also be added that other areas, such as “Information and communication technologies” and “New technologies for the Made-in-Italy” (which also includes the “Fashion system”), are in fact part of the cultural and creative sectors. The employment outcomes of ITS, as shown in national monitoring carried out in 2020, are decidedly positive. One year after the acquisition of the certification, 86.4% of graduates from the area “Innovative technologies for cultural heritage and activities – Tourism” (21 courses) were employed (this is the area with the highest rate). It should also be noted that *Mission 4: Education and Research of the PNRR* (National Recovery and Resilience Plan) provides for a reform of the ITS system which further develops it “by strengthening the organizational and teaching model (...)”. The reform, which will be implemented by the Ministry of Education with the collaboration of the Ministry of University and Research, also provides for the integration of ITS courses with the system of vocational degrees at university level.

## 6. Cultural participation and consumption

### 6.1. Policies and programmes

Article 9 of the Constitution of the Italian Republic states: “The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the Nation”. Unfortunately, this promise has in the past led to efforts focused primarily on protecting the visible heritage (churches, palaces, works of art), while the promotion of culture in a broader sense has remained vague. Essential levels of cultural service provision have never been defined<sup>[1]</sup>. The complex inter-institutional system of competencies at State level and the plurality of configurations to which cultural matters are subject in regional and municipal administrations make it impossible to prescribe what the essential rights of cultural citizenship consist of and to safeguard their equal enjoyment for all.

Probably also due to a lack of aptitude for governing cultural participation, levels in Italy are particularly depressed, especially among citizens with low incomes and low levels of education and in the most disadvantaged areas of the country. Cultural participation levels vary across the spectrum of socio-economic inequality<sup>[2]</sup>. The ruling class, white-collar families and high-income retirees express the greatest intensity of cultural practice (heritage sites, live performance and cinema). At the other extreme, in a condition of cultural exclusion, are the families of retired workers, those on low incomes, and those out of work. The less active social groups in the outdoor cultural consumption are fond of the radio and, especially, television. The more active and affluent groups, on the other hand, choose to read books and newspapers more intensively.

Recent national initiatives mostly address the economic barriers to cultural consumption.

Since 2016, residents who reach the age of majority receive a €500 bonus (Bonus 18anni<sup>[3]</sup>) from the State to be used for cultural consumption (cinema, music and concerts, cultural events, books, museums, theatre, music, etc.).

Entrance to State museums, monuments, and archaeological sites (free admission in a large percentage of cases) is free for all EU and non-EU citizens under the age of 18, for several categories of visitors, as well as for all in special days and during Museum week<sup>[4]</sup>.

With a more inclusive and strategic approach, the Law of 1 February 2020, n. 15 provides for the promotion and support of reading, as a means for the development of knowledge, the dissemination of culture, the promotion of the civil, social and economic progress of the country, and the training and welfare of citizens<sup>[5]</sup>.

*Nati per leggere - Born to Read* is a project developed by the Pediatricians' Cultural Association, the Italian Library Association and the Child Health Centre, present in all Italian regions. It offers free reading activities to families with children up to 6 years of age, carried out with the financial contribution of the National Centre for Books and Reading, Regions, Provinces, and Municipalities<sup>[6]</sup>.

The 2021 National Plan for Education related to Cultural Heritage (4<sup>th</sup> edition)<sup>[7]</sup> underlines the strategic role of heritage education for the cultural, economic and social recovery of the country and promotes educational actions around three strategic axes: Accessibility/Cohesion; Innovation/Creativity; Cooperation/Subsidiarity. The

Region Emilia-Romagna launched in December 2021 a special experimental programme of Arts on Prescription, focused on the theatre. Children aged 3 to 8 will go to the theatre with *Theatre syrup*<sup>[8]</sup>, 'prescribed' by their paediatrician or purchased at the pharmacy. The 'syrup' is actually a booklet, with six "prescriptions", each of which corresponds to a ticket, at the price of 2 euros, for each child and each accompanying person. Over 150 paediatricians and 234 pharmacies take part in the programme. The Syrup of theatre comprises 71 shows.

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<sup>[1]</sup> Castelli G., A. Cicerchia et al. (eds.) 2018. *Cultura come diritto di cittadinanza: radici costituzionali, politiche e servizi*. Rome: Associazione Civita.

<sup>[2]</sup> Istat 2017. Rapporto annuale 2017. La situazione del Paese.  
[https://www.istat.it/it/files//2017/05/RA2017\\_cap3.pdf](https://www.istat.it/it/files//2017/05/RA2017_cap3.pdf).

<sup>[3]</sup> <https://www.18app.italia.it/#/>

<sup>[4]</sup> <https://www.beniculturali.it/agevolazioni>

<sup>[5]</sup> <https://www.gazzettaufficiale.it/eli/id/2020/03/10/20G00023/sg>

<sup>[6]</sup> <https://www.natiperleggere.it/>

<sup>[7]</sup> <https://dger.beniculturali.it/iv-piano-nazionale-per-leducazione-al-patrimonio-culturale/>

<sup>[8]</sup> <https://www.ater.emr.it/it/news/sciropo-di-teatro>.

## 6.2. Trends and figures in cultural participation

The Multipurpose survey on households "Aspects of daily life" (Aspetti della Vita Quotidiana, AVQ) is an annual survey conducted by Istat, the Italian National Institute of Statistics and carried out by interviewing a sample of 24,000 households (for a total of about 50,000 people) using a CAWI/PAPI mixed mode technique.

AVQ survey is part of an integrated system of social surveys and collects fundamental information on individual and households' daily life, providing information on citizens' everyday life habits and activities. Where applicable, the survey also addresses children from the age of 3 and 6.

The survey is included in The National Statistics Plan, which gathers the statistical investigations necessary for the Country.

Metadata are available from 2001 for customization and downloading<sup>[1]</sup>. Information can be sorted by year, gender, age, occupational status, region and size of urban centre. Microdata are also available for research purposes from 2013<sup>[2]</sup>.

Table 3 - People who participated in or attended a certain cultural activity during the last 12 months in Italy (in % of the population, 2015, 2019, 2020)

	2020	2019	2015°
Activities heavily subsidised by the state			
Theatre*	15.7	20.3	19.6
Discos, dance halls, night clubs or other dancing venues*	16.8	19.1	20.1
Dance	ND	ND	ND
Classical music concerts, opera*	7.6	9.9	9.7
Libraries *	12.4	15.3	15.1
Museums, exhibitions *	27.3	31.8	29.9
Monuments, archeological sites *	25.3	27.4	23.6
Cultural centres	ND	ND	ND
Activities without large public subsidies			
Cinema *	45.3	48.5	49.7
To read books not related to a profession or studies *	41.4	40	42
<i>In paper format (Usually use) *</i>	ND	36.7	ND
<i>In digital format (Usually use) *</i>	ND	8.7	ND
<i>Directly on the Internet (Usually use)</i>	ND	ND	ND
To listen to music (Usually listen)	ND	ND	ND
To listen to web radio and streaming music ^	ND	44	34
To read periodic publications (Usually read) *	32.5	35.4	47.1
<i>Reading online news sites/newspapers/news magazines ^</i>	49	44	ND
To watch videos (Usually watch)	ND	ND	ND
Watching video on demand from commercial services ^	32	ND	10
Watching video content from sharing services ^	56	ND	47
Watching video content from commercial or sharing services ^	59	ND	48
To watch television (Usually watch) *	91	91.1	92.2
Watching internet streamed TV or videos ^	60	ND	50
Watching internet streamed TV (live or catch-up) from TV broadcasters ^	27	ND	15
To listen to the radio (Usually watch) *	56.4	58.8	57.9
<i>Directly on the Internet</i>	ND	ND	ND
Playing or downloading games, images, films, or music	35.3	28.7	52.8
To use a computer (Usually use) *	55.4	54.9	56.5
Internet (Usually use) *	73.3	70.4	60.2

\*: Istat data from survey "Aspects of daily life".

^: Eurostat data from survey Use of ICT for cultural purposes.

°: Eurostat data refers to year 2016.

Note: Yellow lines have been added by authors.

About data in Table 3:

- Data about *Theatres, Discos, dance halls, night clubs or other dancing places, classical music concerts, opera, museums and exhibitions, monuments and archaeological sites, and the cinema* include persons aged 6 and over by events attended at least once over the last 12 months preceding the interview.
- *Book reading* refers to persons aged 6 and over who have read at least one book over the last 12 month preceding the interview.
- *Periodic publications* reading includes persons aged 6 and over who have read newspapers at least once a week over the last 12 month preceding the interview.
- Eurostat data on ICT use include persons aged 16-74 years;
- *To watch television, To listen to the radio and To use a computer* refer to persons aged 3 years and over;
- *Playing or downloading games, images, film or music* and use of the *Internet* refer to persons aged 6 years and over.

Data are available for browsing, customizing, and downloading on the website page <http://dati.istat.it/>.

Data reported above can be sorted by year, gender, age, occupational status, region and size of urban centre.

Using these data Istat also calculates a yearly synthetic indicator of cultural participation in the BES (Benessere Equo e Sostenibile - Equitable and Sustainable Well-being) Report<sup>[3]</sup>.

<sup>[1]</sup> <http://dati.istat.it/>

<sup>[2]</sup> <https://www.istat.it/en/archivio/129934>

<sup>[3]</sup> <https://www.istat.it/it/archivio/254271>

## 6.3. Trends and figures in household expenditure

Table 5: Household cultural expenditure in Millions of Euros by expenditure purpose, 2020 - 2016

	Item	Audio-visual, photographic and information processing equipment	Other major durables for recreation and culture	Recreational and cultural services	Books	Newspapers and stationery	Total
2020	Total Expenditure	8,503	2,925	19,337	3,164	5,345	39,274
	% of total	21.7	7.4	49.2	13.6	100.0	
2019	Total Expenditure	8,419	2,849	30,473	3,435	5,768	50,944
	% of total	16.5	5.6	59.8	6.7	11.3	100.0
2018	Total Expenditure	8,375	2,950	29,674	3,481	5,638	50,118
	% of total	16.7	5.9	59.2	6.9	11.2	100.0
2017	Total Expenditure	8,260	2,816	29,438	3,385	5,695	49,595
	% of total	16.7	5.7	59.4	6.8	11.5	100.0
2016	Total Expenditure	7,681	2,719	29,145	3,348	5,694	48,587
	% of total	15.8	5.6	60.0	6.9	11.7	100.0

	var 2020/2019	1.0	2.7	-36.5	-7.9	-7.3	-22.9
	Var 2020/2016	10.7	7.6	-33.7	-5.5	-6.1	-19.2

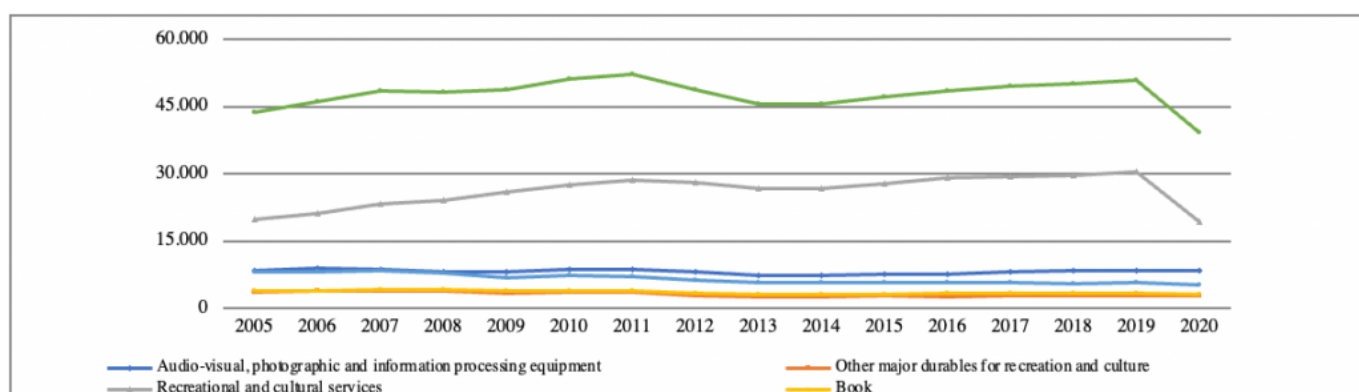
Source: Istat, Statistiche della contabilità nazionale; Consumi delle famiglie

In 2020, Italian household cultural expenditure was 39,274 million Euros, the lowest since 1999. Almost half of the expenditure (49.2%) is due to recreation and cultural services, followed by audio-visual, photographic and information processing equipment (21.7%). In general, these two items are those on which Italian households spend the largest share of their cultural expenditure.

