

"EMPOWERMENT  
OF SOCIAL INCLUSION GROUPS THROUGH  
CREATIVITY AND CULTURAL WORKS"  
2020-1-CZ01-KA227-ADV-094406



CURRENT SITUATION AND EXISTING GOOD PRACTICES IN CREATIVE  
AND CULTURAL SECTOR



COUNTRY REPORT - Italy



ASOCIAȚIA  
MERGI ÎNAINTE



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**Authors:**

**Federica Trimarchi**

## ABSTRACT

The current report is prepared as a result of the **PAlkonnecT** experts work and on the desk research of the experts of *Centro Interculturale Mondinsieme*

The aim of the report is to summarize the current situation of the cultural and creative sector in Italy in the post-COVID 19 period and to present several good practices and examples connected with supporting of emerging artists from social inclusion groups.

For any feedback on the content, please contact us at [info@mondinsieme.org](mailto:info@mondinsieme.org)

## HOW TO READ THIS REPORT?

This report is divided into five sections. The first one contains the introduction to the main characteristics and sector development in the country. The next one provides detailed findings about the current situation of the cultural sector in the post-COVID period. Section three presents the measures and support at local and national level. The last section contains the major good practices and initiatives. The paper ends with a list of the used resources.

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## Cultural and Creative Sector in Italy: main characteristics and sector development

The concept of 'culture' is often associated with Italian history and collective imagination. This association is certainly influenced by the country's great historical and artistic heritage, which is first in the world despite Italy's rather limited size - no more than 60 million inhabitants, who reside on an area of only 300,000 square kilometers. Moreover, *Article 9* of the Italian Constitution already states this virtuous cross between cultural heritage, knowledge and technology: *"The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the nation"*. A responsibility that concerns everyone: institutions, society, economy and politics. Culture does not only belong to the past, it represents the present, the progress and sustainability. The care devoted to the cultural elements of the past should make today's artists and creatives realize that they are contributing to enrich Italy's cultural capital, benefiting future generations. Moreover, the promotion of values and meanings that characterize the country's society and economy is also achieved through the work of companies and professionals that operate in the field of culture and creativity and combine tradition and innovation in their products. According to this perspective, the concept of "cultural capital" is today strongly interconnected with the economic value that it generates. In a broader perspective, it is based not only on the protection of the cultural heritage, but it is oriented to the entire economic-productive system. Given that protecting the cultural legacy from the past is not enough, Italy needs to enhance and support all those professionals and organizations - often small in size but large in genius, creativity and talent. Furthermore, the enhancement of entrepreneurial excellence could be successful only if the territory is at the center of the action, because the culture has its roots in the territories, and it is by working on the territories the energy of innovation can be fed. The role of the *Italian Chambers of Commerce* and *Unioncamere* (the public body representing the Italian chamber

system) is fundamental to cast light on and to enhance Italian traditional **Cultural And Creative Production System**, in order to maintain that competitive advantage that distinguishes Italy from other competitors on the international scene. The **Cultural and Creative Production System (CCPS)** is the set of the economic activities which participate in the definition of the sector. These activities, defined as strictly cultural and creative (**core**), have been organized in seven macro-areas: **Architecture and design; Communication; Audiovisual and music; Video games and software; Publishing and printing; Performing arts and visual arts; Historical and artistic heritage**. Within this system of relations, the perimeter of the sector has tried to grasp the most fertile ground of Italian culture anchored to the entrepreneurial production system (hence the term "cultural production system"), a sort of core business culture, from which other sectors draw power according to a logic of direct and indirect activation. In addition to strictly cultural and creative activities, it is possible to identify all those economic activities which, while not operating directly in these sectors, contribute to the cultural and creative enrichment of the country by assuming professional profiles that characterize the CCPS. These activities are contained within the concept of **creative driven** or a meta-sector of all cultural and creative professionals working in non-core sectors (e.g. the designer who works in the automotive supply chain or the director who works in the fashion industry). The intersection of sectors and professions allows one to identify how many cultural and creative professionals are distributed in the non-cultural and creative sectors and therefore to estimate the share of employment and cultural wealth produced by activities not directly related to the cultural and creative perimeter.

