

# QUADRENNIAL PERIODIC REPORT ITALY 2020

## GENERAL INFORMATION

### TECHNICAL INFORMATION

**Name of Party:**

Italy

**Date of Ratification:**

2007

**Officially Designated Point of Contact of the Convention:**

**Country:** Italy

Ms.

Elena Sinibaldi

Secretariat General- Ministry for Cultural Heritage and Activities and for Tourism

Via del Collegio Romano 27

00186 Rome

Italy

elena.sinibaldi@beniculturali.it

**Email:** +39 066723 2122

**Describe the multi-stakeholder consultation process established for the preparation of this report, including consultations with relevant ministries, public institutions, local governments and civil society organizations.:**

The UNESCO Unit of the General Secretariat of the Ministry for Cultural Heritage and Activities and for Tourism (MIBACT), throughout the designated national focal point, coordinated the multistakeholder consultation process, involving several actors and profiles concerned. Through the dissemination of information materials (about the Convention, civil society format and related links), frontal and virtual meetings, the elaboration of the Report took into account the most up to date regulatory and design elements during the four-year period 2016-2020. In fact, both the different sectors of the Ministry for Culture Heritage and Activities and for Tourism (MIBACT) operating in the field of cultural and creative industries and other relevant national institutions have contributed, through their respective mandates, to the implementation of the Convention in relation to the objectives of Agenda 2030 for Sustainable Development. Many activities have been undertaken by civil society and institutions with the awareness of the fundamental role of the cultural dimension for more general social cohesion and inclusiveness and for an effective integrated development planning of the territories (of particular importance are in fact the agreements between the central administration and the Regions, also related to the European programming and the collaboration with the ANCI- Associazione nazionale comuni italiani and AGCI- Associazione Generale Cooperative Italiane), the governance systems and the promotion of cultural and creative sectors for young people. In fact, the Report has proved to be a tool and a vehicle for raising awareness and intercepting also representatives of civil society recently established and particularly dedicated to the activities of young artists (see Cooperativa 19 and GAI) who contribute with vitality to free artistic creation (this last recognized in the Italian Constitution as a free expression of social pluralism and the involvement of local communities art. 21-29-118) and synergies with new technologies. Moreover, the progressive consultation with civil society has also allowed interaction with the sectors of creative industries particularly active and involved in the flow of cultural goods and services at national/international level, including members of the Italian Federation of Cultural Industry (Confindustria Cultura Italia) which brings together the associations of publishing, record companies, services for the enhancement of cultural heritage, multimedia, cinema, audiovisual entertainment, audiovisual publishing, on digital and online media, as well as the distribution companies of these goods and services. Among the objectives of the Federation is the protection of the collective rights and interests of the members on a national, community and international level; promoting the protection of copyright and intellectual property in all its forms; the fight against audiovisual, record, publishing and multimedia piracy in all its forms, modes of expression and manifestation. Associations linked to SIAE (Italian Society Authors and Editors) are belonging to publishing (e.g. AIE-book and digital publishing Association), music (AFI-phonographers association, FIMI- record companies, PMI-independent music producers), audiovisual (ANICA- Association of film producers and distributors and technical industries, APA-audiovisual producers, UNIVIDEO -home entertainment) and services for the enhancement of cultural heritage (AICC- Association of cultural and creative industries).

In addition, the representativeness of civil society in the entertainment sector, including Assomusica (a member of AGIS- Associazione Generale Italiana dello Spettacolo which endevolops: Federazione dello Spettacolo dal Vivo (FEDERVIVO) of reference also the national theaters and those of relevant cultural interest at public and private initiative, orchestral concert institutions, theatrical exercises, multidisciplinary circuits, festivals, concert companies, private theatrical companies, companies and theaters of innovation, companies of production, distribution, promotion and training of dance;

Associazione Nazionale Fondazioni Lirico-Sinfoniche (ANFOLS) which brings together twelve of the opera houses in Italy; ANEC - Associazione Nazionale Esercenti Cinema (National Association of Cinema Exhibitors, to which almost all the companies that carry out cinema exhibition activities belong; associations that work in the field of popular entertainment, such as circuses and travelling shows) and contemporary popular music and aggregate members, such as the Teatro Alla Scala in Milan, the Accademia Nazionale di Santa Cecilia, the Piccolo Teatro di Milano - Teatro d'Europa), EBU (European Broadcasting Union) and RAI (Radiotelevisione Italiana) as a part of, and APA (Audiovisual Producers Association) worked collaboratively at the preparation of this report. In order to increase the process of audience development with respect to the growth of awareness and information of the Convention, public and public meetings dedicated both to the dissemination and knowledge of the European cultural and creative sector (including the Creative Europe Programme) and the Convention itself have been associated. As part of the four-yearly consultation activities, the comparison with CIDU (Interministerial Committee for Human Rights- MAECI) has been particularly constant and active within which the reflections for an in-depth study on cultural rights and in particular on free artistic expression have been started. Thanks to the planning and coordination activities carried out by the Ministry of Foreign Affairs and International Cooperation (MAECI) and the reference structures, and by the network of cultural institutes abroad, in collaboration with the cultural and creative institutional sectors and civil society, numerous international cooperation projects have been launched which, in addition to promoting the mobility of artists, have helped to encourage a constant and annual exchange between different cultural sectors and organizations (including Foundations, Academies, Schools and Associations).

#### **Executive summary:**

The UNESCO Convention for the Protection and Promotion of the Diversity of Cultural Expressions, adopted starting from 2005 and ratified by Italy in 2007, marked a progressive change and reflection in the implementation of cultural and creative policies and the objectives related to dialogue and international cooperation. The implementation phases of the Operational Directives and the debate carried out also in the various contexts of civil society, have accompanied and marked greater awareness also by the institutions, about the need for a positive evolution in the collective social fabric consolidated by widespread and constant awareness of the Sustainable Development objectives, promoted by the UN and expressed through the various reference agencies. In particular, to the recognition of culture and creativity as strategic and essential resources for the construction of inclusive societies, the importance of being able to re-shape cultural policies connected both to the regeneration of urban and peripheral spaces and to the promotion of contemporary cultural contents has matured, to the enhancement of artistic and creative profiles and their employment. Through integrated governance systems, the dissemination of values and expressions contribute to intergenerational knowledge and dialogue and foster common and technological languages among young people, even in the more global scenario and of international cultural cooperation. In the 2016-2020 four-year period, cultural policies in the Italian context identified priorities and consolidated various prerogatives set by the Convention, including:

- interaction and collaboration with civil society, with respect to which a "reform of the Terzo Settore" is still underway (Ministerial Decree of the Ministry of Labor and Social Policies, n. 106 of 15 September 2020) also with respect to the issues of economy and social inclusiveness and partnerships between public and private (2017 is the year of the signing of the European Pillar of Social Rights, the first step of the institutions for the construction of a European citizenship, based not only on the market; since that time the implementing national decrees of the Third Sector Reform recognizes a decisive role in the construction of an inclusive and sustainable social and economic development model for the various Italian third sector subjects);
- the implementation of the cultural and creative industries, started from 2018, provided for the definition of "Cultural and creative enterprises" as "those enterprises or subjects that carry out stable and continuous activities, with registered office in Italy or in one of the member states of the European Union or in one of the states adhering to the "Agreement on the European Economic Area", provided that they are taxable persons in Italy, which have as their corporate purpose, exclusively or predominantly, the conception, creation, production, development, dissemination, conservation, research and enhancement or management of cultural products, understood as goods, services and intellectual works related to literature, music, figurative arts, applied arts, performing arts, cinematography and audiovisual, archives, libraries and museums as well as cultural heritage and the innovation processes connected to it ". The same legislative device was followed by a bill which gives Cultural and Creative Enterprises a decidedly more organic regulatory framework and provides for a Fund for the development of cultural and creative activities and a tax credit of 30% of the costs incurred for activities of development, production and promotion of cultural and creative products and services as well as the establishment of cultural areas so-called "artists' quarters" that municipalities with populations exceeding 100,000 inhabitants can identify urban free zones with an area not exceeding 100 thousand square meters, also including unused public buildings to be converted.
- A reflection and redefinition has been underway since 2018 regarding the scope of digital television frequencies for its reassignment to the development of new 5G technologies. Contributions are foreseen for the change in television technology. In the sector of funding for local radio and television, the new "Fund for pluralism and information innovation" will allow for the allocation of contributions based on new criteria. The complexity of "Digital and Innovation Transformation" is also pursued by the "Ministry of Economic Development" (MISE) and the "Italian Digital Agency" (AGID) which launched a three-year plan (2020-2022) on the IT strategic-model. It is worth to mention the recent and ongoing initiative (2020) of the "Digital platform for Italian culture" promoted by MIBACT;
- The launch of "National agreement for Export- Patto nazionale per l'Export" . Through MAECI, the ICE-Agency (which counts 78 offices abroad), and the Ministry of Economy and Finance, and the consolidated coordination with CDP- SIMEST-SACE Group (which counts 12 offices around the world), as well as the collaboration with the Italian chamber system and the network of Italian Chambers of Commerce abroad, during the 2020 strategic pillars of the country's internationalization policy are identified (including communication, integrated promotion, training/information, e-commerce, trade fair system [www.esteri.it/mae/resource/doc/2020/06/patto\\_per\\_export\\_finale.pdf](http://www.esteri.it/mae/resource/doc/2020/06/patto_per_export_finale.pdf)). Primary objectives are related to: support of the "Fair trade System" and to expand the agreements in the world with the large-scale retail trade and international e-commerce platforms; and to generally facilitate the access of SMEs to the digital economy; publication of the call on Temporary / Digital Export Manager; launch, in collaboration with leading Italian universities and with the involvement of business experts, of online courses for SMEs on the issues of business digitization.
- The launch of a planning of international cooperation activities, including development cooperation that since 2017 has identified in the "Three-year Planning and Guidance Document" among the priorities: education, education for Global Citizenship but also the sector Culture, development and creative industries. The action of the Italian Cooperation in this sector is part of the European Union strategies contained in the European Agenda for Culture and in the external relations plan with third countries.

In general, priorities identified include:

- Promotion of the development of culture;
- Digitization (including the work on the digital road-map);
- Promotion of books and reading and cultural institutions;
- Contemporary creativity and urban redevelopment;
- Support for entertainment, cinema and audiovisual.

Priorities correspond to defined objectives, such as:

- Promotion and support through the enhancement in Italy and abroad of activities and initiatives of public and private entities operating in sectors of specific interest;
- Increasing of measures, initiatives aimed at improving institutional actions, also in relation to the impact on the territories;
- Development of networks, listening and discussion with stakeholders, including through the adoption of digital platforms.

**Contact details of the stakeholders involved in the preparation of the quadrennial periodic report (QPR). Please also include the contact details of the civil society organizations (CSOs) if they have contributed to the QPR drafting, including through the CSO form.:**

Public Sector	Ministry for Foreign Affairs and International Cooperation (MAECI)		<a href="https://www.esteri.it/mae/it">https://www.esteri.it/mae/it</a>
Public Sector	Ministry for Cultural Heritage and Activities and for Tourism (MIBACT)		<a href="https://www.beniculturali.it/">https://www.beniculturali.it/</a>
Public Sector	Ministry for Education, University and Research (MIUR)		<a href="https://afam.miur.it/">https://afam.miur.it/</a>
Public Sector	Ministry for Economic Development (MISE)		<a href="https://www.mise.gov.it">https://www.mise.gov.it</a>
Public Sector	Presidenza del Consiglio dei Ministri (Presidency of the Council of Ministers)- Department of Information and Publishing (Editoria ed Informazione) and Department for Equal Opportunities (Pari Opportunità)		<a href="http://www.governo.it/">http://www.governo.it/</a>
Public Sector	Ministry of Labor and Social Policies (Agenzia Nazionale Politiche Attive del Lavoro)		<a href="https://www.anpal.gov.it/">https://www.anpal.gov.it/</a>
Civil Society Organization (CSO)	GAI- Associazione per il Circuito Giovani Artisti Italiani	<a href="mailto:gai@comune.torino.it">gai@comune.torino.it</a>	<a href="https://www.gioviartisti.it/">https://www.gioviartisti.it/</a>
Civil Society Organization (CSO)	Cooperativa 19		<a href="http://www.cooperativa19.it">http://www.cooperativa19.it</a>
Civil Society Organization (CSO)	Eccom-Idee per la Cultura	<a href="mailto:info@eccom.it">info@eccom.it</a>	<a href="http://www.eccom.it/">http://www.eccom.it/</a>
Civil Society Organization (CSO)	APA- audiovisual producers		<a href="https://www.apaaudiovisivo.it/">https://www.apaaudiovisivo.it/</a>
Civil Society Organization (CSO)	EBU- European Broadcasting Union		<a href="https://www.ebu.ch/home">https://www.ebu.ch/home</a>
Civil Society Organization (CSO)	AGIS (Agenzia Generale Italiana per lo Spettacolo- Assomusica)		<a href="https://www.assomusica.org/it/">https://www.assomusica.org/it/</a>
Public Sector	RAI-Radiotelevisione Italiana		<a href="https://www.rai.it/">https://www.rai.it/</a>
	Confindustria Cultura Italia (Federazione dell'Industria Culturale)		<a href="http://www.confindustriaculturaitalia.it/">http://www.confindustriaculturaitalia.it/</a>
	Confindustria Radio-Televisioni		<a href="https://confindustriaradiotv.it/">https://confindustriaradiotv.it/</a>
Civil Society Organization (CSO)	AIDA- De iure (Journal)		<a href="https://www.iusexplorer.it/Rivista/AIDA">https://www.iusexplorer.it/Rivista/AIDA</a>
Civil Society Organization (CSO)	Fondazione Compagnia di San Paolo		<a href="https://www.compagniasanpaolo.it/">https://www.compagniasanpaolo.it/</a>
Civil Society Organization (CSO)	Fondazione ISMU		<a href="https://www.ismu.org/">https://www.ismu.org/</a>
Civil Society Organization (CSO)	Fondazione UNIPOLIS		<a href="https://www.fondazioneunipolis.org/">https://www.fondazioneunipolis.org/</a>
Civil Society Organization (CSO)	Fondazione Con il Sud		<a href="https://www.fondazioneconilsud.it/">https://www.fondazioneconilsud.it/</a>
Civil Society Organization (CSO)	DoppioZero Association		<a href="https://www.doppiozero.com/">https://www.doppiozero.com/</a>

---

Civil Society Organization (CSO)	Fondazione Terzo Pilastro-Internazionale	<a href="https://www.fondazioneterzopilastrointernazionale.it/">https://www.fondazioneterzopilastrointernazionale.it/</a>
Public Sector	ISTAT- Istituto Nazionale di Statistica	<a href="https://www.istat.it/">https://www.istat.it/</a>
Civil Society Organization (CSO)	Fondazione Symbola	<a href="http://www.symbola.net/">http://www.symbola.net/</a>
	SIAE- (Società Italiana Autori ed editori)	<a href="https://www.siae.it/it">https://www.siae.it/it</a>

---

# GOAL 1 - SUPPORT SUSTAINABLE SYSTEMS OF GOVERNANCE FOR CULTURE



## CULTURAL AND CREATIVE SECTORS

**A Ministry (or agency with ministerial status) is responsible for cultural and creative sectors:** YES

**Regional, provincial or local governments or administrations have decentralised responsibilities for policies and measures promoting the cultural and creative sectors::** YES

**Regulatory frameworks and sector specific laws, policies and/or strategies supporting the cultural and creative industries have been revised or adopted during the last 4 years:** YES

**If YES, has at least one of them been designed through interministerial cooperation (involving different government departments responsible for policy areas, such as communication, education, ICT, trade, foreign affairs, labor, finance):** YES

**Specific education and training programmes in the arts and the cultural and creative sectors are established, including:**

Digital literacy programmes for creation and experimentation

Technical and vocational education and training programmes in

Cinema/Audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

Tertiary and university education degrees in

Cinema/audiovisual arts

Cultural management

Design

Digital cultural and creative sectors

Media arts

Music

Performing arts

Publishing

Visual arts

**Specific measures and programmes have been implemented over the last 4 years to:**

Support job creation in the cultural and creative sectors

Encourage the formalization and growth of micro/small and medium-sized cultural enterprises

**Statistical offices or research bodies have produced data during the last 4 years:**

related to cultural and creative sectors

evaluating cultural policies

**Share of cultural and creative sectors in Gross Domestic Product (GDP):**

1.11%

2019

**Please provide whenever possible disaggregated data by sector:**

Year 2017 - Added value of the Italian Cultural and Creative Production System by sectors (Mln. Euro)	
Creative Industries:	13 404.80
Architecture e design:	8 594.80
Communication:	4 810.10
Cultural Industries:	33 608.50
Cinema, radio and TV:	7 466.50

Videogames and software:	12 011.90
Music:	320.70
Publishing:	13 809.30
Performing Arts:	7 932.90
Artistic and historical heritage:	2 823.70
TOTAL CORE CULTURE:	57 769.90
TOTAL CREATIVE DRIVEN (b):	34 479.90
TOTAL Productive Cultural and Creative system:	92 249.80

Year 2018 - Added value of the Italian Cultural and Creative Production System by sectors (Mln. Euro)	
Creative Industries:	13 783.80
Architecture e design:	8 861.10
Communication:	4 922.80
Cultural Industries:	35 111.80
Cinema, radio and TV:	7 452.10
Videogames and software:	13 600.10
Music:	319.20
Publishing:	13 740.30
Performing Arts:	8 210.70
Artistic and historical heritage:	2 858.10
TOTAL CORE CULTURE:	59 964.40
TOTAL CREATIVE DRIVEN (b):	35 794.30
TOTAL Productive Cultural and Creative system:	95 758.60

According to "Io sono Cultura 2019" Report (source Symbola Foundation <https://www.symbola.net/ricerca/io-sono-cultura-2019/>) economic accounting data of cultural and creative system, relating to added value and employment, testify to the contribution of this heterogeneous and transversal sector, which in 2018 confirmation (including both the core and creative driven components in the figures) very significant numbers and performances, with a product added value that touches upon 96 billion euros, still growing (and even more than the previous year) by + 2.9% (at current prices) compared to 2017, where the total economy marks an estimated + 1.8%. These economic results led to a contribution from the System to the total gross product equal to 6.1% (in 2017 it was 6.0%) and denote a growing ability of the system to create value (in which the core component represents 3.8%), beyond the already observed ability to generate and maintain employment in the previous years. More specifically, creative industries break up in the architecture and design subsector, which produces 8.9 billion euros in value added and represents 0.6% of the total product, and in that of communication, which in 2018 produced 4.9 billion euros corresponding to a weight on the total of the economy of our country by 0.3%.

By breaking down the values of the cultural industries, it is that of publishing and printing the most consistent sector in terms of product (13.7 billion euro, 0.9% of product total economy) but has now almost been reached by the extremely dynamic video games and software sector (13.6 billion euros, also in this case corresponding to 0.9% of the total added value). Cinema radio and television have generated 7.5 billion in added value, while the sector is located at a great distance of music (€ 0.3 billion), from which it is recalled the related activities are excluded to concerts and live performances, located within the performing arts.

The employment data confirm the picture just outlined with some differences dictated for example by the different levels of productivity of the sectors, evident for example in the comparison between publishing and printing and video games and software, more distant in terms of employment (257 thousand employed against 178 thousand) compared to what they are in terms of value added product. Even cinema, radio, TV, even for one employment in which the contribution of workers used on an intra-annual basis is high (such as in cinema), there is a lower share of employment with respect to added value product (56.5 thousand units, equal to 0.2% of total employment). As part of the creative industries (which see a contribution of 1.1% to total employment) the contribution supplied in terms of work is equal to 157 thousand units for architecture and design, and almost 110 thousand employees for the communication sector. The results of the Cultural Production System and Creative of 2018 compared to 2017 are overall positive, with particularly encouraging increases in terms of added value, whose performance exceeds the total economy (+ 2.9% against + 1.8%) must to creative driven activities (+ 2.9%), but also to the Core component (+ 2.7%), driven from particularly dynamic sectors (and which confirm positive results over the years recent) of creative industries such as design (+ 4.3%, when considered jointly architecture + 2.2%) and even more markedly in cultural industries from video games and software (+ 12.0%).

Production dynamics are also worth noting of the performing arts (+ 2.5%) as well as the performance of assets worthy of note historical-artistic that highlights an ability to create value, highlighting + 0.6% of added value compared to + 0.1% of occupancy. Negative changes they are registered for music (-1.2%), for publishing and printing (-1.4%) and for cinema, radio and television (-2.6%). Employment also shows an overall positive variation of + 1.5% in comparison with a figure that for the entire economy is + 0.9% and consistent trends for the sectors compared to what was seen for the added value produced and a rate an increase of + 1.8% for creative driven and + 1.4% for the component core, within which video games and software stand out (+ 7.5%), design (+ 4.0%) and performing arts (+ 2.4%).

**Share of employment in the cultural and creative sectors:**

6.10%

2019

**Please provide whenever possible disaggregated data by sector, age, sex and type of employment:**

Year 2017: Employment the Italian Cultural and Creative Production System by sectors (Absolute values in thousands of employees).	
Creative Industries:	260.8
Architecture e design:	153.2
Communication:	107.6
Cultural Industries:	488.3
Cinema, radio and TV:	56.7
Videogames and software:	163.6
Music:	6.1
Publishing:	261.9
Performing Arts:	140.8
Artistic and historical heritage:	51.0
Total core culture:	940.9
Total creative driven (b):	579.3
Total Productive Cultural and Creative system:	1 520.2

Year 2018: Employment the Italian Cultural and Creative Production System by sectors (Absolute values in thousands of employees).	
Creative Industries:	266.6
Architecture e design:	157.1
Communication:	109.6
Cultural Industries:	497.4
Cinema, radio and TV:	56.5
Videogames and software:	177.6
Music:	5.9
Publishing:	257.3
Performing Arts:	144.8
Artistic and historical heritage:	51.0
Total core culture:	959.8
Total creative driven (b):	591.4
Total Productive Cultural and Creative system:	1 551.2

The employees of the Cultural and Creative Production System in 2018 are 1.55 million, also growing by 1.5% compared to 2017 compared to + 0.9% recorded for the total economy, confirming a contribution to employment overall of the country equal to 6.1%, within which also in this case the core component constitutes 3.8% and that of the transversal universe of activities creative driven 2.3%. Specifically of the absolute values, the cultural industries they represent about a third of the Cultural and Creative Production System produced in 2018

35.1 billion euro of added value (corresponding to 2.2% of the total product national), through the employment of nearly 500,000 employees (2.0% of total employees, in 2017 it was 1.9%). Next, we find the weight of the creative industries, capable to generate 13.8 billion of added value and to employ almost 267,000 employees, values that compared to total economic activities have an equal impact, respectively, 0.9% and 1.1%. The third sector by weight is that of the performing arts, capable of producing 8.2 billions of euro of added value and to employ almost 145 thousand people. The activities of finally, conservation and enhancement of the cultural heritage produced € 2.9 billion of euro of added value (up significantly compared to 2017) and 51 thousand employees.

As for the types of employment, the dependent form (67.1%) predominates than the autonomous one. However, the share of employees appears lower than that recorded for the rest of the economy (78.1%), which underlines the greater inclination of employees in the cultural and creative sector to prefer more flexible forms of employment.

This is especially true for core businesses, where the share of unsubordinated employment is equal to 42.0%. This value is reduced by up to 18.7% for the professions of cultural and creative transfer to sectors not belonging to the supply chain. Of the subordinate figures, 86.4% have a permanent contract and, specularly, 13.6% declare that they have an "expiring" contract. It deals with of a composition similar to that reported in the rest of the economy and better than that registered in 2017; however, the cultural and creative professions that operate in the Core, they record a greater incidence of time-based contracts determined (16.5%), also and above all due to the presence of some types of employment inherent in a temporary employment relationship (think of professionals active in the performing arts).

**Total public budget for culture (in USD):**

2,017,010USD

2019

**Please provide whenever possible the share allocated by cultural sectors/domains (in %):**

Year 2017 - Share of general government expenditure on cultural services 0.6% (2017)

Source: Eurostat

<https://ec.europa.eu/eurostat/documents/3217494/10177894/KS-01-19-712-EN-N.pdf/915f828b-daae-1cca-ba54-a87e90d6b68b>

Year 2019: Share of culture in government expenditure of State Administrations (Ministries) 0.3 % - 2019

Source: Ministero dell'Economia e delle finanze MEF

([http://www.rgs.mef.gov.it/VERSIONE-I/pubblicazioni/pubblicazioni\\_statistiche/la\\_spesa\\_delle\\_amministrazioni\\_centrali\\_dello\\_stato/](http://www.rgs.mef.gov.it/VERSIONE-I/pubblicazioni/pubblicazioni_statistiche/la_spesa_delle_amministrazioni_centrali_dello_stato/)).

**Relevant Policies and Measures:**

**FUS- Fund for Performing Arts (Fondo Unico per lo Spettacolo)**

**Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Spettacolo dal Vivo (MIBACT)

**Cultural domains covered by the policy/measure:**

Music  
Performing Arts  
Visual Arts

**Website of the policy/measure, if available:**

<http://www.spettacolodalvivo.beniculturali.it/index.php/contributi-online>

**Describe the main features of the policy/measure:**

The FUS, the Single Fund for entertainment (adopted by ministerial decree of 27 July 2017) supports and finances the live entertainment activities supported in the areas of Music, Theater, Dance, Circus, and transversal actions (Residences and System Actions), 'the latter carried out in agreement with the Regions or with other Administrations and Institutions or Bodies in the sector. The FUS is dedicated to support interventions for the establishment, promotion and development of artistic residences, such as experiences of renewal of creative processes, of artistic mobility, of professional comparison; national and international promotion projects and initiatives developed in partnership with other Administrations, with Regions or with local authorities, as well as with institutions and organizations in the national and foreign sector. Special projects financed on the exclusive initiative of the Minister. The following types of subjects eligible for the grant are identified: National theaters (art.10) Theaters of significant cultural interest (art.11) Production Companies (Article 13) including youth (Article 13, paragraph 2) Production companies of theater of innovation, experimentation and childhood and youth (Article 13 paragraph 3) Puppet and image theater production companies (Article 13, paragraph 4) Subjects who perform street theater (Article 13, paragraph 6) Theater production centers (art.14) Regional circuits (distribution, promotion and public training organizations) (art.15) Programming bodies (art.16) Festival (art.17) Public and private entities that carry out targeted promotion projects (art.41) a) to generational change b) social cohesion and inclusion c) to professional training d) training of the public. Multidisciplinary projects (Regional Circuits, Programming Bodies, Festivals) are governed by Articles 37 et seq. An indispensable requirement for access by the bodies requesting FUS contributions is the proven professional performance of the activity. The Administration grants grants for three-year projects - accompanied by an updated program for each year. On the other hand, it annually grants contributions for tours abroad (as well as to events of solo concert performers of recognized artistic value). Furthermore the law 22 November 2017, n. 175 "Provisions on entertainment and delegations to the Government for the reorganization of the matter" extends to other subjects financed by the FUS the possibility of receiving the support of private individuals through donations which give the right to take advantage of the Art Bonus tax credit ( 65% tax relief for donations in support of culture) . The donations made in cash that give the right to the tax credit must refer to the following interventions: • maintenance, protection and restoration of public cultural assets; • support of public institutions and places of culture (eg museums, libraries, archives, archaeological areas and parks, monumental complexes, as defined by article 101 of the "Code of cultural heritage and landscape" referred to in Legislative Decree 22 / 01/2004 n.42,) of lyric-symphonic foundations, traditional theaters, concert-orchestral institutions, national theaters, theaters of significant cultural interest, festivals, companies and theatrical and dance production centers , as well as the distribution circuits; • construction of new structures, restoration and enhancement of existing ones, of public bodies or institutions which, without profit, carry out exclusively activities in the show business.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO



**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The D.P.R. 14 May 2007 n. 89 confirms, in art. 2, the four advisory committees responsible for each sector of live entertainment. These Commissions - within the scope of the competences attributed by the institutive norm and by the regulations regarding the criteria and methods of disbursement of contributions in favor of the various entertainment activities - have an advisory function in order to evaluate the qualitative aspects of the projects and initiatives relating to requests for contributions in the areas of their respective competence. The advisory commission for music also has advisory functions in relation to the evaluation of the qualitative aspects of the activity programs of the lyric-symphonic foundations. The Commissions are divided by sector. Its members are three appointed by the Minister, one by the Permanent Conference for relations between the State, the Regions and the Autonomous Provinces of Trento and Bolzano and one by the State-city and local autonomies Conference. The members are also chosen from among highly qualified experts in the areas of competence of each of the Commissions, through a public procedure.

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

---

## **"Plan for the enhancement of the promotion of Italian culture and language abroad" (Piano per il potenziamento della lingua e cultura italiana all'estero)**

### **Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Sistema Paese (MAECI)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

The plan, launched in 2017, involved - inter alia- the following sectors: design / fashion (e.g. The Italian Design Day); archeology / heritage protection; visual arts; cinema; language, literature, publishing; promotion of the Italian university system; tourism and territories; performing arts (music, theater, dance); science, research, innovation. As part of the multi-year activity plan provided for by the Prime Minister's Decree of 6 July 2017 concerning "Identification of interventions to be financed with the Fund for the enhancement of Italian culture and language abroad" and the Ministerial Decree of the Minister for Cultural Heritage and Activities and Tourism of 4 December 2017, n. 525, the Directorate General Entertainment in agreement with the Ministry for Foreign Affairs and International Cooperation (MAECI) and in collaboration and with the co-financing of the Italian Cultural Institutes abroad, the Italian Embassies and / or foreign professional bodies has created an articulated program of interventions for the 2017/2020 four-year period. The resources have not only integrated the provisions of the FUS funding for the show for the support of Italian show tours abroad with the D.M. July 27, 2017, but they represented an essential tool to develop interventions to enhance the value of Italian theater, dance and music abroad and to initiate internationalization processes and integrated actions of exchanges and collaborations between artists and different countries. Furthermore, the Fund financed translations and publishing works. Prizes for translations into Italian and from Italian into foreign languages, are established for the following sectors: -literary works in prose and poetry; -works of literary criticism, artistic criticism, non-fiction, scientific research; - cinematographic and theatrical scripts. Individual translators, publishing houses, film and theater production houses of Italian or foreign nationality can apply.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The activities promoted within the "Fund" made it possible to pursue the following results: - promotion of the creative and cultural sector as an instrument of social inclusiveness (see the event promoted on the International Day of Persons with Disabilities). - systematic and articulated promotion of Italian creativity, developing training activities, artistic residencies and performative events, -Support for the development of an international dimension of Italian artists and professionals of live entertainment to operate abroad, also with a view to increasing knowledge and intercultural dialogue, also involving local foreign artists. - Support to internationalization processes for companies in the live entertainment sector.