The total household expenditure in 2020 decreased by around 23% as compared to 2019 and by nearly 19% when considering 2016. Due to the exceptional conditions of the pandemic, with the venue-based cultural activities closed for long periods, in 2020 the expenditure on recreation and cultural services, newspapers and stationery, was dramatically lower than 2019. Compared to 2016, the 2020 expenditure in recreation and cultural services decreased by over 30%.

A possible effect of the long confinement at home is that in 2020 household expenditure on audio-visual, photographic and information processing equipment and on other major durables for recreation and culture maintained the growth recorded in the previous years.

Figure 6.3.1: Household cultural expenditure in million EUR by expenditure purpose, 2005-2020



Source: Istat, Statistiche della contabilità nazionale; Consumi delle famiglie

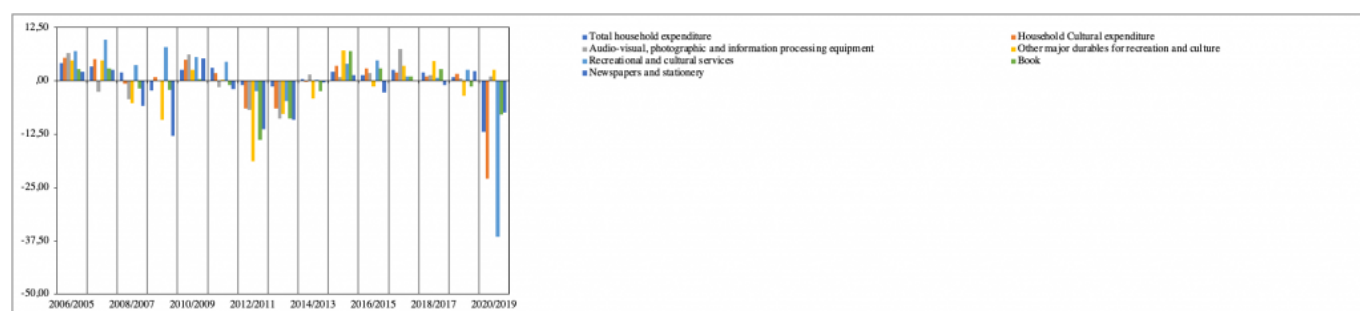
Due to the Covid-19 pandemic, as expected, household expenditure for culture reduced by about 24% when compared to 2010 and by about 10% from 2005. Over the past years, household cultural expenditure had been increasing from 43,773 million Euros in 2005 to 52,067 million Euros in 2011, to fall back to 45,583 million Euros in 2015 and then increase again in the following year until 2019, when it reached nearly 51 million Euros.

In 2020 cultural expenditure represented 4.1% of total household expenditure. Between 2012 and 2019 it fluctuated between 4.6% and 4.9%. In the last 15 years, the peak of the greatest expansion of cultural expenditure was observed between 2009 and 2011, when it reached 5.1% - 5.2%. All this denotes the marginality of cultural expenditure over total household expenditure<sup>[1]</sup>.

To provide a more complete picture of the characteristics of household cultural expenditure, Figure 6.3.2. shows the trend of percentage changes in total household expenditure, expenditure on culture and expenditure on culture broken down by item of expenditure.

Figure 6.3.2: Trend of percentage changes on total household expenditure, total household cultural expenditure

and household cultural expenditure by purpose, 2005-2020



Source: Istat, Statistiche della contabilità nazionale; Consumi delle famiglie

<sup>[1]</sup> A. Cicerchia, A. Catullo, *"I consumi culturali delle famiglie" – "Household cultural consumption"* in 17° Rapporto annuale Federculture 2021.

## 6.4. Culture and civil society

The provision of local cultural services varies greatly across the Country, and the State has no direct competence in this matter, which is often dealt with on a voluntary basis by the municipalities. This is why there is no nationwide statistical coverage of cultural centres, civic recreation centres, reading centres, cultural youth clubs, etc. Interrogation of the National Business Registry ASIA<sup>[1]</sup> succeeds in identifying 6,202 local units of "other entertainment and leisure activities" (NACE code 93299) in 2019. In the 1970s and 1980s, multipurpose cultural centres, usually funded by municipalities and run by cultural associations, were frequently found in Piedmont, Lombardy, Trentino and Alto Adige, Emilia-Romagna, Tuscany and Umbria, although they have become very rare. Libraries tend to replace some of their functions.

Other local actors of cultural and artistic promotion are independent marching bands<sup>[2]</sup> and singing choirs. There are about 2.500 marching bands, although there is no official registry; they are active all over the country, often even in small villages. Choral associations<sup>[3]</sup> number about 2.700, and they have similar characteristics.

ARCI – the Italian Cultural Recreational Association ARCI – is the largest and oldest Italian cultural and social promotion association, with hundreds of thousands of members and many associations, clubs, "case del popolo" (people' houses) and mutual aid societies throughout Italy. ARCI was founded in 1957 in Florence as an organisation for the defence and development of 'case del popolo' and recreational clubs. It is heir to the mutualist tradition of the popular and anti-fascist movements that helped build and consolidate Italian democracy based on the Constitution. The promotion of cultural activities related to cinema, theatre, music, visual arts, and reading is the core of ARCI's associative project. Access to and dissemination of knowledge, popular education, and expression of people's creativity are factors of civil and social growth, and essential elements of democracy and participation. ARCI develops strategies and projects in the field of lifelong learning and training and cultural welfare.

Community artistic creation is not a priority in the Italian national policies, and very few Regional administrations intervene in this domain. The Directorate General for Contemporary Creativity of the Ministry of Culture<sup>[4]</sup>, however, holds an Office for Cultural and Creative Enterprises and one for Cultural creation for peripheral areas and urban regeneration.

Gai Giovani artisti Italiani<sup>[5]</sup> - The Association for the Circuit of Young Italian Artists is a body that brings together 26 local authorities (Municipalities and Regions), which has been in existence since 1989, with the aim of supporting youth creativity through training, promotion and research initiatives. The Association aims to document activities, offering services, organising training and promotional opportunities in favour of young people under 35 working in the fields of creativity, arts and entertainment. This is done through permanent or temporary initiatives that promote the circulation of information and events, both at national and international level. In 2001, GAI launched a website that is one of the most visited of its kind, with opportunities, information and resources for the art and performing arts public<sup>[6]</sup>. It also contains an online national database that is constantly updated with over 15,000 files on young creatives in the various artistic areas. The Association also carries out editorial work with the publication of catalogues and books linked to its initiatives, and carries out research projects and sector analyses.

Some regional administrations support, on a voluntary basis, some forms of cultural and artistic practice, production or protection, like literary or theatre productions in local dialects, folk music and dance, and traditional crafts.

In 2015, 45.9% of the resident population aged six years and over (around 26 million and 300 thousand individuals) expresses themselves predominantly in Italian at home and 32.2% in both Italian and their dialect. Only 14% (8 million 69 thousand people) use, instead, mainly a dialect. 6.9% use another language (about 4 million individuals; in 2006 they were about 2 million 800 thousand).

There has been a significant increase in the use of languages other than Italian and dialects within families, especially among 25-34 year-olds (from 3.7% in 2000, to 8.4% in 2006, to 12.1% in 2015).

For all age groups, the exclusive use of dialects is decreasing, even among the elderly, among whom it remains a widespread custom: in 2015, 32% of over 75s spoke a dialect exclusively or prevalently in the family (37.1% in 2006).

In 2015, 90.4% of the population had an Italian mother tongue. Compared to 2006, the estimate of those who declare themselves to be of foreign mother tongue has increased (from 4.1% to 9.6% in 2015)<sup>[7]</sup>.

Several minority communities<sup>[8]</sup> in Italy, differing in language, cultural traditions and socio-economic conditions, live:

- In border regions: Valledostans, German speakers, Ladins, Slovenes. They enjoy different levels of administrative autonomy and different forms of protection;
- Dispersed throughout the territory (Arbëreshë/Albanese, Greek, Franco-Provençal, Catalan, Croatian, Occitan);
- In specific regions, as in the case of Sardinia and Friuli Venezia Giulia. Sardinian is recognised as a language to be protected. In Friuli-Venezia Giulia, Friulian is included among the minority languages.

The linguistic minorities recognised and protected by law are: Arbëreshë/Albanian, Catalan, German languages, Griko, Croatian, French, French-Provençal, Friulan, Ladin, Occitan, Sardinian, and Slovenian.

In 2007, The Ministry of Culture created a *Central Institute for the Intangible Heritage*<sup>[9]</sup> for the valorisation, in Italy and abroad, of the demoethno-anthropological cultural heritage, both tangible and intangible, and of the

expressions of cultural diversity present in the territory. It also promotes training, study and dissemination activities, collaborating with universities, public and private bodies, and national and international research centres.

The Institute promotes training, study, research and dissemination activities in collaboration with universities, research centres, and public and private bodies.

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<sup>[1]</sup> <http://dati.istat.it/#>

<sup>[2]</sup> <https://www.bandamusicale.it/bande/italia/>

<sup>[3]</sup> <https://www.italiacori.it/>

<sup>[4]</sup> <https://www.beniculturali.it/ente/direzione-generale-creativita-contemporanea>.

<sup>[5]</sup> <https://www.giovaniartisti.it/lassociazione>

<sup>[6]</sup> [www.giovaniartisti.it](http://www.giovaniartisti.it)

<sup>[7]</sup> <https://www.istat.it/it/archivio/207961>.