Despite the downsizing, the contribution of the CCPS to the creation of wealth in the country has remained almost stable at 5.7% since 2019. The cultural dimension of Italian creativity reverberates on the entire national production system, stimulating the demand on foreign markets and resulting in consistent tourist flows towards the Italian peninsula, in particular the art cities. In this way, the concept of cultural capital expands its meaning by encompassing not only the

historical, artistic and architectural heritage that has always placed Italy at the top of the international scene, but also the set of values and meanings that characterize Italian society and that activate economic value in the goods and services produced. At the same time, the production of goods and services generating economic value contributes to the process of cultural creation. However, it should be noted that the lack of specific public policies and targeted strategic actions to support cultural and creative production could weaken the *made in Italy* in terms of appeal and attractiveness. Another important subject in the production of cultural capital is the world of *non-profit*, in which organizations with the most varied purposes coexist, giving their actions a direct or indirect cultural value.



## Current situation of the cultural sector in the post-COVID period

The cultural and creative chain in Italy is proving to be resilient. The restart phase began by focusing on a hybrid offer between the real and virtual world, letting the public interact with the various platforms, social channels and communities of the territories. Innovative production models are tested both in terms of interaction with the public and hybridization of genres and formats, to engage new targets and create a bridge between entertainment and cognitive development for the benefit of a personalized offer. In a still critical scenario, the arts and the culture could find a relevant role in the Italian economic and social recovery. According to the statistics, in the last decade arts and culture have generated great innovation and competitiveness for the whole economic Italian sector and have undoubtedly created new jobs and wealth. However, the sector has not been exempt to the economic difficulties of the health crisis as it is the one that has actually suffered the worst consequences in the whole Italian economy. **The Italian Cultural and Creative Production System (CCPS) has been affected by a wealth-produced contraction of 8.1%** compared to the national average of 7,2%; also the unemployment rate has increased by 3.5% (for the whole Italian economy the variation is attested to 2,1%). The most affected sector was the **cultural heritage** one, with a contraction of 19% related to the wealth-produced and of 11,2% in terms of jobs. The case of **video games and software** is different and unique as it generated 4,2% of wealth, also thanks to the incentive towards digital and home entertainment during the lockdown. Despite the difficulties of the past year, the cultural and creative chain is confirmed as central within the national production specializations thanks to **84.6 billion of added value produced and around 1.5 million employees**. Numbers that respectively correspond to 5,7% and 5.9% of the total amount of the Italian economy. Behind all the data, many are the ongoing transformation related to CCPS. While some are temporary and related to the management of the pandemic, others are going to be permanent.

## Added value

Looking at the composition of the chain, *video games and software* sector contributes the most (13.6 billion euros, 16.1% of the entire sector and 0.9% of the entire economy). It is the only sector that registered a growth in terms of added value produced in comparison with 2019. Despite a contraction started before 2020, the following sector is the *publishing and printing* one that generated a value of 10 billion euros, 11.8% of the total CCPS and 0.7% of the entire national added value. These two sectors together represent more than a quarter (27.9%) of the entire CCPS. In terms of added value produced, we find progressively *architecture and design* (6.7 billion, 0.5% of the total economy), *audiovisual and music* (5.2 billion, 0.4%), *communication* (4,5 billion, 0.3%) and *performing arts and visual arts* (3.9 billion). Lastly, the management and enhancement of the *historical and artistic heritage* produced, in 2020, an added value equivalent to 2 billion, 0.2% of the total economy.

## Employment

On the employment front, *publishing* occupies the first place for the number of jobs generated -195 thousand workers- 13.5% of the chain's total and 0.8% of the country's total employment rate. Differently from what was observed for the economic added value, *video games and software* places second in terms of jobs, with 168 thousand employees who account for 11.6% of the entire CCPS and for 0,7% of the total economy. It should also be emphasized how this sector, although performing in terms of added value produced, has not been able to do as well on the employment front, where the number of employees decreased in 2020. The *publishing and printing* and the *video games and software* sectors together account for 25.1%, a quarter of employment deriving from the CCPS. The *architecture and design* sector follows with 1.7 thousand jobs in 2020, corresponding to 10.2% of the total CCPS (0.6% of the total economy).

