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Abstract
The deliverable D2.2 “National report on arts-based education contexts and young people. The case of Italy” provides an overview of Italian policy strategies and initiatives adopted in the fields of education, arts-based education, the culture and creative industries, immigration and inclusion addressed to children and young people up to age 18. This report also provides a mapping of arts-based and cultural education initiatives in Italy, focusing on both formal initiatives in schools and informal initiatives in out-of-school settings. Formal initiatives are analysed at a national level, while the informal initiatives studied specifically focus on those happening in the city of Milan.

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About CLiViE

The Cultural Literacies' Value in Europe (CLiViE) project develops and applies a Theory of Change (ToC) methodology and Social Return on Investment (SROI) framework to increase our understanding of the value of cultural literacy through arts-based education on social cohesion. It will be delivered through four main phases: it 'maps' arts-based education within the context of cultural literacy learning across different learning environments and over different stages of a young person's education; it 'evaluates' arts-based education to help identify and assess their actual outputs and outcomes; it 'values' arts-based education activities through calculating its impact to further contribute to our understanding of the 'where', 'when', 'what' and 'how' young people's cultural literacies are developed, and differentiated in various learning environments; and it 'practices' pedagogies through developing an innovative set of practices and materials to support art-based educators to develop social justice and inclusion and improve the lives of young people through collaborative pedagogy. It has been designed to meet the three main research outcomes of the work programme topic: the ToC methodology and SROI framework for cultural literacies will directly increase our understanding of the value of cultural literacy on social cohesion; the evidencing of value in arts-based education and the collaborative pedagogy practices in cultural literacy through the co-creation of communities of practice (COPs) and a professional development programme (PDP) for arts educators will support the targeted commissioning of activities that will increase cultural literacy in Europe; and the innovative methodology for data gathering (and engaging) through emotional cartography allows young people to find a voice through more effective initiatives to foster cultural literacy around European cultures. CLiViE is funded under the call topic HORIZON-CL2-2023-HERITAGE-01-07 - Promoting cultural literacy through arts education to foster social inclusion, and brings together a multidisciplinary team from thirteen partners across eight countries:

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Executive summary

This report provides an analysis of policies and strategies related to arts-based education in formal and informal settings in Italy. The development of arts-based education policies in Italy has been influenced by a long tradition of school reforms which developed, in particular, starting from the Fascist period and the Gentile Reform. These built the foundations of a theoretical approach to educational practices, including artistic ones, which has only recently begun to be redefined through initiatives such as the "Good School" reform.

The report seeks to connect these strategies developed in the educational field to the Italian historical, political and social context and, more broadly, to policies and strategies implemented not only in the educational but also the social field, connected to immigration and disability, and in the cultural field, connected to the cultural and creative industries. Indeed, Italy boasts a very broad artistic and cultural heritage which has always favoured the development of educational approaches connected to high culture rather than popular culture.

The report analyses measures, policies, documents and programmes in the field of education related to arts-based education developed for children and young people aged between 10 and 15.

The report also presents the matrix of arts-based education activities happening in schools and out-of-school settings. The mapping of formal arts-based education activities is carried out at a national level in primary, lower and upper secondary schools, as well as in vocational schools. Specific national forms of cultural education and pedagogical practices have been identified, including the main formal arts-related education activities developed in school contexts. Furthermore, this mapping is extended to informal arts-based education initiatives led by cultural and arts institutions. Given the fragmentation of the panorama of arts-based education initiatives and the absence of national or regional platforms for promoting them, the report focuses on mapping initiatives carried out in the city of Milan.

This analysis has revealed a very fragmented picture of policies and initiatives in the field of both formal and informal arts-based education, suggesting the lack of a public strategy and

poor public investment in supporting arts-based education initiatives. This situation has favoured the involvement of private entities in sustaining these initiatives as well as the development of social exclusion phenomena due to the high costs of these initiatives which must be borne by families. The report provides recommendations for the future development of arts-based education in Italy to ensure greater accessibility for and inclusion of children and young people in cultural practices.

Executive summary

Questo rapporto offre un'analisi delle politiche e delle strategie connesse all'educazione basata sulle arti nei contesti di istruzione formale e non formale in Italia. Lo sviluppo delle politiche educative relative all'educazione artistica è stato influenzato in Italia da una lunga tradizione di riforme scolastiche sviluppate a partire dal periodo Fascista e, in particolare, dalla Riforma Gentile che ha costruito le basi di un approccio teorico e poco pratico alle prassi educative, incluse quelle artistiche - approccio che è oggi in fase di ridefinizione con le recenti riforme come quella della "Buona Scuola".

Il rapporto cala inoltre le strategie sviluppate in ambito educativo nel contesto storico, politico e sociale italiano in particolare legandole alle politiche e strategie elaborate in altri campi sociali - quali l'immigrazione e la disabilità - e in campi di tipo culturale - come nel caso del settore delle industrie culturali e creative. L'Italia vanta infatti un patrimonio artistico e culturale molto ampio che ha sempre favorito lo sviluppo di approcci educativi connessi alla cultura alta piuttosto che a quella più popolare.

All'interno del rapporto, sono state analizzate le misure, le politiche, i documenti e i programmi nell'ambito dell'educazione legate alle arti rivolte a bambini e giovani di età compresa tra i 10 e 15 anni.

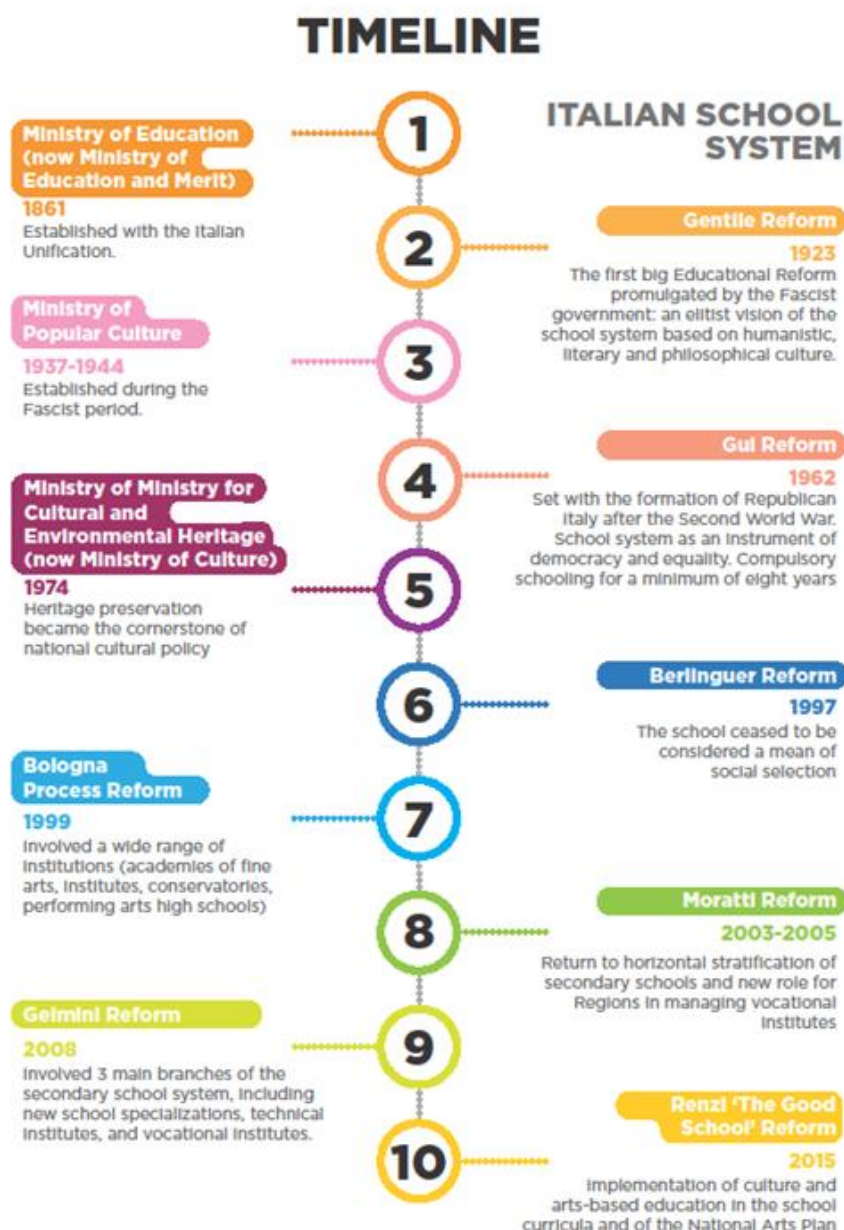
Sono state identificate specifiche forme nazionali di educazione culturale e pratiche pedagogiche, tra cui le principali attività di educazione legate alle arti formali sviluppate nei contesti scolastici. È stato condotto infatti un lavoro di mappatura delle iniziative di attività educative formali basate sulle arti, svolte a livello nazionale in scuole primarie, secondarie di

primo e secondo grado, nonché in scuole professionali. Inoltre, la mappatura si è estesa a iniziative educative informali basate sulle arti, condotte da istituzioni culturali e artistiche. Data la frammentazione del panorama delle iniziative educative artistiche e l'assenza di piattaforme nazionali o regionali che le promuovano, si è scelto di selezionare iniziative svolte nella città di Milano.