<sup>[8]</sup> <https://www.miur.gov.it/lingue-di-minoranza-in-italia>

<sup>[9]</sup> <https://icpi.beniculturali.it/>

## 7. Financing and support

### 7.1. Public funding

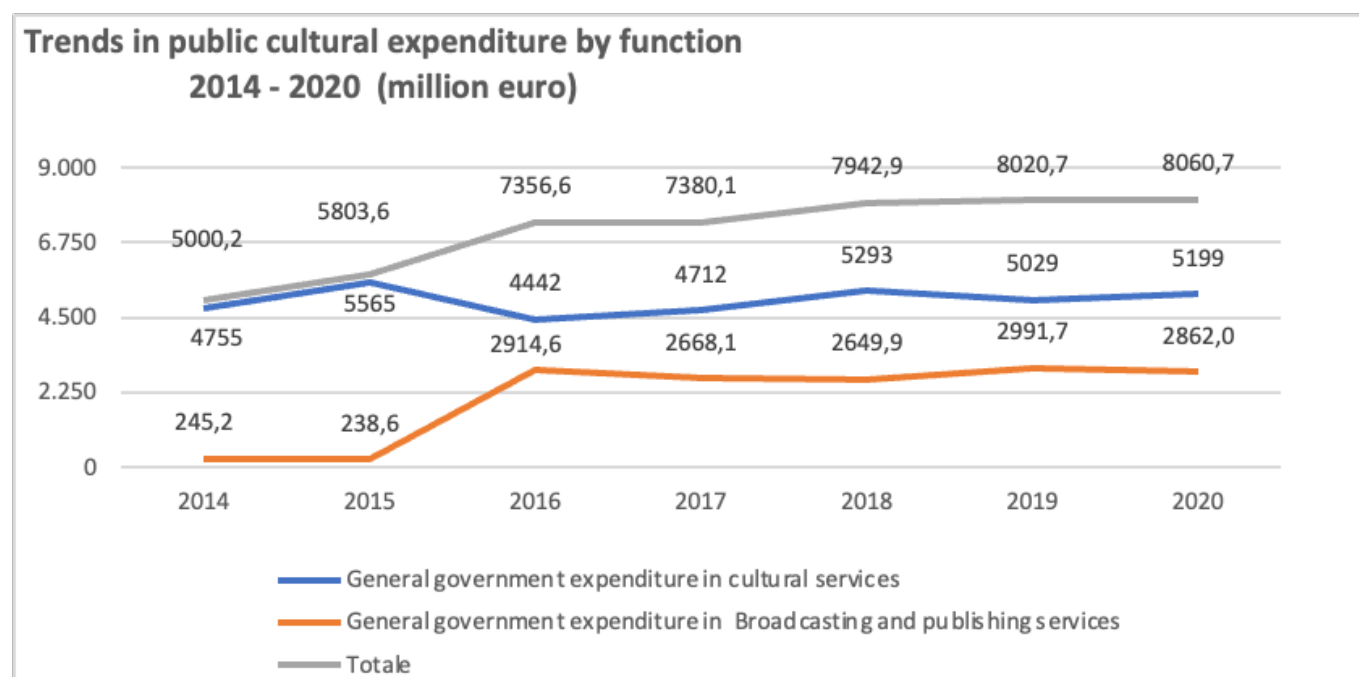
#### 7.1.1. INDICATORS

For this report, analysis was carried out using Eurostat statistics and taking into consideration the expenditure classes in COFOG accounts "08.2 Cultural services" and "08.3 Broadcasting and publishing services" included in the division "08 - Recreational, cultural and religious activities". With reference to public expenditure in the cultural sector, Eurostat statistics are updated to the year 2019. Therefore, Italian ISTAT statistics, consistent with Eurostat as regards the structural breakdown and the data construction methodology, have been used for 2020.

Between 2014 and 2020, public spending on culture increased by more than 60% as a result of a very strong spending variation in the "broadcasting and publishing services" sector, while spending on "cultural services" grew by 9% over the same period. Expenditure on 'cultural services', in fact, underwent a strong decrease between 2015 and 2016, followed by a stable growth, however not sufficient to recover the value of 2015, the year in which the peak was recorded.

The substantial growth recorded since 2016 is largely due to the surfacing of the RAI licence fee revenue and due to the effects of an anti-evasion provision contained in the 2016 Budget Law, according to which the licence fee is collected by the electricity companies by means of a surcharge on bills. These resources then flow into a new fund (Fund for Pluralism and Innovation in Information) dedicated to supporting the publishing industry, a sector that until then had been able to count on allocations programmed in a rather disorganised manner.

Trends in public cultural expenditure by function 2014-2020 (million EUR)



Source: Elaborations on EUROSTAT/ISTAT data

As a result, between 2014 and 2020, all indicators show positive changes: Per capita expenditure, in the face of a

1.9% drop in population, increased from €82 to €135; the ratio to GDP from 0.31% to 0.49%; and the ratio to total public expenditure from 0.60% to 0.85%.

#### Public culture expenditure, all levels of government, per capita – 2014 -2020

	2014	2019	2020	Var. 2020-2014 (%)
08.2 - Cultural Services	78,23	84,07	87,17	11,4%
08.3 - Broadcasting and publishing services	4,03	50,01	47,99	1090,7%
Total	82,26	134,09	135,15	64,3%

Source: Eurostat (years 2014 to 2019), ISTAT (year 2020)

#### Public culture expenditure in percentage of the GDP – 2014 - 2020

	2014	2019	2020	Var. 2020-2014 (%)
08.2 - Cultural Services	0,29%	0,28%	0,31%	+0,02
08.3 - Broadcasting and publishing services	0,0%	0,17%	0,17%	+0,15
Total	0,31%	0,45%	0,49%	+0,18

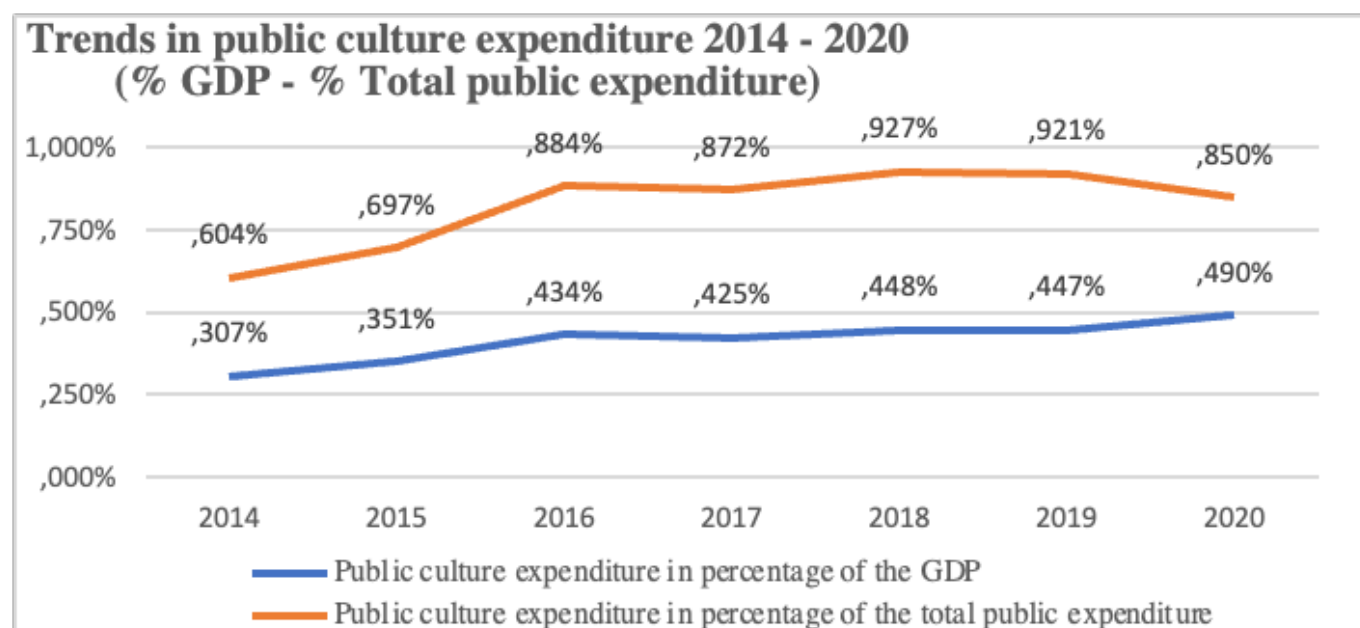
Source: Eurostat (years 2014 to 2019), ISTAT (year 2020)

#### Public culture expenditure in percentage of the total public expenditure – 2014 - 2020

	2014	2019	2020	Var. 2020-2014 (%)
08.2 - Cultural Services	0,57%	0,58%	0,55%	-0,02
08.3 - Broadcasting and publishing services	0,03%	0,34%	0,30%	+0,27
Total	0,60%	0,92%	0,85%	+0,85

Source: Eurostat (years 2014 to 2019), ISTAT (year 2020)

#### Trends in public cultural expenditure 2014 – 2020(% GDP, % total public expenditure)



Source: Elaborations on EUROSTAT/ISTAT data

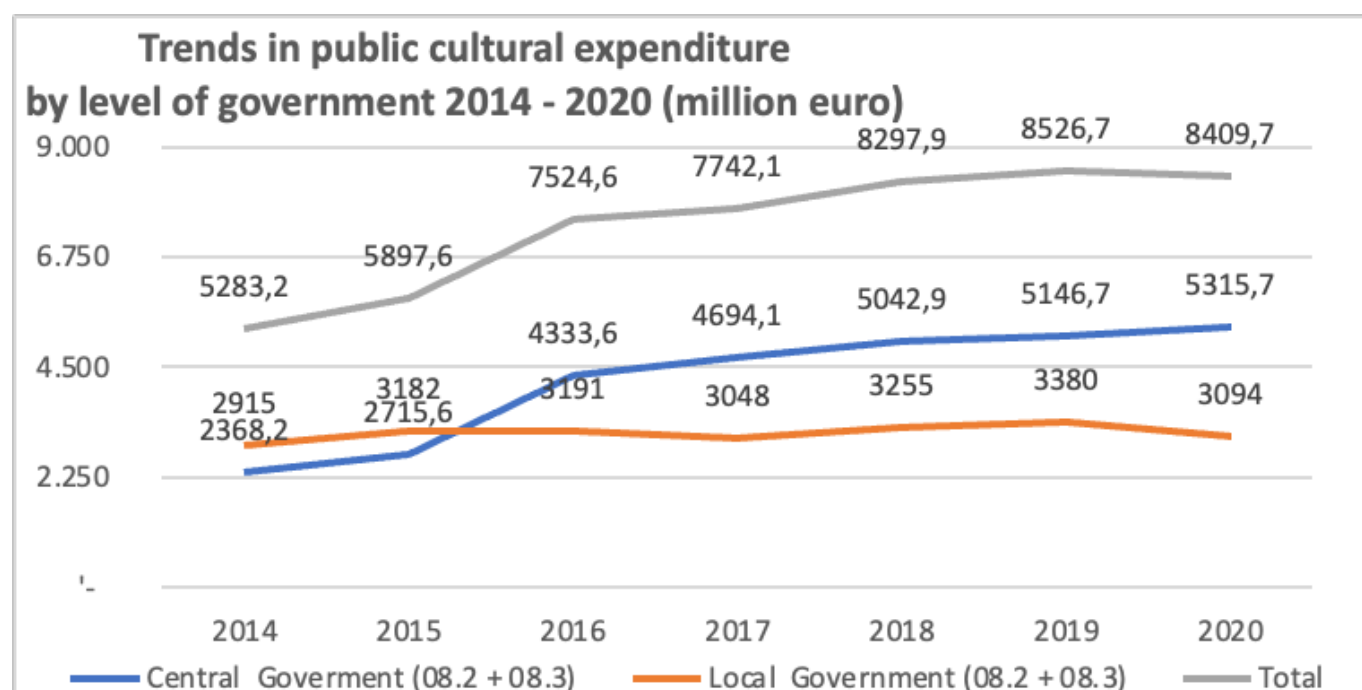
## 7.1.2. EXPENDITURE ON GOVERNMENT LEVEL