Sectors that had already integrated the process of digitalisation in their cultural offer have better faced the difficulties associated with the closures imposed for limiting the spread of the pandemic. This transformation is not exclusively linked to the videogame industry, as one could naturally think, but also involves the publishing sector and cultural heritage: they use new formats and communicative languages to widen the target public and to offer more customized proposals. In this way, digitalisation can express its own potential: it is neither a compelled substitute of physical reality nor as an auxiliary tool. For this reason, it is necessary to totally reconsider both the role of professionals and the industry. According to the researches, the most interesting aspect of this pandemic is not only found in the technological breakthrough, but also in the new value of the contents: the need of cultural and creative contents that reproduce the sense of proximity and the authenticity, or rather, reduce the distances (physical and metaphorical), recreating the idea of community engagement and resilience. It is not by a coincidence that the 2021 International Architecture Exhibition *Biennale di Venezia* focuses on this topic. In this respect, its curator, the architect and scholar Hashim Sarkis, commented: *"We need a new spatial contract. In the context of widening political divides and growing economic inequalities, we call on architects to imagine spaces in which we can generously live together"*. The same concept determined the choice of Procida as Italian Capital of Culture 2022. This little island, located in the Gulf of Naples, was not selected for its material cultural heritage but for the living one, identified in the local community that acts and continuously generates cultural heritage. Among the positive effects of the pandemic within the different areas of CCPS, we enlist:

- more sensitivity to the inclusion dynamics related to gender and vulnerable groups – diverse sexual orientations and ethnic and religious minorities;
- new energy for the development of local/national productive and distributive models (e.g. for the Italian animation studio);



- new forms of hybridization between genres and sectors (e.g. the extension of gaming into the music and sport sectors; the fusion of entertainment and educative contents);
- the alliance between health & well-being and culture (cultural contents demonstrated to be "antibodies" to overcome the trauma and build resilience).

## Measures and support at local and national level

The dramatic event of the pandemic must turn into an opportunity to rethink the development model, the lifestyles and the priorities of democratic societies and, above all, the role that the European Union wants to play in the future challenges. The Commission and the European Parliament have already made great strides by indicating the strategic objectives of *Next Generation EU*: ecological transition, digital innovation, social inclusion and knowledge. Four pillars of the public policies for a new development model. Creativity and cultural productions must be at the center of this model. In this sense, the ambitious *New European Bauhaus* program launched in October 2020 by Commission President Ursula von der Leyen has a central role.

In 2021, despite the difficulties caused by the pandemic, the Italian Parliament completed the legislative process for the adoption of the new regulation of *Creative Europe 2021-2027*. The approval allows an ambitious program, in a cultural world that has to deal with the digital revolution, but also with the need to respond to the serious problems that the creative and cultural sectors and industries are experiencing. A strengthened budget of almost **2.5 billion**: the largest mobilization of resources ever approved by the Union to support the cultural ecosystem and help it become more resilient and competitive, to ensure that actions are anchored to three cross-cutting priorities: social inclusion, reduction of the environmental footprint and gender equality. The budget increase has also allowed for a strengthening of the smallest section of the program, the one dedicated to cross-sectoriality, to make the program as accessible as possible, providing for simplified access procedures and higher co-financing rates, with the aim of facilitating participation, especially by small-medium territorial realities. The important thing is that the cultural world can continue to benefit from a program such as *Creative Europe*, which places culture at the center as a vector of social cohesion for European recovery. This is

what culture is for, for economic recovery, but also and above all to the full well-being of every citizen. Another major new European cultural project that places the cultural industries supply chain at the center of significant investments to foster a model of economic, inclusive and sustainable development from an environmental point of view is a *New European Bauhaus*, a space of co-creation where architects, artists, students, engineers and designers work together. The new Bauhaus will be one tool capable of strengthening the links between the world of culture and creativity and the worlds of production, science and technology. With very similar purposes read the allocation of 300 million euros established by the **National Recovery and Resilience Plan** by Italian Prime Minister Draghi for the modernization, from a green perspective, of the energy systems of Italian museums, theaters and cinemas.