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

The "Advisory Working Group for the Promotion of Italian Language and Culture Abroad" was set up. A deliberate initiative of the Country System (Sistema Paese) General Directorate of the Ministry of Foreign Affairs and International Cooperation (MAECI). The work of the Consultative Group is coordinated by the MAECI and saw the participation of numerous institutional subjects including representatives of the Accademia della Crusca, of the CGIE (Italian General Council abroad), the CRUI (Italian University Rectors Conference), Società Dante Alighieri, Eduitalia, MIBACT (Ministry for Cultural Heritage and Activities and Tourism), MIUR (Ministry of Education, University and Research), RAI Italia, Unitalia and Universities for Foreigners. In particular, various topics are discussed pursuing the goal, as reported by Eduitalia in a note, is to continue to give strong support the cultural contents proposal to the international public. Speaking of initiatives in 2021, there will be numerous those planned worldwide to commemorate Dante Alighieri, whose 700th anniversary of his death will occur. Furthermore, the XX Week of the Italian Language in the World entitled "The Italian between word and image: graffiti, illustrations, comics" was attended by the main Italian cartoonists who, with their exceptional works, will contribute in their own way to promoting Italian culture. The awareness is that both comics and graphic novels are two genres very much appreciated especially by young people from the Asian, European and North American world and both constitute an interesting vehicle for promotion.

## **Dpcm. 169/2019 Law - Organization regulation - Ministry for Cultural Heritage and Activities and for Tourism (MIBACT)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry for Cultural Heritage and Activities and for Tourism (MIBACT)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Describe the main features of the policy/measure:**

The organic reform of the MIBACT extends a strong focus on contemporary art and creative industries, autonomy for museums as well as the digitization of cultural heritage. The normative regulation confirms the other General Directorates (art.14) as follow: - "Educazione, ricerca e istituti culturali" (art.15), which is competent, inter alia, regarding the annual report on implementation of Article 9 of the Constitution; - " Musei" (art.18), which is responsible, inter alia, for the integrated management and networking activities coordination in the territories also through agreement with Regions, local authorities and other public and private entities. - «Biblioteche e diritto d'autore (art.20)» which performs functions and tasks relating to public libraries state, national bibliographic and library services, promotion of books and reading and ownership intellectual property and copyright ( pursuant to Article 10 of Legislative Decree 30 July 1999, n. 303, as well as address and, in agreement with General Directorate "Bilancio", for the supervision of the Italian company authors and publishers (SIAE) pursuant to Article 1, paragraph 3, of the law 9 January 2008, n. 2) . Moreover it is responsible for the functioning of the " Fund for the promotion of the book and of reading" ( Fondo per la promozione del libro e della lettura"), and for the "Allocation of a portion of the Emergency Fund for enterprises and cultural institutions" ( Art. 183, paragraph 2, of Decree-Law no. 34 of 2020) for the support of small publishers. The resources will be distributed among the beneficiaries in the amount equal to 1% of the turnover of the year 2019, and in any case, in an amount not exceeding 20 thousand euros for each beneficiary. If the theoretical total of contributions to be paid is greater than the actual availability of the resources referred to in Article 1 of the Ministerial Decree n. 364 of 30.07.2020, the Directorate General for Libraries and Copyright provides for the proportional recalculation for all admitted applicants. - «Spettacolo (art.22)» which performs functions and duties in the field of performing arts, live entertainment with reference to music, dance, theater, to circuses, traveling entertainment and theatrical festivals and promoting the diversity of cultural expressions. - «Cinema e audiovisivo (art.23)» which promotes and coordinates initiatives with a purpose the development of film production and audiovisual works, the development of their distribution and diffusion in Italy and abroad, also in agreement with the Ministry of economic development and with the MAECI and international cooperation. Furthermore, under the UNESCO Convention on protection and the promotion of the diversity of cultural expressions, proposes and implements, with reference to the sector of competence, measures aimed at providing autonomous national cultural industries the effective access to means of production, dissemination and distribution of activities, of cultural goods and services. The reform established also the General Directorate named "Contemporary Creativity (art.21)", which performs the functions and duties relating to the promotion and support contemporary art and architecture, therein including photography and video-art, applied arts, design and fashion, and architectural quality and urban planning. The Directorate also supports cultural and creative industries and promotes urban regeneration interventions, as well as, promotes creativity and production in the sector of contemporary art and architecture, of photography, design, fashion, and spreads knowledge, enhancing, also through competitions, the works by young and creative artists. Moreover, within the mandatory functions of central and regional institutions, the " Permanent Conference for relations between the State, the Regions and the Autonomous Provinces of Trento and Bolzano" ( <http://statoregioni.it/it/conferenza-stato-regioni/>) is established, with D.P.C.M. of 12 October 1983, as a special collegial office useful for promoting cooperation between the activities of the State and that of the Regions and Autonomous Provinces and usually meets every two weeks. It represents the forum between the central and regional administrations, the place where the Government acquires the notice of the Regions in relation to the governmental guidelines of general policy affecting matters of regional competence (with the exception of foreign policy guidelines , defense and national security and justice). The legislative decree n. 281 of 28 August 1997 intervenes to "define and expand the powers of the Permanent Conference for relations between the State, the Regions and the Autonomous Provinces of Trento and Bolzano and to unify, for the matters and tasks of common interest of the Regions, Provinces and Municipalities, with the State-City Conference and Local Authorities ". The activity of the Conference is expressed through opinions, understandings, deliberations, agreements, connections, information and State-Regions collaborations, exchange of data and information, with the establishment of committees and working groups, designations of regional representatives and is compulsorily heard on draft laws and legislative decrees or government regulations in matters falling within the competence of the Regions or Autonomous Provinces of Trento and Bolzano and on any object of regional interest.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

In the framework of the monitoring of cultural policies, the PanoramaSpettacolo Project (<http://www.spettacolodalvivo.beniculturali.it/index.php/osservatorio-dello-spettacolo/panoramaspettacolo>) is developed with the intention of producing territorial statistical information that supports the definition, monitoring and evaluation of policies and interventions in the cultural sector. The PanoramaSpettacolo Project originates from a Memorandum of Understanding signed between the Ministry for Cultural Heritage and Activities and Tourism and the Italian Society of Authors and Publishers (SIAE). With the Memorandum of Understanding, SIAE undertakes to provide the Observatory of Entertainment of the Ministry for Cultural Heritage and Activities and Tourism with geo-referenced data relating to entertainment

activities in Italy. In the research documents produced as part of the PanoramaSpettacolo Project, territorial analyses of the supply and demand for entertainment are proposed, carried out using a GIS (Geographical Information Systems) survey tool and tools of statistical methodology. The PanoramaSpettacolo Project was included, as a Project Study, in the National Statistical Program for the three-year period 2017-2019 prepared by ISTAT, and is present in the National Statistical Program for the three-year period 2020-2022 prepared by ISTAT. The research documents project are produced within the well-known "Osservatorio dello Spettacolo- Observatory for the Performing Arts" of MIBACT with the tasks: ■ collect and update data and news relating to the performance of the show, in its various forms, in Italy and abroad; ■ Acquire elements of knowledge on the overall annual expenditure in Italy, including that of the regions and local authorities, and abroad, destined for the support and incentive of entertainment; ■ to elaborate documents of collection and analysis of such data and news, which allow to identify the trend lines of the show as a whole and of the individual sectors of it on national and international markets.

## **Discipline of cinema and audiovisual (Disciplina cinema e audiovisivo)**

### **Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Cinema (MIBACT)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<http://www.cinema.beniculturali.it>

### **Describe the main features of the policy/measure:**

The updated discipline of cinema and audiovisual (Law n.277/2016) introduced, inter alia, key points: • Introduction by the "higher Cinema and Audiovisual Council" (Art. 11); • Introduction of the Fund for the development of investments in cinema and audiovisual (Art.13); • Increase in the tax credit rates (Articles 15-21), and in particular: a) a tax credit for production companies, which provides an incentive of 15- 30% which varies according to the characteristics of the company and the work in favor of national cinematographic and audiovisual works; b) a tax credit for distribution, which provides for a rate of 15-40% for the distribution of cinematographic and audiovisual works; c) a tax credit for film business companies, which provides a 20-40% rate for investment in the creation of new theaters cinemas, in the restructuring and digitization of existing theaters and cinemas and a rate of 20-30% for the technical and post production; d) a tax credit for the enhancement of the film offer by of theaters, with a 20% incentive for shops showing films and Italian and European documentaries; e) a tax credit for attracting investments to the national territory film and audiovisual international companies, with a 25-30% incentive in favor of Italian executive production and post-production companies, commissioned by foreign productions; f) a tax credit of 30-40% for companies not belonging to the sector film and audiovisuals that bring money for the production of works cinematographic; - Introduction of the measure of automatic contributions (Articles 23-25); - Renewal of the measure of selective contributions through the introduction of a dedicated line the writing of screenplays reserved for authors and the reform of the lines reserved for companies, or to the development and pre-production, production, national distribution of cinematographic and audiovisual works (Art. 26); - Contributions to the promotion of cinematographic and audiovisual language teaching e acquisition of analysis tools for the knowledge of image grammar, also in order to use the cinematographic work as an educational tool; - Support to sector entities referred to in Art. 27, paragraph 3 of Law no. 220 of 2016, namely: the Istituto Luce Cinecittà, the "Centro Sperimentale di Cinematografia" Foundation, the "La Biennale Venezia ", Cineteca di Bologna Foundation, Maria Adriana Prolo Foundation, Cineteca italiana Foundation (Milan) and of the Cineteca del Friuli ( Gemona in Friuli Region); - Extraordinary measures for the strengthening of the circuit of cinemas and multifunctional (Art. 28); - Extraordinary measures for the digitization of cinematographic and audiovisual works (Art. 29); - Abolition of state censorship (Art.23).

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

The normative measure promoted: - Selective contributions to the project: the law provided for a minimum share of contributions (from 15% to 18% of the fund), equal to 70 million euros, to support and incentivize first films, start-ups, arthouse films, youth initiatives, contributions for the "Venice Biennale", the "Istituto Luce Cinecittà" and the "Centro Sperimentale di Cinematografia". Furthermore, the contributions were no longer be disbursed only on the basis of box office receipts, but the quality of the work, participation in international festivals and the awards achieved were also be taken into account. - Increase in the Tax Credit: The tax credit rose to 30% for production, distribution, cinema, technical and post-production industries, promotion of Italian and European works in cinemas, attraction in Italy of investments and gaming companies. The credit goes up to 40% for independent producers who dealt with the distribution of the film themselves. - Reopening of cinemas: 30 million euros for each of the years 2017, 2018 and 2019 were allocated to the granting of non-repayable grants or interest on mortgages or financial leases, for the reactivation of closed or abandoned cinemas; construction of new cinemas, including through the purchase of premises for cinemas and related services; the transformation of existing cinemas or multiplexes in the city with the aim of increasing the number of screens and restructuring and structural and technological adaptation of the rooms. 10 million a year for three years will finance the digitization process of filmic works. Alongside the legislation that supports the creation, production and distribution of cinema and audiovisuals, MIBACT supports the promotion of numerous film festivals in the Italian context. Among which, there are: - Animavi, International poetic animation film festival - Bari International Film Festival (Bif & st) - Bergamo Film Meeting - Bobbio Film Festival - Busto Arsizio Film Festival - Cartoons on the Bay - Ciak d'Oro - Concorso Film Festival - Shorts from Dreams - David by Donatello - Dieciminuti Film Festival - Far East Film Festival - Rome Film Festival - Porretta Terme Film Festival - Benevento BCT Film and Television Festival - Documentary Festival of Abruzzo - Castelli Romani International Film Festival - Salerno International Film Festival - Dolomitale Filmfestival - Flaiano Award - Giffoni Film Festival - Queer Cinema Days - Golden Globe - La Spezia Film Festival - Venice International Film Festival - Pesaro International New Cinema Exhibition - Milan Machinima Festival - Milan Film Festival - Militello Independent Film Fest - Naples Film Festival - Sicily Queer filmfest - Turin Film Festival - TRAME Indipendenti, Pisa - Trieste Science + Fiction Festival - The Village Doc Festival - VideoFestival City of Imperia - Visionary International Film Festival - Youngabout In 2019, the new Italian Museum of Audiovisual and Cinema ( MIAC <https://www.museomiac.it/> ) was inaugurated: the first multimedia, interactive and immersive museum entirely dedicated to the cinema was financed by MIBACT, created by Istituto Luce-Cinecittà, in partnership with Rai Teche and Centro Sperimentale di Cinematografia, in collaboration with Cineteca di Bologna, Audiovisual Archive of the Labor and Democratic Movement (AAMOD), National Cinema Museum of Turin, Cineteca Italiana Foundation, Cineteca di Friuli, Mediaset and with the patronage of SIAE.

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

The law requires the MIBACT to prepare an annual report on the state of implementation of the interventions with reference to the economic, industrial and employment impact and the effectiveness of the tax concessions provided for therein. The evaluation on the state of the measure approached at methodology which is based on a macro-micro model aimed at providing: • the assessment of the overall impact of the law on the entire film industry and audiovisual (macro), • the evaluation of the effectiveness of the individual support measures provided for by law (micro).

This dual evaluation model forms constitute a first basis which can and it will have to be further integrated and updated upon the actual implementation of the analysis impact. For the “macro” component, general sectorial indicators have been identified on the basis of research conducted in countries comparable to ours according to the approach that Olsberg SPI has used by for similar evaluations. For the “micro” component, specific indicators have been developed for each individual measure of support, based on the specific objective of the measure in question, of the principles set out in Article 3 and of the objectives referred to in Article 12 of the law. The micro-indicators were further classified as common, i.e. applicable to the assessment of all individual measures or specific, constructed and applied to each specific measure, its nature and its objectives. The effort of Italian state to support the production of audiovisual local production is relevant and has increased over the last years, trying to cope with the decreasing resources from the market (cinemas, homevideo, etc.). The approved “Discipline on cinema and audiovisual” entered in force and imposes higher quota of national/EU movies and audiovisual products on national TV programming schedule, asking also for programming slots more relevant, in order to avoid temptative to foolish the law, programming national/EU movies in impossible hours. But the biggest effort has still to come, with the transposition into Italian legislation of two important EU directives, that will have a direct impact on cinema, audiovisual, advertising and publishing industry: revised AVMS Directive and revised copyright directive. In the first one the most important revolution is the introduced possibility for single EU states to impose a mandatory contribution from Internet Platforms to the funding of local productions and contents. In the second one is the possibility, left to single states, to impose collective agreement between publishers and internet platforms to remunerate the newspapers and publishers when their contents are made available over the Internet. Italian authority for Communication (AGCOM) is closely monitoring the situation through its own observatory and regularly publishes reports on the evolution of situation. According to a Sportcal study published in 2019 in Italy there were already 8 million subscribers to streaming platform such Netflix, Amazon prime and DAZN. According to all sources these numbers have grown exponentially during the lockdown for movies and fiction platforms (Netflix, Amazon, plus the newly launched Disney). So the possibility to introduce mandatory contribution or to negotiate agreements for local investment by Netflix and other OTT in Italian creative contents, is producing high expectations that could probably produce an impact in the years to come for the world of Italian audiovisual production (This forecast of PWC (elaborated in 2019, before the Pandemy) gives the relevant trends in the sector [https://www.pwc.com/it/it/publications/entertainment-media-outlook/2019/executive\\_summary\\_emoi\\_2019-2023\\_eng.pdf](https://www.pwc.com/it/it/publications/entertainment-media-outlook/2019/executive_summary_emoi_2019-2023_eng.pdf)).

## **The system of Higher Education in Art, Music and Choreutics (AFAM)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education, University and Research (MID and MUR)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://afam.miur.it>

### **Describe the main features of the policy/measure:**

The AFAM system is made up of state conservatories, academies of fine arts (state and non-state), ex-equalized musical institutes promoted by local authorities, state academies of dance and drama art, state higher institutes for artistic industries, as well as by other private institutions authorized by the Ministry to issue qualifications with legal value. The AFAM system is composed of a total of 145 institutions, of which 82 state and 63 non-state and, precisely, by: • twenty state academies of fine arts; • a National Academy of Dramatic Art; • a national dance academy; • 55 state music conservatories; • 18 ex-musical institutes equalized; • five higher institutes for artistic industries; • eighteen legally recognized academies of fine arts, including the five historical ones of Genoa, Verona, Perugia, Bergamo, Ravenna; • 27 other institutions authorized to issue securities with legal value. Higher artistic and musical qualifications have a legal value equivalent to university qualifications. Pre-academic level study courses are also available at state music conservatories, non-state music institutes and the dance academy.

### **What are the results achieved so far through the implementation of the policy/measure?:**

Among the main results achieved there are several initiatives: - Premio Nazionale delle Arti: The Miur supports artistic training and promotes students' excellence in the arts, with the National Award of the arts. The call is annual and is reserved for students enrolled in institutions and accredited courses of the Afam system. The award is about figurative, digital and scenographic arts; the Performing Arts, the Design; the Interpretation and musical composition thus covering all the disciplinary areas present in the Afam system. - Premio Claudio Abbado; - The partnership MIUR-MIBACT which provide the "Piano Nazionale Cinema per la Scuola " (National Plan for Cinema in School) for the issuance of several calls for proposals addressed to Bodies, Foundations, Associations and schools of all levels for the presentation of project ideas connected with cinema and audiovisual sectors. The primary objective of the projects must be the design and implementation of didactic-educational tools and initiatives to raise awareness and train students through the use of cinematographic and audiovisual language. They will also have to carry out interdisciplinary training courses on the theme "Cinema for the School" for students and teachers.

### **If yes, what are the main conclusions/recommendations?:**

The system of Higher Education in Art, Music and Choreutics (AFAM) is governed by Law 508 of 21 December 1999, a law that reformed the sector of artistic education, defining it as "higher education of a tertiary and specialist nature". In this way, the law acknowledges the constitutional provision which, in article 33, provides for the system of artistic training parallel to the university system. The data on the AFAM system are systematically collected through an annual statistical survey, of a census nature, conducted at all the AFAM Institutions. The survey, envisaged by the National Statistical Plan (PSN), aims to provide information to support the national and international monitoring and evaluation activities of the tertiary training system ( <https://www.miur.gov.it/web/guest/rilevazioni-sulle-istituzioni-afam>). The following are surveyed: • the training offer according to the different systems, • students enrolled, enrolled and graduated by course of study, • the teaching and non-teaching staff; • the international mobility of students and teachers • student contributions and interventions in favor of students. All those enrolled in AFAM and pre-AFAM courses (pre-academic level) at the state and legally recognized Fine Arts Academies, the State and equal higher institutes of musical studies (ISSM), the National Academy fall within the scope of the survey of dramatic art, the National Dance Academy, the Higher Institutes for the artistic industries (ISIA) and the Institutions authorized to issue Higher Education in Art, Music and Dance . In addition, with the "National Cinema Plan for Schools", language, history, production film are fully included in the educational offer plan of the schools of every order and degree. The MIBACT and the MIUR have promoted competition and fundings for the creation of didactic-educational tools and initiatives raising awareness and training of students through the use of language cinematographic and audiovisual.

## **Italian UNESCO Chairs Program**

### **Name of agency responsible for the implementation of the policy/measure:**

UNESCO National Commission (CNIU)

### **Website of the policy/measure, if available:**

<http://www.unesco.it/it/ItaliaNellUnesco/Detail/194>

### **Describe the main features of the policy/measure:**

The UNITWIN / UNESCO Chairs Program, launched in 1992, promotes international inter-university collaboration and networked organization to relaunch institutional capabilities through knowledge sharing and collaborative work. Universities, through the Network, pool their human and material resources to face the most pressing challenges and contribute to the development of society. Often the Network of Chairs is able to provide experts and mediators between the academic world, civil society, local communities, research and politics, demonstrating its usefulness in informing policy makers, establishing new educational initiatives, generating innovation through research and contribute to the enrichment of existing university programs while promoting cultural diversity. Currently, there are 32 UNESCO Chairs in Italy, including: - Chair "Human Rights, Democracy and Peace" (1999) of the University of Padua - Chair for Peace, Development and Cultural Policies (1999) Jacques Maritain International Institute, Rome - Chair of Human Rights and Ethics of International Cooperation (2003) University of Bergamo - Chair of Human Development and Culture of Peace (2006) University of Florence - Chair Urban and regional planning for sustainable local development (2008) University of Ferrara - Chair of Sustainable Development and Land Management (2010) University of Turin - Chair of Sustainable Urban Quality and Urban Culture Chair, Notably in Africa (2013) La Sapienza University of Rome - Chair in "Education for human development and solidarity between peoples", (2017) Catholic University of the Sacred Heart, Milan - Chair on "Gender equality and women's rights" (2019), University of Insubria, Como - Chair "Education, Growth and Equality" (2020) University of Ferrara

### **What are the results achieved so far through the implementation of the policy/measure?:**

Currently, there are 32 UNESCO Chairs in Italy, including: - Chair "Human Rights, Democracy and Peace" (1999) of the University of Padua - Chair for Peace, Development and Cultural Policies (1999) Jacques Maritain International Institute, Rome - Chair of Human Rights and Ethics of International Cooperation (2003) University of Bergamo - Chair of Human Development and Culture of Peace (2006) University of Florence - Chair Urban and regional planning for sustainable local development (2008) University of Ferrara - Chair of Sustainable Development and Land Management (2010) University of Turin - Chair of Sustainable Urban Quality and Urban Culture Chair, Notably in Africa (2013) La Sapienza University of Rome - Chair in "Education for human development and solidarity between peoples", (2017) Catholic University of the Sacred Heart, Milan - Chair on "Gender equality and women's rights" (2019), University of Insubria, Como - Chair "Education, Growth and Equality" (2020) University of Ferrara

### **Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

Monitoring activity is periodic: every two years the Chairs must produce and send to UNESCO National Commission and the Secretariat a report on the activities carried out, while at the end of the four-year period they must submit a report including the budget for any refinancing.



## **Facilities for the diffusion and strengthening of the social economy (Agevolazioni per la diffusione e il rafforzamento dell'economia sociale)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Economic Development (MISE)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.mise.gov.it/index.php/it/normativa/decreti-ministeriali>

### **Describe the main features of the policy/measure:**

The decree of 11 June 2020 first of all renews the purpose of the aid scheme, which is now aimed at promoting, in addition to the diffusion and strengthening of the social economy, also the cultural and creative one, supporting the birth and development of new businesses on throughout the national territory. By cultural and creative enterprises, the MISE means enterprises whose corporate purpose, exclusively or predominantly, is the conception, creation, production, development, dissemination, conservation, research and enhancement or management of cultural products, understood as goods, services and intellectual property relating to literature, music, visual arts, applied arts, live entertainment, cinema and audiovisual, archives, libraries and museums as well as cultural heritage and the innovation processes connected to it, while social enterprises are understood to be subjects who carry out a business activity of general interest, non-profit and for civic, solidarity and utility purposes on a permanent and main basis company, in compliance with the provisions of legislative decree no. 112 of 2017. The list of beneficiaries, therefore, now includes: • a) social enterprises, however established, registered in the appropriate section of the business register; • b) social cooperatives and their consortia registered in the appropriate register and in the appropriate section of the business register; • c) cooperative companies with the status of Onlus, in compliance with the provisions of articles 101, paragraph 2, and 102, paragraph 2, of legislative decree no. 117-2017 and subsequent amendments and additions; • d) cultural and creative enterprises, set up in the form of partnerships or corporations, which operate or intend to operate in the economic sectors listed in Annex n 1 to the decree of 11 June 2020. These companies can also submit the programs jointly, up to a maximum of six co-proposers. In such cases, the investment program must be carried out in compliance with a collaboration agreement.

### **What are the results achieved so far through the implementation of the policy/measure?:**

The results expected by the measure aims at support: -a) productive investments, including those that in line with the objectives of Agenda 2030, have an innovative character, high environmental sustainability and take into account social impacts; -b) the increase in employment of workers with disabilities.

## MEDIA DIVERSITY

**Public service media has a legal or statutory remit to promote a diversity of cultural expressions:** YES

**Policies and measures promote content diversity in programming by supporting:**

Regional and/or local broadcasters

Linguistic diversity in media programming

Community programming for marginalised groups (e.g. indigenous peoples, migrants and refugees, etc.)

Socio-cultural programming (e.g. children, youth, people with disabilities, etc.)

**Domestic content regulations for audio-visual media exist (e.g. quotas for production or distribution requirements for national films, TV series or music on radio):** YES

**Regulatory authority(ies) monitoring media exist:** YES

**If YES, please provide the name and year of establishment of the regulatory authority(ies):**

AGCOM-Autorità per le Garanzie nelle Comunicazioni (Authority for Communications Guarantees) . It was established in 1997.

**If YES, these regulatory authority(ies) monitor:**

Public media

Community media

Private sector media

Online media

**If YES, these regulatory authority(ies) are responsible for:**

Issuing licenses to broadcasters, content providers, platforms

Receiving and addressing public complaints such as online harassment, fake news, hate speech, etc.

Monitoring cultural (including linguistic) obligations

Monitoring gender equality in the media

Monitoring editorial independence of the media

Monitoring diversity in media ownership (diversity of ownership structures, transparency of ownership rules, limits on ownership concentration, etc.)

**Relevant Policies and Measures:**

### **Fund for pluralism and information innovation (Fondo per il pluralismo e l'innovazione dell'informazione)**

**Name of agency responsible for the implementation of the policy/measure:**

Presidenza del Consiglio dei Ministri (Dipartimento per l' Informazione e l'editoria)

**Website of the policy/measure, if available:**

<https://informazioneeditoria.gov.it/it/approfondimenti/la-riforma-del-sistema-editoriale/fondo-per-il-pluralismo-e-linnovazione-dellinformazione/>

**Describe the main features of the policy/measure:**

The Law no. 198 of 26 October 2016 established, according to the Ministry of Economy and Finance, the "Fund for pluralism and innovation of information". This fund is aimed at ensuring the implementation of the constitutional principles regarding freedom and pluralism of information at a national and local level, encouraging innovation of the information offer and the development of new publishing companies also in the field of digital information. By further decree of the President of the Council of Ministers, it is the allocation of resources to the various interventions of specific competence is established annually of the Prime Minister's Office.

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

As part of its institutional duties and mandatory functions the Department: -ensures the application of the measure for the granting of direct contributions to radio companies that have carried out activities of general interest (art.1 of Law no. 230 of 7 August 1990); -enters into specific contracts with news agencies for the purchase of news and information services in order to ensure the central and peripheral administrations of the State and to the diplomatic and consular network of the Ministry of Foreign Affairs and International Cooperation the maximum the greatest distribution of news on the most relevant aspects of national and international political, economic, social and cultural reality, respecting the fundamental principle of pluralism of the sources of information. For the supply of the aforementioned services the press agencies are selected through European tenders, thereby reconciling the principle of pluralism of information sources with the principle of free market competition, using open procedures divided into lots pursuant to Legislative Decree no. 50/2016 (Public Contracts Code); - promotes agreements with RAI (Italian Radio and Television). The Agreements provide the realization and broadcasting of tv and multimedia programs for abroad; the transmission of radio and television programs in French in the Valle D'aosta region, in Slovenian and in Italian and Friulian in the Friuli-Venezia Giulia Region; the broadcasting of programs to protect minorities of German and Ladin language in the Autonomous Province of Bolzano. Expenses are borne by the Autonomous Province of Bolzano, although the competence remains of the state, headed by the Department for information and publishing. Moreover, an Agreement is also in force, ratified with Law no. 164 of 29 September 2015, on radio and television collaboration between the Italian Republic and the Republic of San Marino, aimed at contributing, through the RAI, to the activity the broadcaster of the San Marino public radio and television service. - implemented the discipline of direct contributions in favor of companies that carry out edits, in Italy or abroad ((D. lgs. 15 maggio 2017, n. 70/ DPCM 15 September 2017). Among the main innovations introduced there is the possibility to request the contribution for a single publication; the commitment to adopt suitable measures to contrast forms of advertising that are harmful to the image of women's body; the regular fulfillment of the obligations deriving from labor and social security legislation and from the employment contract applied by the publishing

company; the disciplinary review of the special contribution in favor of consumer and user associations which publish periodicals on the protection of consumers and are registered in the list established at the Ministry of Economic Development (MISE); - promoted the compensation to Poste Italiane S.p.A. for preferential postal rates (Law no. 19 of 27 February 2017). The measure provides for subsidized postal rates for the shipment of editorial products made by the publishing companies of newspapers and periodicals registered in the Register of communication operators (ROC), by the publishing companies of books by non-profit associations and organizations; - promoted Tax credit for newsstands (Law n. 145 of December 30, 2018). The measure recognizes, for the years 2019 and 2020, a tax credit to merchants operating in the retail sale of newspapers, magazines and periodicals. In particular, this measure is aimed at merchants who operate exclusively in the retail sale of newspapers, magazines and periodicals; to merchants who sell goods and are authorized to sell newspapers or periodicals (so-called non-exclusive sales points), provided that the aforementioned commercial activity represents the only retail outlet for newspapers, magazines and periodicals in the municipality of reference.

## **TUSMAR - Consolidated text of audiovisual and radio media services (Testo unico della Radiotelevisione)**

### **Name of agency responsible for the implementation of the policy/measure:**

Authority for Guarantees in Communications (AGICOM)

### **Describe the main features of the policy/measure:**

The TUSMAR includes guarantees of pluralism, content that respects human rights, loyal and honest advertising and sponsors which are clearly recognizable as such, dissemination of a fair number of national and local free-to-air radio and television programs, adoption of suitable measures to make television programs understandable by citizens with sensory impairments. This aims to become a fundamental prerequisite in order to ensure constant development in the field of new technologies (specifically radio and television).

### **What are the results achieved so far through the implementation of the policy/measure?:**

The implementation of "Tusmar" allowed the "Integrated communications system (SIC)" activities: concerning: - the daily and periodical press; - annual and electronic publishing, including via the Internet; - radio and audiovisual media services; - the cinema; - outdoor advertising; - communication initiatives for products and services; - sponsorships

### **Has the implementation of the policy/measure been evaluated?:** YES

#### **If yes, what are the main conclusions/recommendations?:**

The permanent Observatory on the innovation of audiovisual media services (hereinafter the Observatory [www.agcom.it/osservatorio-innovazione-servizi-media](http://www.agcom.it/osservatorio-innovazione-servizi-media)) was established with resolution no. 482/14/CONS of 23 September 2014, and in implementation of the provisions of the Authority in art. 1, paragraph 2, of resolution no. 457/16/CONS of 14 October 2016, containing "Identification of the codes (standard codes for the reception of programs in DVB-T2 technology) which must be considered" technologically outdated, AGICOM provides for the periodic monitoring of the state of development and spreading of the new transmission standards (DVB-T2) and signal coding (MPEG2, MPEG4, HEVC, etc.) for the digital terrestrial television broadcasting service. The Observatory holds periodic technical meetings in the presence of the associations representing companies in the national and local audiovisual and radio media sectors (Confindustria Radio Televisioni, Aeranti-Corallo, HD Forum Italia) and the national associations of electronics manufacturers (ANDEC Confcommercio, ANITEC Confindustria). Within the framework of the Technical Roundtable, the methods for implementing the monitoring are also discussed, with specific regard to the identification of the data to be included in the perimeter of the surveys, the frequency of implementation of the same and the persons in charge of providing the information.