Questa analisi ha permesso di far emergere un quadro molto frammentato di politiche e di iniziative nell'ambito dell'educazione legate alle arti in ambito sia formale sia informale. Emerge l'assenza di una regia e strategia pubblica e lo scarso investimento pubblico a supporto di iniziative di educazione/formazione basata sulle arti. Emerge altresì la presenza di soggetti privati nel sostegno a queste iniziative con il conseguente sviluppo di fenomeni di esclusione sociale dovuti ai costi ingenti di queste attività a carico delle famiglie. Il rapporto fornisce raccomandazioni per il futuro sviluppo dell'educazione basata sulle arti in Italia affinché sia garantita una maggior accessibilità ed inclusione alle pratiche culturali da parte dei bambini e dei giovani.

Timeline

The dates and key milestones concerning the Italian school system are summarised below. In the following paragraphs they will be described in depth in order to outline the Italian context.



1.Introduction (Role of art and culture in society)

Even though the arts and culture play a vital role in Italy's national identity and international profile, its traditional approach has scarcely valued the role of the arts as a vital component of education, economic development, social inclusion and integration. The role of the arts is usually related to Italy's cultural heritage, given that it is the country with the highest number of UNESCO heritage sites, but not to other forms of popular culture.

For a long time, the historical approach to arts-based education policies and initiatives has, to some degree, been elitist rather than democratic, increasing rather than reducing class and social inequalities.

However, partly influenced by European guidelines and frameworks, a broader approach to culture and education as drivers of social inclusion and integration has been endorsed in the Italian policy agenda, starting from the Good School Reform and the National Arts Plan. While several actions have been adopted, they remain fragmented and fail to provide broad access to culture and arts-based education for children and young people. Arts-based education has not yet become a priority in the policy agenda as there are still very few comprehensive actions and little research assessing the impacts of arts-based education on the well-being and critical thinking of children and young people and as means for inclusion and integration.

This situation creates the need for this report to analyse and map the policy strategies and initiatives developed in the Italian context and the outputs, outcomes and impacts they might generate.

The analysis has managed to map a very diverse and fragmented landscape of arts-based education initiatives. In the case of formal arts-based education initiatives happening in school settings, these are centralised and decided within the national school curricula which include the arts but without prioritising their role.

In the case of informal arts-based education initiatives, the mapping has outlined a very diverse and fragmented range of arts and sports organisations delivering arts-based education

activities in out-of-school settings. It examines informal arts programmes led by cultural and arts institutions, with a specific focus on Milan due to the scarcity of national or regional platforms promoting such initiatives.

While formal activities are generally provided for free, in most cases informal initiatives receive very little public support, apart from some local support coming from charities and private foundations. In most cases, these initiatives require participation fees borne by families which tend to lead to the exclusion rather than inclusion of disadvantaged children and young people.

The analysis therefore reveals a fragmented landscape of arts-based education policies, highlighting the absence of a clear public strategy and limited public investment.

Data, Monitoring and SROI implementation

In both formal and informal activities, very few schools, art organisations and institutions provide information about the outputs, outcomes and impacts of their activities on children and young people. At the level of the national government, the only attempt to monitor the participation levels and effects of these activities, and which is only starting to be implemented, is provided by INDIRE (the National Institute for Documentation, Innovation and Educational Research) which is in charge of overseeing and monitoring the National Arts Plan.

At the same time, in the Italian context, apart very few cases developed in the private sector by charities, such as the Fondazione No Profit Ronald McDonald Italia, there have been very few attempts to use the Social Return on Investment (SROI) model in the cultural and educational field to evaluate arts-based education programmes and their impacts on social inclusion, integration and economic development.

This mapping therefore calls for a more integrated approach to arts-based education strategy through a better monitoring of the outputs, outcomes and impacts of arts-based education on children and young people and of its effects on social inclusion and diversity, which could also justify the need for greater financial support for these initiatives.

Methodology

This report is the result of a desk analysis and policy review of reports, laws and reforms in the fields of education, arts-based education, immigration, tolerance, disability, the culture and creative industries. A literature review of the main research and theories applied and developed in the Italian context has also been conducted.

Given that the mapping of arts-based education initiatives and programmes has been conducted as desk analyses, a different methodology has been applied to formal and informal settings. For formal arts education initiatives, the primary sources of information used for the mapping and analysis were official state statistical platforms and data provided by the Ministry of Education and Merit. These sources made it possible to obtain a structured and up-to-date overview of arts-based education activities integrated into national school curricula at the national level across primary, secondary and vocational schools, identifying key pedagogical practices and cultural education initiatives.

For informal initiatives, data was mainly collected through an analysis of the websites of the individual arts and cultural organisations involved. These activities are mostly managed by private entities, including cultural associations, foundations, and other third-sector organisations. However, the lack of a national platform to centralise this information makes it difficult to obtain a comprehensive and uniform picture of the landscape of informal initiatives across the country. This is why we made the methodological choice to examine informal arts programmes led by cultural and arts institutions with a specific focus on Milan due to the lack of national or regional platforms promoting and monitoring such initiatives. As the data will later show, the choice of Milan as case study is also due to the fact that it is the cultural capital of the country, with the highest number of cultural and creative industries and people employed in this sector (Symbola, 2023).

2. Overview of arts-based education, policy and pedagogy practices including how these relate to different age groups of children and young people over their life-long learning journey

2.1 Education policies and programmes

The history of Italian education policy in the last century can be divided into three main phases, corresponding to major political and economic transformations:

1. the policy resulting from the so-called Gentile Reform of 1923, promulgated by the Fascist government (1922-1945);
2. the policy implemented by the Gui law of 1962, influenced by the formation of republican Italy and reflecting the changes brought about by the economic miracle after the Second World War;
3. finally, the reforms of the 1990s and early 2000s, which also responded to the need to adapt to European education policies.

Although we will focus mainly on the third phase, it is important to briefly recall the content of the earlier two laws that had a significant impact on Italian society. The Gentile Reform reflected the authoritarian imprint of the Fascist government: it promoted the centralisation of educational policy and encouraged class stratification (Ballarino & Panichella, 2021). The idea behind the reform was that humanistic, literary and philosophical culture should be favoured, above all, in the formation of the regime's ruling class. This vision of the school system was elitist and sexist (classical education was mainly accessible to the male children of the wealthy classes) and anti-modern (technical and scientific culture was subordinated to classical culture).

As we know, Italian society underwent profound changes between the 1950s and 1960s. Indeed, the country became one of the most industrialised nations in the world, accompanied

by an intense process of urbanisation and the transfer of labour from agriculture to industry. These changes, which brought prosperity to Italian families, were also reflected in schooling. It was in these years that the idea of a school accessible to all, and of the school system as an instrument of democracy and equality, came to the fore. This is how the law of 1962 came into being, introducing a single three-year secondary school for all children. This reform marked a historic turning point in the young Italian republic, as it implemented the constitutional dictate of compulsory schooling for a minimum of eight years.

Following the years in which the Gui Reform (2314/1965) was implemented, the country experienced legislative stagnation throughout the 1980s. Starting from the late 1990s and early 2000s, however, a third phase of transformation in education policy began. Overall, these policies aimed to (1) decentralise school governance, (2) further entrench the stratification of higher education, and (3) rationalise the vocational training system by increasing the involvement of business and industry (Ballarino & Panichella, 2021; Giancola & Salmieri 2023).

First of all, it should be noted that, in the 1990s, the Italian school system still seemed to be centralised in the Ministry of Education, which defined programmes and curricula, in effect maintaining the approach of previous phases. However, as part of a rethinking of the public administration (Bassanini Law of 1997), some changes took place which also affected the school system. Two years later, with the aim of standardising school results, the INVALSI (Istituto nazionale per la valutazione del sistema educativo e di formazione) was created, a public research institute with the task of monitoring the national education system. This process of monitoring and standardising results was given further impetus with the creation of the PISA programme by the OECD.

In terms of stratification, the reforms of the 1990s and 2000s aimed to change the horizontal differentiation of the education system. A first attempt came in the reform project of the Minister of Education, Luigi Berlinguer, who in 1997 proposed a thorough overhaul of the school cycles with the aim of changing the perspective on schooling, i.e. no longer seeing it as an instrument of social selection. The focus was now on socialisation to civic culture, citizenship and the transmission of knowledge, inspired by progressive pedagogy and its egalitarian ideals. However, this reform was so severely criticised by the conservative political establishment that

it was abolished a few years later and replaced in two stages by the Moratti Law (53/2003 and 230/2005).