### ***Governmental measures***

The Italian Council of Ministers has approved in May 2021 a package of significant measures to ensure adequate welfare and social security safeguards for entertainment workers within the decree "*Sostegni bis*".

- 1. New welfare for entertainment workers.** The provision redesigns the protections taking into account the specificities of the sector, in which the employment relationship is structurally discontinuous due to the objective nature of the service, not by choice of the employer or the worker himself. The discontinuity, however, has not up to now been recognized by Italian legislation as a distinctive element of work performance in entertainment. The rules, in fact, have prevented thousands of workers from accessing constitutionally guaranteed rights: from sickness and maternity allowance to pension benefits. The new welfare system aims to show workers the protections that exist for other types of professionals, in order to ensure better conditions of social equity and dignity, to foster the development of full recognition of the work in the sector and to contribute to the emergence of undeclared work.

2. **Updating of protected professionals.** The measures for the protection of show business workers apply to all subjects enrolled in the Entertainment Workers' Pension Fund (FPLS). With the aim of including in the protection system the new professional figures that have emerged in the sector, it is expected that the list of subjects insured by the Fund will be updated within 120 days from the entry into force of the provision. Furthermore, in order to guarantee protection also to additional figures that may gradually emerge in the sector, the obligation of a five-year update has been established.
3. **Adjustment and extension of protection and support for parenting.** The forms of protection and support for parenthood are adequate to the discontinuous nature of work performance in the entertainment sector. In particular, the system for calculating the indemnities provided for in this matter is modified, setting the daily amount to the income received in the twelve months prior to the indemnity period, rather than in the last four weeks. In fact, precisely because of the discontinuous nature of the performance of entertainment workers, it is not uncommon that in the month preceding the one in which the leave began, no days worked, or in any case paid, useful for the purposes of the aforementioned calculation are available.
4. **Adjustment and extension of sickness allowance.** The intervention makes the safeguards effective in the event of illness. To access the related economic allowance, the possession, not more than 100, but of 40 daily contributions paid to the Entertainment Workers Pension Fund from 1 January of the year preceding the onset of the disease is required.
5. **Increase in the daily wage recognized for welfare purposes.** The new measures provide for the raising of the maximum daily reference salary for the calculation of the benefits of the National Health Service, contributions and benefits for sickness and maternity benefits. It goes from the current € 67.14 to € 100.

6. **Insurance against accidents at work and occupational diseases.** With the new measures, workers enrolled in the spectacle workers' pension fund (FPLS) are automatically insured against accidents at work and occupational diseases. The rates of the insurance premiums are those of the "Industry, Crafts, Tertiary and Other Activities" management. The lyric symphonic foundations are obliged to insure orchestral staff, even those operating in the so-called mystical gulf (the orchestra pit). The amount of the insurance premium will be defined by decree of the Ministry of Labor and Social Policies in agreement with the Ministry of Economy and Finance.
7. **ALAS, the unemployment insurance for self-employed entertainment workers.** The Indemnity Insurance for Self-Employed Entertainment Workers (ALAS) for involuntary unemployment is introduced with effect from 1 January 2022. In order to be eligible for the allowance, the workers have to meet the following requirements: they are not self-employed or employed; they are not entitled to direct pension payments from compulsory social security schemes; they are not beneficiaries of citizenship income; they have accrued at least fifteen days of contributions in the last year prior to the unemployment application and have an income relating to the previous year not exceeding € 35,000. The allowance will be paid monthly for a number of days equal to half of the days of contribution to the Entertainment Workers Pension Fund in the period from January 1 of the year preceding the conclusion of the last self-employment relationship. The indemnity may not in any case exceed the maximum duration of six months.
8. **Improvement of the system of pension contributions.** The interventions introduce numerous corrections to ensure that entertainment professionals accrue the annual contribution necessary for access to pension. In particular, for fixed-time workers that perform artistic or technical activity, connected with the production and realization of shows, the daily contributions required to reach the annual contribution are reduced from