Public cultural expenditure by level of government, 2014 – 2019 (million euro)

	2014	% share of total	2019	% share of total	2020	% share of total	% Var. 2014-2020
<b>CENTRAL GOVERNMENT</b>	<b>2368</b>	<b>45</b>	<b>5147</b>	<b>60</b>	<b>5316</b>	<b>63</b>	<b>124%</b>
08.2 - Cultural Services	2132		2170		2468		16%
08.3 -Broadcasting and publishing services	236		2977		2848		1106%
<b>LOCAL GOVERNMENT</b>	<b>2915</b>	<b>55</b>	<b>3380</b>	<b>40</b>	<b>3094</b>	<b>37</b>	<b>6%</b>
08.2 - Cultural Services	2906		3365		3080		6%
08.3 -Broadcasting and publishing services	9		15		14		56%
<b>TOTAL</b>	<b>5283</b>	<b>100</b>	<b>8527</b>	<b>100</b>	<b>8410</b>	<b>100</b>	<b>59%</b>
08.2 - Cultural Services	5038		5535		5548		10%
08.3 -Broadcasting and publishing services	245		2992		2862		1067%

Source: Elaborations on EUROSTAT/ISTAT data (EUROSTAT years 2014 to 2019; ISTAT year 2020)

Trends in public cultural expenditure by level of government 2014 – 2020

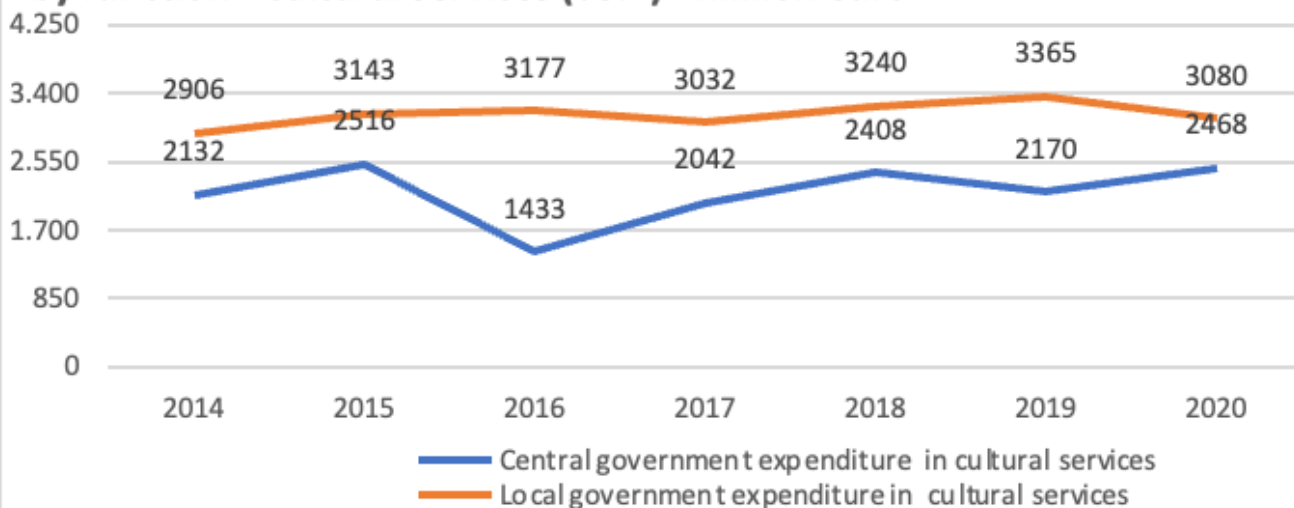


Source: Elaborations on EUROSTAT/ISTAT data

In 2014, the downward trend in public spending on culture that had been going on since 2010 was reversed. The significant increase recorded in the 2014-2020 period (around 60%) is actually the expression of a significant imbalance in the trend of expenditure of its two sectoral components in the various levels of government. In fact, it is largely attributable to the growth of expenditure since 2016 in the sector of 'broadcasting and publishing services' carried out at the central level for the reasons specified in paragraph 7.1.1. Expenditure on 'cultural services' expresses higher values at the local level with an increase of 6% in the 2014-2020 period, but a decrease in the last year; at the central level, the growth of expenditure on 'cultural services' in the same period is about 10%.

Trends in public cultural expenditure by function 2014 – 2020 – Cultural services (08.2)

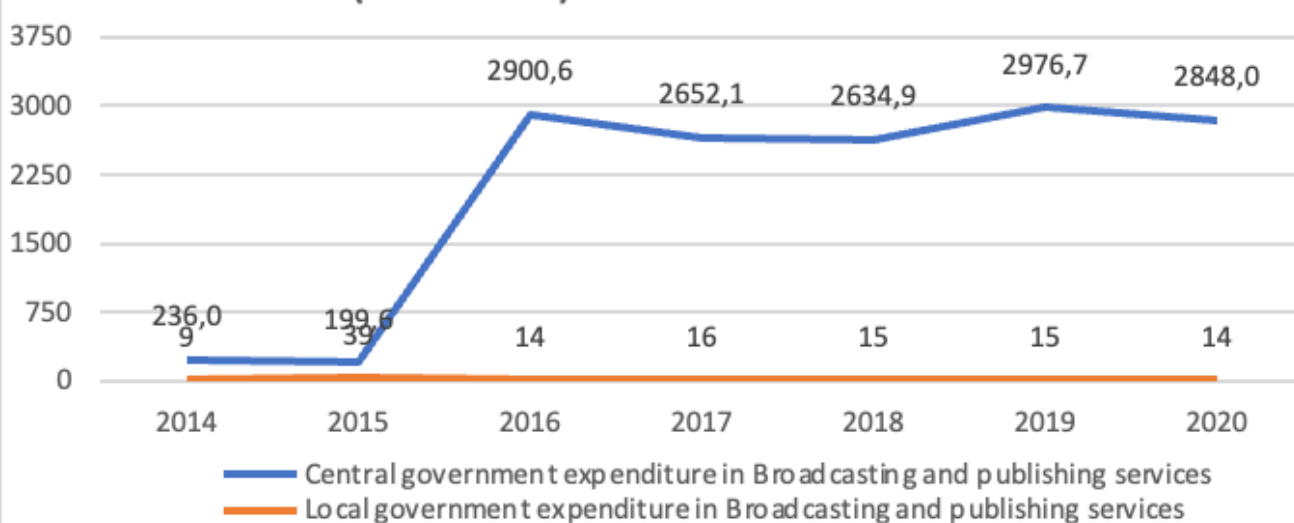
### Trends of central and local government expenditure by function - Cultural services (08.2) - million euro



Source: Elaborations on EUROSTAT/ISTAT data

Trends in public cultural expenditure by function 2014 – 2020 – Broadcasting and publishing services (08.3)

### Trends of central and local government expenditure by function - Broadcasting and publishing services (08.3) (million euro)



Source: Elaborations on EUROSTAT/ISTAT data

#### 7.1.3. EXPENDITURE PER SECTOR

With reference to the central cultural administration in Italy, a more detailed breakdown of expenditure can only be provided by examining the budget of the Ministry of Culture (final allocation).

The following table shows the amount and trend of the Ministry's final allocations in 2016, 2019 and 2020. The elaboration was carried out by reclassifying the investments by "expenditure programmes" in 8 domains: Heritage, Research, Education and Training, Contemporary Art and Architecture, Libraries and Archives, Performing Arts, Film and Audiovisual, Tourism, and Administration and Interdisciplinary. It should be noted that Tourism has been the responsibility of the Ministry of Culture in two periods: from June 2013 to July 2018 and from September 2019 to March 2021.

From 2008 to 2015, allocations from the budget to the Ministry with primary responsibility for culture were increasingly reduced, both in absolute terms and as a percentage of total State budget expenditure. These allocations dropped from 0.28% to 0.19%, highlighting a constant underestimation by governments of the role of the cultural sector for the national economy and social cohesion. In the same period, however, the sector partly compensates for this condition, showing a greater capacity to obtain resources from the European structural funds.

Progressive reductions stopped in 2015 and since 2016 the annual allocations in the Ministry budget have always exceeded 2 billion euro and in 2019 they represent 0.33 of the State budget. In 2020, the budget faced again a significant decrease (-8%) but, in the final balance, due to the measures taken to counter the effects of the pandemic, there was an increase of 67% over 2019, corresponding in absolute terms to a final allocation of EUR 4.7 billion.

The total current transfers to households and social institutions, businesses and public administrations in 2016 and 2019 are unchanged in absolute terms and correspond to 0.26% of the 2019 Ministry's budget; the largest share is taken up by the Performing Arts (54%), followed by the Heritage sector (37%).

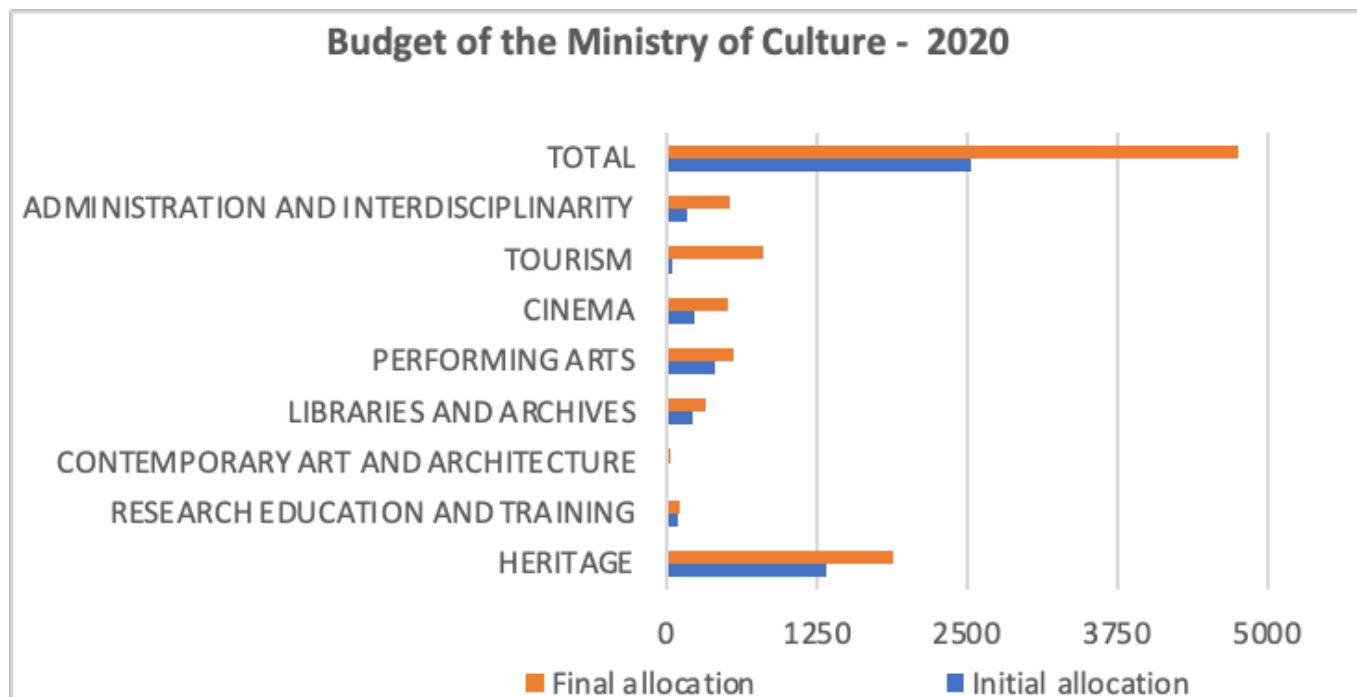
Expenditure of the Ministry of Culture by domain, 2016, 2019, 2020 – Budget, final allocation (million euro)