## **Partnership between Ministry of Economic Development (MISE) and Confindustria Radio Televisioni (CRTV)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry of Economic Development (MISE) and Confindustria Radio Televisioni

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://confindustriaradiotv.it>

### **Describe the main features of the policy/measure:**

Confindustria Radio Televisioni (CRTV) is the association of Italian radio and television broadcasters. Established in June 2013, CRTV among its members includes Italy's major national broadcasters: CN Media (Radio KISS KISS), Discovery Italy, Elemedia (GED), Giglio Group, Gruppo 24Ore (Radio24), HSE24, La7, Mediaset, Persidera, Prima TV, QVC Italy, Radio Italia, Rai, RDS – Radio Dimensione Suono, Rete Blu, RTL 102,500 Hit Radio, Tivù, Viacom International Media Networks Italy. Major local TV and radio broadcasters are represented in CRTV through the Association of Local Televisions and the Association of Local Radios FRT. Aggregated members include satellite operator Eutelsat Italia and DNG-Digital News Gathering. All major categories of the broadcasting industry are represented in CRTV: public and private broadcasters, national and local broadcasters as well as platform and network operators. The sector has overall revenue of about 10 billion euros and a workforce of approximately 90,000 employees, of which about 30,000 direct (CRTV estimates). CRTV's goal is to represent the broadcasting industry as a whole at institutional, legislative and contractual level. In this last regard, CRTV signs the national collective labour agreement for the employees of private radio and television companies with trade unions SLC CGIL, CISL and FISTel UILCOM. CRTV is member of Auditel, is associated at IAP (Institute of Advertising Self-Regulation). CRTV also has representatives within the following bodies: Comitato Media e Minori (Media and Children Committee, MISE), Comitato Consultivo Permanente per il Diritto d'Autore (Permanent Consultative Committee for Copyright, MIBACT), Comitato per lo Sviluppo dell'Offerta Legale delle Opere Digitali (Committee for the Development and Protection of Legal offer of Digital Works, AGCOM). At international level CRTV is member of the Association of European Radios (AER). CRTV collaborates on a regular basis with all relevant ministries, institutions and regulators at national and European Union level, and with international organizations and institutions. CRTV's goal is to guarantee and promote the growth of radio and TV industry based on fair competition, equal access and respect of users' rights.

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Only by way of example of a potential type of agreement, reference is made to the National Service Contract between the Ministry of Economic Development and RAI- Radiotelevisione italiana S.p.A. (2018-2022). The Contract relates to the activity that Rai carries out in fulfilling its the public service, and in particular its radio, television and multimedia services broadcasted through different platforms in different modalities, the use of the necessary transmission capacity, the creation of editorial content, the provision of technological services for the production and digital and analogical signal broadcasting, preparation and management of control and monitoring systems. The main long-term objectives include socio-cultural development, and the principles of cooperation, solidarity and subsidiarity; interventions capable of enhancing the cultural, creative and social system talents and support the growth of the audiovisual industry from both a qualitative and quantitative point of view, also in view of its greater international outreach; widening the use of information and communication technologies to encourage innovation and economic growth in the country; the promotion of vocational education and training. The agreement aims at enhancing the country's productive, entrepreneurial and cultural capacities in order to promote the development and growth of the system of independent Italian and European audiovisual productions, promoting their efficiency and pluralism, and searching for new production models and new languages, including multimedia.

**Has the implementation of the policy/measure been evaluated?:** YES

### **If yes, what are the main conclusions/recommendations?:**

The Confindustria Radio Televisioni implements its objects through technical commissions board as well as by evaluation and analysis (<https://confindustriaradiotv.it/studio-economico-tv-3/>). In addition, the monitoring of radio and television content is part of the AGICOM operating procedures. Sectors of telecommunication, media, leisure and entertainment in Italy are among the most globalized and digitized within EU and this has produced already an huge impact on local industry and on local professions. In the Telecom sector for instance all the first bigger TLC providers are part of multinational groups (Vodafone, Bolloré, Swisscom, ...) and there are no more national champions. Consequently the offer of services and contents they provide in the market is aligned with the rest of the EU market offer. In the media sector since 2019 printed media are declining dramatically in revenues and diffusion, while all forms of electronic consumptions are booming (+13% for videogames against -5% for magazines). The impact of global digital platform in the advertising market has been even more relevant. In only 10 years, digital advertising has grown from zero to 38% of the market in 2019 and in 2020 will become the first form of ads, bypassing TV market. As in the rest of Europe, 95% of digital advertising market is controlled by US giants such as Google, Facebook and Microsoft. This means that most of the resources spent in Italian advertising are not anymore being reinvested in local media and local production, but simply flow away from the country, leaving the whole creative industry sector that lives of advertising poorer and with less resources. Jobs in the advertising sector, in printed media, in TV and radio are declining dramatically in a very fast mood and consolidation and vertical integration among industries and companies of these areas (printing, electronic media, etc.) is exploding, with huge consequences in terms of redundancies and "efficiency plans" and a consequent shrinking of

employment. More recently (but statistics are not yet available to show in numbers) also the cinema industry is heavily suffering from the same phenomena. The forced closure of cinemas during the lockdown has reduced the capacity of self-financing of cinema industry, that has become more and more dependent from state support (see chapter on FUS later in the report) and from few big clients (national TV companies such as Mediaset and RAI), that are becoming weaker because are losing advertising revenues. Based on all these indicators the perspective for the future of creative industries in Italy (and especially in media, advertising and cinema sector) look gloomy and Government is looking for remedies, in the wider EU contest ([https://www.pwc.com/it/it/publications/entertainment-media-outlook/2019/executive\\_summary\\_emoi\\_2019-2023\\_eng.pdf](https://www.pwc.com/it/it/publications/entertainment-media-outlook/2019/executive_summary_emoi_2019-2023_eng.pdf)).

## DIGITAL ENVIRONMENT

**Policies, measures or mechanisms are in place to support the digital transformation of cultural and creative industries and institutions (e.g. funding for digitization of analogue industries):** YES

**Policies or measures have been introduced to ensure vibrant domestic digital cultural and creative industries markets with a diversity of e-players of all sizes (e.g. fair remuneration rules; control market concentration; prevention of monopolies of digital content providers/distributors or their algorithms that potentially restrict the diversity of cultural expressions, etc.):** YES

**Policies and measures have been implemented to enhance access to and discoverability of domestically produced cultural content in the digital environment (e.g. action plans or policies for digital content pluralism, public support to cultural or artistic portals in specific languages, national or regional online distribution platforms for domestic content, etc.):** YES

**Measures and initiatives have been implemented to promote digital creativity and competencies of artists and other cultural professionals working with new technologies (e.g. spaces for experimentation, incubators, etc.):** YES

**Statistics or studies with recent data on access to digital media, including on the type of cultural content available through digital media, are available:** YES

**Percentage of the population with subscriptions to online cultural content providers (e.g. Netflix, Spotify, Amazon, etc.):**

71.00%

### Relevant Policies and Measures:

#### **Measures to implementing the digital environment**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry for Cultural Heritage and Activities and for Tourism (MIBACT)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Describe the main features of the policy/measure:**

Within the vast and numerous initiatives promoted by MIBACT, there are: - the establishment of the "Istituto Centrale per la Digitalizzazione del Patrimonio Culturale " (Central Institute for the Digitization of Cultural Heritage, "Digital Library" [www.beniculturali.it/ente/istituto-centrale-per-la-digitalizzazione-del-patrimonio-culturale-digital-library](http://www.beniculturali.it/ente/istituto-centrale-per-la-digitalizzazione-del-patrimonio-culturale-digital-library)) which coordinates and promotes programs for the digitization of cultural heritage under the responsibility of the Ministry. To this end, it draws up the National Plan for the digitization of cultural heritage. It also coordinates the digitization programs of the cultural heritage under the responsibility of the Ministry; - The GHOST Award ( <http://www.aap.beniculturali.it/ghost.html> ) , launched in 2019 by the "General Directorate - Creatività Contemporanea" (MIBACT), aims to enhance active figures in digital photographic post-production who contribute with their talent to the realization of the works of the photographers with whom they collaborate. The competition offers four prizes, of the gross amount of € 4,000.00 (four thousand/00) each. The winners undertake to conduct a seminar organized for groups of young people under 35 (including photographers, post-producers and scholars of the subject who will have participated in a special selection), to illustrate the methods and values of their work and the relationship of comparison with the photographer that the work submitted to the competition, with his permission, has involved. - "Fare Cinema" is the thematic review dedicated to the promotion of the Italian cinema and film industry. Launched in 2018 (by General Directorate-Cinema and audiovisual of MIBACT, in collaboration with MAECI, ANICA, Cinecittà- Istituto Luce).The 2020 edition was made entirely online, taking place in a week and available worldwide on RaiPlay platform and the contents are subtitled in three languages, English, French and Spanish. - partnership between "General Directorate- Educazione e Ricerca" (MIBACT) with the international DiCultHer Association (Network School in Digital Cultural Heritage, Arts and Humanities) which brings together over seventy organizations including universities, research institutions, schools, technical institutes, cultural institutes, associations and public and private companies, with the common goal of creating a networking-campus 'able to activate the elaboration of a training offer coordinated with the national system to build the complex of digital skills. - "New Italian Books" is the digital portal for promoting Italian book publishing (launched in 2020). It is the site that promotes Italian publishing, language and culture in the world. It's bilingual, and aimed at Italian and foreign publishers, literary agents, translators, Italianists, Italian cultural institutes, Italians abroad, and all literature lovers. With the goal of encouraging Italian publishing production in the world, and facilitating the translation process of the latest releases, the website offers reading opinions, in-depth analysis, interviews, information on prizes and contributions to translations. It also offers a database for publishers, authors and translators. The site creates relations between all players in the publishing chain, in Italy and abroad, with the valuable support of the Italian Cultural Institutes. New Italian Books it's a project promoted by "Treccani" with the support of the Ministry of Foreign Affairs and International Cooperation (MAECI) and the "Centro per il libro e la lettura" (MIBACT), in collaboration with the Italian Publishers Association.

**Does it specifically target young people?:** NO

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Results expected from the implementation of the activities are: - census of digital collections and services for online access, such as Internet sites, portals and databases and elaborates and implements the "National Plan for the digitization of cultural heritage"; - raising the attention on the actual role played by these technical/creative figures in the cultural and creative sectors and the connection to the digital and technological knowledge and environment; - enhancing our cinema and audiovisual sector and professionalism; - connecting people and promoting the flow of cultural contents. The goals expected by MOVIO project include: - creation of an open-source software that can help cultural institutes stage high-quality digital exhibitions and thematic itineraries, while facilitating the recovery of available yet underused digital contents; - creation of a software in which technology is put in the service of enhancing contents, instead of vice versa; - improving the IT literacy of all professional figures involved in the promotion and enhancement of cultural heritage; - staging of two online digital exhibitions that can serve as best practices for all other cultural institutions interested in pursuing similar initiatives; - staging, over the course of the project, of other digital exhibitions put together by cultural institutions that took part in training activities sponsored by MOVIO; - making it possible for very small cultural institutions ( such as minor museums, non-profit cultural associations, etc...) to use a high-quality kit to make available online their cultural heritage, which often suffers from very little visibility due to limited staff, funds, and resources; - online dissemination of digital cultural content related to renowned masterpieces, and more importantly to little-known or "invisible" cultural heritage, through a variety of digital objects (text, images, audio, videos, 3D, animation, etc.) and technologies that encourage interaction with users; - providing access to cultural content on the part of remote users, at any time and from anywhere, and encouraging, whenever possible, the direct involvement of users in enriching the digital cultural content provided by the institutions.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

Among the functions attributed to the Central Institute for the Digitization of Cultural Heritage, "Digital Library" is the evaluation of the status of the digitization projects implemented by the Ministry offices and monitors the consistency of the digital resources available. Furthermore, MIBACT promoted the OPEN-DATA project <http://dati.beniculturali.it> (2016-2020) aimed at the production of an ontology format relating to the personal data and services of cultural institutes and places and the description of cultural events prior to publication in "Linked Open Data" format of the datasets on cultural places and events relating to: -about 8000 between archaeological areas and parks, monuments, monumental complexes and other permanent exhibition structures intended for public use Cultural events (exhibitions, conferences, conventions, seminars, catalog presentations, etc.) organized by MIBACT and peripheral Institutes. One of the results of this first phase of the project is the Cultural-ON ontology (drawn up in the context of the Convention between the Directorate General- Organizzazione (MIBACT) and the Institute of Cognitive Sciences and Technologies of the National Research Council (ISTC-CNR) and the publication of datasets of Places of Culture and Cultural Events (DG Organization), Registry of Italian Libraries (ICCU), State Archives (ICAR) and Institute for the Cataloguing and Documentation (ICCD). At the same time, the MOVIO-kit will take into account the findings of the publication titled Guidelines for staging online virtual exhibitions, a major achievement borne out of a cooperative effort involving the Central Institute for the Union Catalogue of Italian Libraries (ICCU) and the Central Institute for Archives (ICAR), in collaboration with the Technological Observatory for Cultural Heritage and Activities (OTEBAC). The publication aims to illustrate the state of the art in the field of online virtual exhibition based on the concrete experiences of various Italian institutes and an analysis of similar initiatives on the international stage. More generally, the process of digitalization of contents that is going on at the global level, of course has a big impact also in Italy, a country where digitalization is rapidly advancing, but not in an homogenous form. In the EU DESI index <https://ec.europa.eu/digital-single-market/en/desi>, Italy is at 21st place in the ranking of digital penetration. But this result is an average between sector that have been already transformed by digital revolution and others that are still mainly working in the traditional form.



## PARTNERING WITH CIVIL SOCIETY

**Professional organizations and/or trade unions representing artists and/or cultural professionals in the following sectors exist in your country (i.e. federation of musicians, publishers unions, etc.):**

Cinema/Audiovisual arts  
Design  
Media Arts  
Music  
Publishing  
Visual Arts  
Performing Arts

**Public funding schemes supporting CSOs involvement in promoting the diversity of cultural expressions exist:** YES

**Training and mentoring opportunities were organized or supported by public authorities during the last 4 years to build skills on communication, advocacy and/or fundraising of civil society organizations involved in the promotion of the diversity of cultural expressions:**  
YES

**Dialogue mechanisms between public authorities and CSOs for cultural policy making and/or monitoring have been implemented during the last 4 years (meetings, working groups, etc.):** YES

**If YES, please provide up to 2 examples:**

The dialogue mechanism between public authorities and CSOs is a constantly methodology and tool to implement the cultural policy making and monitoring. For example: AGIS (Associazione Generale Italiana dello Spettacolo), founded on 7 December 1945, it brings together trade associations, federations and foundations and is present on the national territory with regional and interregional Unions. AGIS represents entrepreneurs in the fields of cinema and activities, public and private, prose, music, dance, popular entertainment, such as the circus, the traveling show and contemporary popular music. The AGIS constitutes for the various entertainment sectors the instrument of dialogue with all national and local institutions, and of coordination and promotion of the needs of the individual categories. In particular, at the national and territorial level, the AGIS performs the dual function of representative body of the interests of the entertainment world and of trade union organization that offers its members technical, administrative, trade union, fiscal, legal communication. In its statute (art. 3) it is expressly stated that, inter alia, it exercises functions of representation and assistance of the organizations and operators of the show business in all legislative, contractual and trade union offices and in relations with institutions, administrations and public and private, national and international organizations.

MateraHub (Community, Innovation, Creativity) is a Consortium that manages international pilot projects to support cultural and creative industries, promoting social innovation, technological innovation, the birth of new business projects and the development of territories. Materahub organizes numerous international Capacity Building activities, aimed at meeting and contaminating experts, entrepreneurs, creatives, artists and policy makers, to experiment with new methodologies and new solution approaches using the potential of creativity and new business models. These are projects funded by the European programs Erasmus +, Cosme, Interreg, Horizon 2020, etc...Materahub is also the Europe Direct Center for Matera and its province. It is the official information point recognized by the European Commission which aims to promote calls and initiatives implemented by the EU, promoting a sense of European citizenship (especially among young people) and promoting knowledge of financing opportunities by companies, public bodies and third sector organizations. Since 2010, Materahub has been the Intermediary Organization of the European Erasmus for Young Entrepreneurs program and, since 2014, the Italian host of the Creative Business Cup, the only international competition dedicated to cultural and creative industries. Furthermore, Materahub is a member of the Puglia Creative District and is part of the Lucanian Cultural and Creative Industries cluster, called Creative Basilicata.

**Policies and measures promoting the diversity of cultural expressions have been elaborated in consultation with CSOs during the last 4 years:**  
YES

**Relevant Policies and Measures:**

### **Partnership between MIUR and the Italian Publishers Association (AIE), the Italian Library Association (AIB), the Italian Booksellers Association (ALI)**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Education, University and Research (MIUR)

**Cultural domains covered by the policy/measure:**

Media Arts  
Publishing

**Website of the policy/measure, if available:**

<http://www.librifuoriclasse.com>

**Describe the main features of the policy/measure:**

The partnership between MIUR and the Italian Publishers Association (AIE), the Italian Library Association (AIB), the Italian Booksellers Association (ALI) intends to create synergies with the national school system, to contribute with their own resources, experiences and professional skills to the enhancement of the educational path of female students and secondary school students, offering them the opportunity to exercise specific and transversal skills learned at school in the cultural and professional context of the world of the book. Moreover it aims at spreading and enhancing the cultural role of the book - in all its forms, paper and digital - as a means of transmitting knowledge, allowing female students and students to have a concrete work experience, at the School and the new generations, within the various sectors in which the world of the book is divided,

sharing the cultural and civil values that constitute its basis and essence, because living and operating in the knowledge society also means knowing directly how to transmit it, share it and create it new knowledge.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

Ongoing achievements: providing a first training and professional orientation action for students who, through a first direct contact with the professional experiences of the sector, want to base their choices of personal study and / or work paths on this too. One of the main results is represented by the digital platform <http://www.librifuoriclasse.com/> that intends to promote the dialogue between schools, publishing house, bookshop and libraries.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

The Italian narrative increased the trend (up 1.7%) and foreign (down 1.4%), to drive book sales with 35.9% of the market. It follows, with good performances, non-fiction (+ 0.8%) and manuals (+ 0.4%). On the other hand, the growth of children is stabilizing: in 2018 children's fiction recorded -0.9% compared to the previous year. However, children's fiction remains driving force in Italian publishing. This sector is in fact the second segment of greater weight for market turnover of various (after fiction), with an overall value equal to 235.8 million euros (excluding Amazon). And if Italian publishing always meets greater success in the international arena, first for the export of rights appears to be precisely the sector for children and young people with 39% of all Italian rightssold. Also in the context of co-editions, an important factor of internationalization of our publishing industry, the contribution of children and young people is a driving force with 62.7%. The increasingly broad and strong appreciation for the work of authors and editors Italians for children also depends on the increasing ability to be present in international market, thanks to the organization of trade fairs that become important opportunities for exchange and knowledge. The largest publishing fair for children and teenagers in Italy is certainly the "Bologna Children's Book Fair" which, too in the last edition of April 2019, it saw the participation of exhibitors from worldwide. Latest data presented at the last "Salone del Libro" of Turin, revealed that there are more readers in spite of less-buy books. Reading books (novels, genre fiction, graphic novels, manuals and non-fiction) between 2018 and early months of 2019 (March) grew from 58% to 60% between 14-75 year olds. People who declare themselves readers, not only of books, but also of ebooks or audio books, pass 60% to 64% of the representative sample (<https://www.symbola.net/ricerca/io-sono-cultura-2019/>)

## **Higher technical-scientific Committees**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry for Cultural Heritage and Activities and for Tourism (MIBACT)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<http://www.beniculturali.it/comitati-tecnico-scientifici>

### **Describe the main features of the policy/measure:**

Within the Ministerial (MIBACT) regulation reform (DPCM 169/2019, artt. 29,30,32), several technical- scientific committees of experts are set up: - The Higher Council for Cultural and Landscape Heritage (Consiglio Superiore dei Beni Culturali e Paesaggistici) is an advisory body with a technical-scientific nature in subject of cultural and landscape heritage. The Council encompasses several technical-scientific committees, such as for fine arts, art and contemporary architecture, museums and the economy of culture; - The Higher Council of Performing Arts (Consiglio Superiore dello Spettacolo) is an advisory body that support in the development and implementation of policies of the live-entertainment sector, as well as in the preparation of general guidelines and criteria relating to the destination of public resources to support activities of live entertainment. Members of the Council are representatives of the permanent Conference State/Regions and Municipalities and of cultural and creative associations; - The Higher Council of Cinema and Audiovisual (Consiglio superiore del cinema e dell'audiovisivo [www.cinema.beniculturali.it/direzionegenerale/129/consiglio-superiore-del-cinema-e-dell-audiovisivo/](http://www.cinema.beniculturali.it/direzionegenerale/129/consiglio-superiore-del-cinema-e-dell-audiovisivo/)) performs consulting and support tasks in the processing and implementation of cinema sector policies and audiovisual, as well as in the preparation of addresses and general criteria relating to the allocation of public resources to support films and the audiovisual; - Permanent Advisory Committee for Copyright (Comitato Consultivo Permanente per il Diritto D'Autore art.32 DPCM. 169/2019 <https://www.librari.beniculturali.it/it/diritto-dautore/comitato-consultivo-permanente-per-il-diritto-dautore/>) is a collegial body that provides for the study of matters pertaining to copyright or related to it and formulates opinions on related issues when requested or prescribed by special provisions.

## **Working Groups and Partnership of ASVIS- Italian Alliance for Sustainable Development- (Alleanza Italiana per lo Sviluppo Sostenibile)**

### **Name of agency responsible for the implementation of the policy/measure:**

ASVIS- Italian Alliance for Sustainable Development- (Alleanza Italiana per lo Sviluppo Sostenibile)

### **Website of the policy/measure, if available:**

<http://www.asvis.it>

### **Describe the main features of the policy/measure:**

The Italian Alliance for Sustainable Development was established since 2016 on the initiative of the Unipolis Foundation and the University of Rome "Tor Vergata", to raise awareness in Italian society, economic subjects and institutions the importance of the 2030 Agenda for sustainable development and to mobilize them to achieve the Sustainable Development Goals (SDGs - Sustainable Development Goals) through: - the development of a culture of sustainability at all levels, orienting production and consumption models for this purpose; analysis of the implications and opportunities for Italy related to the Agenda for sustainable development; - the contribution for the definition of an Italian strategy aimed at achieving the SDGs (also using analytical and forecasting tools that help define policies for sustainable development) and the creation of a monitoring system for Italy's progress towards the SDGs. The Alliance currently brings together over 270 of the most important civil society institutions and networks, such as: - associations representing the social partners (business, trade union and third sector associations); - networks of civil society associations that concern specific objectives (health, economic well-being, education, work, quality of the environment, gender equality, etc.); - associations of local authorities; - Universities and public and private research centers, and related networks; - associations of stakeholders active in the worlds of culture and information; - foundations and foundation networks; - Italian stakeholders belonging to international associations and networks active on sustainable development issues.

### **What are the results achieved so far through the implementation of the policy/measure?:**

The commitment of the ASviS materializes in specific objectives such as: - raise awareness among public and private operators, public opinion and individual citizens on the Agenda for sustainable development, also favoring a widespread knowledge of the trends in progress with respect to the SDGs and those expected for the future through the use of all means of communication ; - propose policies aimed at achieving the SDGs and express opinions regarding possible legislative interventions, with particular reference to overcoming the gaps between the different regions of our country and the inequalities between the various socio-economic groups; - promote an education program for sustainable development, with particular attention to the younger generations; - stimulate research and innovation for sustainable development, promoting the dissemination of good practices developed abroad and in Italy and of innovative proposals that come from the research system to encourage experimentation on a local and national scale, adoption by businesses and public administration; - contribute to the preparation of adequate monitoring tools for the achievement of the Objectives in Italy, also with reference to specific stakeholder groups (companies) and local territorial contexts (communities and cities), making the most of existing systems, such as Fair Wellbeing indicators and Sustainable (BES); - promoting the development of analytical tools useful for assessing the impact of economic, social and environmental policies and minimizing the costs of the transition to sustainability, identifying the existing trade-offs between different policies and proposing interventions to make them more favorable.

### **If yes, what are the main conclusions/recommendations?:**

To monitor the Italian situation with respect to the 17 Sustainable Development Goals, ASviS in September 2017 developed a series of original and innovative statistical and analytical tools. The data is constantly updated, always inserting new and better indicators on the 17 SDGs, as they become available. The "Asset platform", is the graphical analysis system used by ASviS which allows you to view the values and trends of over 230 basic indicators, mainly from Istat sources, divided by single Objective. The platform allows you to view each indicator in three ways: graphs, maps and tables. It is also possible to download time series, export data, perform comparisons between regions and macro-regions on multiple indicators, including those of different Goals. The platform contains the updated data for the 2019 Report (<https://asvis.it/database-sugli-sdgs/>).

## **National Forum of the Third Sector (Forum del Terzo Settore)**

### **Name of agency responsible for the implementation of the policy/measure:**

Forum del Terzo Settore

### **Website of the policy/measure, if available:**

<http://www.forumterzosettore.it/>

### **Describe the main features of the policy/measure:**

The National Forum of the "Third Sector" was officially established on June 19, 1997. In October 2017, the "Ministry of Labour and Social Policies" (Ministero del Lavoro e delle Politiche Sociali) announced that the Forum (at the end of the public notice procedure for the implementation of Articles 59 and 64 of the Third-Sector Code), was the most representative association of Third-Sector entities on the national territory, due to the number of member entities. It represents 89 second and third level national organizations (for a total of more than 141,000 territorial offices) operating in the fields of volunteering, associations, social cooperation, international solidarity, ethical finance, fair-trade and solidarity in our country. On the basis of a pact consistent with the national one, 20 regional forums have been set up, numerous provincial and local forums to which the realities of civil society operating at the territorial level adhere. Within the Forum there are several councils and thematic working groups: environment and territory; associations for social promotion; culture, tourism, sport and wellness; disability and non-self-sufficiency; social economy; regional Forums; childhood, adolescence and youth; health and elderly; education and school; Europe, world and international cooperation; volunteering; civil-service table, technical-legislative table; people deprived of freedom.

### **What are the results achieved so far through the implementation of the policy/measure?:**

Among the results achieved so far from the progressive implementation work of the Forum there a series of Memoranda of Understanding including with : - MIUR (Ministry of Education and research); - Anci (Associazione Nazionale dei Comuni Italiani- National Association of Italian municipalities); - MLPS (Ministry of Labor and Social Policies); - Unioncamere (Unione italiana delle Camere di commercio, industria, artigianato e agricoltura- Italian Union of Chambers of Commerce, Industry, Crafts and Agriculture).

### **If yes, what are the main conclusions/recommendations?:**

Istat (Italian Statistics Institute) updates to 2018 the information on the number of non-profit institutions active in Italy and their main structural characteristics from the data of the statistical register. In the strategy of permanent censuses, launched by Istat in 2016, the register is updated annually through the integration of different administrative sources, while every three years, information on the sector is completed by sample surveys. In this way, both the necessary depth and articulation of the structural information framework and the analysis in historical series are guaranteed. The non-profit sector confirms its growth. As at 31 December 2018, there were 359,574 non-profit institutions active in Italy and, in total, 853,476 employees. The number of non-profit institutions increases with average annual growth rates substantially constant over time (around 2%) while the increase in employees, equal to 3.9% between 2016 and 2017, stands at 1.0% in the two-year period 2017-2018. Compared to the total of companies in industry and services, the incidence of non-profit institutions continues to increase, going from 5.8% in 2001 to 8.2% in 2018, unlike the weight of employees, which remains almost stable (6.9%).

## GOAL 2 - ACHIEVE A BALANCED FLOW OF CULTURAL GOODS AND SERVICES AND INCREASE THE MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS



### MOBILITY OF ARTISTS AND CULTURAL PROFESSIONALS

#### Please indicate if the following policies and measures exist in your country:

Policies and measures supporting the outward mobility of artists and cultural professionals (e.g. export offices, support for participation in international cultural markets for cultural professionals, etc.)

Work permit regulations supporting the inward mobility of foreign artists and cultural professionals in your country (e.g. double taxation avoidance agreements, special work permits and health insurance, subsidies to cover living expenses, etc.)

#### Please indicate if the following operational programmes have been developed or supported/funded by public authorities during the last 4 years:

Information resources or training services providing practical guidance to facilitate the mobility of cultural professionals (e.g. Internet platforms)

Infrastructure (e.g. arts residencies, cultural institutes, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

Major cultural events (e.g. cultural seasons, festivals, cultural industries markets, etc.) having a mandate to promote the diversity of cultural expressions and hosting a large number of foreign artists, notably from developing countries

#### Please indicate if the following mobility funds (e.g. scholarships, travel grants, etc.) have been managed or supported by public authorities during the last 4 years:

Public funds supporting the outward mobility of national or resident artists and other cultural professionals

Public funds supporting the inward mobility of foreign artists and other cultural professionals, notably from developing countries

Public funds specifically supporting the mobility of artists and other cultural professionals from or between developing countries, including through North-South-South and South-South cooperation

#### Relevant Policies and Measures:

##### MOVIN'UP Project

###### Name of agency responsible for the implementation of the policy/measure:

General Directorate "Spettacolo dal Vivo" (MiBACT)

###### Cultural domains covered by the policy/measure:

Performing Arts

Visual Arts

###### Website of the policy/measure, if available:

[http://www.aap.beniculturali.it/eng/progetto\\_movinup.html](http://www.aap.beniculturali.it/eng/progetto_movinup.html)

###### Describe the main features of the policy/measure:

Movin'Up is the long-course Italian program to support the international mobility of artists and operators in the visual arts and entertainment sectors. The initiative aims to promote the work of Italian talents through real opportunities for visibility, concretely promoting participation in events of international interest and qualified training programs. The initiative, which sees the partnership of the MiBACT and the GAI "Association for the Circuit of Young Italian Artists", is carried out through the allocation of an annual fund that allows artists to request a contribution to partially cover travel costs and / or residence and / or production in the host foreign city. The Movin'up call is aimed at young creative people between 18 and 35 years of age who work with professional goals and who have been officially admitted or invited abroad by cultural institutions, festivals, public and private entities to competitions, residences, seminars, workshops, internships or similar initiatives or projects that have artistic productions and / or co-productions to be carried out at foreign centers and institutions.

Does it specifically target young people?: YES

Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?: NO

###### What are the results achieved so far through the implementation of the policy/measure?:

Over the years, the Movin'Up project has achieved results such as: promotion of the work of Italian artists internationally through real opportunities for visibility and representation of their activity; support for the production of the most interesting projects from the point of view of innovation and multidisciplinary, giving a boost to the circuitry of national artistic research in the world; support for the participation of young creatives in qualified training programs, workshops, internships organized by foreign institutions that offer real opportunities for artistic and professional growth. The continuity of the project over the years is the result of close institutional collaboration between organizations committed to

contemporary art and new generations and contributes to recognizing the value of emerging artistic creation. The expansion of the partnership with civil society (Puglia Region through the Apulian Public Theater Regional Consortium for Arts and Culture and GA / ER Young Artists Association of Emilia Romagna), has contributed to a greater territorial adhesion to the programs and the involvement of civil society ensuring renewed support for creative generations and the promotion of Italian arts abroad.

**If yes, what are the main conclusions/recommendations?:**

In its 18th edition, Movin'Up is the principal Italian program supporting the international mobility of artists and cultural operators in the visual arts and performance: art, photography, video, architecture, design, music, cinema, theatre, dance, performance and writing. As the result of a collaboration between the MiBAC (DGAAP, DG Museums and DG Performance) and GAI (Associazione per il Circuito dei Giovani Artisti Italiani), as part of the DE.MO project, the project implemented: - the support the international promotion of the work of Italian artists through real opportunities to achieve visibility and publicity; Assupport the production of the most interesting innovative and multidisciplinary projects, stimulating the spread of national artistic research throughout the world; - favouring the participation of young people in educational programmes organised by foreign institutions offering concrete occasions for artistic and professional growth.