120 to 90. For film and audiovisual actors - who perform services characterized by a structural discontinuity, accruing a relatively low number of days- it is expected that each contribution day paid to the Fund determines the accreditation of an additional day, up to the amount of 90 daily contributions. per year required. Furthermore, a measure is introduced to ensure the accrual of the annual contribution in favor of those workers who, despite reaching a certain income ceiling, are unable to accrue the number of daily contributions required. It is also envisaged that contributions to the Fund will also be paid for services rendered with reference to paid teaching, training and promotional activities of shows. The possibility is introduced of proceeding with the reunification of the contributions accrued in other managements.

In addition to the new welfare system for entertainment workers, the "*Sostegni bis*" decree contains important new measures for the cultural sectors:

- Indemnity of € 1,600 for professionals damaged by the containment measures of the pandemic (artists and workers with at least seven working days and an income of less than 35,000 euros, in fact even those who, with at least thirty working days, have an income of less than 75,000 EUR).
- 205 million euro for theaters, cinema and audiovisual to increase the existing emergency funds, divided as follows: 20 million euros will be allocated to support state museums; 45 million euros to the current account fund and 120 million euros for capital interventions of the entertainment, cinema and audiovisual emergency fund; 20 million euros to the fund for the support of businesses and cultural institutions.
- More funds for authors.
- Exemption from the payment of the fee for the temporary occupation of spaces and public areas for circuses and traveling entertainment.

## Good practices and initiatives working at local and national level supporting the emerging artists from social inclusion groups

### *Local level*

- All around the world, museums have found ways to keep the link with their most loyal public alive. In Reggio Emilia, a welfare laboratory-territory, the exhibitions set up by the *Palazzo Magnani Foundation* have been conceived as a platform available to the many and different needs of the public in the awareness that art can play an important role in the mentoring process and in the recovery of health from discomfort and fragility. This vision has generated collaborations and projects useful for the development of cultural welfare policies, redesigning borders, spaces and new relationships. In this climate, the Foundation has devised new proposals aimed at guaranteeing direct contact between people, the staff and the public, choosing not to propose activities that can be used independently (which often means solitude in front of a screen), in a digital version and at a distance, but mediated by the Foundation staff. In this climate was inaugurated the initiative *Works on the phone*, the story of an artwork through voice and conversation. The response from the public was very positive, with different types of users calling from all over Italy : elderly people alone at home, entire families and individuals looking for a confrontation with experts. A dual value project, also useful for the staff members who have not been in contact with the public for a long time. For special projects launched before the pandemic, such as *Reflected glances* aimed at people with Alzheimer's and their carers, new ways of reproducing the works were tested and entered their homes and relationships continued remotely via Skype.

- *CittàSenzaBarriere* (it means "City without barriers"): art and fragility.

The initial challenge was to create a new way of designing for and with disability, focusing on all that part of life, often in the background, that inhabits individuals beyond care and assistance: passions, interests, emotions. The projects in this section concern the initiatives directly developed in collaboration with the Reggio Emilia cultural institutions, the collaboration with artists, also in the context of projects promoted by the Municipality of Reggio Emilia:

- *Street Art Lab* with Youness Nazli. The people in charge of the social and occupational service VR33, participated in a street art workshop led by the artist Youness Nazli, which ended with the creation of a mural at the local railway station. The workshop was articulated in various activities: a walk through the train station area to see in person some examples of graffiti and street art; the teaching of the different techniques of street art through the vision of video-photographic material; the experimentation of materials and tools, testing them in a free and creative way, with the aim of gaining a first familiarity with the tools available. It was created in collaboration with the association *Città Migrante* (Migrant City) and the contribution of the Municipality of Reggio Emilia.
- *Wunderkammer, the rooms of wonders*. The photographer Luca Manfredi and six brilliant vulnerable kids were accompanied by the staff of the Civic Museums of Reggio Emilia and various professionals in the field of education and art to create real "Rooms of Wonders". During the workshops *Encounters! Art and people*, the participants, inspired by the objects and natural elements displayed in the Museum, reworked them using different languages. The rooms created and designed are immortalized in 6 shots. These photos do not only show the suggestions arising from the creative work of the laboratory, but also become an indelible memory of the artistic experience. The six shots that make up the

exhibition were available during the days of EUROPEAN PHOTOGRAPHY 2021.