Thus, there was a return to a horizontal stratification of secondary schools, a reduction in the heterogeneity of school specializations, a new role for the regions in the management of vocational institutes, and a return to eight years of compulsory schooling (five years of primary school and three of secondary school). It also established the right to continue one's education through a school-work alternation system (Giancola & Salmieri, 2020). However, this reform also had little success. Like the previous one, it was considered too ambitious and far-reaching, so much so that, between 2006 and 2008, two legislative interventions gradually revised the Moratti Reform. In particular, 2008 marked the end of school reforms in Italy with the Gelmini reform (133/2008 and 169/2008), which confirmed 3 main branches of the secondary school system. In particular, it included six secondary school specializations (artistic, classical, linguistic, musical, scientific and humanistic), two types of technical institutes (economic and technological sectors) and two types of vocational institutes (industrial, artisanal/craft sectors).

The third level at which the reforms of the 1990s and 2000s intervened concerns the vocational training system. This type of intervention was mainly prompted by private companies which complained about the mismatch between the skills acquired in school and the needs of the labour market. Businesses criticised the predominance of humanistic and literary culture at the expense of technical and scientific culture, also lamenting the persistence of the reform approach of the Fascist period. Attempts to overcome this 'limitation', from the point of view of companies, were therefore driven by the emulation of the German dual system (Ballarino and Checchi, 2006).

The season of reforms in the Italian education system came to an end in 2015, with the approval of the so-called "Good school" Reform desired by the centre-left Prime Minister Matteo Renzi. The main areas of intervention concerned school governance, special teacher recruitment plans, and the strengthening of humanistic culture and the relationship between schools and the world of work (Argentin and Barone, 2016).

With regard to the first action plan, the “Good school” Reform fully implemented the autonomy of educational institutions, thus completing the path initiated by the Berlinguer Reform of 1997, also promoted by the centre-left. This autonomy regards the educational and curricular offer (with the drafting of the so-called PTOF, Three-year Curriculum Plan); the creation of a core group of teachers dedicated to working on and updating the PTOF; the strengthening of school management; the creation of a merit pay fund. Following the European model, where reforms towards autonomy are accompanied by a strengthening of teacher evaluation and accountability systems, the “Good school” reform in Italy also went in this direction, establishing mechanisms for evaluating teachers and school leaders. In this context, the path to privatisation of the school service also received renewed attention, although this path has only been partially realised (ibidem).

One aspect of the “Good school” Reform is relevant for the purposes of this report, namely the promotion of humanistic culture. Indeed, the need to improve the teaching of art history, music and physical education, particularly at the primary level, has been highlighted. At the same time, the importance of learning English and digital literacy at all stages of schooling has been stressed. The reform also emphasises the professionalisation of students through the strengthening of work-based learning (which has become compulsory), the promotion of laboratory teaching and the strengthening of higher technical institutes.

As has been pointed out, the latest reform has demonstrated many limitations, especially in terms of the actual implementation of the new elements in the face of a very effective communicative rhetoric (Argentin & Barone, 2016). However, the most striking shortcoming of this reform has been the total neglect of the issues of combating inequality and focusing on the educational success of disadvantaged students in a country where educational poverty is significant, the contrast in educational performance between the North and the South is still marked, the dropout rate is substantial and the number of young people with special needs is growing (Giancola & Salmieri, 2023).

2.2 Arts-based education policies and programmes

Even though the arts and culture play a vital role in Italy's national identity and international reputation, its approach to arts education has scarcely valued the role of the arts as a vital component of individual development and social inclusion, for a long time relegating it to specific artistic curricula rather than general compulsory education curricula.

Italy also has a notable tradition of progressive, innovative education systems, such as the renowned Reggio Emilia approach which emphasises the aesthetic dimension and incorporates arts and cultural activities. The Reggio Emilia pedagogy places significant importance on the expressive qualities and aesthetic aspects of all disciplines, contributing to a more complete and human approach to knowledge. However, this approach has largely remained confined to early childhood education and has struggled to gain traction within primary schools or compulsory education more broadly (Vecchi, 2010).

As a matter of fact, the integration of arts education into primary and secondary school curricula has been slow. Italy's formal education system has traditionally overshadowed informal learning opportunities, often preventing the inclusion of the arts in standard programmes. In this context, arts activities have often been regarded as supplementary rather than essential to education.

Italy does, however, have a strong tradition of higher education in the arts, with academies of fine arts and music conservatories that date back to the Renaissance. The establishment of these institutions helped reinforce Italy's reputation for advanced artistic training (Petricone, 2019). As noted previously, a significant reform of the education system occurred during the Fascist period in 1923 under the so-called Gentile Reform (Decree 3123/1923). This reform emphasised the humanities over scientific subjects and addressed arts education in general schools, raising the age for compulsory schooling to 14. It also established art institutes, schools for applied arts, art academies, music conservatories, and theatre schools. The system maintained a distinction between the artisan, educated in lower schools, and the artist, who studied in the academies (Petricone, 2019).

In the 1970s, the focus was mainly on the democratisation of the education system, and interest in art and culture remained in the background. In the 1980s, however, since austerity policies prevailed, school and culture lost their centrality.

In 1999, a new law (508/99) brought about another major reform, aligning Italian artistic training with the agreements made under the Bologna Process. This reform covered a wide range of institutions, including academies of fine arts, ISIA (Istituto Superiore per le Industrie Artistiche), music conservatories, performing arts high schools, the National Academy of Dramatic Art, and the National Academy of Dance. It aimed to give higher artistic and musical qualifications the same legal value as university degrees. Though the law took some time to be fully implemented, it marked a significant shift in how arts education was structured in Italy.

More recently, the “Good school” Reform (Decree 107/2015) strengthened the emphasis on humanistic culture and arts education, particularly at the primary level (Argentin & Barone, 2016). This reform was followed by the "National Arts Plan" (Decree 60/2017), which aimed to guarantee access to Italy’s cultural and artistic heritage through a mix of theoretical and practical activities. The plan promotes workshops in key areas such as music, dance, theatre, performance, cinema, entertainment, visual arts, and literature.

The National Arts Plan was initially to last for three years but has since been extended. Its main objectives include enhancing creativity, artistic knowledge, and active cultural participation by children. Schools are supported by networks of cultural centres, such as theatres and museums, as well as partnerships with artists and companies (Rosa & Taddeo, 2022).

According to INDIRE, which oversees monitoring the plan’s implementation through a yearly report (Chellini et al., 2020) and a website repository, the first year (2018–2019) of the plan involved 590 schools, 1,696 teachers, and 59,756 students. The plan encompasses nine measures to implement both theoretical and practical activities across four artistic fields: visual arts, literature, music, and theatre/performing arts. According to INDIRE, 70% of the projects were carried out by primary schools, with a significant focus on organising visits, trips and shows (Chellini et al., 2020; Taddeo, 2021; Rosa & Taddeo, 2022).

Overall, the National Arts Plan represents a significant policy action by the Ministry of Education and Merit. Its purpose is to facilitate access to arts education in Italy's education system and to help students acquire cultural and creative competencies through education and training.

2.3 Organization of the school system and arts education activities/programmes in formal and informal institutional settings

Formal

The Minister of Education and Merit is responsible for defining the programme and number of hours for each subject. The distribution of lesson hours in each art domain in compulsory education is determined by this Minister, while the Regions are responsible for defining the school calendar so that it reflects the needs of their local area.

The Italian school system is divided into several stages based on age groups:

- Scuola Primaria, primary school, is compulsory and lasts for five years (from 6 to 11 years old). At this stage, Italian primary schools offer compulsory and, in most cases, elective courses across various domains of arts, music and physical education, depending on the school's availability.
- It is followed by Scuola Secondaria di Primo Grado, often referred to as middle school or lower secondary school (from 11 to 14 years old). This stage lasts three years and is part of compulsory education and aims to prepare students for the choices of future education. At this stage, students work on visual arts (2 hours per week)—both technique (drawing, painting, and crafting) and art history—as well as music (2 hours per week), including singing, playing simple instruments and music history, and sports (2 hours per week). Therefore, arts education becomes more detailed and includes more specialised and theoretical knowledge (art and music history).