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

---

## **DE.MO Project**

**Name of agency responsible for the implementation of the policy/measure:**

General Directorate "Creatività Contemporanea" (MiBACT)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

[http://www.aap.beniculturali.it/progetto\\_demo.html](http://www.aap.beniculturali.it/progetto_demo.html)

**Describe the main features of the policy/measure:**

DE.MO. is a project promoted by MiBACT (DG- Contemporary Creativity, DG Museums and DG- Entertainment), in collaboration with GAI Association for the Circuit of Young Italian Artists, takes place every two years and is divided into a series of initiatives aimed at enhancing and promoting Italian artists at the international level, to support the most interesting projects from the point of view of innovation and design and to create new job opportunities and professional figures. Aimed at young people between 18 and 35 years old engaged in the various sectors of the visual arts, design, photography, entertainment, writing, dance to offer you growth opportunities. The project is divided into a series of initiatives aimed at enhancing and promoting Italian artists internationally, supporting the most interesting projects from the point of view of innovation and design and to the creation of new employment opportunities and professional profiles.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The project inspired by the Italian cultural and artistic heritage, to be used for merchandising in museum bookshops and artshops as well as offered opportunities for new job opportunities and create new professional figures; enhancing projects through exhibitions and shows and encouraging their subsequent production for sale in the commercial spaces of museums, also involving companies in the sector.

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

In past editions a total of more than 430 prototypes have been selected, designed by 140 designers, for the exhibitions held at the Galleria Civica in Modena, the Palazzo delle Esposizioni in Rome, the Macef in Milan, Castel Sant'Elmo in Naples, the MAXXI in Rome. Among these, some were produced by specialized companies or self-produced by the designers themselves and presented at the Milan Triennale, Museum Expressions in Paris and Open Design Italia in Venice and Trento, as well as sold in various bookshops, including those of the Venice Biennale, of the Mart of Trento and of the Madre of Naples. The program has made it possible to support 667 out of 2,050 projects presented [visual and sound arts (approx. 45%), theater - dance - music (approx. 40%), others (approx. 5%)], for a total of over 1,200 artists and has awarded through a specific call 4 Residency Scholarships for artists in the visual arts sector at prestigious international institutions.

**Partner(s) engaged in the implementation of the measure:**

GAI- Association "Giovani Artisti Italiani"

**Type of entity:**

Civil Society Organization (CSO)

---



## **Multi-year editions projects- Contemporary Creativity**

### **Name of agency responsible for the implementation of the policy/measure:**

General Directorate "Creatività Contemporanea" (MIBACT)

### **Cultural domains covered by the policy/measure:**

Design  
Media Arts  
Visual Arts

### **Website of the policy/measure, if available:**

[http://www.aap.beniculturali.it/eng/promozione\\_r.html](http://www.aap.beniculturali.it/eng/promozione_r.html)

### **Describe the main features of the policy/measure:**

The mandatory activities of the General Directorate- Contemporary Creativity of MIBACT fulfils different functions and roles in relation to the promotion, support and valorisation of contemporary Italian creativity, including photography and video-art, applied arts, including design and fashion, and architectural and urban quality. The DGCC also supports cultural and creative enterprises and promotes urban regeneration interventions. In particular, the DGCC: -promotes the values of contemporary art and architectural culture and the applied arts; -promotes and supports Italian research, talents and excellence in the arts and architecture, photography, design and contemporary Italian fashion; -promotes awareness of contemporary Italian art and architecture, photography, design and fashion abroad, without prejudice to the competences of and in agreement with the Ministry of Foreign Affairs and International Cooperation; -promotes creativity and production in the field of contemporary art and architecture, photography, design, fashion, and raising awareness and promoting the work of young artists and creatives, also through competitions; - activates and promotes on the national territory innovative and participatory processes finalized to urban regeneration and development through culture, also through agreements and conventions with public and private institutions; - promotes, after consulting the Directorate-General for Education, Research and Cultural Institutes, training programmes in collaboration with universities, regional governments and local institutions, in the field of knowledge of contemporary art and architectural and urban culture, photography, design and fashion; - promotes, in agreement with the Directorate-General for Archives and other institutions in the sector, research activities, knowledge and enhancement of art, architecture, photography, design and fashion archives; - ensures the coordination and implementation of initiatives for the promotion and support of cultural and creative industries on the national territory, in collaboration both with the other Directorates-General and with the other competent national and European administrations; it also coordinates the Desk in Italy on the Creative Europe Programme.

**Does it specifically target young people?:** YES

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

### **What are the results achieved so far through the implementation of the policy/measure?:**

Within its functions, the General Directorate promoted since 2017 several initiatives and projects as follows: - On Board project: Support for the mobility of emerging talents. Residency programmes for contemporary artists, designers and curators. Announcement of the winners; -Talent Video Awards: Artistic Production dedicated to Images in movement; - Shangai Awards: Residencies for emerging Italian and Chinese artists; - Urban renewal research prize: National Competition open to PhD students from Italian universities, to assign a prize for studies in the field of urban renewal; - Research grants for the study of the culture of photography: education of young scholars of contemporary photography by offering two one year Research Grants in the amount of € 11,000.00; - Premio New York : dedicated to emerging Italian artists who are active in the visual arts; - Premio Berlino: promotes two residencies for young architects; - Premio Mosca: promotes an artistic residency programme for emerging Italian curators; - Barcellona Prize: promotes a residency prize for young designers interested in sustainable and low impact design; - Premio Italy-China: promotes contemporary art residencies in China; - The Premio AccadeMibac: promotes young Italian artists and valorize Fine Arts Academies as institutions offering a higher education in the arts; - "Giornata del Contemporaneo" (The day of contemporary art); - "Italy - Argentina Award for Art": an artistic residency program.

### **If yes, what are the main conclusions/recommendations?:**

Within the monitoring and evaluation activities the General Directorate- Contemporary Creativity promoted a data platform from the "Archivi della video arte e dei film d'artista in Italia" (Archives of Video Art and Art Films in Italy). The project monitors collections of video and film works and documents (from 1965 to the present) conserved across Italy by public and private institutions to ensure their communication, conservation, valorisation, promotion, preservation, access and cataloguing. Numerous researches has developed to specific and targeted projects, functional in all areas of action: art, architecture and suburbs ([http://www.aap.beniculturali.it/eng/rapporto\\_attivita\\_15\\_17.html](http://www.aap.beniculturali.it/eng/rapporto_attivita_15_17.html)). The synergy between art and architecture and their osmosis has generated in recent years a positive creative energy, even collective, which has allowed the implementation of processes characterized by a strong ability to trigger precisely in places where social cohesion is to be favored. The suburbs, the urban space, the city have therefore been the field of action for the cultural growth of the territories, so that the country best expresses its national identity in the context of contemporary creativity and this is best exploited and on a par with what happens in the international field. Since 2017, Italian design companies appear numerous: more than 30 thousand with employment to 50,226 workers. Compared to the previous years , both employees (+ 1.9%) and businesses (+ 5.6%), as well as turnover (3.8 billion €) grew at a rate higher than the EU average (+ 0.9% against + 0.6%) . This is also attested by the success of the " Triennale International Exhibition in Milan", the inauguration of the first Italian "Museum of Design" ( at the Milan Triennale), and the success of the "Salone del Mobile", which recorded 12.5% more admissions than the latest editions. Interest in photography in Italy has grown thanks also to proliferation of events, spaces, fairs and festivals including the most significant "MIA Fair". From 2020 we are witnessing, in Turin, the birth of a photography Festival built with the participation of public and private bodies and the support of local authorities.

## **Italian Council**

### **Name of agency responsible for the implementation of the policy/measure:**

General Directorate "Creatività Contemporanea" (MIBACT)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

[http://www.aap.beniculturali.it/italian-council\\_9\\_2020.html](http://www.aap.beniculturali.it/italian-council_9_2020.html)

### **Describe the main features of the policy/measure:**

Italian Council is the international call, promoted annually since 2012, in support of Italian contemporary creativity and its promotion abroad and dedicated to artists, curators, critics, provided they are supported by cultural institutions (museums, public and private non-profit bodies universities; foundations; formally constituted committees and non-profit cultural associations). Each project must necessarily include collaboration with international realities and / or a promotion phase abroad.

### **What are the results achieved so far through the implementation of the policy/measure?:**

The Italian Council project has allowed in recent editions :the increasing in the collections of Italian public museums through the acquisition or production of works by Italian artists, also on the occasion of residences and exhibitions; the incentive to the development of talents and the international promotion of Italian artists, curators and critics through the financing of projects concerning the participation of artists in international events. Moreover, the projects involving residences abroad for artists, curators and critics aimed at creating monographic exhibitions at foreign cultural institutions; editorial projects dedicated to Italian contemporary art.

### **If yes, what are the main conclusions/recommendations?:**

The Italian Council is a project born in 2017 with the specific task of promoting the production, knowledge and dissemination of contemporary Italian creation in the field of visual arts. For the first five editions, the Italian Council financed 40 projects proposed by museums, public and private non-profit bodies, universities, foundations and committees and non-profit cultural associations which involved the production of one or more new works of art by an Italian artist, with the ultimate aim of increasing the public collections, after a period of promotion abroad. Since April 2019, the Italian Council has renewed itself by encouraging the development of talents and the international promotion of Italian artists, curators and critics, by financing projects that involve the participation of artists in international events or that provide residencies abroad for artists, curators and critics or aimed at the realization of monographic exhibitions at foreign cultural institutions or editorial projects dedicated to contemporary Italian art. The Italian Council is more inclusive, as it opens to the participation of artists, curators, critics, as long as they are supported by cultural institutions, and aims more strongly at the promotion of Italian art in the world. For this reason, each project must necessarily include collaboration with international cultural realities and / or a promotion phase abroad. The requested funding cannot exceed 80% of the total amount, with a maximum ceiling that varies according to the type of project presented. The projects admitted for funding are selected by a Commission composed of members of high scientific profile and by national and international experts from the world of contemporary art.

## **Multi-year editions projects- Performing Arts**

### **Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Spettacolo dal Vivo (MIBACT)

### **Website of the policy/measure, if available:**

<http://www.spettacolodalvivo.beniculturali.it/index.php/residenze-e-azioni-di-sistema/fondo-cultura-estero>

### **Describe the main features of the policy/measure:**

As part of the multi-year activity plan provided by the Prime Ministerial Decree of 6 July 2017 concerning "Identification of interventions to be financed with the Fund for the enhancement of Italian culture and language abroad" and the Ministerial Decree of the Minister of Cultural Heritage and Activities and Tourism of 4 December 2017, n. 525, the Directorate General Entertainment in agreement with the MAECI and in collaboration and with the co-financing of the Italian Cultural Institutes abroad, the Italian Embassies and / or foreign professional bodies is carrying out an articulated program of interventions for the four-year period 2017 / 2020. The resources have not only supplemented the provisions of the FUS funding for the show for the support of Italian show tours abroad with the Ministerial Decree July 27, 2017, but they represented an essential tool to develop interventions to enhance the value of Italian theater, dance and music abroad and to initiate internationalization processes and integrated actions of exchanges and collaborations and between artists and professionals on an innovative basis. different countries.

### **What are the results achieved so far through the implementation of the policy/measure?:**

Within its functions, the General Directorate promoted since the 2017 several initiatives and projects, such us: - ITALIA XXI- Argentina Buenos Aires: presentation of a series of theater, dance and music performances of Italian artists; - Tempo Forte Italia Grecia 2019: tour dedicated to the tradition of classical theater; - International tours: the artists-mobility was also promoted in contexts of Italy-Russia and Italy-China Forum; - The Avignon Seminar: is an annual initiative promoted by the Directorate-General as part of its activities aimed at supporting artistic mobility and dialogue between artists and operators from countries together with the Fondation suisse pour la culture Pro Helvetia, organizational coordinator of the project, and the Avignon Festival. - Boarding Pass Plus: selection and financing of theater, dance, music and circus projects that envisage a path aimed at developing international work processes, which support the comparison and exchange of artistic practices between Italian and foreign artists and operators and which encourage the creation of innovative projects. - International festival and activities, such as: " Vlvo d'Arte" (2020), "Kypria International Festival"(2019, 2020), "Cyprus contemporary dance festival" (2020), " International Festival of Ancient Greek Drama" (2019, 2020), "call for performing arts-Japan"( 2020-2021), "the 3rd meeting of young artists- National Theater of northern Greece", "Buffer Fringe Performing Arts Festival" (2019), "Jerash Festival for Culture and Arts" (2019), "World Theater Day" (2019), "The Shoah of Art" (2018).

### **If yes, what are the main conclusions/recommendations?:**

The Performing Arts Observatory (<https://www.siae.it/it/chi-siamo/lo-spettacolo-cifre/losservatorio-dello-spettacolo>) is the study and data collection center of the Italian Society of Authors and Publishers (SIAE). The task of the Observatory is to monitor the activity of the show and entertainment in Italy at 360 degrees with analyzes that involve concerts, cinema, theater, opera, musical comedies, dance, exhibitions, sports, attractions of the traveling show; a very important activity that provides fundamental information and keys for understanding and interpreting the state of industry in Italy. The Performing Arts Observatory regularly publishes the statistical analyzes processed; regular publications include the Statistical Yearbooks of the Performing Arts from 1936, the Semester Trends from 2006, the Seasonal Trends of the Entertainment and the "Five Years of Cinema project".

## FLOW OF CULTURAL GOODS AND SERVICES

**Export strategies or measures to support the distribution of cultural goods and services outside your country exist for the following cultural domains:**

Cinema/Audiovisual arts  
Design  
Media Arts  
Music  
Publishing  
Visual Arts  
Performing Arts  
Cultural management

**Your country has granted or benefited from preferential treatment\* to support a balanced exchange of cultural goods and services in the last 4 years:**

YES, I have granted preferential treatment

**If YES, please provide up to 2 examples:**

In the three-year period 2017-2019, priority countries of the Italian cooperation for developing countries were, for example, as follow: Sub-Saharan Africa: Burkina Faso, Senegal, Niger, Ethiopia, Kenya, Sudan, South Sudan, Mozambique;

In the three-year period 2017-2019, priority countries of the Italian cooperation for developing countries were, for example, as follow: Latin America and the and the Caribbean: Bolivia (Plurinational State of), Cuba, El Salvador;

**Your country has provided or benefited in the last 4 years from Aid for Trade support, a form of Official Development Assistance (ODA), that helped to build capacities to formulate trade policies, participate in negotiating and implementing agreements that provide a special status to cultural goods and services:**

-

**If YES, please provide up to 2 examples:**

-

**Relevant Policies and Measures:**

### **Music sector**

**Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Spettacolo dal Vivo (MIBACT)

**Cultural domains covered by the policy/measure:**

Music  
Performing Arts

**Describe the main features of the policy/measure:**

Art. 7 of the decree-law 8 August 2013, n. 91, provides for "the recognition, for the purposes of income taxes, of a tax credit to companies producing musical phonograms and videograms, as well as to companies producing and organizing live musical performances, existing at least from 1 January 2012, in relation to the costs incurred for the creation and promotion of musical phonographic or videographic recordings that are first, second or third works of new talents, defined as artists, groups of artists, composers or performers ". The measure is so-called "MUSIC Tax-credit". Since 2016, the companies producing phonograms and musical videograms and those that produce and organize live music performances to benefit from the facilitation provided for by Legislative Decree 91/2013 for the promotion of the music of young emerging artists and composers. In particular, the tax credit is recognized in relation to the costs incurred for the creation and promotion of musical phonographic or videographic recordings that are first or second works of new talents.

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

**What are the results achieved so far through the implementation of the policy/measure?:**

The collaboration between MIBACT, SIAE (Italian Society of Authors and Publishers), artists, representative associations, foundations, companies (e.g. FIMI Federation of the Italian Music Industry) representative of the music sector contributed to promoting international events and initiatives in which increasing attention has been dedicated to young people ([www.siae.it/it/chi-siamo/cultura-e-solidariet%C3%A0/siae-la-cultura-e-lo-spettacolo-0](http://www.siae.it/it/chi-siamo/cultura-e-solidariet%C3%A0/siae-la-cultura-e-lo-spettacolo-0)), such as: - Italian Music Summer Summit - Soundtrack Stars Award - Ravenna Festival - Festa della Musica - Milano Music Week - Air- Artisti in Residenza - Sanremo Festival (within Sanremo Giovani section) and Sanremo rock and trend Festival - Rock Contest - Lucca Summer Festival - Premio Mia Martini - Umbria Jazz Festival

**Has the implementation of the policy/measure been evaluated?:** YES

**If yes, what are the main conclusions/recommendations?:**

FIMI (Federation of the Italian Music Industry) was founded in 1992, it is a founding member of Confindustria Cultura Italia and a member of IFPI (International Phonographic Industry Federation). FIMI operates a daily monitoring service of national and international legislative procedures of interest to the category it represents. It produces reports and legislative proposals, interfaces with the representatives of the major national and local institutions. Through the representation of IFPI, FIMI operates in an international network also, collects and disseminates sector data and

research (<https://www.fimi.it/mercato-musicale/dati-di-mercato/>), both nationally and internationally, to allow companies to know the trend and development of the market. Associated companies can access economic data and studies carried out by the most important research companies. Trending over the past few years, streaming continues to lead revenue, which grew 34%, and now accounts for nearly half (47%) of total record industry revenue, driven by a 32.9% increase in streaming subscriptions for a fee. In 2018 there were 255 million users of paid streaming services, representing 37% of total recorded music revenue: this is a growth that more than offset the 10.1% decline in physical revenue and 21.2 % of those related to the download. The year just ended also confirms the recovery of the Italian recording market with + 2.6% and 228 million in turnover (IFPI data): in Italy too it is the streaming segment that is driving this growth, accounting for almost half of the market ( 41%). Premium streaming subscription services are growing, marking + 55.4% compared to the previous year, while between 2013 and 2018 digital has gone from covering 32% of the market (physical + digital) to 63%. The balance of performance rights (+ 2.9%) and synchronization (+ 7.9%) was also positive. In 2020 it turned out that the music sector was mainly driven by digital, which alone accounts for 86% of all industry revenues. Of this segment, 82% is represented by streaming, which generated 68 million euros in the first six months of 2020: this is a substantial leap compared to the end of 2019, in which it represented 66% of the total. The growth is marked, above all, by streaming subscriptions, which mark + 33% in the first six months of the year. In the first half of 2020, the entire recording market (mkt + synch) generated about 88 million euros, growing by 2.1% compared to 2019: a result obtained thanks also to the revenues derived from the 18app culture bonus, which developed a turnover of approximately 10 million euros (August 2020) against the involvement of 390,000 young people participating in the initiative.

## **"Per chi Crea" project for the cultural and creative sectors**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry for Cultural Heritage and Activities and for Tourism in collaboration with SIAE (Società italiana Autori ed Editori)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.perchicrea.it/>

### **Describe the main features of the policy/measure:**

The initiative promoted by MIBACT which provides that 10% of the revenues collected by SIAE for the so-called "private copy" go to feed a specific support fund for the creativity and cultural promotion of the younger generations. The perimeter of the interventions was broad: visual, performing and multimedia arts, cinema, music, theater, dance, books and reading. The initiatives have set in motion a considerable flow of creative energies, even only at the level of creative and planning commitment, considering that a total of 5,250 projects were presented in the three-year period, corresponding to an annual average of 1,750 projects. The 927 winning projects in the three-year period were developed in these sectors: 45% music, 24% cinema, 15% theater and dance, 8% book and reading; 8% visual, performing and multimedia arts. Over the three editions of the SIAE-Mibact calls, almost 8,000 artists were actively involved, and, as regards the 2018 edition (the first with a call dedicated exclusively to primary and secondary schools), almost 27,000 students.

### **What are the results achieved so far through the implementation of the policy/measure?:**

Per chi crea Project promoted until today calls for individuals, companies, schools, organizations and associations that present a project in support of authors, artists, performers under 35 and residing in Italy with the aim of promoting the following areas: - Artistic Residences; - Training and cultural promotion in schools; . Live, national and international promotion. Moreover, the implementation of measures aimed at the promotion of artistic creation and their dissemination have for example contributed to the following initiatives (<https://www.siae.it/it/chi-siamo/la-siae/collaborazioni-internazionali>): - ARMONIA: Armonia is an Economic Interest Group, created on 30 April 2013 by an initiative of three collecting societies - SACEM (France), SGAE (Spain) and SIAE (Italy) - to simplify the issuing of pan-European licenses, offering a single hub for the use of the repertoires they represent, in line with the objectives of transparency and efficiency required by the European Union Directive 2014/26 / EU on the collective management of rights. Armonia is also a pole of attraction for other European companies: they subsequently joined the Artisjus Group (Hungary), SABAM (Belgium), SUIISA (Switzerland), SPA (Portugal) and AKM (Austria). Furthermore, in the framework of Armonia, SACEM administers the online rights of UMPI and Wixen, SIAE administers the online rights of UCMR-ADA and SGAE administers the online rights of Sony Atv Latino. Thanks to the aggregation of the numerous administered directories, essential for online and mobile services, Armonia offers users the possibility of obtaining more easily multi-territorial licenses to use over 13 million works in the European Economic Area and in Switzerland. Partner companies have signed licensing agreements with Youtube, Google, Facebook, Beatport, Deezer, Recisio and 7Digital. Some contracts also extend to countries in the Middle East, the Arabian Peninsula, Africa and the Indian subcontinent. - FastTrack: is the company that implements the IT solutions used by the most important Authors' Societies in the world, shared through the CISAC (International Confederation of Authors' and Composers' Societies) with which it works in close synergy to define systems and business rules common to the network of collecting, monitor the quality of the data and speed up the information exchange methods. The FastTrack archives contain over 60 million musical works, and are used by more than 130 Authors in operating around the world as an integral part of their daily rights management activities. Through FastTrack systems, the ISO standard code "ISWC" (International Standard Musical Work Code) is also assigned and managed, which allows the unique identification of a given musical work all over the world.

### **If yes, what are the main conclusions/recommendations?:**

The " Per chi Crea" project have set in motion a considerable flow of creative energies, even if only at the level of creative and planning commitment, considering that a total of 5,250 projects were presented in the three years, corresponding to an annual average of 1,750 projects. The 927 winning projects in the three-year period were developed in these sectors: 45% music, 24% cinema, 15% theater and dance, 8% book and reading; 8% visual, performing and multimedia arts. Over the three editions of the SIAE-Mibact calls, nearly 8,000 artists were actively involved, and, as regards the 2018 edition (the first with a call dedicated exclusively to primary and secondary schools), nearly 27,000 students.

## **MAXXI (National Museum of Contemporary Arts) in the World**

### **Name of agency responsible for the implementation of the policy/measure:**

MAXXI (Museo nazionale delle arti del XXI secolo) Foundation  
[www.maxxi.art/#](http://www.maxxi.art/#)

### **Cultural domains covered by the policy/measure:**

Design  
Visual Arts

### **Website of the policy/measure, if available:**

<https://www.maxxi.art/maxxi-nel-mondo/>

### **Describe the main features of the policy/measure:**

The MAXXI National Museum of XXI Century Arts is the first national institution dedicated to contemporary creativity. Conceived as a large campus for culture, MAXXI is managed by a Foundation established in July 2009 by the Ministry for Cultural Heritage and Activities and its activities - exhibitions, workshops, conferences, laboratories, shows, screenings, training projects - reflects the vocation of MAXXI to be not only a place of conservation and exhibition of heritage but also, and above all, a laboratory for experimentation and cultural innovation of study, research and production of aesthetic contents of our time. MAXXI is organized into four Departments: - Architecture: the collections include all those documents that represent the material and conceptual complexity of architecture through its evolutionary processes: creative production, realization, insertion into the physical and cultural context. - Arts: is a contemporary museum within an architecture outside the box, starting point for a new museographic practice that breaks with the past. - Research, Education, Training: it is the MAXXI "laboratory" that offers tools for deepening and understanding contemporary artistic phenomena, themes and cultural challenges to make the museum an active place for research and Learning. - Development: it brings together various offices and skills. It promotes and transmits the multifaceted identity of MAXXI and the richness of its proposals and is committed to associating private capital with public resources to ensure a multidisciplinary cultural offer.

### **What are the results achieved so far through the implementation of the policy/measure?:**

Within the mission of MAXXI Foundation since 2016 several Exchange and collaboration internationally were promoted: - 2016: MAXXI collection at MAM - Museum of Modern Art (Rio de Janeiro) and Proa Foundation (Buenos Aires); - 2017: The Theaters of Culture. Ephemeral projects for the eternal city in "Seoul Biennale of architecture and urban planning"; -2017: "The Japanese House. Architecture and life from 1945 to today" at Barbican Center (London) and Momat (Tokyo); - 2017/2018: Superstudio 50, Power station of Art (Shanghai); -2017-2018: Carlo Scarpa and Japan in "Carlo Scarpa Center" (Treviso, Italy)/ Contemporary Art Center (Quito) - 2018: Please Come Back. The world as a prison? at IVAM - Institut Valencià d'Art Modern (Valencia); -2018-2019: "Extraordinary visions. Italy is watching us!". Italian Institute of Culture (New Dehli, India)/Kolkata Center for creativity (Calcutta, India); - 2018-2019: Collezione MAXXI. "The place to be. Classical reloaded. Mediterranean" at Mosaic Museum (Beirut), Bardo National Museum (Le Petite Palais, Tunis) and Villa des Arts (Rabat); -2018-2019: MAXXI collection. "The Space of the Image. Classic reloaded. Mediterranean" at Mosaic Museum (Beirut), Bardo National Museum (Le Petite Palais, Tunis) and Villa des Arts (Rabat); -2019: "The street. Where the world is created" at Mo.co.Panacée (Montpellier); - 2019-2020: Zerocalcare. Digging ditches · Feeding crocodiles at ZAC - Zisa contemporary art (Palermo, Italy).

### **If yes, what are the main conclusions/recommendations?:**

Specific surveys and analyzes that include the museum sector in Italy have been prepared by ISTAT and accessible at the following addresses: - <https://www.istat.it/it/archive/237159> - <https://www.istat.it/it/archive/226510> - <https://www.istat.it/it/archive/167566> Furthermore, data and surveys on access to cultural sites, museums, monuments, state archaeological areas are also accessible through the website of the MIBACT Statistics Office (<http://www.statistica.beniculturali.it/Index.html>).

## **Bonus Culture/18App (Cultural products and services)**

### **Name of agency responsible for the implementation of the policy/measure:**

Ministry for Culture Heritage and Activities and for Tourism (MIBACT)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

<https://www.18app.italia.it/>

### **Describe the main features of the policy/measure:**

The purpose of the Culture Bonus/18App is to create opportunities to deepen the knowledge, interest and approach of the newborn to goods or activities of cultural relevance, whose use is not necessarily related to the traditional educational paths dedicated to young people in that age group. In this sense, the Culture Bonus is intended to provide an impulse to the autonomous choice of cultural paths closer to their inclinations. The electronic card "Bonus Culture - 18App", for a nominal amount of € 500, was introduced by Article 1, paragraph 979, of Law no. 208 of December 28, 2015, provides for the allocation "to all residents in the national territory in possession, where applicable, of a valid residence permit, who turn eighteen years of age in 2016" (born in 1998). "The Charter can be used for theatrical and cinematographic performances, for the purchase of books as well as for entrance to museums, exhibitions and cultural events, monuments, galleries, archaeological areas, natural parks and live shows". Criteria and procedures for the attribution of the so-called Eighteen-year-old Culture Bonus have been established by decree of the President of the Council of Ministers September 15, 2016, n. 187. Article 1, paragraph 626, of Law no. 232 of 11 December 2016, implemented by decree of the President of the Council of Ministers August 4, 2017, no. 136, amending the D.P.C.M. no. 187/2016, provided that "the provisions of art. 1, paragraph 979, of Law 28 December 2015, no. 208 are applied within the terms provided therein also with reference to persons who turn eighteen years of age in the year 2017, who can use the electronic card [...] also for the purchase of recorded music, as well as music, theater or foreign language courses". Law no. 205 of December 27, 2017, on "State Budget for the financial year 2018 and multi-annual budget for the three-year period 2018-2020" and, in particular, Table no. 13 of the Ministry of Cultural Heritage and Activities and Tourism, in Chapter 1430 has allocated, in Section II, for the years 2018 and 2019 and for the same purposes the financial allocation referred to in Article 1, paragraph 979 of Law no. 208 of 2015. Subsequently, art. 7 of Decree-Law No. 91 of July 25, 2018, on "Extension of the terms provided by legislative provisions", converted, with amendments, by Law No. 108 of September 21, 2018, established the refinancing of the Electronic Charter provided by Law No. 208 of 2015 for young people who have turned eighteen in 2018. By decree of the President of the Council of Ministers December 7, 2018, n. 138, further amendments have been made to the D.P.C.M. n. 187/2016, containing the criteria and methods of allocation and use of the Charter. Article 1, paragraph 604, the law of 30 December 2018, n. 145 provides that "all residents in the national territory in possession, where applicable, of a valid residence permit, who turn eighteen years of age in 2019, is assigned, in compliance with the maximum spending limit of 240 million euros, an electronic Card, which can be used to purchase tickets for theater and film performances and live performances, books, recorded music, tickets for museums, exhibitions and cultural events, monuments, galleries, archaeological sites and natural parks, as well as to support the costs of music, theater or foreign language courses.

**Does it specifically target young people?:** YES

### **What are the results achieved so far through the implementation of the policy/measure?:**

The measure contributed substantially to the dissemination and knowledge of a vast offer of cultural content and heritage among young people. The audiovisual publishing products were gradually included among the goods that can be purchased with the Bonus, pursuant to Article 3, paragraph 4-bis, of the decree-law of 28 June 2019, no. 59, converted, with amendments, by law 8 August 2019, n. 81. Criteria and methods of attribution were established by decree of the Minister for Cultural Heritage and Activities and Tourism, in agreement with the Minister of Economy and Finance, 24 December 2019, n. 179

### **If yes, what are the main conclusions/recommendations?:**

The data collected up to 2020, reveal that in relation to the sector and the type of cultural product, the total bonuses found are 1,562,039 for a total validated amount of 80,490,669.90 euros. Below are the sectors and the type of product envisaged by the measure: Cinema- Subscription card/Entrance Ticket/Audiovisual publishing Products Concerts- Subscription card/Entrance Ticket Cultural Events- Entrance tickets to cultural festivals and fairs/entrance tickets to the circus Training- Foreign language courses/Music courses/Theater courses Books- Audio book/Books/Ebook Museums, monuments and natural parks and archaeological areas: subscription card/Entrance ticket Recorded Music- CDs/Music DVDs/Vinyl Records/Online Music Theater and Dance- Subscription card/entrance ticket



## **Cinema and Audiovisual Sector**

### **Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Cinema and Audiovisual (MIBACT)

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

### **Website of the policy/measure, if available:**

<http://www.cinema.beniculturali.it>

### **Describe the main features of the policy/measure:**

Since 2017, the cinema and audiovisual discipline came into force with overall redesigns the regulatory framework applicable to the sector, particularly strengthening the discipline of tax- credit. The provisions on tax credit provide for the possibility of offsetting tax debts (IRES, IRAP, IRPEF, VAT, social security and insurance contributions) with the credit accrued following an investment in the audiovisual sector, calculated on the basis of expenses incurred in Italy. The rate is variable, within a range ranging from 40% to 15%. For each type of tax credit, a maximum annual credit ceiling is defined that can be attributed to each company / group of companies.