### ***National level***

- *MilanoMediterranea* is the first participatory art center in Milan that speaks the languages of the Mediterranean. Milano Mediterranea is a new urban reality created to involve the citizens of the Giambellino neighbourhood in artistic production and in theatrical and performative programming. This is realized through a participatory process of collective imagination of the neighborhood, led by Anna Serlenga, Marta Meroni and Rabii Brahim. A call with a strong decolonial bent, for artists from the Mediterranean basin residing in Milan. The call was launched in July 2021 and collected 41 applications from all over the city: up for grabs a creative residency and participation in the Milano Mediterranea festival scheduled for summer 2021.

- WORKSHOP OF PERFORMANCE TECHNIQUES - Trap Community Opera (JAN-JUN 2021)

A participatory artistic path that involved groups in the creation of a written performance, played and staged in the public space of the Giambellino district. The creation process took place from January to June 2021 and consisted of three workshops: physical theater and writing, Trap music, performance in the public space. The course was aimed at boys and girls between the ages of 15 and 25 for a maximum of 20 participants. The teachers: Rabii Brahim (Tunisian actor, percussionist and performer), Anna Serlenga (researcher, director and trainer) and Daniele Vitrone aka Diamante (rapper and trainer).

- INTRODUCTORY WORKSHOP TO THE TECHNIQUE OF THE SHOW - Lighting and sound engineering (JAN-FEB 2021)

The course offered a basic preparation in the management of lighting and sound systems for theater, live music, events and art projects. The

participants took part in individual and group exercises in which events such as a play or live music concert were simulated inside the theater. They learnt about the phases of design, assembly and disassembly, resolution of the most common problems during a show and use of basic theatrical technical equipment tools. The course evolved in practice, in close contact with the other initiatives of Milano Mediterranea and the Trap Community Opera. The workshop was aimed at boys and girls aged 17 to 30 for a maximum of 15 participants.

- *MigrArti* (2016-2018) was the only ad hoc project supported by the Ministry of Culture in collaboration with UNAR-National Office against Racial Discrimination, with a budget of 800 thousand euros in 2016, around 1 million and 6 thousand euros in 2017, 750 thousand euros to the section *MigrArti Cinema* and 850 thousand euros to *MigrArti Entertainment* in 2018. The aim was contributing to the enhancement of the cultures of migrant communities permanently resident in Italy, with particular attention to the second generation young people who are an integral part of the social fabric from a human, economic, cultural and working perspective. A project immediately supported by the Minister for Culture, to "fill a guilty delay and foster knowledge of the many cultures and different communities living in Italy. And it is a very positive thing because mutual knowledge helps integration". The artistic projects had to present a mono or multidisciplinary final product, of an unpublished subject and with public representation, providing a workshop-like work with the participation and involvement of migrants and of the second generation young people, especially in creative and relevant roles and in the interpretation and execution of the proposed work, with the aim of promoting the intercultural dialogue.

- *Cantieri Meticci* (it means "Crossbred Building Sites") is a union of artists from over twenty countries around the world. In Bologna, it has been carrying out workshops that mix different arts and people to create something truly new. In



suburbs, schools, community shelters and small neighborhood libraries, the company meets people: sometimes reluctant, sometimes annoyed, often eager to tell a story and to engage in a project that (for once) puts them at the center.

Cantieri Meticci company was born in April 2014 on the initiative of the director and playwright Pietro Florida. It was created to gather and mix the most diverse people, all united by a passion for theater and a strong political vocation for artistic action: refugees, migrants, young artists, citizen activists, university students and researchers, teachers, musicians, etc. Cantieri Meticci performs shows presented in important international festivals. The Company has been participating for years in European projects aimed at investigating the dynamics and processes of intercultural confrontation.

## Resources

<https://cultura.gov.it/welfarespettacolo>

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<https://www.cantierimeticci.it/chi-siamo/>