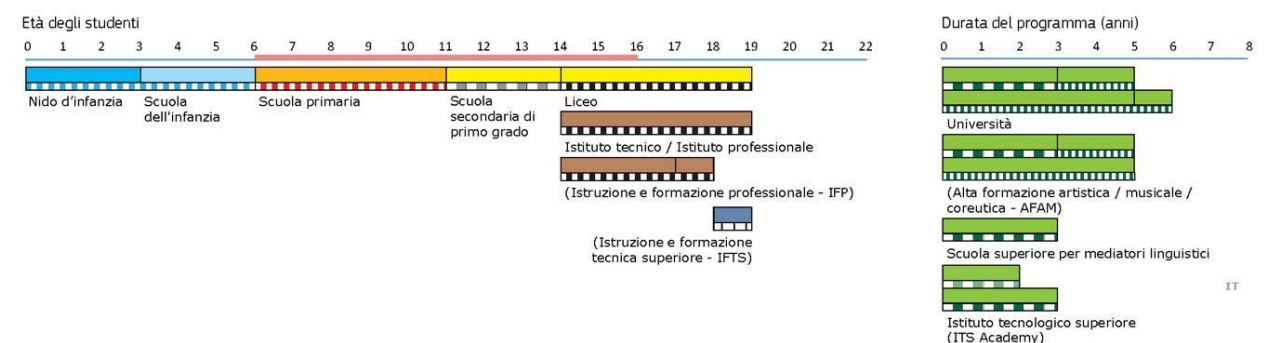
- At the age of 14, students move to Scuola Secondaria di Secondo Grado, high school or upper secondary school, where arts education can become part of specialised curricula.

General upper secondary education lasts five years (until the age of 19, but it is compulsory until the age of 16) and is delivered by six types of ‘Licei’ specialising in the following areas: art (Liceo artistico), classical studies (Liceo classico), science (Liceo scientifico), languages (Liceo linguistico), music and dance (Liceo musicale e coreutico), human sciences (Liceo delle scienze umane); technical schools (economic and technological sectors), with a more practical education including subjects like technology, business and engineering; vocational schools (industrial, artisanal sectors), providing hands-on training and preparing students directly for the workforce.

There are specific arts-based schools. The Liceo Artistico focuses primarily on visual arts, design and architecture. The curriculum here includes subjects such as history of art, drawing and graphics, sculpture and plastic arts, art laboratory, art history. The Liceo Musicale e Coreutico specialises in music and dance, including subjects such as history of the arts, history of music, ensemble music laboratory (in the music branch), history of dance, history of music, dance techniques, dance laboratory, choreography laboratory, music theory and practice for dance, music technologies (in the dance branch).

For schools without a specific artistic or musical focus, school programmes do include music (2 hours per week), arts (2 hours per week), and sports (2 hours per week). In more academically focused schools, such as Liceo Classico or Liceo Scientifico, arts education is present but is sidelined by other humanistic subjects. More generally, a humanistic approach to literary history and philosophy in Italy has often favoured a more theoretical approach to the arts through the study of art and music history rather than a more technical and practical approach. This approach is, however, more present in technical and vocational schools where arts education might come in the form of applied arts—such as graphic, fashion or industrial design.

Italia – 2023/2024



Nota: Nel 2022 la legge n. 99 ha riformato l'Istituto tecnico superiore (ITS). Il nome è stato cambiato in Istituto tecnologico superiore (ITS Academy). Oltre ai corsi ISCED 5 della durata di 2 anni, ora offrono programmi ISCED 6 della durata di 3 anni.

Fonte: Eurydice.

Source: Eurydice

Informal

Informal arts education activities are often promoted by associations, sport and cultural organizations, and agencies organising educational activities, thus creating a splintered landscape. For the most part, arts education seems to be characterised by fragmented actions, even at the civic or municipal level. The limitation of these actions is related to the funding system, which is small, one-off and hardly guarantees continuity over time.

Our analysis has been focused on the City of Milan, where many of these initiatives are concentrated. For instance, many educational activities in civic museums are outsourced to private companies organising educational activities and which provide these services for a fee. The civic library sector is somewhat more organised, often offering more accessible cultural and educational activities, but resources remain limited. In many cases, these activities are fee-based, making arts education expensive and less accessible, thereby limiting inclusion.

Overall, informal arts education consists of isolated initiatives from cultural institutions and agencies aimed at schools, but without a systematic approach. This supports the thesis that, in contrast to other countries, arts education in Italy is often privatised, largely fee-based and

less inclusive. This scenario highlights the need for a more coordinated and accessible approach to arts education to ensure that it is inclusive and available to everyone, regardless of financial resources.

However, in recent years, systematic efforts have emerged to address arts education in a more structured and accessible way. At a national level, the Minister of Education and Merit in joint collaboration with other Ministries, schools, cultural institutions and local governments has developed different plans:

- The Piano delle Arti (Arts Plan) is a programme to ensure that all students at every educational level have access to Italian culture and artistic heritage by promoting theoretical and practical activities and by developing practical and historical-critical skills related to music, arts, cultural heritage, cinema and media;
- The Piano Nazionale per il Cinema nelle scuole (National Plan for Cinema in Schools) aims to promote the teaching of cinematic and audiovisual language in classrooms and to support the study and use of cinema and audiovisual language in education;
- The Piano Nazionale Scuola Digitale (Digital School Plan) aims to develop applied digital skills and includes courses on digital art, digital management of cultural heritage, reading and writing in digital and mixed environments, digital storytelling, and digital creativity;
- The Piano nazionale per la promozione della lettura a scuola (National Plan for Promoting Reading in Schools) proposes action guidelines on promoting reading in schools and enhancing school libraries.

At a regional level, for example the Lombardy Region which includes Milan, the NEXT project in the field of theatre and cinema has developed a coordinated and accessible approach to foster theatre and cinema programmes in formal and informal education settings in the region. Nevertheless, there are few systematic efforts that deal with arts education.

At a local level, the City of Milan is developing several actions with a more coordinated approach between the public and private sectors. These include:

- “Scuole Aperte” (Open Schools), which aims to open schools to the local community and neighbourhood through cultural and creative activities and by developing collaborations with local organisations (libraries, museums, sports facilities, cultural and sports associations, social cooperatives, etc.)
- “Patti di collaborazione educativi” (Community Educational Agreements), which aim to foster collaboration between local authorities, schools and public and private institutions to develop extra cultural activities.

At a private level, there are also several charities, such as the Fondazione di Comunità Milano and the Fondazione Cariplo, which actively support a variety of initiatives organised by non-profit organisations in the Lombardy Region, especially through open calls such as “Alla scoperta della cultura” (“Discovering culture. Bringing girls and boys closer to places of culture”), which is aimed at supporting initiatives permitting children between 6 and 11 to participate in cultural activities, or projects such as “Affido culturale” (“Cultural Fostering”), aimed at promoting children and families’ access to culture by pairing families who are more accustomed to enjoying art and culture with families less accustomed to it, or “Creatività Giovani” (“Youth Creativity”), a three-year programme of the Fondazione di Comunità Milano inviting young people to talk about today’s social challenges through expressive and artistic languages, including “The Young Writing Award” for unpublished literary works written by secondary school students, “FigurArsi”, a creative competition for young people promoting experimentation in the field of different expressive languages, and “Make Arts not War”, a call for the creation of collective works on the theme of peace intended for students of primary and lower secondary schools.

3. Overview of policies and programmes promoting social inclusion and tolerance

Italy has recently introduced a variety of policies and programmes aimed at promoting social inclusion and tolerance. These initiatives reflect characteristics rooted not only in the Italian political landscape but also in its social and cultural systems.

However, Italy has yet to develop a comprehensive strategy in these areas, often resulting in fragmented efforts divided among various ministries, as well as national and local authorities.

Historically, many of these programmes have been run by civil society, humanitarian organisations, and Catholic charitable institutions, which have often worked alongside or even in place of the state.

Apart from sporadic and localised initiatives, Italy has not developed a tradition of arts-based education with specific social aims, such as inclusion, cohesion, solidarity, integration; so diversity and inclusion policies and programmes in relation to arts-based education are lacking.

Below is an overview of the key policies and programmes in the fields of poverty, migration and integration, and support for people with disabilities.

3.1 Anti-poverty policies and programmes

The role of the national government in reducing poverty is recognised in the Italian Constitution (1947) which states in Article 3, paragraph 2 that: *“It is the task of the Republic to remove economic and social obstacles, which, by effectively limiting the freedom and equality of citizens, prevent the full development of the human person and the effective participation of all workers in the political, economic and social organisation of the country”*.

However, for many years, Italy experienced significant delays in the development of comprehensive anti-poverty policies (Saraceno et al., 2020). This delay can be attributed to the

strong tradition of family solidarity, as well as the robust network of social assistance, charities, philanthropic organisations, and non-profit institutions. The insufficient regulation of social assistance is one of the legacies of the Italian social protection model and is linked to the crucial role played by Catholic charitable organisations (Saraceno et al., 2020).

In recent years, there has been a significant increase in spending dedicated to supporting low-income households and combating poverty. Since 2014, various income support schemes have been introduced. Consequently, Italy now ranks as the sixth country in terms of per capita spending on social exclusion (Baldini & Scarchilli, 2021).

Italy has recently adopted stronger policies and programmes to combat poverty. Prior to the introduction of the Inclusion Income (Reddito di Inclusione) in 2018 and Citizens' Income (Reddito di Cittadinanza) in 2019, anti-poverty measures were fragmented and weak (Saraceno et al., 2020).