Domain	2016	% of the State budget	2019	% of the State budget	2020		% Var. 2016-2020 (2020 final all./2016)
					Initial allocation	Final allocation	
HERITAGE	1.255		1.729		1335	1888	50,4%
RESEARCH EDUCATION AND TRAINING	22		32		89	104	372,7%
CONTEMPORARY ART AND ARCHITECTURE	14		25		24	29	107,1%
LIBRARIES AND ARCHIVES	295		294		221	333	12,9%
PERFORMING ARTS	491		423		403	553	12,6%
CINEMA			242		242	509	-
TOURISM	46		-		43	811	1663,0%
ADMINISTRATION AND INTERDISCIPLINARY	98		101		174	535	445,9%
TOTAL	2.221	0,27%	2.846	0,33	2532	4762	114,4%
<i>of which total current transfers</i>	751		751				

Source: Elaborations on Openbdap - General government database; Ministry of Culture budget statement 2020

Source: Elaborations on general government database (Openbdap); Ministry of Culture budget statement 2016, 2019, 2020

Expenditure of the Ministry of Culture by domain 2020 – Initial and final allocation



Source: Elaborations on Openbdap - General government database; Ministry of Culture budget statement 2020

The initial 2020 distribution of expenditure, almost in line with previous years, sees the largest allocations in favour of Heritage (archaeological, historical-architectural, demo-ethno-anthropological heritage, museums) showing a large gap with respect to the Performing Arts and Film. A strong increase compared to 2019 (+178%) is recorded in the allocations to the Research, education and training sector. The allocations for Tourism, which as of 2019 is part of the Ministry's competences, and for Contemporary Arts and Architecture are undersized in relation to needs.

Starting from March 2020, the Government launched a series of economic measures of an extraordinary nature aimed to counter the negative effects of the emergency on the cultural and tourism sector, measures that will be extended and supplemented by other measures in 2021 due to the continuation of the pandemic crisis.

The following is an overview of the additional funds for managing the effects of the epidemiological emergency in the year 2020.

Additional funds allocated by General Directorates of the Ministry of Culture to manage the effects of the epidemiological emergency in the year 2020 (million euro)

GENERAL DIRECTORATES	DL 18/2020	DL 34/2020	L.77/2020	DL 104/2020	DL137/2020	DL 157/2020	TOTALE	%
DG ARCHAEOLOGY, FINE ARTS AND LANDSCAPE				4,00			4,00	0,2%
DG LIBRARIES		45,00	15,00	20,00	12,00		92,00	4,3%
DG BUDGET			30,00	30,00			60,00	2,8%
DG CINEMA E AUDIOVISIVO	88,60	73,40		50,00	55,00		267,00	12,6%
DG RESEARCH EDUCATION AND TRAINING			10,00	0,30			10,30	0,5%
DG MUSEUMS		184,50		125,00	38,00		347,50	16,4%
DG PERFORMING ARTS	31,80	53,60	10,00	20,03	41,65		157,08	7,4%
DG TOURISM		115,00		240,00	400,00	360,00	1.115,00	52,6%
GENERAL SECRETARIAT		60,00	3,00		3,35		66,35	3,1%
<b>TOTAL</b>	<b>120,40</b>	<b>531,50</b>	<b>68,00</b>	<b>489,33</b>	<b>550,00</b>	<b>360,00</b>	<b>2.119,22</b>	<b>100,0%</b>

Source: Excerpt from "Performance Plan 2020-2022" of the Ministry of Culture

## 7.2. Support programmes

### 7.2.1. STRATEGIES, PROGRAMMES AND OTHER FORMS OF SUPPORT

In Italy, continuous and structured support for artists and the creative professions is mainly indirect and targeted primarily at workers in the performing arts. The main instrument is the *Fondo Unico per lo Spettacolo* (FUS), set up in 1985 and managed by the Ministry of Culture. The Fund has the aim of providing financial support to bodies, institutions, associations, organisations and enterprises operating in the sectors of music, dance, theatre, circus and travelling show business, historical carnivals, as well as the promotion and support of events and initiatives of national character and importance taking place in Italy or abroad. The fund (which excludes film and audiovisual as this sector has its own fund since 2017) is established since 2017, by Law 220/2016, and slightly increased in the years 2014-2020.

More than 50% of the resources in 2020 were earmarked for the 14 lyrical symphonic foundations, 21% for theatre activities and about 18% for musical activities. Far smaller shares of the Fund are directed to the other sub-sectors listed in the chart below.

Moreover, in 2016, the Ministry of Culture launched the *MigrArti* project, based on Lotto Funds, which, through successive editions until 2018, has promoted the integration of immigrant communities residing in Italy, through the enhancement and dissemination of their cultures of origin, with particular attention to second-generation youth. It supports theatre, dance and music projects carried out by professional performing arts organisations, as well as short films and documentaries that were also presented at the Venice Film Festival. In the 2016-2017 and 2017-2018 editions, the resources allocated amounted to approximately €800,000 each.

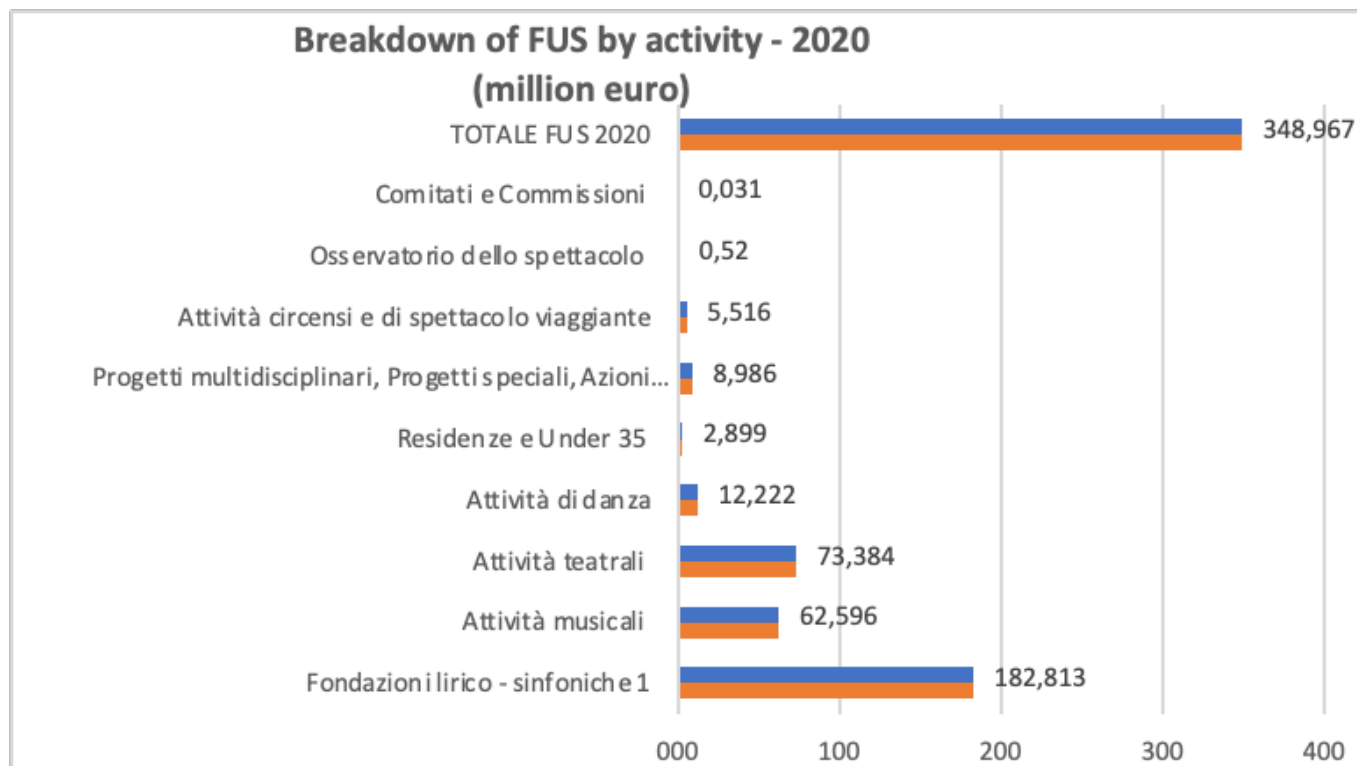
Table Allocations to Fondo unico per lo Spettacolo 2014-2020 (million euro)

Fondo Unico per lo Spettacolo (FUS)	2014	2017 <sup>(*)</sup>	2019	2020	Var. 2017-2020 (%)
Allocations to FUS	403,34	333,72	345,44	348,97	+ 3,5%

(\*) As of 2017, the FUS no longer supports the film sector (in 2016 the support amounted to over 77 million euro) as a specific fund was established in 2017.

Source: Annual reports on the use of the Fondo Unico per lo Spettacolo (Ministry of Culture)

Breakdown of FUS resources by activity – 2020 (million euro)



Source: Report on the use of the Fondo Unico per lo Spettacolo, year 2020 (Ministry of Culture)

In the visual arts sector, numerous initiatives have been launched and consolidated in recent years. For a long time this sector was characterised by the absence of a solid policy and programming aimed at promoting contemporary art and in favour of artists who were, in fact, supported mainly and indirectly through the main national exhibition institutions for contemporary visual arts, the Venice Biennale, the Milan Triennale and the Rome Quadriennale, to which the Museum of XXI Century Arts (MAXXI) was added in 2010.

The fragility and precariousness that has always accompanied the professional life of contemporary artists has emerged in all its seriousness in the last two years of emergency following the pandemic and so also the contemporary art system, at least in its more structured components, has benefited from the measures taken<sup>[1]</sup>.

The main measures in favour of contemporary art and in support of artistic production can be traced back to Law 717/1949, which is still in force, and to the Plan for Contemporary Art (PAC) which the Ministry of Culture prepared annually from 2002 to 2015 and was recently reactivated (2020).

Law 717/1949, which provided for a share of expenditure on public works to be earmarked for the creation of works of art (between 2% and 0.5% depending on the amount of the investment), is designed to directly support contemporary artists. It has been implemented unevenly over time but has nevertheless enabled a considerable number of important works of art/art installations to be created. A selection of these works can be viewed by consulting the platform accessible on the Ministry's website<sup>[2]</sup>. The implementation of the law has been accompanied by heated debates on critical operational and methodological issues, starting with questions concerning the dialectic between architectural design and artwork. The latest update of the law was that of 2017 and concerns the Decree of 15 May 2017 of the Ministry of Infrastructure and Transport updating the Guidelines for art in public buildings.