### **What are the results achieved so far through the implementation of the policy/measure?:**

The "Cinema and Audiovisual law" provided automatic contributions (Articles 23-25), a line of intervention addressed exclusively to Italian audiovisual companies, for the sole purpose of reinvesting in the development, production and distribution of new audiovisual works meeting the requirements for Italian nationality and eligibility cultural. They can access the contributions: - producers; - in the case of television works, access is restricted to independent producers only; - cinema distributors in Italy; - international distributors; - home entertainment publishers. In addition, selective contributions are one of the main tools prepared by Law no. 220 (Art. 26). The implementing decree of 31 July 2017, then amended with two measures subsequent to January and March 2019 (read the decree / read the amendments), generally defines the requirements of the works and recipients and the application and selection procedures. The details are referred to the annual calls dedicated to the various purposes envisaged by the law, in order to ensure the greatest possible clarity. There are several lines of intervention: 1. Script writing Recipients: Italian and European citizens fiscally resident in Italy Purpose: to promote the writing of screenplays (original or taken from other non-audiovisual works) of cinematographic, television and web works. 2. Development and pre-production Recipients: Italian and European film and audiovisual companies resident in Italy for tax purposes and qualifying as independent producers. Purpose: to support the development and pre-production of cinematographic, television and web works, video games. 3. Production Recipients: Italian and European film and audiovisual companies resident in Italy for tax purposes and qualifying as independent producers. Purpose: to support the production of works of Italian nationality (see decree of the President of the Council of Ministers), identified as follows: - first and second cinematographic works or by young authors, with precise budget guidelines; - cinematographic works of particular artistic quality, with precise budget guidelines; - "difficult" cinematographic works with a production cost of less than 1.5 million Euro; - documentaries, with a production cost of less than 1 million Euro; - short films, with a production cost of less than 200,000 Euro; - animation works, without budget specifications. 4. National distribution of cinematographic works Recipients: Italian and European film and audiovisual companies resident in Italy for tax purposes. Purpose: to support the distribution of works of Italian nationality, identified as follows: - first and second cinematographic works, by young authors, - "difficult" made with modest financial assets, of particular artistic quality; - difficult cinematographic works, with modest financial resources, and of particular artistic quality that have had access to selective benefits; - documentaries; - short films; - animation film. 5. International distribution of cinematographic and television works This type of grant is awarded by Istituto Luce - Cinecittà which, after consulting the trade associations and the Institute for Foreign Trade (ICE), issues one or more calls approved by decree by the General Directorate of Cinema. These calls are aimed at Italian sellers, international distributors, film and audiovisual producers, in support of activities of: - international theatrical distribution of Italian cinematographic works; - participation of Italian cinematographic and audiovisual works in the main international markets; - internationalization of Italian production companies, especially if they are small, through participation in festivals and markets of international importance, in commercial and / or institutional missions. 6. Cinema exercise Recipients: cinema operating companies with the requirements of newly established micro enterprises or located in municipalities with a population of less than 15,000 inhabitants. Purpose: to support the activities of diffusion of cinematographic culture, characterized by being rooted in the reference territory; initiatives to involve young people; implementation of particular initiatives aimed at promoting cultural entertainment for people with disabilities or pathologies such as to prevent normal use of audiovisual works; implementation of particular initiatives aimed at the cultural and social integration of subjects with problems of marginalization; multiprogramming strategies. The evaluation of the projects and the assignment of the contribution are carried out by a commission specifically designated every three years by MIBACT, composed of well-known experts with proven professional qualifications in the film and audiovisual sector, and divided into three sub-commissions for the evaluation of projects. Each year the call defines the endowment of each line of intervention and subcategory of work. For each line of intervention, at least 15% of the available resources is reserved for newly established companies and networks. Furthermore, within the framework of the provisions supporting the implementation of the legislation on cinema and audiovisual, it is also possible to access the so-called "digital tax credit". Cinema exhibitors can benefit from a tax credit equal to 30% of the total expenses incurred for: - purchase of digital projection and reproduction equipment; - purchase of systems and equipment for signal reception staff training; - restructuring and conformation of the projection booths and systems. The implementation of the measure, allowed also the promotion or renewal of several co-production and co-distribution cooperation, as follows: - Bilateral Fund for the development and co-production of Franco film works and Audiovisual series (2019); - Cinematographic co-production agreement between Italy and the Federative Republic of Brazil (since 2018).

### **If yes, what are the main conclusions/recommendations?:**

Art. 12, paragraph 6, of law no. 220 of 14 November 2016 provides that the Mibact prepares an annual report on the state of implementation of the interventions referred to in the law with reference to the economic, industrial and employment impact and the effectiveness of the tax benefits provided therein. The report must include an assessment of the policies to support the film and audiovisual sector through tax incentives. Art. 27, paragraph 1, letter h), of law no. 220 of 14 November 2016 provides that the Mibact, under the Cinema and Audiovisual Fund, realizes or grants

contributions for the carrying out of surveys, studies, research and assessments of economic, industrial and employment impact of the measures referred to in this law, or to support public policies in the film and audiovisual sector. As a result of the foregoing, the Cinema and Audiovisual Directorate in collaboration with the Ministry of Education and Research (MIUR), the Luce-Cinecittà Institute, ANICA, the "Cattolica del Sacro Cuore" University. CrEative NeTwoRks Information Cruncher -CeRTA (Research Center on Television and Audiovisual) and PTSCLAS S.p.A. have carried out an impact assessment of the Cinema and Audiovisual Law for the years 2017-2018. Sector data and analysis are also available at the addresses <http://www.cinema.beniculturali.it/Notizie/CC4841/151/tutti-i-numeri-del-cinema-italiano-2017/>  
<http://www.cinema.beniculturali.it/Notizie/CC5286/151/tutti-i-numeri-del-cinema-e-dell-audiovisivo-anno-2018/>

## TREATIES AND AGREEMENTS

**Multilateral or bilateral trade and/or investment agreements providing a special status to cultural goods and/or services have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements including specific provisions providing a special status to cultural goods and services and digital products in the field of e-commerce have been signed during the last 4 years or are under negotiation:**

YES

**Multilateral or bilateral agreements, declarations and/or strategies on relevant policy issues for the diversity of cultural expressions (e.g. education, digital, intellectual property, sustainable development, gender equality, etc.) signed or amended to take into account the objectives or principles of the Convention during the last 4 years: YES**

**Relevant Policies and Measures:**

### **Cultural executive programs (Agreements) and cultural exchanges promotion**

**Name of agency responsible for the implementation of the policy/measure:**

Ministry of Foreign Affairs and International Cooperation (MAECI)/Ministry for Cultural Heritage and Activities and for Tourism (MIBACT)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

[https://www.esteri.it/mae/it/politica\\_estera/cultura/cooperculturale/programmiesecutivi/elencoprotocolliesecutiviculturali.html](https://www.esteri.it/mae/it/politica_estera/cultura/cooperculturale/programmiesecutivi/elencoprotocolliesecutiviculturali.html)

**Describe the main features of the policy/measure:**

Within the activities and functions of MAECI and MIBACT several bilateral agreements are stipulated in the specific fields of culture, arts, education for youth, media and cultural heritage under the framework of corresponding UNESCO Conventions, including the UNESCO 2005 Convention for the protection and promotion of the diversity of cultural expressions. Furthermore the Directorate General for Internationalization Policies and Trade Promotion (MAECI) operates a link with Regions, ICE Agency (Italian Trade Agency, ICA Agenzia per la promozione e l'internazionalizzazione delle imprese italiane), trade associations, Italian Chambers of Commerce abroad, Unioncamere ([https://www.esteri.it/mae/it/politica\\_estera/commercio-internazionale/promozione-degli-scambi](https://www.esteri.it/mae/it/politica_estera/commercio-internazionale/promozione-degli-scambi)). The ICE Agency realizes on the basis of the Guidelines issued by the control room by the Ministry of Economic Development, alongside the extraordinary program of support for Made in Italy, managed directly by the Ministry. In this context, promotional actions are carried out with the forecast of medium and long-term results in innovative and high-tech sectors, such as bio-nanotechnologies, renewable energy, technologies in the field of environmental protection, design and planning, restoration and urban recovery, with the aim of supporting and strengthening the Italian system, intended as a synthesis of the creativity, planning and skills and specializations of the companies in the country. From the need to develop an integrated promotion of companies in foreign markets, system Missions are born, which see the collaboration and involvement of several public and private subjects, such as the Ministry of Economic Development and Ministry of Foreign Affairs, Regions, Ice Agency, ABI (Associazione Bancaria Italiana) , Chamber of Commerce, Confindustria. They represent a new mode of cooperation, aimed at strengthening the Italian system abroad, through the joint participation of the main players in charge of internationalization.

**What are the results achieved so far through the implementation of the policy/measure?:**

Among the current cultural agreements stipulated, valid or recently renovated there are: - Argentina (2019 - 2023); - Australia; - Belgium Com. Fiamminga/Com. French (1999 - 2002 - Still in force); - Bulgaria (1996 - 1999 - Still in force); - Chile (2002 - 2004 - Still in force); - China (2015 - 2019); - Colombia ( 2001 - 2005 - Still in force); - Croatia ( 2015-2019); - Denmark (1993 - 1996 - Still in force); - Ethiopia (2015 - 2019); - Finland (2000 - 2005 - Still in force); -France (1996 - 1999 - Still in force); - Germany (2002 - 2005 - Still in force); - Japan (2001 - 2004 - Still in force); - Giordania (1996 - 1999 - Still in force); - Great Britain (1992 - 1995 - Still in force); - Greece (2017-2019); - Algeria (2015 - 2018); - India (2017-2020); - Iran ( 2015 - 2018 - Still in force); - Ireland (1996 - 1999 - Still in force); - Luxembourg (1999 - 2002 - Still in force); - Malta (2017 - 2019); - Morocco (2019 - 2022); - Mexico (2015 - 2018 - Still in force); - Netherlands (1997 - 2000 - still in force); - Panama (2000 - 2003 - Still in force); - Poland (2016 - 2019); - Portugal (2001 - 2004 - Still in force); - Czech Republic (1998 - 2001 - Still in force); - Republic of Moldova ( 2020-2022); - Romania (2002 - 2005 - Still in force); - Russian Federation (2019 - 2022); - Senegal (1995 - 1998 - Still in force); - Republic of Slovakia (2002 - 2005 - Still in force); - Slovenia (2004 - 2007 - Still in force); - Switzerland (2012 - 2014 - Still in force); - Hungary (2000 - 2003 - Still in force); - Uzbekistan (2019-2021); - Vietnam (2018 - 2021). Moreover, other cultural/scientific /educational agreements ([www.esteri.it/mae/it/politica\\_estera/cultura/cooperculturale/programmiesecutivi/elencoprotocolliesecutiviculturaliscientificitecnologici.html](http://www.esteri.it/mae/it/politica_estera/cultura/cooperculturale/programmiesecutivi/elencoprotocolliesecutiviculturaliscientificitecnologici.html)) are stipulated with particular attention to the cultural and creative industries and involving the collaboration with the "Società Dante Alighieri Institute", such as: Saudi Arabia : Cultural and scientific 2001 - 2005 - still in force Armenia: Cultural and scientific 2017-2020 Plurinational State of Bolivia: Cultural and scientific 1997-1999 - still in force Canada- Quebec:Cultural, scientific and technological 2017-2019 Cuba: Cultural and scientific

2001 - 2004 - still in force Georgia: Cultural, scientific and technological 2016-2020 Latvia: Cultural and scientific 2018-2020 Macedonia: Cultural and scientific 2016 - 2019 Mongolia: Cultural and Scientific 2017-2020 - English version Tunisia: 2017-2020 Uruguay: 2019-2021

**If yes, what are the main conclusions/recommendations?:**

On the recommendation of the Ministry of Economic Development (MISE) the "Italian Trade and Investment Agency" (ITA <https://www.ice.it/it>) has created a project (since 2018) to present the opportunities arising from free trade agreements to Italian companies. The goal is to help increase the degree of use of the agreements in force and in the process of being implemented, which represent important opportunities to increase the internationalization of Italian companies. In particular, the project involved the following Agreements (<https://www.ice.it/it/studi-e-rapporti/studi-sugli-accordi-di-libero-scambio-fta>): - Global Economic and Trade Agreement | CETA - The free trade agreement between the EU and South Korea - The Economic Partnership Agreement between the EU and Japan | EPA (updated in May 2019, after the agreement entered into force on February 1, 2019) - The free trade agreement between the EU and Singapore - The free trade agreement between the EU and Vietnam (EVFTA)

# GOAL 3 - INTEGRATE CULTURE IN SUSTAINABLE DEVELOPMENT FRAMEWORKS



## NATIONAL SUSTAINABLE DEVELOPMENT POLICIES & PLANS

**National sustainable development plans and strategies recognize the strategic role of:**

Culture (in general)  
Creativity and innovation  
Cultural and creative industries

**Please rate from 1 to 4 the type of outcomes expected by the inclusion of culture in national sustainable development plans and strategies (1 most often expected outcome 4 least expected outcome):**

**Economic (e.g. employment, trade, intellectual property, cultural and creative industries, rural and territorial development): 4**  
**Social (e.g. social cohesion and inclusion, inequality and poverty reduction, values and identity, vulnerable and minority groups, empowerment and human capital, education): 2**  
**Environmental (e.g. natural resources, reducing environmental impact of cultural industries and practices): 3**  
**Cultural (e.g. cultural infrastructure, participation and access to culture, innovation, artists support): 1**

**Public cultural bodies and agencies responsible for culture or creative industries are involved in the design and implementation of sustainable development policies and plans (i.e. participate in coordination mechanisms such as joint planning committees): YES**

**Cultural industry-led regeneration initiatives and projects at the regional, urban and/or rural levels have been implemented in the last 4 years: YES**

**Policies and measures facilitate participation in cultural life and access to diverse cultural facilities and expressions, notably addressing the needs of disadvantaged or vulnerable groups (e.g. via reduced entrance fees; audience development, arts education and audiences awareness-raising): YES**

**Latest data on cultural participation rates by socio demographic variables (sex/age groups/rural- urban/income levels/education levels):**

Data on cultural participation rates by socio demographic variables are available at : "Aspects of daily life" survey of ISTAT (<http://dati.istat.it>). In addition, the Symbola Foundation Report (<https://www.symbola.net/ricerca/io-sono-cultura-2019/>) reveals that core activities have a greater impact in terms of wealth generated and employment produced on the economy of all regions (in the aforementioned Lazio the share exceeds 70%, as in the Aosta Valley); however, it is possible identify territories in which creative driven activities play a very important role. In terms of added value, the contribution stands out for Tuscany, Lazio, Emilia-Romagna and Piedmont (all exceed 2.5% of the total product), while in terms of employees, always taking the regions from the contribution of 2.5 percentage points upwards, they emerge EmiliaRomagna, Tuscany, Friuli-Venezia Giulia, Veneto, Piedmont and Lazio. Arises in this perspective, the link that binds culture and creativity to supply chains in the territories is highlighted production of Made in Italy, particularly evident in the provinces of the Center North.

In the provincial rankings for incidence of gross product and employment produced out of the provincial totals, the large metropolitan area ranks first of Milan, followed by Rome for added value (third for employment), and by Turin (respectively in third position for added value and fourth for employment). Scrolling through the ranking, territories with different characterizations are highlighted: metropolitan centers, industrial districts as well as provinces made up of many small ones and characteristic villages specialized in historical and artistic tourism.

Metropolitan areas show a marked inclination towards activities creative, especially in the advanced tertiary sector. In these contexts, cultural activities they relate to tourist activities linked to the enhancement of heritage historical and artistic representations. In addition to the cities already mentioned (Milan, Rome and Turin), the presence of other large urban areas (Bologna, Florence and Trieste) is noted.

The link between culture and manufacturing is evident in the district realities, or in those areas where there is a significant concentration of professions crafts, which enhance the creative skills of made in Italy. Among these district excellence, strongly oriented to foreign markets, we can mention Arezzo, Modena, Monza and Brianza, Reggio Emilia, Pesaro-Urbino and Alessandria.

In this regard, it should be emphasized that in the province of Arezzo 5.5% of the added value local is generated by creative driven activities, such as 6.2% of employment. In the provinces of Modena and Reggio Emilia, the wealth generated by businesses extra-Core is equal to 3.6% and 3.1%; the impact on employment is also relatively high, and respectively equal to 4.0% and 3.3% (in this case it is added in the top 20 Alessandria, where employment in creative driven activities represents 3.9%). Regarding the creative industries, the regions that in general they show a greater incidence of architecture and design activities are those of the North. In this regard, we find the Valle D'Aosta Vin in the first three positions (in the lead with an incidence of 40.0%), Veneto (very close to the Aosta Valley, 39.9%) and Trentino-Alto Adige (37.2%). In the context of communication, the dimension stands out metropolitan, and therefore the leadership of Lazio (17.8%) and Lombardy (17.4%), with a significant third place in Puglia (15.6%).

Within the cultural industries, once the weight stands out in an accentuated way of the film and audiovisual sector in Lazio (11.4%), whose incidence value it is double the national average (5.0%). Companies in the video game sector and software are on average more numerous in the northern regions (the first three are Friuli-Venezia Giulia, Trentino-Alto Adige and Lombardy), while the Marches excel due to a greater concentration of activities related to music (3.76% of companies of the Regional Cultural and Creative Production System). In the southern regions, finally, the presence of publishing and printing companies appears particularly significant, with particular emphasis in Sardinia (42.7%), Calabria (42.4%) and Sicily (40.8%).

Looking at the provincial rankings drawn up on the basis of the weight of the core companies out of the total, Milan is confirmed as the territory at the top of the provinces ranking for incidence of the number of core companies on the regional total (equal to 8.7%). Rome occupies the second position (7.2%) and Florence the third (6.5%). It should be noted that, among the first twenty positions, only Pescara (15th) is confirmed among the southern provinces, while Central Italy is represented by the provinces of Rome and Florence.

The ranking integrated with the estimated component of creative driven companies it re-proposes Milan and Rome in the lead, with an incidence of the companies of the Production System Cultural and Creative on the provincial total, respectively equal to 11.0% and 9.5%. The provinces of Florence and Trieste also maintain their positions, while Arezzo enters the top ten, placing itself in ninth position, thanks to the record for incidence of creative driven businesses.

Most of the workers of the Cultural and Creative Production System are between 35 and 54 years old, despite showing a strong concentration of professional figures in the 25–34 age group. In percentage terms, in fact, 20.0% of the total number of employees in the sector belongs to this group, against 17.6% of the rest of the economy. From the breakdown of the data by gender, a greater share of men is highlighted within the companies of the Cultural and Creative Production System. Women represent 37.4% of the workers present within the supply chain (compared to 42.1% of rest of the economy). Gender relations are particularly unbalanced in activities Creative Driven (where for every 100 workers, more than 65 are male). In parallel to the greater presence of men, there is also a low foreign representation. Only 7.7% of the employed were born outside the Italian borders; a share equal to little more than half of the overall economy (14.2%).

The 42.9% of those employed in the Cultural and Creative Production System have achieved at least one tertiary qualification (the percentage was 33.0% in 2011); almost a given double compared to the share recorded in the rest of the economy. Note as a third of cultural and creative workers (33.9%) have a degree specialist; the same share is equal to 7.6% in the rest of the economy. Compared to 2011, above all the share of workers with a three-year degree increases (+6.0 percentage points), consistent with what happens in the rest of the economy (+4.6 percentage points). The share of those in possession of a specialist degree is also growing (+3.6 percentage points) and post-graduate (+1.3 percentage points). Among the employees of the system culturally less qualified, according to the elaborations of Istat data, 42.9% are in any case in possession of a diploma or post-diploma degree (38.9% in the rest of the economy).

The share of employees fixed-term contract is just below 20% (17.2% in the System Cultural and Creative Productive; 18.6% in the rest of the economy); within the supply chain, however, the use of temporary forms of employment appears more widespread in the professions cultural and creative aspects of the cultural core (21.0%).

Furthermore, recent surveys (March-April 2020) have been found in the survey "La cultura dove ci porterà" to verify some impacts generated by the pandemic situation in the cultural and creative sectors. The survey coordinated by a pool of young experts: Officinae Efesti Association, Department of Social Sciences (Federico II University of Naples), "Procida executive-team" (<https://public.tableau.com/profile/carmine8872#!/vizhome/Laculturadoveciporter/LaculturadoveciporterNew>).

#### **Relevant Policies and Measures:**

##### **National Programs and sustainable plans and activities**

###### **Name of agency responsible for the implementation of the policy/measure:**

Ministry for Cultural Heritage and Activities and for Tourism

###### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

###### **Website of the policy/measure, if available:**

<https://ponculturaesviluppo.beniculturali.it/>

###### **Describe the main features of the policy/measure:**

The Culture and Development Program (PON- Culture and development) is dedicated to the five less developed regions (Campania, Basilicata, Puglia, Calabria, Sicily), contributes to the strategic purposes of the 2014-2020 programming co-financed by European funds and defined with the Agreement of Partnership (AdP). The PON Culture and Development aims to increase the attractiveness of the cultural resources of the regions concerned (Basilicata, Calabria, Campania, Puglia and Sicily), and therefore to determine more consistent flows of tourist demand and quality cultural enjoyment, also suitable for supporting the strengthening and establishment of entrepreneurial activities (including the third sector) in the supply chain of creative and cultural enterprises. To achieve this objective, the PON focuses its action on the protection and enhancement of the cultural heritage of excellence (museums, monuments, archaeological areas, architectural and landscape assets) present in the five regions, which

can be represented by a single attraction or by several attractors in condition of territorial proximity, capable of promoting significant variations in the demand (current and / or potential) of visitors and tourists. The intervention on these attractors is implemented with projects aimed at determining adequate conditions of conservation, enhancement and use. The attraction area is also considered a priority destination area for interventions aimed, on the one hand, at promoting entrepreneurial initiatives capable of activating cultural and tourist demand and generating added value and employment, and on the other hand to strengthen and to innovate - through targeted technical assistance activities - the governance system of cultural assets and activities. The PON, in order to implement the strategic priorities agreed between Italy and the European Commission and contained in the 2014-2020 Partnership Agreement, is divided into three pillars, coinciding with the relevant Axes of the Program: - the first pillar is aimed at strengthening the cultural segment of the demand and supply of cultural attractors of national ownership and / or strategic importance located in Basilicata, Calabria, Campania, Puglia and Sicily, also in terms of consolidation and qualification of closely connected services their touristic-cultural use; - the second pillar is aimed at encouraging the increase in economic activities related to cultural endowments to support the competitiveness of companies in the sector, including social ones, capable of contributing to increasing the attractiveness of the areas identified by the Program; - the third pillar overall supports the management of the Program and the improvement of the operational capacities of the subjects involved in the implementation of the PON, pursuing efficiency objectives in the various areas involved (administrative-procedural, organizational, technical), also favoring the implementation of the administrative strengthening. Axis II of the PON is dedicated exclusively to "Cultura Crea", the incentive program in favor of micro, small and medium-sized enterprises in the cultural and creative chain, which includes 3 lines of action: - creation of new enterprises in the cultural and creative industry that promote innovation, technological development and creativity, to which 41.7 million are destined; - development of enterprises in the cultural, tourism and manufacturing industries, to which 37.8 million are destined; - support to third sector companies active in the cultural tourism and manufacturing industry, to which 27.4 million are allocated.

#### **What are the results achieved so far through the implementation of the policy/measure?:**

Coherently with the aims of the National Program Culture and Development several integrated projects are launched and supported in the national context. Contemporarily with the celebration of "Matera City" as the European Capital of Culture, the MIBACT promoted a show program spread throughout the Basilicata region, also involving the Municipalities of the neighboring Provinces of the Regions of Calabria, Campania and Puglia, through support for cultural initiatives of live entertainment. Meanwhile, Matera Foundation promoted a transnational project "Deus. European open design school for sustainable regional development" variously linked to research and technology centers and public actors, which represent 4 European Capitals of Culture, including past, present and future designated city. Accorded with the normative Ministerial Decree 27/2017 "Support to Special Projects in the regional territories" the MIBACT promoted, in 2019, a show program in the Verbano area involving the Municipalities of the Provinces of Piedmont and Lombardy that overlook Lake Maggiore, for the cultural and economic revival of a territory, which is characterized by its high cultural, landscape, historical and architectural potential, not yet fully exploited. To pursue the purposes described above, this year, the Administration intended to pay particular attention to the "Special Projects" presented by the Municipalities of Piedmont and Lombardy that overlook the two shores of Lake Maggiore and that involve tour operators, institutions local and local cultural associations. Three-year inter-institutional agreement (2018-2020) between MIBACT and Regions developed and enhanced the specific function of the Residences in the live entertainment system as innovation factors, dedicated to supporting and accompanying the practices and processes of artistic creation regardless of production results, also through forms of virtuous relationship artists with the places and communities that inhabit them. The agreement (approved by permanent conference between the state, the regions and the autonomous provinces) aimed to development of "Residence Centers" and "Artists in the territories" residency projects. The Regions that have joined the Agreement for the year 2018 are: Tuscany Region, Lazio Region, Emilia Romagna Region, Lombardy Region, Marche Region, Piedmont Region, Puglia Region, Calabria Region, Umbria Region, Campania Region, Friuli Venezia Giulia Region, Basilicata Region, Sardinia Region, Abruzzo Region, Veneto Region, Autonomous Province of Trento and Bolzano. The increasing of the awareness-raising about the cultural and creative sectors, as well as, the national and international measures adopted during the time allowed the territories to promoting and stipulating the local and regional cultural production and system (e.g. Regional or Local Cultural Districts). Furthermore since the 2014 the MIBACT launched the annual call so-called "La capitale italiana della cultura" (Italian capital for culture) which is a nominated Italian city is which has the opportunity to express and enhance (for one year period) its cultural life and development. In addition, is worth to mention two additional and interdependent National Programs: - "The Metropolitan Cities Operational Program 2014-2020" (PON Metro <http://www.ponmetro.it/>) The PON is a unitary national operational program of interventions for sustainable urban development. The Program, approved by the European Commission on 14 July 2015, has a financial endowment of 892 million euros, of which 588 from the European Regional Development Fund (ERDF) and 304 million from the European Social Fund (ESF). The territory of intervention of the Program involves 14 Italian metropolitan cities (Turin, Milan, Genoa, Venice, Bologna, Florence, Rome, Naples, Bari, Reggio Calabria, Cagliari, Catania, Messina, Palermo), with a distribution of resources that sees approximately 90 million euros for each city in Southern Italy and around 40 million for those in the Center and North. The development idea is to field a strong national synergy, safeguarding and enhancing the planning of individual cities on 4 main themes: digital agenda, sustainability of public services (energy and environmental) and urban mobility, innovation and social inclusion. The action of the program focuses on areas that directly impact the life of the citizen and the solutions to the many critical issues have been identified precisely by the 14 metropolitan cities, protagonists of the Program, which have identified projects based on a careful analysis of the needs of the territory. The PON Metro experiments a completely innovative model in which, through a proxy signed by the Management Authority, the capital cities (Urban Authorities) to which the role of Intermediate Body has been entrusted, directly hold economic resources, functions and responsibilities interventions. - The National Operational Program (PON) for "Governance and Institutional Capacity" 2014-2020 ([www.agenziacoesione.gov.it/pon/pon-governance](http://www.agenziacoesione.gov.it/pon/pon-governance)) The Program managed by the "Agency for Territorial Cohesion" (Agenzia per la Coesione Sociale), represents the main tool for implementing the strategic priorities for the strengthening and innovation of the Public Administration agreed between Italy and the Commission European Union and contained in the 2014-2020 Partnership Agreement. With the contribution of the Union Funds, the PON Governance finances interventions that accompany and implement the PA reform measures established at national level and, through its intervention strategy, contributes to the achievement of the objectives of smart, sustainable and inclusive growth defined by Europe 2020.

#### **If yes, what are the main conclusions/recommendations?:**

The progressive evaluation on the measures adopted at regional and local levels indicate that the cultural and creative sectors are increasingly considered a key factor for the sustainable development for the territories and a tool to promote employability in the cultural and creative sectors, in particular the youth sector, and at the same time to provide economic and territorial animation to policy makers and stakeholders in terms of urban regeneration, social and cultural innovation. The Managing Authority (MA) of the PON, is called to implement all the actions aimed at achieving an optimal monitoring process and flow of information. Evaluation (<https://ponculturaesviluppo.beniculturali.it/il-pon/attivita/valutazione/>) is aimed at improving the quality, effectiveness and consistency of the Operational Program, as well as its strategy and its concrete implementation. In this regard, the Managing Authority draws up an Evaluation Plan (PdV) in which it presents the evaluation activities to be carried out during the programming period and defines the financial, human and organizational resources necessary to carry them out. The PON "Culture and Development" PdV aims to oversee and strengthen the conditions for the effective implementation of the Program in terms of: • achievement of expected results (effectiveness) • optimal use of resources (efficiency) • contribution to the economic growth of the territories (impact). For this purpose, the Evaluation Plan provides for the establishment of a Steering Group, composed of institutional representatives and expert evaluators, with the task of: • direct evaluation activities; • oversee the quality, impartiality and independence of the evaluation; • promote the participatory discussion of the results and therefore the use of the results of the assessments in the Program comparison venues. Following the latest evaluation process in 2019, the following recommendations emerged. For studies to be carried out in the near future: I. There would be a need to do a great deal of in-depth work on the rules and instruments of a legal and administrative nature that can help those responsible for the heritage to draw up effective agreements (memoranda of understanding, program agreements, service contracts, concession deeds, etc.); ii. There would be a need to carry out more systematic and in-depth studies with regard to the thresholds of economic and financial convenience of management systems and networks; iii. Finally, there would be an area of study and in-depth analysis with regard to the techniques of involvement by museums of companies in the tourism sector and of those connected to cultural and creative companies. There are many practices in this regard, but the result is often transitory. For defining policies: I. The main challenge is continuing to strength the coordination at local, regional and national level. That will contribute to implement an integrated cultural management and policies and to stimulate the cooperation between local development stakeholders. Several analysis and researches were and still be conducted by stakeholders and cultural institution, such us: Fitzcarraldo foundation [https://www.fitzcarraldo.it/ricerca/pdf/residenze\\_monitoraggio\\_2016\\_report.pdf](https://www.fitzcarraldo.it/ricerca/pdf/residenze_monitoraggio_2016_report.pdf) Cariplo Foundation <https://www.fondazionecariplo.it/it/progetti/arte/arte-e-cultura.html> Sant'Agata Foundation <https://www.fondazioneasantagata.it/blog-css-ebila/patrimonio-sviluppo-sostenibilita/valutazione/> Symbola Foundation <https://www.symbola.net/tema/cultura-creativita/>



## **Creative Europe Programme**

### **Name of agency responsible for the implementation of the policy/measure:**

EACEA- European Education, Audiovisual and Culture Executive Agency

### **Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the policy/measure, if available:**

[http://eacea.ec.europa.eu/creative-europe\\_en](http://eacea.ec.europa.eu/creative-europe_en)

### **Describe the main features of the policy/measure:**

Creative Europe is the European Commission's Framework Program dedicated to the cultural and creative sectors for the period 2014-2020 that supports: • cultural sector initiatives, such as cross-border cooperation, platforms, networking and literary translations; • development, promotion, distribution of creative works of international scope and networking and training initiatives for professionals in the audiovisual industry; • a cross-sector strand, which also includes a guarantee fund for cultural and creative industries active since 2016. Creative Europe consists of two sub-programs, the "CULTURE sub-program" and the "MEDIA sub-program" and also supports initiatives that pursue similar objectives, such as the European Capitals of Culture, the European Heritage Label, the European Heritage Days and five European Union Awards (European Union Award for Cultural Heritage / Europa Nostra Awards, European Union Award for Contemporary Architecture, European Union Award for Literature, European Border Breakers Awards and the EU Prix MEDIA). The Creative Europe Desk Italy, coordinated by the Ministry of Cultural Heritage and Activities and Tourism in cooperation with Istituto Luce Cinecittà s.r.l., is the Official Desk on Creative Europe in Italy (<http://cultura.ceddesk.beniculturali.it/>) The Creative Europe Desk Italia is made up of the Culture Office and the MEDIA Offices of Rome, Turin and Bari (managed by Istituto Luce Cinecittà s.r.l. <http://www.europacreativa-media.it/>). The national culture and media desks provide free technical assistance to all potential beneficiaries of the Program; promotion of the program in Italy through the web and infoday, seminars and workshops throughout the national territory

### **What are the results achieved so far through the implementation of the policy/measure?:**

Within the framework of Creative Europe Program results, there are, for example, the Italian projects approved for financing and supporting by EACEA and responding to creating the international cultural cooperation starting from the local or regional promotion. Among these, there are: - Year 2020: 18 projects (15 small scale/3 large scale). The Italian regions involved are 9: Friuli-Venezia-Giulia, Veneto, Trentino Alto-Adige, Lombardy, Piedmont, Emilia-Romagna, Marche, Lazio, Sicily. - Year 2019: 14 projects (12 are small-scale/2 large-scale). The Italian regions involved are : Veneto, Puglia, Lombardy, Marche, Liguria, Emilia-Romagna, Friuli-Venezia Giulia, Sicily and Tuscany. -Year 2018: 16 Italian projects (13 small scale/ 3 large scale). - Year 2017: 13 Italian Projects (11 small scale/2 large scale).