Notably, the Citizens' Income is the most comprehensive anti-poverty programme Italy has implemented. Introduced in 2019 through Law 26/2019, it is a minimum income scheme that provides cash benefits to recipients, contingent on their participation in active labour and social inclusion programmes aimed at reintegration into the workforce. Citizens' Income marked a significant shift in Italy's approach to poverty reduction, combining financial support with initiatives to promote employment and social inclusion (Maino & Tommaso, 2022).

Despite its ambitious goals, after four years of implementation (2019–2023), the programme has faced criticism for its effectiveness, particularly in reaching the most vulnerable populations. In response, the Italian government decided not to renew the programme. Starting in 2024, it will be replaced by the Inclusion Allowance (Assegno di Inclusione), offering limited economic support along with measures for social inclusion and professional development.

All these programmes share the goal of providing financial aid to low-income citizens, including young people and foreigners (but only under specific conditions), with specific attention to families with minor dependent children or children with disabilities, while promoting social inclusion through active labour market policies (Ranci & Pavolini, 2015).

In Italy, anti-poverty policies are closely linked to income support and employment policies, considering labour as a means of empowerment and inclusion to fight against poverty (Saraceno, 2024).

The Italian government has recognised the importance of integrating social policies with economic development strategies. Even in the division of responsibilities among the ministers, the Ministry of Labor and Social Policies jointly covers these two areas of interest. In this field, the Ministry is also helped by other bodies, such as the National Agency for Active Labour Policies (ANPAL) which has been set up to strengthen labour policies to coordinate interventions for jobseekers and to manage the relocation of the unemployed.

Together with the ANPAL, in 2017, the Network of Protection and Social Inclusion was established under Law 147/2017, acting as a coordinating body for social services, chaired by the Ministry of Labour and Social Policies. It includes representatives from regional and local authorities, aiming to reduce regional disparities in service provision.

This network emerged from the need to address the uneven distribution of responsibilities between the central government, regions, and municipalities. As a result, social assistance and anti-poverty measures vary greatly across different parts of Italy, particularly between the North and South. Care services and social assistance have been delegated to local authorities, often within a weak regulatory framework. The National Fund for Social Policies, whose funding has been halved since its creation in 1996, has forced many local administrations to finance social services independently, exacerbating regional disparities. The Network of Protection and Social Inclusion, along with national security measures, is designed to mitigate these local differences (Saraceno et al., 2020).

In this context, the government has also established the general principles for the National Poverty Countering Strategy and its Plan for Anti-Poverty Social Interventions and Services, outlining its budget and long-term goals.

In conclusion, Italy's anti-poverty policies and programmes combine financial support with active labour market measures. While substantial progress has been made, challenges remain,

particularly regarding redistributive effectiveness and access to benefits, which continue to vary across regions. Additionally, the roles played by philanthropic, non-profit, and Catholic charitable organizations remain significant (Saraceno et al., 2020).

3.2 Migration policies and programmes

Italy's immigration policies and programmes have been strongly influenced by its history as a nation of emigrants until the 1960s, and as a country that has undergone a rapid transformation in the last 50 years from a country of emigration to one of immigration. During this time, Italy experienced significant internal migration from the poorer southern regions to the wealthier northern areas and from rural to industrial zones (Pugliese, 2002), as well as external migration - from the early decades of the 20th century to the United States and Latin America, and after the Second World War to Belgium, France and especially Germany as guest workers (*Gastarbeiter*). Social integration was primarily achieved through work, especially in factories (Alberoni & Baglioni, 1965).

From the 1970s and 1980s onward, Italy's approach to immigration evolved in response to changing European and international conditions. As with other southern European countries, Italy began to experience an influx of immigration. As a frontline state in the European Union, and a primary entry point for many migrants and asylum seekers crossing the Mediterranean Sea, Italy faced considerable migration pressures, particularly from Africa and the Middle East. This has shaped its approach to migration management. During these years, Italy's migration policies focused on the temporary reception of immigrants and asylum seekers, marked by a combination of restrictive measures and regularisations (Ranci & Pavolini, 2015).

In this context, Italy's policies and programmes have consisted of a sequence of laws and measures aimed at controlling immigration flows, without establishing a comprehensive "model of integration" (Camozzi, 2019) similar to those adopted in other Western countries based on assimilationist, pluralist, or temporary models (Castles, de Haas & Miller, 2014).

Despite various regulatory changes, Italy has yet to fully transition into a recognised country of immigration (Ambrosini, 2011). The country still lacks the sort of comprehensive political vision

on immigration and asylum matters which is necessary to significantly improve the situation of immigrants, refugees and asylum seekers and which would make it possible to overcome a system of fragmented laws and emergency decrees. Italy remains the only EU country without a unified legal framework ensuring a functional system for the assistance, reception and integration of immigrants. As a result, Italy continues to rely heavily on local authorities, charities and civil society to manage these challenges. Legislative gaps and the absence of a national reception, protection and integration model persist (Camozzi, 2019).

Italy's first law on immigration, the Foschi Law (943/1986), sought to regulate the treatment of non-EU immigrant workers and illegal immigration. It sanctioned equal treatment and full equality of rights with Italian workers, including access to social and health services. It authorised family reunification, but regulated the entry process with mechanisms which were too complex to be effectively implemented.

As a member of the EU, Italy's migration policies are significantly shaped by European regulations, particularly those related to the Schengen Area and the Dublin Regulation (1990, 2003, 2013). The Dublin Regulation, which mandates that asylum seekers apply for asylum in the first EU country they enter, has placed substantial pressure on Italy given its proximity to North Africa. The shortcomings of the Dublin system have sparked calls for reform, as critics argue that it places a disproportionate burden on countries like Italy, while providing inadequate support for asylum seekers (Finotelli & Ponzio, 2023).

In response, Italy introduced the Martelli Law (39/1990), which established quotas for legal entries and sought to limit irregular immigration. However, the law only partially addressed asylum procedures. The first comprehensive law on immigration, which included integration strategies, was the Turco-Napolitano Law (286/1998). This law aimed to balance immigration by regulating both entry for employment and family reunification while promoting integration.

Immigration legislation underwent significant reform with the passage of the Bossi-Fini Law (189/2002), which was fully implemented in 2005. This law introduced stricter entry requirements, such as securing a job contract before arrival, increased deportation efforts, and

made residency permits conditional on employment. The law also decentralised the asylum process, establishing Territorial Commissions to manage asylum seekers at the local level.

In recent years, reforms like the “Security Decree” of 2018 (132/2018) introduced stricter immigration controls. This decree reduced the number of humanitarian protections granted to asylum seekers and increased penalties for aiding irregular migrants (Dennison & Geddes, 2021). These measures have been criticised as contributing to increased marginalisation and limited access to essential services.

Subsequent governments, coming from a different political orientation, attempted to soften some of these policies, reintroducing protections for asylum seekers, reopening dialogues with NGOs and enhancing cooperation at the EU level.

Under the current government led by Prime Minister Giorgia Meloni, Italy's policies have remained focused on tightening migration controls, reducing irregular migration and externalising migration management.

In the last few decades, like other countries Italy has undergone a fundamental transition from migratory flows composed of mostly male workers to a more articulated one based on families including women (Castles, de Haas & Miller, 2014) and young people. Added to this is a crucial socio-political issue that is a consequence of the first migration flows, namely the presence of second and third generations who seek socio-cultural integration while also maintaining their own roots (Ranci & Pavolini, 2015).

In Italy, according to ISTAT (2023), there are approximately 5 million foreign citizens, who constitute 8.7% of the total resident population (about 59 million individuals). 83.4% of foreign citizens residing in Italy are concentrated in the Centre-North, and especially in Milan (where they constitute the 18.8% of the resident population).

There are approximately 3,727,000 non-EU citizens regularly present in Italy. There is an almost perfect gender balance (men 50.2%, women 49.8%). The non-EU population in the country is

significantly younger than the Italian population. There are 767,809 minors, equal to 20.6% of legal residents, compared to an incidence of 15% in the Italian citizen population.

The most populous communities are Albanian, Bangladeshi, Chinese, Ecuadorian, Egyptian, Filipino, Indian, Moroccan, Moldovan, Nigerian, Pakistani, Peruvian, Senegalese, Sri Lankan, Tunisian and Ukrainian.

Considering these data, a more complex mix of immigration and integration policies and programmes should be developed. Although immigration and the growing diversity of the Italian population have become highly contested issues over the past two decades, there still seems to be no clear line for immigration and integration policies to address them (Ranci & Pavolini, 2015).