As for the *Contemporary Art Plan*, Law N. 29/2001 allocated just over €5 million as of 2002 to an annual plan to increase the public contemporary art heritage. Since 2002, 50% of the resources have been allocated to the acquisitions of MAXXI, the National Museum of XXI Century Arts in Rome, and a further 50% to the

Contemporary Art Plan (PAC), implemented through a public notice issued by the competent General Directorate of the Ministry. Generally speaking, the largest funding is for the Ministry's structures and institutes, such as the National Gallery of Contemporary Art (GNAM) in Rome, the Central Institute for Graphics and other important institutions. Since 2010 the PAC has introduced some interesting experimentation by also financing institutions that do not deal directly with contemporary art but are interested in experimenting with a fusion of artistic languages; this has happened, for example, with the support of projects promoted by some archaeological superintendences. Since 2017 the PAC has been de facto suspended, at least in the form in which it was implemented in previous years, and resources have been channelled towards other initiatives, again in support of contemporary art, and mainly to finance the Italian Council.

The 2020 edition of the PAC, which addresses all areas and languages of contemporary art, architecture, design and fashion, has been greatly innovated and increased in resources (approximately €3,000,000). Public places of culture that intend to expand their collections with works by Italian and foreign artists have been involved, including those not specialised in the contemporary art sector. This edition of the PAC has supported i) new acquisitions by living artists or those whose works were created less than 50 years ago; ii) public commissions of works by artists, including site-specific ones; iii) the valorisation of works of contemporary art received as donations over the last three years.

#### Contemporary Art Plan (PAC) - Allocated resources years 2014-2016; 2020 (euro)

CONTEMPORARY ART PLAN	2014	2015	2016	2020	% Var. 2014-2020
Resources allocated (euro)	964.848	994.000	962.000	2.999.374	211%

Source: Information collected from the DG for Contemporary Creativity of MiC

The *Italian Council* is a project of the Ministry of Culture (DG Contemporary Creativity) created in 2017 aimed at supporting, promoting and enhancing Italian contemporary art worldwide. Each year, the programme funds cultural projects aimed at the promotion, production, knowledge and dissemination of contemporary Italian creation in the field of visual arts in Italy and abroad. Over the years, the Italian Council has progressively broadened the scope of its support. Until 2019 it financed projects proposed by museums, public and private non-profit organisations, university institutes, foundations and committees and non-profit cultural associations involving the production of one or more works of art by an Italian artist, with the ultimate aim of increasing public collections, after a period of promotion abroad. Since 2019, it has also included direct support for the development of talents and the international promotion of Italian artists, curators and critics who collaborate with international cultural realities; in these editions, the programme has supported participation in international events and residencies abroad; from 2020, it also gives grants for the support of artistic, critical and curatorial research.

#### Italian Council - Allocated resources years 2017-2020 (euro)

ITALIAN COUNCIL	2017 I and II ed.	2018 III and IV ed.	2019 V, VI and VII ed.	2020 VIII and IX ed.	% Var. 2017-2020
Resources allocated (euro)	922.956	1.972.989	3.845.385	3.290.828	257%
Projects funded (n.)	14	44	47	56	

Source: Elaborations based on the examination of the rankings published on the Ministry website following public calls for tenders

At territorial level, moreover, the Regions and Local Authorities, not only converge in many cases with the initiatives promoted by the Ministry of Culture, in particular in support of artists' mobility, but also promote artistic creativity with dedicated lines that are not easy to identify and survey precisely because of their territorial nature.

Lastly, it is worth mentioning the activities of other subjects which, for various reasons and with different aims, have been committed to contemporary art and artists for years through autonomous initiatives or by working alongside public institutions at central and local level and which often define and implement innovative policies for the sector.

The *Association for the Circuit of Young Italian Artists* (GAI) brings together 26 local authorities (Municipalities and Regions) and aims at documenting activities, offering services, organising training and promotional opportunities in favour of young people under 35 working in the fields of creativity, arts and entertainment, also using the portal created in 2001 <http://www.giovaniartisti.it> and the editorial products linked to its initiatives. It has carried out and continues to carry out numerous initiatives in collaboration with the Ministry of Culture and local authorities in support of the international mobility of young artists, new design and youth creativity in urban regeneration processes.

AMACI is the *Association of Contemporary Art Museums* founded in 2003 with the aim of supporting contemporary art and the institutional policies addressed to the sector. The most important initiative, now in its 17th edition in 2021, is the *Giornata del Contemporaneo* (Contemporary Art Day), supported by the General Directorate for Contemporary Creativity of the Ministry of Culture, during which museums, foundations, associations and artists' studios in large cities and small towns open their doors to the public free of charge and a diversified programme of events is organised.

Lastly, there is the *Contemporary Art Forum*, set up in 2015, which has involved thousands of professionals and insiders over time to examine the main issues affecting the visual arts system. It has elaborated proposals on education, production, research, taxation, and ultimately for the legal status of artists, the absence of which has been highlighted as an element of serious criticism that has compromised the recognition of artists in the Italian welfare system in response to the pandemic.

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<sup>[1]</sup> The evidence of the precariousness of the sector, generated by the pandemic crisis, has recently (March 2021) given impetus to the presentation of a draft legislation that contains "Provisions on the recognition of the professional figure of the artist and on the creative sector", in the wake of the European Parliament Resolution of 2007 that had approved the *Social Statute of Artists* and promoted in the Member States the launch of policies and regulatory activities inspired by the protection of artists and creativity.

<sup>[2]</sup> <https://duepercento.cultura.gov.it/>

## 7.2.2. ARTIST'S FUNDS

The *Stability Law* for 2016 provided for the allocation of 10% of the fees for private copying, managed by SIAE, to benefit activities favouring creativity and the national and international cultural promotion of young people.

Three editions were implemented, in 2016, 2017 (*Sillumina* Initiative) and 2018 (*Per Chi crea* Initiative), which saw a doubling of the available resources over the three-year period, through which 1,107 beneficiaries were supported.

The calls are aimed at individuals, companies, schools, organisations and associations that intend to carry out a project in support of young authors, artists, performers and performers residing in Italy who operate in the fields of Visual, Performing and Multimedia Arts - Film - Dance - Books and Reading - Music - Theatre.

10% of the fees for private copying to activities favouring creativity and cultural promotion

Initiatives/Programmes	2016	2017	2018
<i>Sillumina</i> 2016, <i>Sillumina</i> 2017, <i>Per chi Crea</i> 2018 (euro)	6.279.311,17	9.277.693,64	12.440.000
Supported beneficiaries (n.)	341	317	449

Source: Elaborations based on the examination of the rankings published on the SIAE website following public calls for tenders

Funding was provided for i) artistic production projects aimed at the creation and promotion of new works by young authors/artists; ii) training and artistic creation through support for the creation of artists' residencies; iii) projects aimed at strengthening training and cultural promotion in Italian state schools; iv) projects aimed at the creation of public performances both in Italy and abroad, in the Dance - Music - Theatre sectors; v) projects aimed at translation into other languages and related distribution abroad, in the Film - Books and Reading sectors. The 2016 and 2017 editions also included a call for proposals aimed at supporting projects for cultural promotion and cultural activities in urban peripheries to support initiatives involving young authors and artists in terms of organisation and/or production.

### 7.2.3. GRANTS, AWARDS, SCHOLARSHIPS

In Italy there is a number of initiatives to support the training and mobility of young artists. At State level, support comes mainly from the Ministry of Culture and the Ministry of Foreign Affairs and International Cooperation through the Italian Cultural Institutes abroad and through the fund for the promotion of the Italian language.

In addition to what has already been mentioned in the previous sections (*Italian Council*), the main actions carried out by 2020 are outlined below.

Within the framework of the *Fondo Unico per lo Spettacolo* (FUS) managed by the General Directorate for the Performing Arts of the Ministry of Culture, a small share, equal to approximately 1% of the total allocation (approximately 3 million Euros in 2020) is programmed at a regional level, in agreement with the Regions, in favour of projects related to the establishment, promotion and development of the system of artists-in-residences in order to favour processes of renewal of creativity and the national and international artistic confrontation through the mobility, in particular, of young artists.

The Ministry of Culture through other projects of a competitive nature and annual frequency promotes the mobility of young artists. Particular mention should be made of the *Movin'up* project, also relying on FUS resources (system actions), initiated in 1999 on the initiative of GAI, Associazione per il Circuito dei Giovani Artisti Italiani, and implemented since 2003 with the Ministry. Since 2018, the Ministry's General Directorate for the

Performing Arts has launched the 2018 and 2019 editions of the *Boarding Pass* call (edition 21-22 is currently underway). The resources available for the 2018 and 2019 calls, respectively 300,000 euros and 400,000 euros, have been significantly increased in the current edition with an allocation of over €1 million.

There have also been several editions of the *Residency Prizes* dedicated to young Italian creatives in the fields of art, architecture, design and curatorship. These prizes are awarded through competitive procedures to offer the possibility of an educational and artistic experience in major international venues (New York, Berlin, Moscow, Barcelona, China). The initiative, promoted jointly by the Ministry of Culture, the Ministry of Foreign Affairs and the Italian Cultural Institutions abroad, takes place annually and provides for the awarding of grants of varying amounts - between 2,000 and 4,000 euros per month depending on the place of residence.

#### 7.2.4. SUPPORT TO PROFESSIONAL ARTISTS' ASSOCIATIONS OR UNIONS

*Information is currently not available.*

### 7.3. Private funding

In Italy there is a consolidated tradition of support for culture and art by private individuals, which has not failed even during the years of crisis caused by the Covid 19 pandemic.

The most important items characterising the system of private donations, regularly recorded and for which exhaustive information is available, are illustrated below. In particular, strong support is provided by Banking Foundations and donations, in various forms, which are formally registered by the Ministry of Culture or by subjects linked to it.

#### *Banking Foundations*

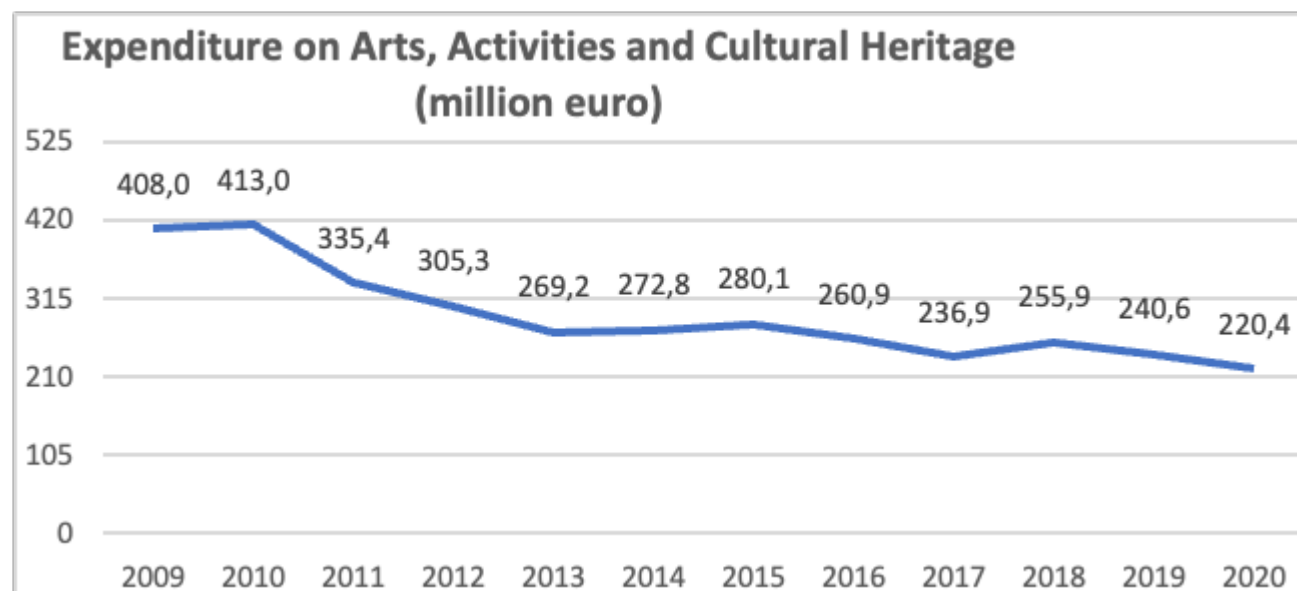
The important subsidiary role played by Banking Foundations in the field of art, cultural assets and activities is confirmed with respect to public investments, although it is still unevenly distributed across the territory.