### **If yes, what are the main conclusions/recommendations?:**

The Creative Europe Project Results Platform is the European Commission's database for the Creative Europe Program. The Platform contains descriptions of all projects funded by the Program, including contacts of the organizations involved and links to websites (<https://ec.europa.eu/programmes/creative-europe/projects/>). The Platform reports success stories or projects that have achieved exceptional results in terms of political relevance, communication potential, impact or objectives. According to the next European Culture Agenda (2021-2027) it is expected the increase of the budget- Program of about 17% for Europe Creativa stands at a value of 1.6 billion euros for the period 2021-2027, compared to 1.4 billion euro of the 2014-2020 phase. Many cultural and creative stakeholders invoked the doubling of the resources to be dedicated specifically to the "strand Culture ", (currently equal to 31%).

## INTERNATIONAL COOPERATION FOR SUSTAINABLE DEVELOPMENT

Your country has contributed to or benefited from the International Fund for Cultural Diversity (IFCD) during the last 4 years:

-

**Development cooperation strategies, including South-South cooperation strategies, recognize the strategic role of creativity and diverse cultural expressions:** YES

**If YES, please provide the name(s) of the strategy and year(s) of adoption:**

Integrated promotion Plan- "VivereALL'Italiana" (since 2016)

**Your country manages multi- and/or bilateral technical assistance and capacity building cooperation programmes supporting:**

Cultural policy development and implementation in developing countries

Medium, small or micro-enterprise development of creative industries and markets in developing countries

Artists and cultural professionals in developing countries

**Relevant Policies and Measures:**

### **Integrated sustainable cultural programs for International Cooperation**

**Name of agency responsible for the implementation of the policy/measure:**

General Directorate- Sistema Paese (MAECI) and Agency of International Cooperation for Development (AICS- MAECI)

**Cultural domains covered by the policy/measure:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the policy/measure, if available:**

[https://www.esteri.it/mae/it/politica\\_estera/promozione-integrata-del-sistema](https://www.esteri.it/mae/it/politica_estera/promozione-integrata-del-sistema)

<https://www.aics.gov.it/>

**Describe the main features of the policy/measure:**

The cultural international plan #Vivereallitaliana (launched in 2016), includes an integrated programmes which promoted a consolidated cultural international cooperation, such us: - "Italy, Cultures, Mediterranean" (launched in 2018) is an integrated promotion program that combines tradition, innovation and creativity and that finds in the exchange and enhancement of different cultural and social identities, the tools to consolidate and strengthen dialogue among the countries bordering the two shores of the Mediterranean. The project aimed at enhancing cultural identities and promoting dialogue between Italy and the MENA countries by providing a cycle of cultural initiatives and exchanges through touring activities with shows, with particular attention on new generations and artistic residency in some of the most significant spaces and events in the Middle East and North Africa area. The initiatives took place in Tunisia, Lebanon, Palestinian Territories, Algeria, Morocco and Jordan making use of the collaboration relationships already established with institutions and festivals of these countries and in collaboration with the local Italian Cultural Institutes. - "Italy, Culture, Africa" (launched in 2019) is an integrated promotion program dedicated to sub-Saharan African Countries. Dance, music, theater, visual arts, cultural heritage, research and science are just some of the areas in which Italian talent will meet and dialogue with the African one, in the awareness that working and growing together can lead to extraordinary results. With Italia, Culture, Africa, the Diplomatic-Consular Network and the Italian Cultural Institutes in Sub-Saharan Africa (22 Embassies, 3 Consulates and 4 Cultural Institutes) is the protagonist in the planning and organization of over 200 initiatives involving artists, scientists, public, with the aim not so much to tell the story of "being Italian" but, above all, to stimulate the encounter and mutual knowledge between cultures. - Summer at the Italian Festival #ItaliaFestival (launched in 2020). The initiative was promoted within the framework of measures to support cultural enterprises to promote Italian culture and entertainment. In addition, specific activities promoted by the "Agenzia Italiana per la Cooperazione allo Sviluppo" (Agency for Development Cooperation) are included within the framework of international cooperation, which since 2017 has provided for the promotion of the cultural and creative sectors recognizing them as a dynamic element capable of contributing to the consolidation of stabilization and to help the beneficiary populations to preserve the roots of their identity. In this regard, the Italian Cooperation aims to support culture as a driving force for sustainable development, both socially and economically, and as a catalyst for creativity, promote diversity cultural and intercultural dialogue, strengthen cooperation in the field and cultural heritage. Therefore the support at the creation of cultural industries, the transfer of know-how, the capacity building, diffusion of new technologies, responsible tourism and ecological and vocational training are fundamental for the implementation of sustainable development.

**What are the results achieved so far through the implementation of the policy/measure?:**

Among the results achieved from the international cooperation programmes, there are: - "Italy, Cultures, Mediterranean" promoted the international networking in the countries of the Middle East area, of North Africa and the Gulf; encouraged the dialogue, co-creation, positive contamination: these are the keywords that inspired the Program, promoting a cooperative approach, encouraging the exchange of ideas and dialogue between Italian institutions and local actors, artists, audiences and scientists; promoted art and photography, music, theater and dance, cultural and creative industries, language, new technological frontiers and science: these are the sectors around which the over 300 scheduled initiatives have

been designed and which will be implemented by the network of Italian Embassies and Institutes of Culture operating in the area. - "Italy, Culture, Africa" carried out in collaboration with local institutions and partners and other Italian governmental organizations (e.g. MIBACT) promoted activities in, Costa D'Avorio, Eritrea, Ethiopia, Senegal, Zambia, Uganda, South-Africa. - "Summer at the Italian Festival #ItaliaFestival", in collaboration with the ItaliaFestival Association ([www.italianmusicfestivals.com](http://www.italianmusicfestivals.com)), promoted internationally a summer events scheduled in the fields of theater, dance and music performances, crossing the whole national territory and: including the Puccini Festival in Viareggio, the Ravenna Festival, the Napoli Teatro Festival Italy, the Valle d'Itria Festival, the Emilia Romagna Festival, Villages live in Piedmont, the International Midsummer Festival of Tagliacozzo in Abruzzo, the Rossini Opera Festival in Pesaro, Opera Estate Festival in Bassano del Grappa, Armonie d'art in Calabria and the Festival dei Due Mondi in Spoleto. Thanks to the collaboration with the "Umbria Jazz Foundation", two concerts broadcasted free of charge all over the world in live streaming. Two events organized by the "Inda Foundation" scheduled at the Greek Theater of Syracuse, offered a special path for voices only between ancient myths and modern music were available for free in streaming and on demand. Furthermore, "Living Italian on the stage" and "Living Italian in music" are the new initiatives, launched since the 2020, for the promotion and dissemination of Italian culture abroad that aim to support the of Italian productions in the live entertainment sector at the international level. "Living Italian on the stage" (promoted by MAECI in collaboration with MIBACT) aims to acquire expressions of interest for artistic proposals of unpublished and original multidisciplinary productions or in the individual disciplines of contemporary theater, dance and circus. Videos will be included in the programming of the "Living Italian style on the stage" initiative which will be broadcast in 2020 through a dedicated platform and promoted internationally by the Ministry's foreign network. "Living Italian on music" (promoted by MAECI in collaboration with MIDJ - Italian Association of Jazz Musicians and the National Federation of Italian Jazz). to acquire expressions of interest for artistic-musical proposals of unpublished and original productions in two sections: classical / contemporary music and jazz. The albums and videos will be presented as part of the "Vivere all'italiana in musica" initiative which will be disseminated in 2020 through a dedicated platform and promoted internationally by MAECI network.

**If yes, what are the main conclusions/recommendations?:**

The implementation of the integrated program of cultural promotion abroad is consulted at the address in which the numerous and progressive activities carried out and the annual planning are updated. [https://www.esteri.it/mae/it/politica\\_estera/promo-integrata-del-sistema/vivere-all-italiana.html](https://www.esteri.it/mae/it/politica_estera/promo-integrata-del-sistema/vivere-all-italiana.html) <https://www.aics.gov.it/home-ita/pubblicazioni/rapporto-annuale/>

**Partner(s) engaged in the implementation of the measure:**

**Type of entity:**

Civil Society Organization (CSO)

---

# GOAL 4 - PROMOTE HUMAN RIGHTS AND FUNDAMENTAL FREEDOMS



## GENDER EQUALITY

### Ministries, governmental agencies and/or parliamentary bodies in charge of gender equality:

Exist but are not relevant for artists and cultural professionals

**Policies and measures to support the full participation of women in cultural life have been implemented during the last 4 years:** YES

**Policies and measures have been adopted to support the recognition and advancement of women as artists, cultural professionals and/or creative entrepreneurs, (e.g. ensure equal pay for equal work or equal access to funding, coaching or mentoring schemes, anti-discrimination measures, etc.):** YES

### Data is regularly collected and disseminated to monitor:

Participation of women in cultural life

### Percentage of total public funds given to female artists and cultural producers:

22.00%

### Percentage of women/men in decision-making /managerial positions in public and private cultural and media:

Small and medium-sized companies are proving, in Italy and in the world, to be the outpost of the battle in the demolition of the glass ceiling, the glass roof that limits the access of women to top positions. According to the recent "International Business Report - Women in Business 2020", efforts are being made to break down barriers to gender equality in senior management positions. In Italy, in 2020, the presence of women in the roles of Chief executive officer increased by 8 percentage points, from 15 to 23 %.

### Percentage of works from female/male artists displayed / projected in important festivals of the arts and cultural industries (film, book publishing, music industry etc.):

Women's businesses (i.e. run or predominantly run by of women) represent the most relevant category in the System, with 52,391 peer companies to 18.0% of the Cultural and Creative Production System (for the total economy the share is 21.7%). The presence of women is particularly high in heritage companies historical-artistic (31.8%), while it is lowest in the fields of architecture and design (6.5%) and video games and software (9.6%) (source: <https://www.symbola.net/ricerca/io-sono-cultura-2019/>).

### Percentage of women participation in cultural activities:

21.70%

### Relevant Policies and Measures:

#### Measures to promoting gender equality in the cultural and creative sectors

##### Name of agency responsible for the implementation of the policy/measure:

Department- Pari Opportunità (PDCM)

##### Website of the policy/measure, if available:

<http://www.pariopportunita.gov.it/>

##### Describe the main features of the policy/measure:

The European Council Directive 2004/113 / EC, of 13 December 2004, establishes a framework for the implementation of the principle of equal treatment between men and women with regard to access to and supply of goods and services, extending the protection against discrimination based on gender beyond the sphere of the labor market and professional life to other areas of daily life. In Italy this directive was implemented with Legislative Decree 6 November 2007 n. 196, which assigns the tasks of promotion, analysis and control of equal treatment in access to goods and services and their supply, without discrimination based on gender to the "Dipartimento per le Pari Opportunità" (Department for Equal Opportunities). Within the implementation of the women in cultural life, several measures were adopted during the last years, such as: - Female entrepreneurship. In 2013, the Government launched an activity to promote female entrepreneurship and women's self-employment through innovative tools that affect the difficulty of accessing credit. In 2017, an ad hoc website was also created, [www.impreseitricioggi.governo.it](http://www.impreseitricioggi.governo.it), together with an institutional communication campaign. - Gender quotas. Also in 2013, Presidential Decree 251/2012 on gender quotas in the administrative and control bodies of companies controlled by public administrations at central, regional and local level, established in Italy and not listed on regulated markets, came into force. - Under the National Operational Program (PON) Governance and Institutional Capacity 2014/2020, Axis 3, the Department is the beneficiary, on the basis of the Agreement signed with the Agency for Territorial Cohesion on 25 May 2018, of the project "Methods and evaluation tools for gender mainstreaming". The project aims to provide methodological, operational and governance indications, to integrate the gender perspective in the evaluation of the interventions carried out in the context of public investment programs. - The renewal of protocol (launched in 2014) between the Department for Equal Opportunities, the Ministry of Economic Development, the Italian Banking Association (ABI) and the representative associations to facilitate the possibility of access to credit by companies predominantly female

and self-employed workers. - The promotion of Google Digital Training to promotes the learning of digital skills, with particular attention to women who are preparing to enter the world of work. The training is an accessible and free program, regardless of your skill level, goals or background and primarily intended to acquire or consolidate skills in digital marketing.

**What are the results achieved so far through the implementation of the policy/measure?:**

The progressive result of the measures adopted is to strengthen institutional capacities, both through the development of innovative evaluation methodologies and tools, and through thematic evaluations, in order to effectively integrate the gender perspective in the planning and implementation of interventions. It is intended to increase the effectiveness of the policies starting from the evaluation of the impact they have on the lives of women. The gender assessment of planned policies allows us to see how they affect the lives of women and men, making this impact readable also to other actors who are present in the context, promoting the transparency of policies and the participation of citizens in economic and social life and politics. One of the significative results of the implementation policies on gender equality in the cultural and creative sectors was the meeting entitled "Women for a new renaissance" between the Department for Equal Opportunities and the National Confederation of Crafts and Small and Medium Enterprises (CNA). This last is divided into 5 representative: young Entrepreneurs, woman Entrepreneurs, Industry, tourism and commerce, Cinema and Audiovisual. The meeting showed the importance to investing in female entrepreneurship by encouraging the access to credit and the need to provide specific rewarding actions for women-run businesses.

**If yes, what are the main conclusions/recommendations?:**

Based on the most recent monitoring that the Department for Equal Opportunities has carried out on them, it emerges that, compared to April 2014, women have increased by 12.6% in September 2017, currently representing 30, 9% of the members of the administrative and control bodies of unlisted public companies. With regard to gender balance in the administrative and control bodies of listed companies and public companies, the Department for Equal Opportunities has created a database of professionals online for the PA, called ProRetePA., to contribute to promote the presence of women in decision-making and economic processes. The data on banks' adherence to the Protocol stipulated between the Department for Equal Opportunities, the Ministry of Economic Development and the Italian Banking Association (ABI) expressed positive trends: as of 30 September 2017, 36 banks - representing 39% of the branches in the sector - have signed up to the Protocol with a total allocated ceiling of approximately one and a half billion euro, resulting in a gradual increase in loans disbursed by banks on the lines of intervention envisaged by the Protocol. The deed of further extension allows for the continuation and consolidation of the activities so far successfully carried out by the banks and the signatory parties for the purposes set out in the Protocol.

## ARTISTIC FREEDOM

### **The constitution and/or national regulatory frameworks formally acknowledge:**

The right of artists to create without censorship or intimidation  
The right of artists to disseminate and/or perform their artistic works  
The right for all citizens to freely enjoy artistic works both in public and in private  
The right for all citizens to take part in cultural life without restrictions

**Independent bodies are established to receive complaints and/or monitor violations and restrictions to artistic freedom:** YES

**Initiatives to protect artists at risk or in exile have been developed or supported by public authorities during the last 4 years (e.g. providing safe houses, guidance and training, etc.):** -

**Measures and initiatives intended to ensure transparent decision-making on government funding/ state grants and awards for artists exist (e.g. through independent committees, etc.):** YES

**Social protection measures that take the professional status of artists into account have been adopted or revised in the last 4 years (e.g. health insurance, retirement schemes, unemployment benefits, etc.):** YES

**Economic measures that take the status of artists into account have been adopted or revised in the last 4 years (e.g. collective agreements, income tax and other regulatory frameworks, etc.):** YES

### **Relevant Policies and Measures:**

#### **Measures for artists and workers in the cultural and creative sectors**

##### **Name of agency responsible for the implementation of the policy/measure:**

INPS- Istituto Nazionale Previdenza Sociale

##### **Website of the policy/measure, if available:**

<https://www.inps.it>

##### **Describe the main features of the policy/measure:**

At national level, to date, the measures adopted for the recognition of the work of artists and professionals in the cultural and creative sectors include: -Fondo lavoratori dello Spettacolo (FPLS- National Fund for the Artists). A peculiarity of the Fund is to ensure, to the same extent and with the same pension protections provided for employees, the artistic categories in relation to the activity carried out regardless of the subordinate, occasional or autonomous nature of the employment relationship. In fact, the same rates apply to self-employed workers, and with the same distribution criteria, in force in the Employee Pension Fund. Insurance competence is determined by the professional qualification of the worker which is attributable to categories strictly provided for by law; - The "PSMSAD Fund" (acronym for Painters, Sculptors, Musicians, Writers and Dramatic Authors), aims to support members in their professional activity by promoting, where necessary in collaboration with institutions with similar purposes in Italy and abroad, training, improvement and affirmation in the national and international field. The Fund's activities are governed by the new PSMSAD Fund Regulations adopted by Presidential Resolution no. 151, of 20 November 2015 and consist of awards, support and incentives for the performance of professional artistic activity and economic benefits in support of exceptional states of need of the members; - CCNL Entertainment (National Collective Labor Agreement- Contratto Nazionale Collettivo dello Spettacolo [www.cultura.confcooperative.it/CCNL-Spettacolo](http://www.cultura.confcooperative.it/CCNL-Spettacolo)) The National Collective Labor Agreement for artists, technicians, administrators and auxiliaries employed by cooperatives and social enterprises operating in the cultural production and entertainment sector is the reference contract for cultural cooperation. Signed for the first time in November 2014, the National Collective Labor Agreement was renewed on February 19, 2020. With the renewal, the scope of application was extended to the new professions of creativity, including in the digital field, thus completing the contractual coverage that is now guaranteed to the entire sector with a single CCNL; - CCNL - Cineaudiovisual Industry (National Collective Labor Agreement- Contratto Nazionale Collettivo per l'industria cineaudiovisiva <http://www.anica.it/area-sindacale/contratti-nazionali/siglato-il-rinnovo-del-ccnl-per-i-dipendenti-dellindustria-cineaudiovisiva-9-luglio-2019>). The renewal of the CCNL for the employees of the cineaudiovisual Industry was signed on the 9 of July 2019 in the presence of the ANICA, the trade union table formed by ANICA as an employer and by the national trade unions.

**Does the International Fund for Cultural Diversity (IFCD) support the implementation of the policy/measure?:** NO

##### **What are the results achieved so far through the implementation of the policy/measure?:**

The FPLS (National Fund for the Artists) has some particularities with respect to the general rules provided for the pension fund for employees, such as: • some groups of individuals enrolled in the fund, if in possession of contributory seniority before 1995, can still retire today at a lower age than those envisaged for the majority of workers in those cohorts; • if a person enrolled in the FPLS fund has also paid contributions to the Employee Pension Fund, he can automatically and free of charge the contributions credited to the two funds in order to obtain the payment of a single pension; • it provides some specific social security benefits such as the specific disability pension and the early retirement pension to the musicians and dancers; • the annual contribution is expressed not in years but in days.

##### **If yes, what are the main conclusions/recommendations?:**

European Project IR-CREA "Strategici ma vulnerabili. Relazioni industriali e lavoratori delle industrie culturali e creative" is a researching project focuses on industrial relations in creative industries (<http://www.ties-unifi.eu/ircree/about/>). Creative workers are a highly heterogeneous group, which is internally highly differentiated. On the one hand, there are workers employed in large enterprises with high wages, good employment conditions and stable contracts. On the other, there are vulnerable workers who contract out their skills to various organizations in project based labour markets, straddling between self-employment and economically dependent conditions, with medium-low wages and a professional environment characterised by a high level of uncertainty. The research project regards the latter, namely highly skilled workers that play a key role in the knowledge economy but that are also more vulnerable. The action has three main goals: a) providing a general overview on industrial

relations in creative industries across Europe; b) investigating practices in different countries with heterogeneous traditions in industrial relations and social dialogue; c) disseminating project's results among social partners, policy makers and other stakeholders at national and international level. IR-CREA will especially study how trade unions and employers' representatives include creative workers in collective bargaining activity and what kind of services they provide. The project also aims to disclose the presence of alternative forms of association of creative workers' interests (such as informal professional communities and co-working spaces). The digitization of the economy has resulted in the rise of new activities within the creative industries (as the case of gaming industries) and it transformed the others (as the case of graphic designers). The project IR-CREA will explore the dynamics of the two sectors, analysing the major changes, and highlighting the relationships with the representative organizations. In agreement with other Italian institutions competent in the various fields of human rights, the CIDU (Comitato Interministeriale Diritti Umani <https://cidu.esteri.it>) prepares the periodic reports that Italy must submit to coordinates the complex exercise for the Universal Periodic Review - UPR) of the Human Rights Council of the United Nations even for the "Committee on Economic, Social and Cultural Rights" (OHCHR).

# MEASURES AND INITIATIVES REPORTED BY CIVIL SOCIETY ORGANIZATIONS

**Describe how the CSO form has been used to promote collaboration with CSOs in the preparation of this report, including the distribution of the form and the modalities of collection and analysis of the information received. Please indicate the percentage of measures and initiatives received that have been considered as relevant by the Party and included in the QPR.:**

A widespread communication on the prerogatives of the 2005 UNESCO Convention and the Report, including the macro objectives and areas, was distributed to civil society organizations directly involved in the entertainment, cinema-audiovisual, publishing and arts sectors, activating a constant dialogue and reflection for the cultural and creative sector. Reference materials were developed and translated into Italian, including the questionnaire prepared by UNESCO for the consultation process. This has in fact allowed and facilitated the interaction with more subjects involved and differently located on the national territory. In the more general lines of application of public consultation processes, civil society is recognized as having a fundamental role for the decision-making process and also to determine which measures, due to their nature and relevance, must be subject to consultation, giving adequate publicity. Most of cultural and creative sectors measures mentioned in the QPR, and not only, see the direct participation of various representatives of civil society which are recognized as supporting the participation of the wider citizenship and the capacity to create audience-development and knowledge and awareness in the local and regional territories. Some organizations and associations also have a constant relationship with public and private entities and contribute to the consolidation of the system of small and medium-sized creative and cultural enterprises in Italy. The consultation process alternated between meeting and frontal and virtual methods; in some cases, involvement was promoted by civil society itself. The organizations that joined to answer the questionnaire were all included in the section and the highlighted initiatives were reported.

**GOAL 1 - Support sustainable systems of governance for culture:**

## **Festival Eurovisioni Editions (2016-2019)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Eurovisioni

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Media Arts

Music

Performing Arts

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.eurovisioni.eu>

**Describe the main features of the measure/initiative:**

The cultural association EUROVISIONI -that promotes the festival- is UNESCO's recognized observer to the Convention 2005 since its inception. For this reason, every year -in the frame of the International Festival di cinema e televisione EUROVISIONI, under the patronage of CICT UNESCO- there is a space dedicated to the cultural diversity. In 2016 this space was devoted to a debate on "The diversity of culture and media in Europe in the new digital ecosystem", moderated by Xavier Gouyou Beauchamps that had as speakers APT: Marco Follini Eutelsat; Cristiano Benzi France TV; Francis Donnat MIBACT/DGC; Nicola Borrelli RAI; Luca Milano. The debate was accompanied by a selection of movies and tv dramas provided by BBC, FTV, ZDF, RAI. In 2017, at the museum MAXXI - Museo Nazionale delle Arti del XXI secolo there was a conference organized with Assessorato alla Crescita Culturale del Comune di Roma ed Eurovisioni on the topic of "Creativity and cultural growth in Europe: which role for public service?" Chairpersons Michel Boyon (Eurovisioni) and Anna Maria Tarantola (RAI's President) Welcome greetings: Festa del Cinema di Roma, director Antonio Monda; moderated by Duilio Giammaria (RAI) Speaker: Luca Bergamo, Deputy Mayor of Rome; Helen Boaden, BBC news director; Michele Zatta; RAI Fiction; Guillaume Klossa EBU; Marco Chimenz Cattleya. The debate was accompanied by a selection of movies and tv dramas provided by BBC, FTV, ZDF, RAI. In 2018 Eurovisioni was selected among the cultural initiatives to celebrate the European Year of Cultural Heritage and celebrated it through a series of debates and videoinstallations on this topic. On October 27th a Seminar on "Cultural Heritage and Public Service: comparison between some European Experiences" was held in Villa Médicis moderated by Duilio Giammaria, RAI, presenter of the programme "Petrolio". Among the speakers Stephane Millière, Gédéon; Stefano Monti, Monti & Taft; and Maria Ribelles from Spanish broadcaster RTVE. The debate was accompanied by a selection of movies and tv dramas provided by FTV, ZDF, RAI. In 2019 Eurovisioni dedicated (October 11) another session to "The transposition of the European Copyright reform: which perspective for publishers and rights-holders?", moderated by AGCOM Commissioner, FRANCESCO POSTERARO that had as Key note speaker GIUSEPPE ABBAMONTE, EC Media Policy Director- To the roundtable, participated FABRIZIO CAROTTI, Director General of the FIEG (publishers association); JEAN BAPTISTE GOURDIN, DG Ministère de la Culture et Communication; STEFANO LONGHINI, Mediaset; GIANCARLO LEONE, APA; GIUSEPPE MAZZIOTTI, Trinity College Dublin and ANNE SARAH SKREBERS, EBU. On Saturday October 12, there was another discussion on: "New habits of consumption of 'digital natives': an opportunity for media and cinema literacy", moderated by Duilio Giammaria RAI. Key-note speaker was professor MARCO MARIA GAZZANO, Università Roma Tre, while the participants to the round table were DOMENICO BARBUTO, AGIS and OLIVIER ZEGNA RATA, SPI. The whole event was closed by a speech of JEAN NOEL TRONC, Director General of SACEM, presenting his book on how to preserve Cultural Diversity across Europe, in which he illustrates its "18 proposals to create an European cultural sovereignty". The conferences were accompanied by a selection of movies and tv dramas provided by FTV, ZDF, RAI.



**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

The scope of Eurovisioni's initiatives on Cultural Diversity is to keep alive this topic in the debate of the cultural sphere in Italy. Every year Members of the parliament, EU officials, French and Italian representative of ministry of culture and audio-visual and regulators (CSA et AGCOM) are invited to reflect on topics related to Cultural Diversity. In 2018, in particular, Eurovisioni was one of the few Italian initiatives recognized by EU as witnesses of the debate on cultural heritage and how to revamp and promote its sustainable use through media and audiovisual works. Some high-quality documentaries produced with the most recent technologies (UHDTV, virtual reality) were shown to the international audience of the Festival. In particular in the last years Eurovisioni (in close cooperation with RAI, France Télévisions and the ministries of Culture of Italy and France) is promoting the debate and reflection on the transposition of the UNESCO 2005's Convention into the digital field. Music, cinema and TV are the media where the digitalization is the most advanced, those -exactly for this reason- that are more at risk to lose their cultural diversity. In this sense the debate on the EU reform of copyright to adapt it to the challenges of internet and on the reform of EU regulation provided useful ideas and contributions that were later bring to the UNESCO 2005 Convention meetings.

### **Survey on emerging artistic careers and independent cultural production in Italy**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

GAI- Associazione per il circuito dei Giovani Artisti Italiani (Young Italian Artists)

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.giovanartisti.it>

**Describe the main features of the measure/initiative:**

What are the professional dynamics of today's creative communities? what are the opportunities and frailties in the different stages of contemporary artistic careers? which factors have the greatest impact on the development of work paths in the cultural field? These are some of the main questions underlying the Survey on emerging artistic careers and independent cultural production in Italy promoted in the two-year period 2019-2020 by GAI - Association for the Circuit of Young Italian Artists in partnership with the Santagata Foundation for the Economy of Culture and with the support of the Compagnia di San Paolo Foundation in the context of the respective lines of work on cultural innovation aimed at favoring the fabric of contemporary production by supporting research and creativity, its knowledge and dissemination, its promotion and enhancement. The initiative is implemented in continuity with what has been done over the years by the network of GAI cities in order to contribute to the general debate on the issues, to a precise understanding of the transformations taking place, to the collection of requests from artists and operators, to the formulation of the relative answers in terms of policies and concrete actions. The proposed survey aims to study emerging artistic scenes and independent cultural production at national level, with regional and local focus, through three main analytical dimensions: 1) transformations in the role and careers of the artistic and cultural professions 2) new organizational forms and models of cultural and artistic production 3) role of artists and centers in urban transformations. The project is implemented according to modular work phases and consecutive advancement steps that involve emerging creatives, professionals in the sector, independent centers of cultural production, training bodies, institutions and which develop over 18 months through discussion groups, analysis quantitative, pilot research, dedicated presentations to arrive at a final public summary report.

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

After a first phase of research, which took place in the summer of 2019 with a focus on training and advancement paths in the artistic field, and after a first return of the results during the FISAD 2019 (International Festival of Art and Design Schools) in Turin, the survey in 2020 will focus on the artistic and creative professions. Keeping the under 35 panorama as the main analysis objective, the gaze will broaden to relate the initial phase of careers with the subsequent stages which, together, constitute a complete work and professional path. To detect its characterizing elements, opportunities, problems, perspectives. The 2020 phase of information collection and analysis envisaged in April and May the dissemination of a questionnaire with 28 questions aimed at deepening the professional paths in the artistic and creative field on a national scale, aimed at those who work in these sectors in the various career stages. Parallel to the processing of the aforementioned data, the third and last phase of research envisaged by the time schedule and dedicated to the study of cultural organizations operating in different territorial contexts in Italy began in order to deepen the role, practices and organizational models of independent cultural production in different areas of the country. At the end of 2020, an overall research report will be drawn up to be conveyed through the channels of the promoting bodies together with the publication of articles in other scientific journals. The results of the study will be a useful tool to learn more about the sectoral reality but also a basis for the implementation of national policies, reasoned concrete actions and dedicated lines of action.