The integration of these immigrants should therefore be supported through direct and indirect policies and programmes, especially in the fields of labour, housing and education (Ambrosini, 2011; Ranci & Pavolini, 2015). However, it is precisely in these fields that Italy still struggles to create an effective integration model, particularly for long-term residents (Camozzi, 2019). Programmes that support language acquisition, employment and social inclusion are often underfunded and fragmented. Many migrants, even those with legal status, face difficulties accessing healthcare, education and stable employment.

The restrictive citizenship law (91/1992), based on *jus sanguinis* (right of blood), means that citizenship is primarily inherited from Italian parents rather than being granted on the *jus soli* system (right of soil), based on being born in the country. Efforts to reform this to a more inclusive system have faced resistance. Children born in Italy to foreign parents must wait until age 18 to apply for citizenship through a simplified legal process. However, it must be said, this ‘facilitated’ path is still often subject to bureaucratic delays.

Another issue concerns the large number of unaccompanied foreign minors (MSNA). This phenomenon presents challenges related to the care of unaccompanied children and their transition into adulthood, when access to education and employment are critical. The Ministry of Labour and Social Policies oversees the protection of these minors.

Immigration and integration policies in Italy are primarily managed by the Ministry of the Interior, which handles civil rights related to immigration as well as efforts to control migratory flows. Other significant actors include the Ministry of Labour and Social Policies, which coordinates social interventions; the Ministry of Education, with the institution a Unit for the Integration of Foreign Students in 2004, which supports integration through projects and guidelines such as: the Memorandum on “Intercultural dialogue and democratic coexistence” in 1994; Law 40/1998, which required schools to develop a number of intercultural projects; the “Guidelines for the initial reception and integration of foreign students” in 2006; “The Italian way for intercultural schools and the integration of foreign students” (2007 and 2014); the “Policy framework document for the integration of foreign students and intercultural education” Guidelines; the establishment of an ad-hoc National Observatory. The UNAR (National Office Against Racial Discrimination) and the Ministry of Culture also play a role in promoting migrant cultural participation through projects like the #MigraArti project, launched in 2015 but discontinued after only three editions.

In conclusion, Italy’s migration policies reflect a complex balancing act between security concerns, humanitarian obligations and political pressure. The country is caught between its strategic location at the EU’s southern border, fluctuating migrant flows and domestic political challenges. While Italy has attempted to manage these pressures through a combination of domestic laws and international agreements, ongoing issues related to human rights, models of integration and the effectiveness of existing frameworks remain critical areas for future policy development.

Moreover, as a country with a relatively short history as a destination for immigration and with constantly shifting moods of political coalitions, Italy continues to define and redefine its integration model through a mix of legislative and civil society initiatives (Dalla Zuanna, 2013).

A comprehensive strategy is often fragmented between the different competences and responsibilities of different Ministries and supported by initiatives carried out by civil society, humanitarian organizations and Catholic charitable organizations, associations that are crucial in accompanying, guiding and supporting migrants in their basic needs (food, clothing, legal assistance, health care).

3.3 Disability policies and programmes

In Italy, the number of people who suffer from severe health limitations which prevent them from carrying out their usual activities is approximately 5.2% of the population (ISTAT, 2019). Historically, policies promoting inclusion of people with disabilities have mainly concerned three areas: education, work and health.

The starting point, from a legislative point of view, is the Italian Constitution, since Article 3 affirms that the Italian State must remove all barriers that can limit individual development and the opportunity to fully participate in cultural, economic and social activities.

In relation to schools, according to Article 34, the Italian school system is free and compulsory. However, up to the 1970s, students with disabilities were *de facto* excluded from schools, but in conjunction with Franco Basaglia's de-institutionalization movement and the final closure of mental institutions (Law Basaglia 180/1978), schools have started to include students with disabilities in the "standard" educational system, together with the other students (Ines, Demo & Del'Anna, 2020). This change was also supported by Law 517/1977 on "Integrazione Scolastica", which also features one of the most "progressive" legal frameworks in Europe (European Agency for Development in Special Needs Education, 2003) in terms of the integration in mainstream education of students with disabilities (Colombo & Santagati, 2022).

Other measures were introduced both to support students with disabilities, such as Individualised Educational Plans (IEPs), and to recognise and assist other "categories", such as those with specific learning disabilities (Law 170/2010) and Special Educational Needs (SENs), including students with sociocultural disadvantages. After a long debate about the definition of the meaning of "protected categories" and its borders, note 1143/2018 "closed" the debate, sustaining the idea of differentiating learning needs, even if the proposed categorisations in the previous laws remain relevant (Ines, Demo & Del'Anna, 2020).

The idea to consider the person with a disability outside of traditional categorisations has strongly emerged, mainly in relation to the development of the International Classification of Functioning, Disability, and Health (ICF), proposed by the World Health Organisation, which

promotes a relational model of disability combining medical, environmental and individual issues in a more holistic framework (WHO, 2001). In Italy, the identification of the individual as a “protected category” is regulated by Law 104/1992 which is based mainly on medical statements. But the approach of this law was mitigated through Decrees 66/2017 and 96/2019 that have introduced innovations in the ICF direction. Law 104/1992 also applies to migrants, stateless persons and residents who are domiciled or stably reside in the national territory.

Thus, an anti-discriminatory and de-segregating legislation, focused on equity, access, opportunity and rights, formally characterises the overall Italian system. However, these measures that concern schools as well as health and social services achieve variable results due to different regional healthcare systems and local differences (for instance North/South), which can hinder the path to inclusion (Colombo & Santagati, 2022).

In relation to the labour market, there is a quota system for people with disabilities, as in some other European countries. In particular, in Italy, Law 68/1999 requires public and private organisations with at least 15 employees to include people with disabilities in the workforce (7% of the total) enrolled at provincial job centres, i.e., registered under the label of “protected category”. The idea is to guarantee equal opportunity, to customise placements using public services, to encourage the match between supply and demand, and to offer incentives to companies. The law provides different tools to support them (financial, medical, social and administrative support), and envisages a penalty in the case of lack of compliance (e.g. Agovino et al., 2019).

An important characteristic of the Italian context is the existence of a rich but fragmented panorama of associations that play an important role in introducing the issue of disability onto the social and political agenda and in supporting the inclusion of people with disabilities in society. This active role of civil society is due mainly to the limits of the Italian welfare state (Schianchi, 2014).

Recently, special attention has been paid to the intersectional issues of disability and migration. This topic has been little addressed by scholars and policy-makers, so specific

policies have not yet emerged; only some virtuous examples and good practices have been implemented, mainly by civil society (Zanfrini & Formichi, 2023).

4. Overview of the scale and scope of the cultural and creative industry sector

4.1 Cultural and creative industries in Italy

The culture and creative industries are central to Italian identity, social and economic development, tourism, and overall attractiveness as a destination, particularly regarding its cultural heritage. With its historical and artistic assets, Italy holds the highest number of UNESCO World Heritage Sites – 60 within its borders – and has consistently prioritised heritage as a strategic field.

In Italy, studies of the culture and creative industries have primarily focused on culture and heritage due to their importance. The creative industries are often viewed as an extension of the broader cultural sector (Bodo and Spada, 2004) or as specific growth industries such as ICT services (Sforzi and Lasagni, 2008). However, the importance of the creative industries in Italy cannot be understated, as sectors like fashion, design and food contribute significantly to the international export of Made in Italy products.

Analyses of creative systems have highlighted the growing recognition of the creative sector's contribution to economic vitality and employment (Capone, 2007). The first public study focusing on the creative industries in Italy was the *White Paper on Creativity* (Santagata, 2009). According to this report, the macro-sector of cultural and creative industries represents over 9% of the country's GDP and employs around 2.5 million people. The report covers activities in which creative content, culture, intellectual property protection and new communication technologies play a critical role in production.

More recently, the annual *Io sono cultura* report by the Symbola Foundation and Unioncamere has provided data on the state of Italian cultural and creative industries, illustrating the added value these industries bring to the economy. According to the 2023 report, the cultural and

creative industries alone were valued at 104.3 billion euros, representing 7.2% of Italy's added value.

In terms of employment, the sector involved 1,550,068 workers across the entire supply chain. Additionally, 284,000 companies operate within the creative supply chain, along with 33,000 non-profit organizations dealing with culture and creativity (10.4% of the total active non-profit organizations), employing over 22,000 people. Cultural and creative jobs currently account for 5.8% of total employment, with 3.1% of GDP coming from these industries. Of this, 54.9% comes from core cultural activities (cultural heritage, audiovisual, gaming, performing arts, etc.), while the rest is driven by creativity-related activities (such as fashion, furniture, agri-food).

Creative industries in Italy are characterised by this significant economic impact and connection to cultural heritage, but there is also geographic variation, with significant disparities in the concentration of creative activities, especially between the North and South. Some areas, often referred to as “cultural districts” or “creative clusters” (Della Lucia & Segre, 2017; Boix et al., 2016; Lazzeretti et al., 2008) feature a high density of creative industries. Notably, Milan and the Lombardy region rank third in sector-specific employment at the EU level, following the Île-de-France and Inner London.