The XXVI Annual Report on Banking Foundations drawn up by ACRI (Associazione di Fondazioni e Casse di Risparmio s.p.a) in the year 2020 lists 86 Foundations of banking origin<sup>[1]</sup>. These Foundations operate for purposes of social utility and promotion of the economic development of the territory within the scope of 13 sectors of intervention, according to their strategic orientation, including the cultural sector; to these an additional item has been added to the Fund for combating juvenile educational poverty.

Most of the Foundations are located in the regions of Northern and Central Italy (76 Foundations out of a total of 86). Considering the strong link between these institutions and their territories and communities, the majority of grants fall in these areas, highlighting a significant territorial imbalance that is addressed through a series of initiatives and projects dedicated to the South. In particular, mention should be made of the initiatives promoted by *Fondazione con il Sud*, a private non-profit organisation set up in 2006 as a result of an alliance between foundations of banking origin and the third sector and the voluntary sector. One of the objectives of *Fondazione con il Sud* is to support the protection and enhancement of common assets (historical, artistic and cultural heritage, environment, social reuse of assets confiscated from the mafia).

Total disbursements in 2020 amounted to €949.9 million, an increase of 4.3% compared to 2019; the Arts, Activities and Cultural Heritage sector is once again in first place (23.2%), followed by Volunteering, Philanthropy and Charity (15.3%) and Research and Development (11.9%). However, the first and third sectors show a decrease in percentage terms compared to 2019, respectively -8.4% and -13.6 compared to the considerable increase in disbursements in the Public Health sector due to the support provided to cope with the spread of Covid-19.

Expenditure by Banking Foundations on Arts, Activities and Cultural Heritage - 2009-2020 (million euro)



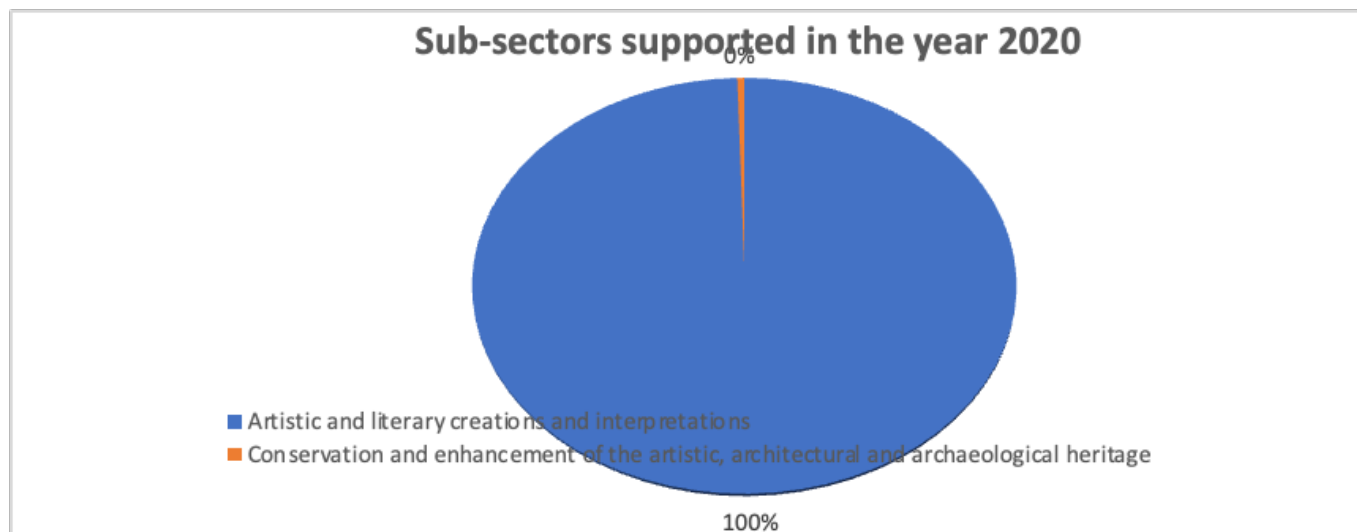
Source: ACRI, XXVI Annual Report on Banking Foundations

From 2010 to 2020, the banking foundations' support for the sector fell by 47%, from €413 million in 2010 to €220 million in 2020, against a 30% reduction in the overall support provided for all missions by the foundations.

In recent years - and even more so in 2020, when the sector has been hard hit by the crisis - the Foundations' strategic choices in the cultural sphere have focused on implementing measures aimed at improving management, building local partnerships and networks, and strengthening entrepreneurship, especially among young people. The Foundations' support aimed at starting up creative, artistic and musical activities and, to a lesser extent, at restoring the historical and architectural heritage.

In 2020, the main beneficiaries of grants in the Arts, Activities and Cultural Heritage sector were "Foundations" (43%), followed by "Other private associations" (18.8%), "Local authorities" (12.3%), "Other private entities" (10.9%) and "Religious and cult organisations" (7.1%). In the same year, just under 60% of the resources were allocated to support projects relating to artistic and literary creation and interpretation and the conservation of cultural heritage.

Sub-sectors supported by Bank Foundations -2020



Source: ACRI, XXVI Annual Report on Banking Foundations

#### *Art Bonus*

Decree Law No. 83/2014 introduced an important measure, the so-called Art Bonus, aimed at encouraging private participation in supporting the public cultural heritage. The Art Bonus was initially a temporary measure, later made permanent by the 2016 Stability Law, no. 208 of 2015. The facility in the form of a tax credit favours liberal donations in support of culture and entertainment. The donor can enjoy a favourable tax regime in the form of a tax credit equal to 65% of the disbursements made and within the limits of 15 per cent of taxable income, in the case of individuals and non-commercial entities; while, in the case of persons with business income, to the extent of 5 per thousand of annual revenues.

As a result of a series of successive provisions aimed at refining the application of the measure, the tax credit is now available for donations made in cash and for the following purposes:

1. Maintenance, protection and restoration of public cultural assets.
2. Support for public cultural institutes and venues, opera and symphony foundations, traditional theatres, concert and orchestra institutions, national theatres, theatres of major cultural interest, festivals, theatre and dance production companies and centres, as well as distribution circuits, instrumental ensembles, concert and choral societies, circuses and travelling shows.
3. Construction of new structures, restoration and enhancement of existing ones of public bodies or institutions that, without any profit-making purpose, carry out exclusively activities in the performing arts.

#### Art bonus – Donations and Patrons, 2016-2021 (million euro)

	2016*	2017*	2018**	2019*	2020*	2021***
Donations	138,17	226,79	264,77	417,51	546,67	615,45
Patrons (n.)	4.594	7.458	10.687	14.902	21.226	25.121
Beneficiary bodies (n.)						2.158
target assets (n.)						2.787

Source: Federculture, XVII Report; Ales s.p.a (2021)

\* Cumulative values as at 31/12; \*\* Cumulative values as at 31/07; \*\*\* Cumulative values as at 30/11/2021

At the end of November 2021, over 25,000 patrons and relate to 2787 properties donate €615.5 million since the

launch of the facility in 2014. On that amount, 63.0% of the donations have been earmarked for maintenance, protection and restoration work (group a.), 35% for the support of public cultural institutes and venues, lyrical-symphonic foundations, traditional theatres, etc. (group b.), 2% for the support of public cultural institutes and venues (group c.), 2% in favour of projects for the realisation, restoration and enhancement of structures of public performing arts bodies and institutions (group d.).

The beneficiary bodies, totalling 2,158, are mainly municipalities (51%), followed by concessionaires of cultural and public assets (14%) and, at a considerable distance, companies and theatre production centres (6%).

About 78% of the donations come from northern regions, 17% from central regions and only 6% from southern regions. The geographical imbalances are slightly reduced if we look at the location of the goods/interventions supported, 51% of which are distributed in the North, 37% in the Centre and 12% in the South.

In 2019, the highest fundraising was recorded in 2020, while in 2021 there was a sharp decrease of almost 50%, reasonably attributable to the crisis.

#### *Donations by private individuals and corporations*

Further tax benefits are available to individuals or legal entities in terms of income-deductible expenses (companies) or income-tax-deductible expenses (individuals and non-commercial entities) that make donations to the public sector or the private non-profit sector for the support of cultural goods and activities (Article 100, paragraph 2, letter m) and Article 15, paragraph 1, letter h) of Presidential Decree no. 917/1986 (see chapter 4.1.4).

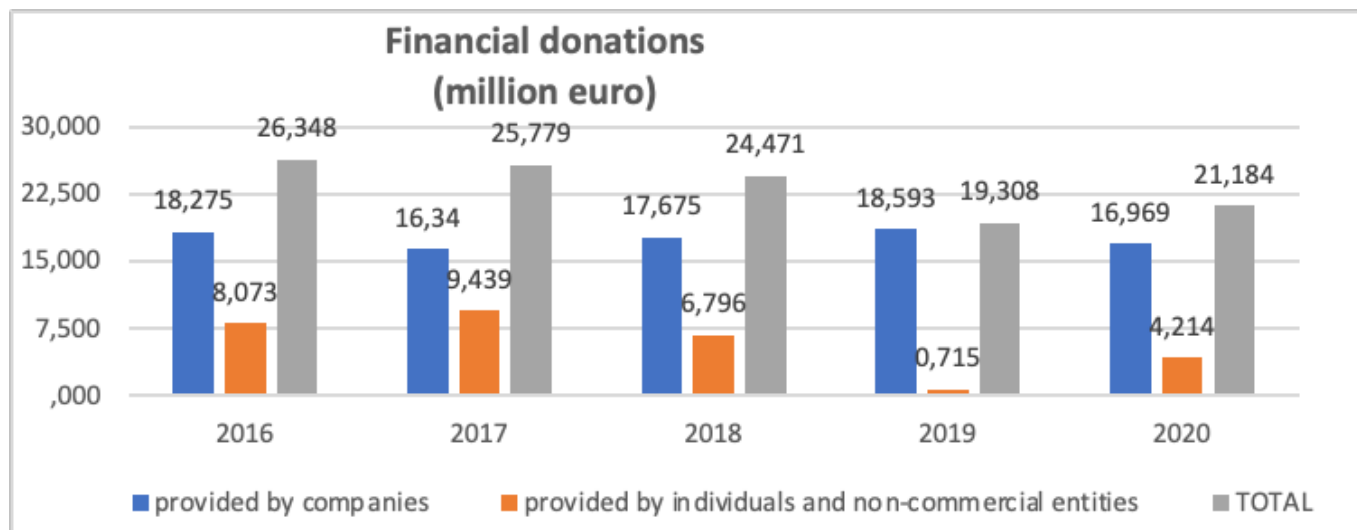
The Ministry of Culture takes care of the fulfillment of the obligations relating to the tax benefits and every year it issues a decree recording the donations received by the beneficiary entities and notifying the Revenue Agency of the list of the names of the donors and the related disbursements. Donations have been decreasing over the years, as can be seen from the summary tables in the Ministry's circulars, and in 2020 they amounted to approximately €21 million for both components of the benefits provided (businesses - individuals and non-commercial entities), with a decrease of almost 60% compared to 2007 and of approximately 10% compared to 2019.