### **CheFare?- Project**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

DoppioZero Association

**Describe the main features of the measure/initiative:**

The Doppiozero Association defines itself as an agency for cultural transformation together with communities, organizations and institutions that creates new forms of cultural impact, develops projects, builds strategies. The cheFare call was born in 2012 within the Association, with a prize of 100,000 euros for cultural and social innovation projects were taking shape that combined culture, social cohesion and community development.

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

To date, the "CheFare?" call has seen 3 editions, the last of which awarded 3 projects instead of just one, with 50,000 euros each, for a total prize pool of 150,000 euros. An example of projects related to the theme of intercultural dialogue that have won the tender is the CinEdu.it project, a web platform of short movies downloadable for a fee by all schools and teachers in Italy, as tools for intercultural teaching (<https://bando.che-fare.com/progetto-archiviato/cinedu-la-prima-piatumentia-di-cinema-per-la-didattica-interculturale/>).

**GOAL 2 - Achieve a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals:**

### **NIMPE (Network for Internationalization of Music Producers in Europe)**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Assomusica

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

**Website of the measure/initiative, if available:**

<http://www.nimpe.eu>

**Describe the main features of the measure/initiative:**

Assomusica was the lead partner of the European project NIMPE - (Network for the Internationalization of Music Producers in Europe), funded by the European Union, with the aim of comparing the best methodologies and providing tools for the internationalization of emerging companies involved in live music events. Partners of the project are some of the most relevant cultural institutions/associations at European level: Den Selvejende Institution Swinging Europe (DE), Drustvo Studentski kulturni center (SL), M.E.S.O. Music Events (GR), Root Music LTD (UK), Technopole Quimper-Cornuaille (FR). Among the main activities of the project: - A workbook was developed, an online practical guide in which information was shared on the music market in the EU countries involved, funding opportunities on regional, national and international instruments supporting live music. - Each partner organised training workshops, also broadcast live streaming at national level, in which the different professional figures of the supply chain participated. - Organisation of the NIMPE Music Factory, a networking, training and co-production event held in Italy in November 2018, within the Linecheck Music and Meeting Festival in Milan, where 15 emerging bands from all over Europe had the opportunity to perform live, meet professionals and stakeholders, exchange new experiences and expand their network at international level.

**What are the results achieved so far through the implementation of the measure/initiative?:**

An international network has been created to increase the circulation and information of professionals working in this sector, also through the information shared in the NIMPE workbook. Nimpe has also provided the tools to encourage the circulation of new emerging realities (managers and artists) from all over Europe. More than 300 bands took part in the call to participate in the Nimpe Music Factory. The 15 winning bands, who performed during the event, had the opportunity to expand their audience, meet different operators, artists and managers. Following the Nimpe Factory, several international collaborations were established.

### **cCLEP! - Certified Competences for Live Events Professionals**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Assomusica

**Website of the measure/initiative, if available:**

<http://www.cclep.eu>

**Describe the main features of the measure/initiative:**

Assomusica was the leader of the cCLEP project! - Certified Competences for Live Events Professionals (ERASMUS+ PROGRAM). The aim of the project is to promote the official recognition and validation of qualifications, skills and competences of live music events professions by developing a replicable advocacy methodology to support recognition processes at regional / national or EU level. Objectives: - To facilitate the recognition and validation of the qualifications, skills and competences of the professions of Rigger, Scaffolder, and Production Manager; - To encourage cooperation between public, private and vocational training institutions; - To strengthen training offers and advocacy skills of partners.

**What are the results achieved so far through the implementation of the measure/initiative?:**

Results achieved: - Description of the work of Rigger, Scaffolder and Production Manager, at partner country and European level; - National reports on existing methodologies and training offers; - Training models for the professions of Rigger, Scaffolder and Production Manager; - cCLEP! round tables on the recognition and validation of skills, competences and qualifications of live event professions; - cCLEP! methodological guidelines on the recognition and validation of skills, competences and qualifications of live event professions of Rigger, Scaffolder, and Production Manager. - Training material. - Dissemination products. - Creation of a common and transferable methodology for the recognition of professions, their qualifications, skills and competences. - Increasing the ability of trainers from partner organisations to conduct advocacy and lobbying activities and to design and provide guidance to the professions. - Creation of new synergies and networks at European level in the field of live music event professions.

## **AIDA ( Italian annals of copyright, culture and entertainment- Annali italiani del diritto d'autore, della cultura e dello spettacolo) ) - Legal Journal**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

AIDA scientific and legal working group

### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Media Arts

Music

Performing Arts

Publishing

Visual Arts

### **Website of the measure/initiative, if available:**

<http://www.aida-ip.it>

### **Describe the main features of the measure/initiative:**

AIDA is one of the most important doctrinal references for those dealing with copyright and more generally with the law of cultural productions and entertainment. Founded in 1992 by Luigi Carlo Ubertazzi and still directed by him, the magazine is held annually and in each issue dedicates the first part of the volume to the monographic study of one of the most topical and interesting topics in the sector, reporting the contributions doctrinal of the most authoritative voices among national and international scholars. In the second part, on the other hand, the most interesting jurisprudential decisions taken over the last year by national and supranational courts on intellectual property and entertainment law are systematically presented and commented on. It is published by the major Italian publishing house for law studies (Giuffrè Publishing). It deals with the discipline of intellectual property and competition, and especially the related discipline of conventional international law, European Union law, Italian national law: and more specifically, it mainly deals with copyright and related rights. It is written mainly by academic lawyers. It is aimed mainly at scholars and practitioners (lawyers, judges, intellectual property consultants). Like almost all Italian legal journals, it has a first part in which it publishes papers on legal issues: and a second part that has always tried to publish or at least to maximize almost all of the judgments of the Court of Justice of the European Union concerning copyright and related rights, and almost all the sentences of the Italian judges in the matters just mentioned; and not a few of the published decisions are accompanied by critical notes, while all the other published decisions are accompanied by information notes on the state of studies and jurisprudence on the issues affected by the decision. Currently the magazine is the main Italian periodical publication devoted mainly to copyright and related rights.

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

### **What are the results achieved so far through the implementation of the measure/initiative?:**

AIDA started its own publications in 1992; copyright issues were studied very rarely, by very few scholars, and in an absolutely prevalent way by law practitioners (and not by lawyers especially dedicated to universities). Since then, the importance of copyright and related rights has progressively grown exponentially. AIDA has accompanied this growth: and has contributed to forming generations of experts in the subject, and contributing exponentially to the growth of their number and their quality.

## **GOAL 3 - Integrate culture in sustainable development frameworks:**

### **Activities of Cooperativa 19**

#### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

Cooperativa 19

#### **Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

Design

Performing Arts

Visual Arts

#### **Describe the main features of the measure/initiative:**

Cooperativa 19 operates in the suburb of the city of Bolzano, in the very north of Italy. Our mission is to develop cultural project and creative products (video, documentaries) featured by strong social and cultural outcome on the local community. Cultural and creative sectors: - Make it visible – contemporary arts residency for youth. A cultural project for under 35 people interested in developing social innovation initiative drive by arts and new technology approach ([www.makeitvisible.it](http://www.makeitvisible.it)) - Stagione Estiva Don Bosco – 10 years old festival of music, theater and performance that lights the Semirurali Park in the Don Bosco district. Organised in partnership with principal cultural institutions of the regione Alto Adige – Suedtiroel ([www.stagionedonbosco.it](http://www.stagionedonbosco.it)) - Bolzanism Museion – the first Italian widespread museion on social housing. Theatrical guides in the Europa Novacella and Don Bosco districts of Bolzano to encourage new storytelling and people engagement related to the suburbs ([www.bolzanism.com](http://www.bolzanism.com)). - Artoteca Alto Adige Artothek Suedtiroel – a library for visual piece of arts. An innovative way to link local artists to common people ([www.artoteca.bz](http://www.artoteca.bz)) Cinema/audiovisual: - “Luca + Silvana”, 2019 documentary - A love story with tragicomic undertones that will make us reflect on how our society perceives the Down Syndrome ([www.luca-silvana.it](http://www.luca-silvana.it)). - “Bar Mario”, 2016 documentary - Since 70 years the “ship” Bar Mario is berthed in the middle of the Dolomites. The captain Marina, a middle age woman/wife/mum, runs the bar, take care of her husband and at the same time raises a son that is regarded “special” by society. The customers of this café live together with the family, only one door separates the

bar from the rest of their house. In Bar Mario reality and fiction are mixed together; a tragicomic portrait of a big extended Italian family.  
[www.facebook.com/barmariofilm/](http://www.facebook.com/barmariofilm/)

**What are the results achieved so far through the implementation of the measure/initiative?:**

Stagione Estiva Don Bosco – 2000 people as audience every years Make it visible – 15 participants every years, 2 of them entered the local creative cultural system every year Artoteca – 50 local artists, 230 piece of arts Bolzanism Museum – open yesterday (09/07/2020)

## **Heritage and Interculture**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

ISMU Foundation

**Website of the measure/initiative, if available:**

<http://patrimonioeintercultura.ismu.org>

**Describe the main features of the measure/initiative:**

Heritage and Interculture is an on-line resource created by Fondazione ISMU (Initiatives and Studies on Multiethnicity) with a view to supporting all those professionals who are engaged not only in the promotion of immigrants' cultural participation, but also and above all in the development of diverse and inclusive "heritage communities". Through the dissemination of good practices, resources and tools, the website aims at providing as wide/interdisciplinary a community of practice as possible (e.g. museum, library and archive professionals, educators, anthropologists, mediators, artists investigating the relationship between past and contemporary, tangible and intangible cultural heritage) with opportunities for mutual learning, debate and exchange. At the heart of the work there is a dynamic, dialogical notion of "heritage" as a cultural wealth, both tangible and intangible, that should not only be preserved and passed on to the next generation, but also renegotiated, reconstructed in its meanings, constantly questioned and rediscovered by individuals who breathe new life into it. The website is an integral part of a long-term programme launched by Fondazione ISMU with the following goals: • to investigate how heritage institutions, which have traditionally been used to exclude those who "don't belong", can realistically become a resource not only in promoting understanding, mutual learning and exchange between individuals and groups with different cultural backgrounds, but also and especially in creating diverse and inclusive "heritage communities" • to foster a greater appreciation of "intercultural heritage education" as a strategic component of lifelong learning and active citizenship • to explore innovative methodologies and tools for the planning and evaluation of intercultural heritage education activities jointly developed by partners working in different institutional/professional contexts (museums, libraries and archives, schools and adult learning agencies, universities and research centres, local authorities, community organisations, cultural mediators, contemporary artists...) • to provide operators with guidelines and operational paradigms to promote interaction across different audiences • to disseminate good practices in Italian museums and heritage institutions.

**What are the results achieved so far through the implementation of the measure/initiative?:**

Along with the website, the Heritage and Interculture programme also includes: Education projects/workshops designed and run in partnership with museum institutions • Pirelli HangarBicocca, Milan | "Our time through the Seven Heavenly Palaces" workshop, 2019 • Affori Library, Milan | "The written word as a space of encounter" workshop, 2018 • MUDEC – Museum of Cultures, Milan | "From the museum to the city streets: a round trip" workshop, 2017; "Riprendi-ti al MUDEC" project, 2016 • MUST – Museum of Vimercate's Territory | "MUST REC YOUR ART" project, 2016 • "Adriano Bernareggi" Museum, Bergamo | "Action! Tell me a story about MAB", 2016 The training courses are aimed at bringing together professionals working in different contexts (museum, library and archive professionals, educators, anthropologists, mediators, NGO operators, contemporary artists...), so as to tap into a diverse range of perspectives, expertise and competencies; providing operators with a common conceptual framework and language (e.g. a dialogical vision of "heritage"); helping them rethink inter-institutional partnerships as a shared commitment and strategy, rather than as an occasional encounter; developing ad-hoc tools to ensure coherence, continuity and institutional change/progression; promoting the active involvement of target groups by generating new, inclusive and shared meanings around heritage.

## **Art and intercultural dialogue**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

Terzo Pilastro Foundation (Fondazione Terzo Pilastro-Internazionale)

**Cultural domains covered by the measure/initiative:**

Music

Performing Arts

Publishing

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.fondazioneterzopilastrointernazionale.it/>

**Describe the main features of the measure/initiative:**

The Fondazione Terzo Pilastro – Internazionale establishing relationships and creating partnerships with national and international institutions and individuals who pursue goals similar to those of the Foundation aimed at bringing people together and paves the way for genuine dialogue, particularly in the Mediterranean Region. Culture is a shared language and it increases the awareness of a common identity which is at the basis of peaceful cohabitation. Main projects realised : • Julio Larraz – Of the sea, air and other stories • Sulle Vie • Great Coral Masterpieces XVII and XVIII century coral artefacts from Trapani • Exhibition entitled 'Partono i Bastimenti': From Naples to Cosenza • The Orchestra Sinfonica di Roma • The exhibition entitled Partono i bastimenti • Taormina FilmFest • Calligraphic Art from the Arab World • Conviviality: anthropological, cultural and social aspects of dining together • Monumental works by Piero Guccione • Spoleto Festival dei due Mondi • World Day of Cultural Diversity for Dialogue and Development • Contemporary art for the temple of olympian Zeus • Religion and Philanthropy • Mediterranean treasures • Romaeuropa

Festival • Mediterranean Academies Since the Foundation was established for the purpose of paying more attention to the neglected regions of Southern Italy and the Maghreb most of its activities were initially performed in Southern Italy and the Mediterranean Region. In the past two years it has also been engaged in boosting philanthropy and culture in the Near and Middle East. In fact, a lot of arts are shared in the Mediterranean region: poetry, literature, art, education, monotheistic religions, philosophy and democracy.

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Since it was established, Fondazione Terzo Pilastro has accomplished many projects in this regard: first and foremost it has opened several representative offices in the regions of interest (Catania in Sicily; Cosenza in Calabria; Naples in Campania; Rabat in North Africa; Madrid in Spain and finally in Malta), in order to see first-hand the local entities and create strategic operative centres in the relevant regions. Furthermore, over the years the Foundation has created and completed, in a progressively more structured and systematic way, many education or cultural projects of high socio-economic value in most of the Mediterranean basin and subsequently increasingly more towards the East until reaching Russia and China even becoming directly involved, with efficacy, in the neediest countries. Please refer to the two activities macro-sections named National (Southern Italy) and International (the Mediterranean region and the East), for a detailed and complete survey of the international projects completed by the Foundation in the last decade.

## **Culturability**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

UNIPOLIS Foundation

**Website of the measure/initiative, if available:**

<http://www.culturability.org>

**Describe the main features of the measure/initiative:**

Starting from 2013, as part of the program of the same name, the Unipolis Foundation has promoted culturability calls to support cultural and social innovation projects presented mainly by young people under 35. The purpose and object of the initiative have in part changed and evolved in the years. The first edition 2013/14, culturability - doing together in a cooperative, was aimed at supporting the birth of 15 new cooperative enterprises in the cultural and creative sectors; the second 2014/15, culturability - spaces for social innovation, insisted on the theme of cultural innovation, with a first focus on the theme of the recovery of abandoned buildings; the third of 2016 and the fourth of 2017, culturability - regenerating spaces to share, were dedicated exclusively to projects for the reactivation of culturally based spaces. Beyond these differences, the different editions have some common characteristics and, more generally, share the aims of the more comprehensive culture program. The field of action remains that of culture and creativity, with a specific focus on innovative projects of social value, which make the dimension of culture concrete as a lever for sustainable and highly inclusive development. From this point of view, the high participation in the calls made it possible to intercept and have a very interesting cross-section of those projects promoted from below by cultural organizations and operators that are helping to innovate the sector in Italy. The Unipolis Foundation - 2017 Mission Report 54 With culturability calls, not only new, original or brilliant ideas are "rewarded", but above all the ability to translate them into credible and sustainable projects over time. The ambition behind this choice is to disseminate and concretely support an approach to sustainability that is both cultural, social, economic and environmental; to demonstrate the economic capacity of the cultural and creative sectors; to train young people in managerial and market skills, thus creating opportunities for new employment; to support hybrid models of sustainability, in which economic stability and the ability to generate social benefits are combined. Just as the culturability program is aimed mainly at new generations, even in the calls for tenders the privileged recipients remain under 35. Also for this reason, the call takes place almost entirely online - from the form for submitting projects on culturability.org to support participants, through the promotion and communication of the initiative. However, the virtual dimension is always accompanied by a physical dimension, first and foremost thanks to the tours of the culturability calls, that is, the meetings organized during the opening period of the call along the whole peninsula. An opportunity not only to talk about the initiative and meet potential participants, but also to discuss the issues of the project with policy makers, designers, scholars. In this way, stimuli, new ideas, proposals and indications are received that allow the announcement to be integrated and improved. These initiatives also represent an opportunity to reiterate the importance of the ability of cultural organizations to relate to their reference territory, building networks among themselves and with local stakeholders, with a view to process innovation that brings together different subjects, from public to private via the third sector. Another feature of the culturability calls is the presence of not only an economic contribution, but of broad support, which covers as much as possible the various aspects that make up the launch and implementation of the proposal. The projects that pass the first evaluation phase and the finalists are guaranteed both financial support and a path of accompaniment and mentoring, thanks to the activation of a network of subjects that, year after year, makes available to the 55 young participants of the culturability calls their own know-how. The culturability project was born, in fact, also to experiment and implement new ways of supporting culture, hence the idea of a call that develops with innovative logics / methods and alongside the economic element also the exchange of skills and relationships, creating a real partnership between donor and beneficiary.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

Over the years, the calls have made it possible to achieve important results: 2,771 participating projects, over 5,000 people met in the initiatives in the territories, 15 cooperatives born and supported with the first edition, 20 "trained" projects and 6 supported with the second, 15 "formats" and 5 sustained with the third, as many with the fourth. Overall, Unipolis has invested € 1 million 460 thousand in the culturability tenders.

## **Remixing Cities - Urban Regeneration and Youth Creativity**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

GAI (Young Italian Artists) Association (Circuito Giovani Artisti Italiani)

**Website of the measure/initiative, if available:**

<http://www.remixingcities.it>

**Describe the main features of the measure/initiative:**

Remixing Cities is a format made up of heterogeneous activities with a common denominator: to give new impetus and ideas to urban regeneration, to identify models of interaction between independent cultural production centers and public institutions and to deepen the crucial issue today of the revitalization of territories considering reuse of spaces for youth cultural production as the first step of a complex process. Remixing Cities is a GAI project which is implemented in collaboration with the member cities of the network and which provides for different partnerships with Bodies, Institutions, Associations and other national public and private entities. During the period in question, the following 2 stages of the initiative were carried out: REMIXING LANDXCAPES - June 2018, BARI In 2018, the initiative subscribed to the themes of the LANDXCAPES art, storytelling, landscape project conceived and implemented by the Puglia Region, Department of Cultural and Tourism Industries and supported its objectives as a useful platform for reflection and proposals. A laboratory open to the public in which the Remixing Cities experts talked about the topics covered by the general program, returning new perspectives of analysis to operators in the sector, artists and artists, local administrators and administrators for sharing ideas that highlight traces of development future. REMIXING LANDXCAPES was promoted by the Puglia Region, the Apulian Public Theater and GAI in collaboration with the Municipality of Bari and BJCEM - Biennial of Young Artists from Europe and the Mediterranean. YOUNG CREATIVE REGENERATIONS / REMIXING CITIES 3 - October 2018, REGGIO EMILIA, MODENA, FERRARA, BOLOGNA Promoting partners: National Association of Italian Municipalities (ANCI), Emilia-Romagna Region, Young Artists Association of Emilia-Romagna (GA / ER), Association for the Circuit of Young Italian Artists (GAI), the Municipalities of Bologna, Ferrara, Modena and Reggio Emilia Three days of meetings, four stages of discussion on the theme of the relationship between urban regeneration processes and youth artistic and cultural creativity. The conference "Young Creative ReGenerations. Remixing Cities III "took place as part of the "diffuse energy" program, a project of the Emilia-Romagna Region. The conference also represented a moment of final reflection on the "Young Creative ReGenerations" call - published by ANCI in 2016 - which allowed the financing of 16 national urban regeneration projects through the languages and practice of young creativity. Finally, the event was configured as the third edition of Remixing Cities, a periodic moment of reflection on outcomes, problems, strategies, planning and perspectives for the reuse and revitalization of territories. The conference took place on 10, 11 and 12 October 2018, in Reggio Emilia (the first day), in Modena (the second day) and in Ferrara and Bologna (the third day). The conference was organized by ANCI, the Emilia-Romagna Region, the Emilia-Romagna Young Artists Association (GA / ER), the Association for the Young Italian Artists Circuit (GAI), and by the cities of Reggio Emilia, Modena, Ferrara and Bologna. The conference was organized along two lines. Firstly, the illustration of the sixteen projects financed in 2016 through the public notice of ANCI "Young Creative ReGenerations" - projects that came to an end in October 2018 - with the addition of projects from other three cities in Emilia -Romagna (Parma, Piacenza and Ravenna). Furthermore, the conference aimed to take stock of some crucial points relating to the current paths of urban regeneration through youth creativity: the territorial context of the projects; their managerial and economic sustainability; the theme of the relationship between urban regeneration and legislation and regulations. The conference saw the contribution of fifteen speakers on the above topics, various institutional greetings, and the participation of about 60 administrators, partners and young beneficiaries of the cities that received funding from ANCI in 2016 for their projects. In 2018, a paper publication in tabloid format and a digital version freely downloadable online was also produced <http://www.giovaniantisti.it/remixing-cities-volume-2-libro-e-videointerviste> together with a video channel with theoretical contributions and interviews. Intended as a tool for in-depth analysis of the issues and integration of work plans, the Remixing Cities publication aims to be a reworking of the interventions and contents of those days, able to broaden the ideas that emerged and return both an update of the national debate on the topics covered , both the impact and the induced that the project has generated in the local territories.

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

- A cultural cooperation project between Italian public administrations with the shared goal of making urban centers more and more a Common Good and offering a significant contribution of reflection to the contemporary debate that aims to give new life and new meanings to cities in the encounter with creative young people. - A choral work that has seen different cities, their Directors, an authoritative Scientific Committee, the operational structures of the various offices, the young creatives and the numerous important partners operate in a network that have allowed us to build, all together, a national project with interesting perspectives of development. Remixing Cities confirms itself as a useful platform for discussion and proposals capable of giving its own contribution to new projects, a dense program to discover innovative, sustainable actions with a strong social and cultural impact starting from the identity vocations of the territories. The initiative benefited from an integrated communication plan, for full and live coverage of the various activities on the calendar and a young social editorial staff. Through its various stages, Remixing Cities n.2 has offered a significant contribution of reflection to the contemporary debate on urban regeneration and youth creativity and in particular on giving new life and new meanings to cities in the encounter with young creatives. - The dense program promoted dialogue between different realities, the exchange of ideas and experiences, the innovation of practices and policies, the development of new ideas. - An event that involved Italian partners and international guests, simultaneously mobilizing policy makers, institutions, associations, universities, creatives, cultural operators, civil society, businesses and all the subjects who in various capacities deal with these issues in the area. - An itinerary between three cities that started in 2014 in Naples in the context of the Universal Forum of Naples and Campania Cultures, which in 2016 made a stop in Reggio Emilia, Siena and Mantua as part of the Italian Capital of Culture program and which in each edition has obtained an important response from the public and the actors involved: in total more than 10,000 people, mostly young people, to attend widespread events, conferences, workshops, shows, urban live acts, soundtracks and performances; over 200 artists and creatives engaged in exhibitions and presentations; speeches and speeches by 150 sector operators and experts of national and international importance.

**GOAL 4 - Promote human rights and fundamental freedoms:****Visionarie**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

APA- Audiovisual Producers Association

**Cultural domains covered by the measure/initiative:**

Cinema/ Audiovisual Arts

**Website of the measure/initiative, if available:**

<https://www.visionarie2019.it>

**Describe the main features of the measure/initiative:**

APA – Audiovisual Producers Association collaborates since 2019 with the G.A.F.F. Association for the project "Visionarie" event of reflection and debate on the world of women's creativity, conceived and directed by the expert lawyer of copyright Giuliana Aliberti. Now in its second edition "VISIONARIE 2020 - Women between cinema, television and storytelling" promotes a call addressed to students of the major national schools for the collection of scripts for original subjects of TV series, documentaries, short films and feature films that tell the female universe with its contradictions and forces. Visionarie is a format dedicated to the role of women protagonists of the world of cinema, audiovisual and literature. Through meetings, screenings, conferences and moments of interaction with the public and in the presence of directors, screenwriters, actresses, producers, writers together, they discuss the "power" of the female gaze, to represent artistic and cinematographic languages, in a fruitful intergenerational exchange that also involves teachers and the public of Schools, Academies and Universities of Cinema. The collected texts are examined by a Scientific Committee composed of some of the most important women in the cultural and audiovisual sector: Gloria Malatesta, Anna Negri, Chiara Sbarigia (GD of APA), Gabriella Gallozzi, Marilena Citelli Francese and representatives of WIFTMI - Women in Film Television-Media Italia and DISSENSO COMUNE. In the Committee of Honour there are, on the other hand, distinguished personalities of the sector: Jane Campion, Luciana Castellina, Liliana Cavani, Piera Degli Esposti, Dacia Maraini e Shirin Neshat. For this new edition the selected projects will be presented with the Pitch one on one formula to the audiovisual producers of APA. This year the presentation event will be hosted, thanks to the contribution of APA, in the framework of the business activities of MIA – International Audiovisual Market of Rome which takes place in Rome in October 2020.

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

In its first edition of 2019 the event registered the participation of over 1000 people, many illustrious personalities of the Italian and international cultural and audiovisual world, professionals, students and public. Some of the projects selected and presented have been welcomed with great interest by the producers involved who have already confirmed their adherence to the next edition in October 2020.

## **Con i bambini- Project**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

"Con il SUD" FOundation

**Website of the measure/initiative, if available:**

<http://www.conibambini.org/presentazione/>

**Describe the main features of the measure/initiative:**

The social enterprise "Con i Bambini" was established on June 15, 2016, with headquarters in Rome. It is a non-profit company whose object is the implementation of the programs of the Fund to combat child educational poverty, provided for by the Memorandum of Understanding signed on 29 April 2016 between the President of the Council of Ministers, the Minister of Economy and Finance, the Minister of Labor and Social Policies and the President of "ACRI" (Associazione di Fondazioni e Casse di Risparmio S.p.a.). The strategic policy choices are defined by a special steering committee in which the foundations of banking origin, the Government, Third-Sector organizations and representatives of INAPP and EIEF - Einaudi Institute for Economy and Finance are equally represented. In the 2016-2018 three-year period, the Foundations fed the Fund with approximately 360 million euros. The 2019 Budget Law confirmed the Fund for the three-year period 2019-2021, providing 55 million euros of tax credit per year in favor of foundations of banking origin, which can benefit from it for 65% of the amounts paid. A contribution from the Foundations of about 80 million euros per year is therefore expected. "Con i Bambini" is wholly owned by the "Con il SUD Foundation, a private non-profit organization born twelve years ago from the alliance between the foundations of banking origin and the world of the third sector and voluntary work to promote the development of the South through the promotion of social cohesion and supporting good networking practices. The "Con il SUD" Foundation supports "exemplary" interventions for the education of children to legality and to combat early school leaving, to enhance young talents and attract "brains" to the South, for the protection and enhancement of common goods (culture, environment, social-reuse of spaces), for the qualification of social and health services, for the integration of immigrants, to favor community welfare. The "Con il SUD" Foundation has supported over 1,200 initiatives, including the birth of the first 6 Community Foundations of the South, involving 6,000 different organizations and 320,000 citizens, especially young people, providing a total of over 211 million euros of private resources.

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

"Con i Bambini" has published nine calls to date (Early Childhood 0-6 years, Adolescence 11-17, New Generations 5-14 years, One step forward, Mending dreams, Change course, With open arms, One possible tomorrow and Not one less), selecting a total of 355 projects throughout Italy, including 17 project ideas related to co-financed initiatives and 6 projects supported through the initiative for earthquake areas. In the management of tenders, the element of impact assessment has been introduced. The approved projects, supported with a contribution of around 281 million euros, involve over 480,000 children and young people, together with their families, who live in conditions of hardship, directly involving around 6,600 organizations, including the Third sector, schools, public and private bodies. In 2019, with the Early Childhood Call (0-6 years), 80 projects were selected, of which 66 regional and 14 multi-regional projects, for a total amount of 62.2 million euros. With the tender for adolescents (11-17 years), 86 projects were selected, of which 69 regional and 17 multi-regional projects, for a total amount of 73.4 million euros. With the New Generations Call (5-14 years) 83 projects were selected, of which 68 regional and 15 multiregional projects, for a total amount of approximately 66

million euros. With the initiative for the Earthquake Areas (involving the territories of Abruzzo, Lazio, Marche and Umbria), 6 projects were selected with a contribution of 2.6 million euros. With the co-financing initiative, the edition published in December 2017 was replicated, in which 17 projects started in co-financing with other providers were selected. With the call A step forward, innovative ideas for combating child educational poverty 83 projects were selected, of which 65 regional and 18 multiregional, for a total amount of approximately 71 million euros. With the call to repair dreams, action is taken in favor of children and adolescents who are victims of maltreatment aimed at their protection and care, the prevention and contrast of all forms of violence. 217 proposals were received, of which 18 passed to the second phase; of these, 15 are regional and 3 are multiregional.

## **Open - Project**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

Compagnia di San Paolo Foundation

### **Website of the measure/initiative, if available:**

<http://www.compagniadisanpaolo.it/it/contributi/bando-open2change>

### **Describe the main features of the measure/initiative:**

Since 2015, the Open project has represented one of the Foundation's lines of action on the subject of cultural innovation. With Open, the foundation promotes the development of cultural demand with approaches that focus on the centrality of the public and more generally of people and the relationship between cultural organizations and their territory or a specific context; it does so through an integrated system of actions, projects and tools aimed at experimenting first and then disseminating change practices and skills on the issues of expansion, diversification and involvement of cultural audiences (audience development - AD - and audience engagement - AE). In line with the attention placed by European policies on the problem of low rates of cultural participation and the desire to encourage the protagonism of individuals as an engine for individual and collective growth and development in terms of social cohesion, Open carries out various actions including opportunities of training, calls for proposals, special projects, monitoring activities, empowerment, new impact assessment metrics and the accompaniment of a community of practice of cultural operators who are specialized or are discussing the subject. The call is divided into two phases. I PHASE 2 CANDIDATURE CALL: one for innovators and one for cultural institutions. Deadline: July 26th RESULTS OF THE 2 CANDIDATURE CALLS (admission to the second phase): 20 September MATCH: the 45 selected (30 innovators and 15 cultural institutions) will be engaged for the entire days of 30 September and 7 October. They will have the opportunity to meet, get to know each other and choose each other to form the design tandem. PHASE II Presentation of the projects by the tandems by 7 November Results of the project selection: 31 December Project implementation period: January 2020-December 2021

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

### **What are the results achieved so far through the implementation of the measure/initiative?:**

The Open2Change call aims to develop, within cultural institutions, biennial programs for the launch and stabilization of one or more processes or products in the context of audience development. The goal is to generate dynamics of managerial, organizational and design change favored by the presence of an "innovator" subject intended in the call as a bearer of experiences, design skills and models that will have to find fertile ground for development, experimentation and implementation in routines and in the internal working practices of the aforementioned institutions. The Open project is part of the Foundation's Culture Objective, considering culture as an engine for building a new active citizenship. The Mission of the Objective is to encourage active participation contributes to the achievement of the following Sustainable Development Goals: • SDG 3 Health and well-being • SDG 5 Gender equality • SDG 11 Sustainable cities and communities • SDG 16 Peace, justice and strong institutions Within the Culture Objective, the mission "Encourage active participation" promotes the values of a society of "we", in which each individual is valued in his role as citizen, to foster individual responsibility, as an indispensable prerequisite for the construction of a fairer and more sustainable society. The concept of participation therefore takes on different meanings for us: different from each other, but all equally important to create new spaces for culture and a new active citizenship.