According to the *Io sono cultura* report for 2023, the southern regions of Italy, despite their immense cultural and artistic heritage, continue to lag behind. In 2023, culture and creativity in the South accounted for only 3.8% of the total regional economy, compared to 5.6% at the national level.

Even though the cultural and creative industries are growing, they continue to face certain challenges, especially small and medium-sized enterprises which remain fragmented and lack the capacity for innovation, thus creating a necessity for the adoption of support and policy strategies.

4.2 Policies on the cultural and creative industries in Italy

Considering Italy's vast artistic and cultural heritage, preservation and heritage management have long been central to the country's cultural policy strategies. Italy's cultural policies have historically focused on the protection and conservation of artistic and cultural assets, as outlined in Article 9 of the Italian Constitution (1947), which states: *“The Republic promotes the development of culture and scientific and technical research. It protects the landscape and the historical and artistic heritage of the nation.”* Within the broader framework of the cultural objectives promoted by the 1947 Constitution—heritage and landscape protection, cultural development, pluralism and freedom of expression—heritage preservation has traditionally been the primary focus of Italian cultural policy. Heritage conservation has also been supported through the Code of Cultural Heritage and Landscape (Decree 42/2004), which mandates in Article 1 that *“The State, regions, metropolitan cities, provinces, and municipalities ensure and support the conservation of cultural heritage and promote its public use and valorisation.”*

In 1974, the Ministry for Heritage was created, consolidating responsibilities previously handled by the Ministry of Education for museums, monuments, libraries and cultural institutions. At that time, heritage preservation became the cornerstone of national cultural policy, absorbing most of the resources and attention in the cultural sphere. Support for contemporary creativity and broader access to cultural experiences remained a lower priority.

Over time, the Ministry expanded to include other cultural domains such as the performing arts, libraries and cinema. With Decree 368/1998, the Ministry was renamed the Ministry for Heritage and Cultural Activities. In 2013, it also assumed responsibility for overseeing television, radio and tourism, leading to its further renaming as the Ministry of Heritage, Cultural Activities and Tourism. Recently, tourism responsibilities were reassigned to other ministries, and the ministry was renamed the Ministry of Culture, reflecting its inclusion of both the heritage and creative industries. The Franceschini Reform (Decree 106/2014) strengthened the protection and enhancement of Italian cultural heritage, recognising the importance of the cultural and creative industries for the country's economic development.

In more recent years, Italian policies related to the creative industries have evolved significantly. This shift has come with the recognition of the creative industries' economic potential for driving growth and innovation (Throsby, 2010).

Decree 60/2017 introduced "*Regulations on the promotion of humanistic culture, on the valorization of cultural heritage and artifacts, and on the support of creativity.*" Article 4 of this decree established the need for a coordinated system between the Ministry of Culture and the Ministry of Education for promoting creativity within national education and training programmes. Additionally, Decree 169/2019, aimed at reorganising the Ministry of Culture and Tourism, created a specific Department for Contemporary Creativity, covering specific sectors of the creative and cultural industries such as fashion, design and photography.

Among the main policies and initiatives carried out recently, it is worth mentioning a series of measures for the financial support of the creative industries. These include: the tax credit implemented by the government for the cinema and audiovisual sectors (Tax Credit Cinema), favouring both national and international investments and productions and attracting foreign investments; economic support through the Film and Audiovisual Investment Development Fund, created in 2016, to support the production, distribution and promotion of audiovisual works, films and documentaries and the Fondo Nazionale Spettacolo dal Vivo (National Fund for the Performing Arts); incentives to support enterprises in adopting technologies and innovations in the design and creative sectors.

In terms of funding, Italy is in the fourth-to-last position in Europe for cultural spending: compared to the European average of 1.1% of GDP, Italy allocates only 0.8% to the sector (only Ireland, Bulgaria and Cyprus do worse). The percentage of spending remained almost unchanged from 2016 to 2022, with a slight increase in 2021 (0.9%), before returning to previous levels (*Io sono cultura*, 2024).

Policies on the culture and creative industries in Italy have always involved direct intervention by the public administration in supporting, directing and managing cultural activities and running institutions such as museums, heritage sites and libraries. These policies are

administered through national ministries as well as at the regional and local levels. Regions and municipalities also play an active role in cultural policy.

Italy's twenty regions, each with legislative powers and dedicated administrative structures, carry out specific activities in various areas of cultural policy. The nearly 8,000 municipalities are responsible for administrative duties, including managing local cultural services and infrastructure, such as museums, exhibition halls, multifunctional cultural centres, cultural activities and theatres.

In conclusion, policies regarding the culture and creative industries in Italy have been historically embedded in its cultural heritage, but Italy has made significant progress in recognising the value of the creative industries as a driver of economic growth and cultural cohesion, through a mix of funding, legislative reforms and the promotion of international collaborations. However, challenges still remain in terms of adopting a comprehensive policy strategy.

5. Key findings

This document includes a compilation of 8 formal arts-based educational activities conducted at the national level across primary, lower and upper secondary schools, as well as vocational, Montessori and Steiner schools.

Additionally, it features a catalogue of 23 informal arts-based education initiatives led by cultural and artistic institutions. In such a fragmented landscape of arts-based education initiatives, and in the absence of national or regional platforms promoting these activities, the choice has been that of selecting initiatives being held in the city of Milan.

For informal initiatives, the primary sources of information for identifying cases were state statistical platforms or the Italian Ministry of Education and Merit. For informal initiatives, data have been gathered using the websites of the initiatives, which are mostly carried out by private organisations and, in some cases, supported and organised by philanthropic organisations, the Regions or Municipalities.

Art/Cultural form

The initiatives selected fall within at least one cultural domain: (A) Cultural and Natural Heritage, (B) Performance and Celebration, (C) Visual Arts and Crafts, (D) Books and Press, (E) Audio-visual and Interactive Media, (F) Design and Creative Services, (G) Tourism, or (H) Sports and Recreation.

Most of the initiatives being analysed are in the field of performing arts (mostly music and theatre) and arts.

Digital aspects

Most arts-education activities include some form of digital aspect. In formal arts-based education, the use of digital media and ICT is systematically implemented, in part due to the Digital School Plan aimed at developing applied digital skills across subjects (including the arts) and also through the use of interactive whiteboards. Similarly, digital media are used in many informal activities as means to make the arts more accessible to children and younger target groups.

Age and demographic profile of beneficiaries

A significant proportion of the arts-based education activities being analysed target children and young people from 6 to 19. However, most of the cases being analysed do not provide detailed information about other participant characteristics. In most cases, especially when it comes to informal initiatives, most of the activities were addressed to children (aged up to 11) rather than to older groups of young people.

Institutional setting (formal/informal)

As previously mentioned, formal education in Italy is mandatory for children aged 6 to 16 years old and is structured into stages based on age groups and overseen by the Minister of Education and Merit, who determines the curriculum and hours for each subject. Key stages

include Primary School (Scuola Primaria, ages 6-11), which is compulsory and lasts five years, offering mandatory and elective courses in arts, music and physical education, depending on school resources. Lower Secondary School (Scuola Secondaria di Primo Grado, ages 11-14) provides three years of compulsory education preparing students for future academic paths. Here, arts education includes two hours weekly of visual arts (drawing, painting, art history), music (singing, instruments, music history) and sports. This stage emphasises both practical and theoretical knowledge in arts and music. Upper Secondary School (Scuola Secondaria di Secondo Grado, Ages 14-19) allows students to choose from various types of school specialisations, including Licei (e.g., Liceo Artistico for visual and plastic arts, Liceo Musicale e Coreutico for music and dance) which also include specialised curricula in arts education. Technical institutes focus on practical subjects like technology and business, and vocational institutes emphasise hands-on training, including applied arts like graphic design and fashion. In academically focused schools (e.g., Liceo Classico), arts education is more theoretical, focusing on art and music history.

Informal arts-based education is, instead, promoted through cultural associations, private organisations and local agencies which carry out initiatives addressed to children and young people both in and outside of schools.

Spatial level and duration

The scope and duration of arts-based education initiatives in Italy largely depend on the type of education being provided—whether it is formal education or non-formal education.

Formal education, which includes arts-based education being incorporated in school curricula, operates on a national scale and is, as noted, determined by the Ministry of Education and Merit and is based on the school year. Non-formal arts-based activities are, instead, periodic and temporary, depending upon specific events or festivals or upon funding programmes, whether nationally organised or organised at the local or regional level.

Funding level and sources

Apart from very few exceptions, as in the cases of the programme NEXT, supported by the Lombardy Region in the field of theatre and cinema, and in the case of charities active in the Lombardy Region such as Fondazione Cariplo or Fondazione di Comunità Milano, resources and funding remain very limited for the development of art and cultural activities, especially in informal education. Because of the lack of public funding, most of these activities are fee-based, making arts education expensive and less accessible, thereby limiting inclusion.