Financial donations made to State, Regions, local territorial bodies, public bodies or institutions, legally recognized Foundations and Associations

	Provided by companies	Provided by individuals and non-commercial entities	TOTAL	Var. 2016-2019 (%)
2016	18,27	8,07	26,35	
2017	16,34	9,44	25,78	
2018	17,68	6,80	24,47	
2019	18,59	0,71	19,31	
2020	16,97	4,21	21,18	-19,6%

Source: Elaborations based on an examination of the annual ministerial circulars issued by the Budget Directorate-General containing the results of the application of the rule

Financial donations made to State, Regions, local territorial bodies, public bodies or institutions, legally recognized Foundations and Associations



Source: Elaborations based on an examination of the annual ministerial circulars issued by the Budget Directorate-General containing the results of the application of the rule

Over the years, Southern Regions have received a very limited share of the donations collected, giving priority to the regions of the North and then the Centre, with the gap between these two categories narrowing over the years. In 2020, the regions of Lombardy, Tuscany and Lazio alone accounted for 75% of donations collected.

As far as the purpose of donations is concerned, patronage in the cultural sector is generally higher than in the entertainment sector.

#### *5 x 1000*

Since 2012 the institution of the *5 x 1000*, born in 2006 for social purposes, has been extended to the cultural sector. The rule provides that the taxpayer can allocate the share of 5 per thousand of the personal income tax to finance the activities of protection, promotion and enhancement of cultural and landscape heritage (paragraph 46 of Article 23 of Law No 111 of 15 July 2011). In particular, the measure favours: a) The Ministry of Culture. b) The institutes of the same Ministry endowed with special autonomy. c) Non-profit organisations, legally recognised, which carry out, in accordance with their main purposes defined by law or by statute, activities of protection, promotion or enhancement of the cultural and landscape heritage and which can demonstrate that they have been operating in this field for at least 5 years. The Ministry of Culture takes care of the related tasks, drawing up the list of those eligible and disbursing the sums due. Through this measure, allocations have been made to the beneficiary entities from 2015 to 2018 for an amount of just under 10.5 million euros.

#### *Funding from lotteries*

Since 1996, a portion of the proceeds from the lottery draws, allocated to the budget of the Ministry of Culture, has been earmarked for the protection and enhancement of cultural heritage. Significant resources were allocated in the early years to investments in the cultural sector (154 million in 2016 and the same amount in 2017), but the flow gradually decreased to 22.5 million euros in 2014. From this year, the resources, considering the smallness of the sums available and the need to limit their excessive dispersion, have been aimed exclusively at covering the costs of the services and activities carried out by Ales spa, an in-house company of the Ministry of Culture, engaged in support activities for the conservation and enhancement of the cultural heritage and in support of activities for the technical and administrative offices of the administration. The 2021

Budget Law confirmed this measure by providing, from the proceeds of the lottery game, an allocation of €23 million for 2021 and €33 million for each of the years from 2022 to 2035.

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<sup>[1]</sup> <https://www.acri.it/>

## Expert Authors

Carla Bodo



### VICE-PRESIDENT ASSOCIAZIONE PER L'ECONOMIA DELLA CULTURA

*Carla Bodo is the founding member and Vice-Chair for International Relations of the AEC and member of the editorial Board of the journal Economia della Cultura. She is the former Director of the Observatory for the Performing Arts of the Italian Ministry of Culture and has been Head of the Unit Cultural Economics and Cultural Policy at ISAE (the Italian Government's Institute for Economic Analysis) and consultant for the European Commission, the Council of Europe and UNESCO. She wrote and edited several books, reports, articles and publications mainly focusing on the institutional, economic, social and financial aspects of cultural policy. She edited the original version of the Italian Compendium profile.*

[More information »](#)

Simona Bodo

### INDEPENDENT RESEARCHER

*Simona Bodo is an independent researcher and consultant with a particular interest in the social agency of museums. She acts as an advisor to public and private institutions, and has taken part as a team expert in a number of European projects devoted to the issue of immigrants' cultural participation. She is co-founder of Patrimonio di Storie, as well as co-creator and editor of Patrimonio e Intercultura, a permanent programme and on-line resource promoted by Fondazione ISMU - Initiatives and Studies on Multiethnicity, specifically devoted to the intercultural potential of heritage education projects. For the Italian Compendium profile she wrote paragraphs no. 2.2 and 2.5.*

[More information »](#)

Alfredo Valeri



*Head of research at Civita and policy advisor*

*PhD in Territorial Planning at IUAV University in Venice, is a policy analyst, impact strategist and arts management expert. He works as Head of Research in Civita, on corporate social responsibility, public-private partnerships, stakeholders engagement, impact assessment and social reporting. As Adjunct Professor, he teaches management and fundraising for the cultural sectors. He edited more than 50 impact evaluation reports and researches mainly focused on cultural economics, innovation in the creative industries and culture-led development practices. He led the editorial coordination of the Compendium and wrote paragraphs no. 1.1, 1.2, 1.3, 2.1 and 2.8.*

Deborah Agostino



*Associate Professor*

*Deborah Agostino is Associate Professor in Accounting Finance and Control at Politecnico di Milano, where she is also the Director of a Permanent Research Unit on digital innovation in the arts (called Osservatorio Innovazione Digitale nei Beni e Attività Culturali). She is also co-director of the executive master in management of cultural institutions. She published over 50 contributions on digital innovation and performance management in arts and public sector. For the Italian Compendium profile she wrote chapter 2.4.*

Rossella Almanza

*Public investments advisor*

*Rossella Almanza is architect, deals with planning, evaluation and management of public investment plans and programs, with particular reference to cultural policies and territorial and urban development. She collaborates with the General Secretariat of the Ministry of Culture, following the planning and implementation of programmes co-financed by European funds and investments under the Ministry's responsibility provided by the National Recovery and Resilience Plan. For the Italian Compendium profile she wrote chapter 7.*

Martina Caroleo

*Independent researcher*

*Martina Caroleo is social worker, her main topics include social inclusion, with a focus on unaccompanied foreign minors and socially disadvantaged adolescents and young adults. For the Italian Compendium profile she wrote*

*paragraph no. 2.6.*

Annalisa Cicerchia



*Economist of culture*

*Annalisa Cicerchia works on the impact assessment of cultural policies, cultural indicators, and the relationship between culture, art and well-being, in Italy and Europe. She is senior researcher at the Italian National Statistical Institute and is professor of Management of Cultural Activities at the University of Rome Tor Vergata, member of the board of editors of the journal Economia della Cultura, Vice-president of the Cultural Welfare Center. She is the author of books, research reports and scientific articles. For the Italian Compendium profile she wrote paragraph no. 2.7 and chapter 6.*

Cristina Da Milano

*President of ECCOM*

*degree in Archaeology (University of Rome) and MA in Museum Studies (University of Leicester), has been involved in several projects and studies at local, national and European level with specific reference to cultural access, participation and audience development. She is an expert in European cultural policy and programmes. From 2015 to 2021 she has been member of the board and vice-president of Culture Action Europe and she is currently member of the Commission for the National Museum System of the Italian Ministry for Culture. For the Italian Compendium profile she wrote paragraph no. 1.4.*

Luca Dal Pozzolo

*Director of the Cultural Observatory of Piedmont*

*is architect, co-funder and responsible for Research of Fitzcarraldo Foundation, from 1998 Director of Piedmont Cultural Observatory. He teaches in Bologna Economic Faculty, (Regional Cultural Policies) and in Lugano, Master in Advanced Studies in Cultural Management. He published many articles and books on cultural economics, museums and Heritage, design and project within historic centres, and cultural issues connected with urban regeneration. For the Italian Compendium profile he wrote paragraphs no. 3.1, 3.2 and 3.4.*

Chiara Di Blasi

*Independent researcher*

*is a statistician who works in environmental epidemiology but independently collaborate in the cultural sector. She has been involved in questionnaire surveys and analysis on cultural enterprises for Federculture. She also dealt with collecting and elaborating data from different sources in cultural sector in order to produce reports about cultural institutions, entertainments, national accounts and tourism. For the Italian Compendium profile she collected and processed the statistical data.*

Pierpaolo Forte

*Full professor of Administrative Law*

*is full professor of Administrative Law at the University of Sannio in Benevento. Author of about seventy scientific publications, he is involved in the editorial board of various journals related to Administrative Law and Cultural heritage and he is currently member of the board of directors of the Pompeii Archeological Park. He was, among other things, President of the Donnaregina Foundation which manages the MADRE Contemporary Art Museum in Naples, legal adviser to the Italian Minister for Cultural Heritage and Activities and expert at the Italian Prime Minister's Office. For the Italian Compendium profile he wrote paragraph no. 4.1.1 and led the scientific coordination of chapter 4.*

Benedetta Giordano

*PhD candidate*

*is a law graduate at the University of Naples Federico II and currently PhD candidate in Administrative Law at the University of Sannio in Benevento. As part of her research activity she is investigating the possibility of an experimental use of urban regeneration tools in non-urban contexts, focusing on the study of legal instruments aimed at the protection and valorization of the natural, rural and historical-cultural heritage of Italian inner areas. For the Italian Compendium profile she wrote paragraphs from 4.1.2 to 4.1.9 and 4.2.*

Celestino Spada

*Vice-director journal Economia della Cultura*

*since 2008 is editor-in-chief and vice-director of the journal Economia della Cultura. He worked thirty years in Rai, the Italian public service broadcasting where in 1991-1999 was responsible of researches on the qualitative aspects of programming. In 2000-2007 was a lecturer of television economy in Florence and Rome universities. For the Italian Compendium profile he wrote paragraph no. 2.5.3.*

Giulio Stumpo

*Economist, Independent researcher*

*is specialized in economic analysis and evaluation of CCS. From 2018 is founder of Liv.In.G. a social enterprise focused on internationalization for cultural organizations. He is member of the Associazione per l'Economia della Cultura. He is also consultant of public and private, profit and no profit enterprises. He has been consultant for international project in different countries: Paraguay, Serbian Republic, Greece, Russia, India, Spain, Fyr of Macedonia, Belgium, France, Hungary. For the Italian Compendium profile he wrote paragraph no. 3.5.*

Antonio Taormina

*Lecturer and cultural manager*

*postgraduate in Performing Arts Management and Economy at Bologna University, where he teaches Design and management of performing arts activities. He is a member of The Higher Council of Performing Arts of Italian Ministry of Culture, of the Scientific Committee of Fondazione Symbola, and of the Editorial Board of the quarterly Economia della Cultura. He was director of Emilia-Romagna Region Observatory of performing arts and of Fondazione ATER. He published many papers and books about cultural management and policy, cultural work and employment. For the Italian Compendium profile he wrote paragraphs no. 2.3, 3.3 and chapter 5.*