## **Art Clicks- Project**

### **Name of CSO(s) responsible for the implementation of the measure/initiative:**

ECCOM- Idee per la Cultura

### **Cultural domains covered by the measure/initiative:**

Music  
Performing Arts  
Publishing  
Visual Arts

### **Website of the measure/initiative, if available:**

<http://www.eccom.it/it/attivita/progetti/264--art-clicks>

### **Describe the main features of the measure/initiative:**

The ART CLICKS project was born with the intention of exploring and building intercultural skills and practices on the Italian territory, in particular in Rome, where different ethnic groups and cultures meet (and confront each other) with increasing intensity, following the intense, recent flows migratory. The demographic and socio-cultural characteristics of our communities are in transformation, in search of new balances and relationships of coexistence. Europe has a historical habit with multicultural societies, but today's demand for intercultural plans to go further, to create new social arrangements in which exchange and mutual enrichment are the key to balance, growth, justice social and sustainability. Cultural operators of any district, discipline, level, must accept the challenges and the invitations to work to acquire or increase knowledge, visions, skills, intercultural attitudes, for, between and with old and new citizens and between "professionals". In recent years, our country has welcomed a large



number of women, men and children fleeing war, denial of civil rights and poverty. Our cities and our arrival territories (Rome in particular) have shown an extraordinary ability to manage the emergency, with a response, not only from the health authorities, the police, the local administrations, but also from the world of associations, communities and individual citizens. The biggest challenge is to integrate foreigners, and Italian cultural institutions, large and small, from schools to libraries, from theaters to museums, have long been at the forefront to ensure this patient and widespread work throughout the territory, often with difficulties and great sacrifices. ECCOM, in collaboration with the MAXXI Foundation and with the support of the Stavros Niarchos Foundation, conceived and created in 2019 ART CLICKS, a training and participatory planning workshop aimed at professionals in the cultural sector (in particular museums, theaters and libraries) on the theme of intercultural dialogue. The project aimed to promote: • the exchange and creation of good practices to combat discrimination and promote diversity in Rome, a highly multicultural European city, at the crucial point of the emergence of migration; • the ability of cultural institutions to promote inter / multicultural dialogue by strengthening their intercultural competences and co-planning capacities; • the active cultural participation of different communities, to encourage respect between majorities and minorities and an understanding of the value of a renewed Europe of diversity. ART CLICKS was the context where 25 people from different backgrounds and cultures, skills and professionalism from the world of culture, education and the social world met to meet, learn from each other, design and experiment with intercultural practices. Participants were selected through a public call. The activities - a training / refresher course of 200 hours and the shared planning of practical experiences - were put at the service of objectives such as strengthening the intercultural skills of individuals and their institutions or associations and their policy of inclusion of migrants; promoting the active participation of migrants and refugees in the country's cultural life; dialogue, exchange and respect between diversity and their enhancement. The methodology used in ART CLICKS was based on participatory meetings, exchanges of good practices, relational experiences and participatory planning activities: - 200-hour in-person training course held between March and July 2018; - Two-day residence for all participants in Acquapendente (VT) in April 2018; - Co-design workshops (July / September 2018) - Pilot projects carried out by the participants in collaboration with ECCOM and the MAXXI Foundation (October 2018-April 2019) It is a methodology that can be easily transferred to other contexts and activate the conditions for the reproducibility of cultural processes that can lead, in a dynamic and cyclical way, to the recognition and generation of a new cultural heritage. The results of the project were presented at a conference that was held at the MAXXI Auditorium on 16 and 17 May 2019. ART CLICKS was sponsored by: MiBACT-Progetto MigrArti; of the Lazio Region and of Rome Capital- (Assessorato alla Crescita Culturale dei Cittadini). It was also awarded the European Year of Cultural Heritage mark.

**Does it specifically target young people?:** YES

**Does this measure/initiative receive or has it received International Fund for Cultural Diversity (IFCD) funding?:** NO

**What are the results achieved so far through the implementation of the measure/initiative?:**

5 pilot projects, of which 3 carried out in Rome, 1 in Bolzano and 1 in Venice; - Un Griot Italiano: aimed at first and second grade secondary school students aged between 12 and 18, it intended to build a replicable format in various schools and territorial realities using hip hop culture as a tool for the youngest, to be able to interpret one's relationship with today's world from an intercultural perspective; - Il mio Correr: project aimed to involve and train some foreign mediators to promote the cultural inclusion of migrants in the Civic Museums of Venice. The new "intercultural" mediators have developed their own narratives on objects from the Correr Museum. The strong point of the project was the biographical narration, an effective resource for museum experiences in an intercultural key, as well as a fundamental element of the human relationship. - Narradici: held in Bolzano, it intended to recover and enhance the different roots and original cultures with high school students, who live the multiculturalism of our societies in their classrooms, through experiences in museums, libraries and theaters. The strong point was the involvement of families and communities in the recovery of narratives and roots. - Playground: this project has relied on the power of involvement of games, dance and other social practices to involve and dialogue with people from different cultures. The game can be organized in city squares, thus transformed into places of mutual knowledge, exchange and reworking of ancestral traditions. -Guardo in alto: the project aimed to create a training course for cultural operators following the approaches and practices of the artistic ateliers, to promote communication and contact between the participants and the realization of an exhibition with the products of atelier activities or a "Work of art" as a result of intercultural exchange. The project involved young migrants, high school students, artists and theater performers. 2 publications: • Prove di intercultura, edited by C. Da Milano, E. Falchetti, F. Guida, Bibliographic Publishing, Milan 2019 (also in English version); • Dizionario interculturale (in Italian, English and Arabic) <http://www.eccom.it/images/stories/Documenti/dtionary.pdf>; <http://www.eccom.it/images/stories/Documenti/dtionaryi.pdf>; <http://www.eccom.it/images/stories/Documenti/dtionarya.pdf> The evaluation of the results was carried out by favoring a qualitative impact assessment approach, ie the change of perspective and approach to the topic by the participants. The tool used was the skills portfolio, created by each of the participants and analyzed at the end of the project by the ECCOM staff.

## **MUA-Musei Accoglienti-Project**

**Name of CSO(s) responsible for the implementation of the measure/initiative:**

ECCOM- Idee per la Cultura

**Cultural domains covered by the measure/initiative:**

Visual Arts

**Website of the measure/initiative, if available:**

<http://www.eccom.it/it/attivita/progetti/267-musei-accoglienti>

**Describe the main features of the measure/initiative:**

Europe has a historical habit with multicultural societies, but today's demand for intercultural plans to go further, to create new social arrangements in which exchange and mutual enrichment are the key to balance, growth, justice social and sustainability. Cultural operators of any district, discipline, level, must accept the challenges and the invitations to work to acquire or increase knowledge, visions, skills, intercultural attitudes, for, between and with old and new citizens and between "professionals". In recent years, our country has welcomed a large number of women, men and children fleeing war, denial of civil rights and poverty. Our cities and our arrival territories have shown an extraordinary ability to manage the emergency, with a response, not only from the health authorities, the police, the local administrations, but also from the world of associations,

communities and individual citizens. The biggest challenge is to integrate foreigners, and Italian cultural institutions, large and small, from schools to libraries, from theaters to museums, have long been at the forefront to ensure this patient and widespread work throughout the territory, often with difficulties and great sacrifices. MUA-Musei Welcoming is a project promoted by the Department of Tourism and Cultural Industry of the Puglia Region through the Apulian Public Theater and was created by ECCOM, CIR - Italian Council for Refugees and 34 ° Fuso together with the Castromediano Museum of Lecce and the Ribezzo Museum of Brindisi. It was a training and experimentation path, aimed at museum operators and migrants from the Apulian territory, which aimed at building innovative skills and practices to make cultural heritage more usable and accessible. Two experiments were initially planned in the biblio-museum poles of Brindisi and Lecce. The main purpose of the training was to share with the participants the evolution in the context of European cultural policies of concepts such as the development of access (understood as physical, geographical, economic and cultural access); participation (not only in cultural activities in the strict sense but also in decision-making processes); of the representation in cultural institutions (and museums in particular) of dominant cultures but of all the cultural (and intercultural) expressions present in society. It is a path that led to the definition of audience development understood as a strategic and dynamic process of creating relationships between cultural institutions, aimed at the full realization of access, participation and representation. One of the strategic axes for the implementation of audience development is the use of technology: with this in mind, the MUA project has chosen to use digital storytelling to encourage active participation and the representation of its own cultural instances and visions by of the participants in the project. Words and the story are the first tool that human beings invented to understand the world. Similarly, telling one's story is a fundamental tool to give meaning to one's life and experiences, often the latter become intelligible only after being communicated to others. Narration is also a political tool: nation states have their own narrative of origins, all major political movements have an ideology and slogans that define their action. For these two reasons, narration is fundamental. Digital storytelling adds to the power of narration the digital element that favors immediacy and creativity through the use not only of words but also of images and sounds. Finally, the digital storytelling laboratory is a collective experience: collective reflections introduce new epistemological visions, witnessed by the vision of collective intelligences, of the third space, of the entanglement of relationships between cultures, of maps to orient thought or proposals of use of narration as an anthropological research tool for knowledge not only of a local community, but also of intentions and values. Funding by the "Assessorato all'Industria Turistica e Culturale" Puglia Region. Partners: - Museo Provinciale Sigismondo Castromediano, Lecce - Museo archeologico provinciale Francesco Ribezzo, Brindisi - CIR - Consiglio Italiani - 34° Fuso

**Does it specifically target young people?:** YES

**What are the results achieved so far through the implementation of the measure/initiative?:**

The project was divided into several activities: - Staff training - Workshops of new narratives. This training path used different methodologies such as digital storytelling. Through interaction and collaboration, new contents were produced to tell the museums through multiple narratives that took into account different points of view. - Workshop to promote audience engagement and facilitate the involvement of the public. - Residences of artists (Collettivo NoMade and Alice Padovani). In the first phase, the training was addressed to the operators of the museums of the province of Lecce and, subsequently, to those of the province of Brindisi 60 hours for each. A total of 50 operators participated in the meetings; the meetings took place in the Provincial Museum Sigismondo Castromediano in Lecce, one of the main promoters of the project, and at the Ribezzo Museum in Brindisi. The first 35 hours of training (May-June 2018) were dedicated to strengthening knowledge and skills in the field of audience development and in particular the diversification of audiences. The goal was to implement mediation tools to encourage the involvement of the public, broaden the readings of the collections, improve use and expand the levels of participation. The remaining 25 hours (September-November 2018) involved the creation of two digital storytelling workshops that involved museum operators in a narrative path that could be inclusive and open to interpretation. The purpose of this workshop was to stimulate the production of new contents and multiple and diversified narratives of the museums by giving voice to the points of view of the participants to tell the collections. With each museum that participated in the path, workshops were created that involved migrant communities living in the area to experiment with possible ways of actively participating in the narration of the museum, emotional captions, postcards with short narratives were created by the participants in the workshops. messages in all languages. Two artist residences have been created together with the NoMade Collective and Alice Padovani who worked with the migrant communities of Lecce and Brindisi, experimenting with new ways of involving the creative processes and storytelling of museums and the co-design of the exhibition of the Press museum. The methodology aimed to stimulate the creativity of the participants and included direct experiences, the analysis and experimentation of intercultural practices and projects, but also meetings with industry experts, artists and educators. Activities: Final video of the project Digital Storytelling made during the workshops Lecce, on April 18 there is the "feast of the Musei Accoglienti" "Il Museo siamo noi", the second residence of the MUA project MUA. "La parte piccola di un tutto" ", Alice Padovani's residence MUA. Operators, partners and institutions meet in Lecce MUA. Digital storytelling workshops concluded

**On the basis of the analysis of the responses provided through the CSO form, present up to ten main priorities of CSOs to implement the Convention over the next four years.:**

The CSO consultation suggested the following priorities to implement the Convention over the next years: Creative and support networking between local and European cultural and creative enterprises - Do advocacy to support professionals in the creative sectors - Engage policy makers to link the m to local association and enterprises - Gender Equality - Support and training for the new generations and their involvement in the cultural and audiovisual work sector. - Enhance youth art and creativity as expressions of the vitality and prospective capacity of our society, capable of generating content that reinforces the cultural dialectic, social cohesion, civic awareness. - Implement national and international programs, projects, relations and exchanges, strengthen partnerships and create networks in which cooperation is oriented towards dialogue between the respective tangible and intangible cultural heritages. - Commit to ensure continuity in interventions on the territory, think with medium-long term perspectives to avoid fragmentation and fragility of results. - Working on new tools and strategies to contrast and fight discrimination, of inclusive languages and models. - Continuing a fruitful dialogue with the institutions. Institutions should be responsible for financing projects and making access to funds increasingly easier. - Enhancing visibility and publicity on calls for proposals and projects would also be useful. -Continue to increase the level of public support (national, EU or international) dedicated to encouraging research in the field of intellectual property, and as far as it is concerned in particular in the field of copyright, as well cultural and related rights: especially with the funding of scholarships, university professorships, the publication of books and

magazines; - Implementation of the dissemination and the criteria to join the participation at IFCD projects in an international cooperative approach between civil society organizations in a more extensive way; - implementing shared planning, between institutions and civil society with a trans-disciplinary and trans-sectoral perspective by creating spaces for discussion, listening, mediation, negotiation, synergies and partnerships; "Contact areas", "bridges and crossings" between cultures and communities; disciplinary overruns. - implementing the digitalization process also related copyright's measures by ensuring the diversity in the offer of V.o.D. platforms of audiovisual programmes - ensure that the digital platforms will contribute to facilitating the cultural contents (also by financig) and the professionalism for youth; -promote the beetween people while respecting cultural and creative identities.

## EMERGING TRANSVERSAL ISSUES

### Relevant Policies and Measures:

#### **Transversal issue for Youth**

##### **Name of agency responsible for the implementation of the policy/measure:**

ANPAL (National agency for active employment policies- Agenzia Nazionale per le politiche attive del lavoro)  
Associazione Giovani per l'UNESCO (Italian Association Youth for UNESCO)

##### **Website of the policy/measure, if available:**

<http://www.anpal.gov.it/garanzia-giovani>  
<https://www.aiguofficial.it/>

##### **Describe the main features of the policy/measure:**

Special attention is paid to the transversal issues related to "Youth" at different levels. Italy is involved in the application of the National Program so-called "Garanzia Giovani" (Youth Guarantee). The program is a European initiative born from the need to tackle the difficulties of job placement and youth unemployment and it is aimed at young people between 15 and 29 who: - reside in Italy (EU or non-EU citizens but legally residing in Italy) - are not engaged in work activities, nor inserted in school or training courses (neet). The program expects: job offer, further education, apprenticeship or traineeship. The offer is personalized and takes into account the elements that make employment more difficult (eg territorial, demographic, family and individual variables). Furthermore, it is worth to be mentioned the "Associazione Italiana Giovani per l'UNESCO" (Italian association Youth for UNESCO). It was born as the Youth Committee of the Italian National Commission for UNESCO (CNI) with the aim of supporting the activities of the CNI in the field of education, science, culture and communication, promoting projects, values and priorities through the active participation of the younger generations and civil society in initiatives and events of national importance. In 2018 the Association, under the aegis of CNI, was officially recognized by UNESCO as a Member of Associations and Clubs for UNESCO. The Italian Youth Association for UNESCO is composed of about 300 young people between 20 and 35 years old, including students, researchers, artists, professionals, managers and entrepreneurs. The Association, currently is organized in a central structure, consisting of a National Board, a Board of Directors and a peripheral branch, characterized by teams present in all regions of Italy, coordinated by Regional Representatives. For the quality of the projects and the solid organizational structure, the Association has been recognized by UNESCO as one of the best practices of youth participation in UNESCO programs.

**Does it specifically target young people?:** YES

##### **What are the results achieved so far through the implementation of the policy/measure?:**

Within the European PON - Youth Employment Initiative (2017-2020), the "Garanzia Giovani" measures include: Orientation, Training, Apprenticeship, internship and extra-curricular internship in geographical mobility, employment incentives, national civil service in the territory of the European Union, self-entrepreneurship, professional mobility (which encourages mobility in Italy and in other EU countries and provides a voucher for coverage of travel and accommodation costs for 6 months). Programs, initiatives, information services, personalized paths, incentives: these are the measures envisaged at national and regional level to offer opportunities for orientation, training and job placement, with a view to collaboration between all the public and private actors involved. To properly establish the level and characteristics of the services provided and increase their effectiveness, it was decided to introduce a profiling system that takes into account the distance from the labor market, with a view to personalizing the actions provided: a series of variables, territorial, demographic, family and individual profile the young person thus allowing to adjust the measure of the action in his favor. An innovative project Project was implemented in collaboration with Unioncamere and in partnership with Google (<https://www.anpal.gov.it/iniziativa-per-le-competenze-digitali>): 1. enhances the digital skills of young people 2. favors the insertion into the world of work 3. consolidates the digital innovation path of companies, thanks to the internships of young digitizers. To pursuing its mission, the "Associazione Italiana Giovani per l'UNESCO" promoted since the 2018 an annual "Italian Youth Forum" as an opportunity to disseminate and promote the themes of education, innovation and sustainable development. Furthermore the the Italian Youth Association for UNESCO has launched the # unite4earth campaign - together to save the Earth - for the defense of our planet and EDU project focused on the themes promoted by UNESCO to sensitize students in the fields of education, communication and information, natural sciences, sciences human and social and culture.

##### **If yes, what are the main conclusions/recommendations?:**

The Regions are responsible for carrying out the monitoring of the interventions, to better observe the process of implementation of the measures, the services provided, the number and profile of beneficiaries, the progress of expenditure, and other characteristics on the condition of employability of young beneficiaries. The financial resources allocated to the individual measures are indicated in the agreements that each Region and Autonomous Province has stipulated with the Ministry of Labor and Social Policies (<https://www.anpal.gov.it/indagine-gg-2020-dettagli>)

## **Transversal Issue for Gender Equality**

### **Name of agency responsible for the implementation of the policy/measure:**

Italian agency for development cooperation (Agenzia italiana per la cooperazione allo sviluppo- AICS)

### **Website of the policy/measure, if available:**

<http://www.aics.gov.it/home-ita/settori/sviluppo-umano/uguaglianza-genero>

### **Describe the main features of the policy/measure:**

Italy continued the implementation of the Third National Action Plan (2016-2020) adopted in compliance with "Resolution no. 1325 (2000)" of the United Nations Security Council (S / RES / 1325) on "Women, Peace and Security" and subsequent Resolutions, including promotion, monitoring and evaluation actions. The subjects requesting contributions must document their institutional vocation and / or previous experience, in Italy or abroad, in the sector of support for women's rights and / or the implementation of Resolution 1325/2000 of the Security Council and subsequent Resolutions as part of the "Women Peace and Security" Agenda. Moreover, according to the national objectives, Italy strengthened, in recent years, the issues related to the promotion of "human rights" and "gender equality" by the action of Italian cooperation, adhering to the shared values and fundamental principles of the European Union (which since 2010 has adopted a specific "Eu Action Plan on Gender Equality and Women's Empowerment in Development 2010-2015" - Geap).

### **What are the results achieved so far through the implementation of the policy/measure?:**

The Italian strategy on gender and related sustainable development issues aims in particular to strengthen collaboration with national and decentralized institutions, with Italian universities and NGOs to define a specific approach that takes into account the experiences of Italian women in participating in life. political, social and economic of the country; establish lasting relationships with women in institutions and civil society both at national level and with cooperation partner countries in order to promote their participation; create specific collaborations with the multilateral system and with multilateral agencies for the creation of international platforms and conventions on the subject of Gender policies defined at the UN. Initiatives in favor of the socio-economic development of women and gender equality are underway, for example, in sub-Saharan Africa. These are specifically the "Women Economic Empowerment and Social Integration" projects in Ethiopia; "Project to support the national strategy for gender equality (Pasneeg), in Senegal; "Program to support the socio-economic empowerment of women (Pesed)", in Mozambique.

### **If yes, what are the main conclusions/recommendations?:**

The implementation of "Women, Peace and Security" Resolution is coordinate by CIDU (Comitato interministeriale Diritti Umani) and the Department for Equal Opportunities (Dipartimento per le Pari Opportunità- Presidenza del Consiglio dei Ministri <http://www.pariopportunita.gov.it/approfondimenti/decreto-donne-pace-e-sicurezza/>) in collaboration with UNAR ([www.unar.it](http://www.unar.it)). The Office for the promotion of equal treatment and the removal of discrimination based on race or ethnic origin (UNAR) was established with Legislative Decree 9 July 2003, no. 215, transposing the community directive n. 2000/43 CE and operates within the Department for Equal opportunities of the Presidency of the Council of Ministers. UNAR has the function of guaranteeing, in full autonomy of judgment and in conditions of impartiality, the effectiveness of the principle of equal treatment between people, of supervising the operation of the instruments of protection in force against discrimination and of helping to remove discrimination based on race and ethnic origin by analyzing the different impact they have on gender and their relationship with other forms of racism of a cultural and religious nature. In particular UNAR: - provides assistance to the victims of discriminatory behavior in the proceedings undertaken by the latter both in administrative and judicial matters, through the dedicated action of a special Contact center; - carries out inquiries in order to verify the existence of discriminatory phenomena in compliance with the prerogatives of the judicial authority; - promotes the adoption of positive action projects in collaboration with non-profit associations; - spreads the utmost knowledge of protection tools through awareness-raising actions and communication campaigns; - formulates recommendations and opinions on issues related to discrimination based on race and ethnic origin; - promotes studies, research, training courses and exchanges of experiences, also in collaboration with associations and non-governmental organizations operating in the sector, also in order to develop guidelines or codes of conduct in the field of combating discrimination based on race or ethnic origin.

# CHALLENGES AND ACHIEVEMENTS

## **Describe the main results achieved to implement the Convention (at least one major achievement in one of the four goals):**

Over the last few years, Italy has progressively adopted measures and initiatives aimed at implementing the Convention starting from greater incentives from the cultural and creative sectors. In addition to providing funding actions, interventions in the territories and at the regional level were welcomed and encouraged, thus also favoring the support for artistic creation and the encouragement of local SMEs, often promoted by young artists and / or cultural professionals. Thanks to the integration between national projects and European programs, it has been possible to experiment and continuously launch sustainable cultural governance systems (For example, in continuity with methods and recognition also at European level). Information and awareness-raising activities, as well as working groups, public sessions of conferences and debates, monitoring and official and independent evaluations are tools and methodologies pursued in a structural and constant manner for the promotion of the cultural and creative sectors. The local cultural vitality or of individuals or groups of artists generates numerous initiatives in urban and peripheral contexts to which the use of technologies and digital communication tools (including digital cultural publications or social networks) are increasingly connected. The regulatory review on live entertainment, cinema and audiovisual, promotion of culture abroad as well as the structural reform of sectors and functions of cultural institutions have increasingly allowed the activity and mobility of artists, cultural communities, projects of young talents, international civil society organizations. In addition to ensuring the continuity of major national cultural events, structures dedicated to the promotion of contemporary art and creativity have encouraged the exchange of artists and the encounter between cultures from all over the world. This prerogative, however, is also actively pursued by numerous independent realities that promote activities and numerous festivals dedicated to knowledge and exchange between peoples who organize cultural exhibitions hosting artists and professionals also from developing countries. Based on a progressive awareness and communication, the theme of creativity has been increasingly analyzed and discussed as a key and strategic tool for sustainable development and urban regeneration and degraded areas. System structural actions have made it possible to invest in the cultural and creative sectors starting from the most disadvantaged areas, in some cases also favoring the birth of local or regional cultural centers. In the overall framework of implementation of the Convention, the key prerogative is that relating to the respect and promotion of fundamental human freedoms, as stigmatized in the Italian Constitution. The work started in recent years at an inter-institutional level and in collaboration with civil society, has increasingly drawn attention to the various forms of cultural, social and economic rights. From the need to disseminate the importance of freedom of artistic expression, to the rights of participation, enjoyment and accessibility to cultural and social life, the need for greater reflection on the recognition and role of artists and cultural professionals in the society in general. Although the implementation process of the Convention still requires time and challenges, in recent years the cultural policies and measures at national level have certainly contributed to achieving the points and objectives set out in the more general framework of each single objective of the Convention itself, namely: Support sustainable governance systems for culture: -support for creative industries of medium, small or micro enterprises and market development (micro-credit schemes, innovation laboratories, etc.) -support for digital literacy and promotion of creativity and cultural content in the digital environment (skills and competences, creative spaces, innovation, research and development, etc.) - art and media activities to promote the diversity of cultural expressions. Obtain a balanced flow of cultural goods and services and increase the mobility of artists and cultural professionals: - manage or contribute to mobility funds for artists and culture professionals (scholarships, travel grants, etc.) - manage information resources or training services by providing practical guidance to facilitate the mobility of artists and culture professionals (eg Internet platforms) - manage the infrastructures (artistic residences) and the main cultural events (cultural seasons, festivals) by promoting the diversity of cultural expressions and hosting a large number of foreign artists, in particular from developing countries. Integrate culture into sustainable development frameworks: - support cultural industry-based regeneration projects at regional, urban and/or rural levels, including community-based initiatives - promote the inclusion of creativity and cultural expressions as strategic elements of sustainable development plans and strategies Promote human rights and fundamental freedoms: - promote and support social protection measures that take into account the status of artists (e.g. health insurance; pension plans; unemployment benefits; etc.) - promote and support economic measures that take into account the status of artists (eg collective agreements; income tax and other regulatory frameworks).

## **Describe the main challenges encountered to implement the Convention and the main solutions found or envisaged to overcome them:**

One of the major challenges encountered in the implementation of the Convention regards the progressive and synergistic consultation mechanism between the numerous institutional and civil society entities operating in the various cultural and creative sectors. In some cases, the networks already present in the territories as well as inter-ministerial cooperation have been fundamental to generate audience development and increase information on the principles and application of the Convention. In addition, during the last year, the activities planned in presence have been converted and adapted to online modes. In some cases it was necessary to review and reprogram the timing to carry out measures and guidelines consistent with the Convention, including the latest updates that emerged at the 2020 Intergovernmental Committee. However, coinciding with the pandemic emergency situation which occurred in the period 'preparation of the Report, and in order to guarantee efforts and measures to support the cultural and creative sectors, significant actions have been taken both aimed at the system and at the protection of artists and cultural professions. Among which, there are (<https://www.beniculturali.it/covid-19>): I. Interventions to protect workers - authorization to use FUS resources to supplement the salary of show business workers; - income support measures for authors, interpreters, performers and agents through the resources resulting from the collection of rights for private copying; - special allowance of 600 euros for intermittent workers and entertainment professionals; - special allowance of 1,000 for intermittent workers and entertainment professionals. II. Interventions in support of cultural and creative industries (culture, cinema and live-entertainment) - Ordinary redundancy fund and in derogation for workers in the exhibition, congress, amusement parks, live entertainment and cinemas sectors; - Extension of the redundancy fund by 18 weeks until 31 December 2020; - 100% deduction for six months of the costs of personnel hired on an indefinite basis and for four months of personnel returning from the redundancy fund; - 100% deduction for six months of the costs of personnel hired on an indefinite basis and for four months of personnel returning from the redundancy fund; - Exemption from the second IMU Tax-rate for cinemas, theaters, concert halls and shows. III. Special Funds - Emergency funds for entertainment and cinema; - Emergency funds for entertainment and cinema: refreshment, lack of ticketing and support; - Entertainment and cinema emergency funds: increase in tax credit; - Emergency funds for

entertainment and cinema: refreshment no ticketing for theaters of significant cultural interest, theatrical production centers, traditional theaters and dance production centers; - Emergency funds for entertainment and cinema, private theaters and small-theaters; - Emergency fund for cultural industries and institutions: Tax-credit libraries; - Emergency fund for cultural industries and institutions: refreshment for editorial translators; - Emergency fund for cultural industries and institutions: refreshments for non-state museums ticketing; - Emergency fund for cultural industries and institutions: refreshments at canceled or postponed fairs and congresses; - Emergency fund for cultural industries and institutions: refreshments at canceled or postponed exhibitions; - Emergency fund for cultural industries and institutions: refreshments for canceled or suspended concerts; - Emergency funds for entertainment and cinema: refreshments at canceled or postponed fairs and congresses; - Culture Fund: Investments in promotion, protection, enhancement, digitization.

**Describe the steps planned in the next four years to further implement the Convention and the priority areas identified for future policy action based on the conclusions of the current reporting process:**


The main steps in the next years to further implement the Convention would be addressed at : - the implementation of awareness-raising of the Convention among different institutional stakeholders and CSO; - the implementation of the awareness-raising of the areas concerned cultural and social rights, especially addressed to the artistic freedom and gender equality; - the encouraging of activities and measures to the digital environment (including public seminars, meetings, etc... as a digital road-map activities); - the encouraging of measures for the cultural and creative sectors even related to the promotion of SMEs systems; - the awareness-raising and implementation of activities and measures to integrate culture in the sustainable development plans, at local and regional levels also. The consultative and participative approach will be a constant methodology to implement the Convention in general.

## ANNEXES


**Please upload relevant documents (law, policy, agreement, regulation, strategy, etc.), studies and statistics in PDF format related to the implementation of the 4 goals and the 11 areas of monitoring of the Convention in your country. The documents should have been produced during the reporting period covered by this periodic report. Please provide the title and a description of the main content of the document in English or French.:**

**Attachment**


---

 io\_sono\_cultura\_2019\_low\_web\_2.pdf


---

 piano\_mibact\_miur\_2017\_2018\_2019\_2.pdf


---

 il\_sistema\_afam\_anno\_accademico\_2018-2019.pdf

---

 tusmar-\_testo-unico-della-radiotelevisione.pdf


---

 dpcm-2-dicembre-2019-\_mibact\_reform.pdf

---

 legge14novembre2016n220-\_discipline\_of\_cinema-audiovisual\_sectors.pdf

---

 decreto\_ministeriale\_27\_luglio\_2017\_fus.pdf

# SUBMISSION

## Designated official signing the report:

**Title:** Mr.

**First name:** Salvatore

**Family name:** Nastasi

**Organization:** Ministry for Cultural Heritage and activities and for tourism (Mibact)

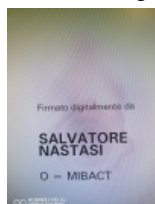
**Position:** General Secretary

---

## Date of submission:

2020

## Electronic Signature:



\*/