Outputs, outcomes, impacts and measures of success or indicators used to evaluate

The Italian formal education system has only recently developed a coordinated approach to arts education, especially through the National Arts Plan which also includes a monitoring plan and website repository released by INDIRE, the Istituto nazionale di documentazione, innovazione e ricerca educativa (National Institute of Documentation, Innovation and Educational Research). Being a relatively new measure, preliminary research has been conducted looking at the number of teachers and students (with 590 schools, 1,696 teachers and 59,756 students involved and monitored in the first year of the plan 2018-2019) but there is still relatively little information available about the impacts of arts-based education among children and young people.

As regards informal arts education, in Italy this strongly relies upon the initiative of private organisation thus making its impact relatively uneven and depending upon the economic and social backgrounds of the students and their families. Also in this case, there is little information available about the impacts of arts-based education on the population. In the informal educational sector, arts and cultural activities are developed by cultural institutions, associations and agencies which are still really fragmented and uncoordinated, thus making the analysis, mapping and monitoring of the impacts and effectiveness of the operations very difficult.

Differentiated impact of cultural literacy and arts-based education on diverse young people/Differentiated effects of different art forms in achieving wider social impacts

In Italy, arts education in schools is accessible to children and young people regardless of their social, economic or ethnic background. As mentioned, a more coordinated approach to arts education in informal settings is often privately organised and poorly funded, thus making it inaccessible and unaffordable for children and young people from socially deprived or disadvantaged backgrounds, such as those with low socio-economic status or immigrant backgrounds. The absence of publicly funded arts-based education initiatives, apart from a few exceptions, fails to guarantee equal opportunities for all children and young people, regardless of their social, ethnic and economic backgrounds.

Pedagogy, didactic and instruction methods

In formal education, though Italy has a strong tradition of innovative pedagogy such as the Montessori method, it mostly relies upon a more theoretical approach to the study of the arts and their history rather than using a more active and practical learning process. Informal education is, instead, developed through more active and participatory processes of learning by doing.

6. Conclusions and Recommendations

This report has attempted to analyse the programmes, policy strategies and initiatives developed in Italy in the field of education, arts-based education, culture, inclusion and immigration.

As noted, although Italy boasts a rich cultural heritage and artistic legacy, the broader potential of the arts as a tool for education, social inclusion and economic development has often been overshadowed. Arts-based education in Italy has often been elitist, reinforcing social inequalities rather than remedying them. Although there has been a significant evolution, with

policies in recent years aimed at democratising access to arts-based education for all and recognising the arts' role in fostering creativity and cultural participation among students, its integration into the formal education system remains slow. In formal education, arts subjects are often perceived as having a secondary or supplementary role, while informal education is often fragmented and dispersed among diverse initiatives and activities which are inaccessible to many due to financial barriers, leaving disadvantaged communities underrepresented in cultural participation. Although recent reforms such as the National Arts Plan have been made, these programmes highlight a lack of nationwide coordination and uniformity in arts-based education policies and implementation.

To address these challenges, a more inclusive and integrated approach to policy-making should be adopted, firstly ensuring that arts-based education is accessible to all regardless of socio-economic background. Financial barriers must be reduced through systematic, continuous and widespread ministerial investments and the expansion of free or low-cost programmes, enabling disadvantaged communities to participate in arts-based education activities in joint partnerships between private and public bodies and civic society.

Public-private collaboration should be further developed by policy-makers given the lack of public resources available, especially for local public bodies. Successful local initiatives in the field of public-private partnerships, such as Milan's "Scuole Aperte" and "Patti di Collaborazione Educativi", should be adopted nationwide by policy-makers and developed into a national strategy. In this regard, it could be useful to stipulate interministerial Memoranda of Understanding between Ministries (of Education and Merit and Culture) and the main accredited local organisations and foundations operating in the field of arts education to regulate and systematise collaborative actions for: a) the development of educational innovation in Italian schools and a greater integration of artistic languages with the cultural objectives of the school system; b) the implementation of qualified and organic training interventions for teachers, educators, artists and young people in the field of formal and non-formal education.

Finally, regular monitoring and evaluation of arts-based education policies and programmes should be developed to avoid that these remain fragmented initiatives, thus becoming part of

a more holistic and accessible approach to culture for young people. The need for a better monitoring plan, such as the one recently developed by INDIRE for the National Arts Plan, should also help raise awareness of the value of arts-based education, outline the impacts and measure the effects of arts-based education on children and young people, including those coming from more disadvantaged backgrounds. Finally, it would bring attention to the need for better public and private support. In this sense, it could be desirable to create a permanent observatory and a database of the resources available in the field of arts education which would be accessible to educational institutions.

On the other hand, considering the pre-eminently theoretical nature of the contents proposed at the curricular level and of the training received, and given the multicultural nature of the school context and the large presence of students with a migrant background, educators/teachers and artists need to acquire practical and operational skills as well as specific skills regarding the socio-affective and educational values of the arts (in particular performative arts) as a tool for facilitating the development of intercultural processes through lifelong training courses.

Given the scarcity of investment and the lack of ministerial plans for continuous investment in artistic activities, along with the consequent need to resort to alternatives to public funding sources, educators/teachers and artists should also develop specific fundraising skills which could also be useful for participating in calls for funding.

Finally, networking opportunities for arts teachers and artists working in the educational field should be encouraged in order to enable them to strengthen their social and professional status.

Annex 1 Case Studies

Case No 1

NEXT Schermi and **NEXT Palchi di Classe** are the most comprehensive programmes developed by the Lombardy Region aimed at promoting cultural and artistic education among students between 6 and 16 through audiovisual media (Schermi) and theatre (Palchi di Classe). These programmes are designed to integrate arts into both school and extracurricular activities, fostering creative skills, critical thinking and cultural literacy. By providing access to live performances, artistic productions and educational resources, they aim to bridge the gap in cultural opportunities and contribute to fighting against educational poverty.

The NEXT project is promoted by the Lombardy Region but is also made possible by a private-public partnership thanks to the support of Fondazione Cariplo, the main philanthropic organisation in the Lombardy Region working in the field of culture and education, and the operational management of AGIS Lombardy, the representative bodies representing performing arts and cinema in Lombardy (AGIS, Associazione Generale Italiana dello Spettacolo). Its main goal is to support the production and programming of performances in Lombardy, offering a platform for artistic creation, visibility and distribution of works. The project aims to foster innovation in the performance sector and promote collaboration among various cultural and artistic organisations in Lombardy.

NEXT has proposed two initiatives for the year 2024/2025 in Lombardy area schools of all levels, from primary to upper secondary, for all students aged 6 to 16 years old:

- **NEXT Schermi** - “Class screens”, now in its sixth edition, aims to improve the relationship between the world of school and the cinema.

The Schermi di Classe project, born in 2016 thanks to a partnership between the Lombardy Region - Culture Directorate AGIS Lombardy and the Fondazione Cineteca Italiana, has involved an ever-increasing number of students.

In 2023, it involved 40,244 students from 331 schools in all the Lombardy provinces who attended 259 screenings. In its five years of programming, almost 150,000 students have attended 870 screenings for free.

NEXT Schermi centres on audiovisual media and cinema, offering educational pathways that use films, documentaries and multimedia tools to stimulate reflection and cultural awareness. Students gain access to screenings, workshops and discussions that highlight the role of storytelling and media literacy in fostering personal and social development.

Class screens offers schools a free screening of a film of their choice, selected from among a proposed shortlist of titles taken from a catalogue of over 30 films, at one of over 100 cinemas in Lombardy participating in the initiative. The programme also includes courses held by Cineteca Milano dedicated to teachers.

- **NEXT Palchi di Classe** – “Classroom stages”, a new initiative promoted starting from this school year, intends to broaden the possibility for students to participate in learning experiences at live shows (theatre, music, opera, dance, contemporary circus). NEXT Palchi di Classe focuses on live performing arts—such as theatre, dance and music—providing opportunities for students to attend performances, engage with artists and explore the artistic process. This initiative encourages schools to integrate performing arts into curricula.

Palchi di Classe offers two ways of enjoying the activities: at the theatre or at school. There are no costs for schools and students. All performances and workshops are free of charge. All schools can access a catalogue of proposals including 114 shows (contemporary circus, opera, puppet theatre, dance, music, theatre for children and youth). Teachers can consult the list of shows and book them. Each school may apply for only one show.

AGIS is in charge of verifying the requests received and confirming the reservations. Priority is given to schools located in areas with poor cultural offerings or schools located in municipalities without theatres.

Being free of charge for students and schools and privileging those schools located in areas with a poorer cultural offer, these programmes emphasise the role of cultural education in the fight against educational poverty by providing enriching, accessible experiences that are often lacking in underserved communities. By building partnerships between schools, cultural institutions and third-sector organisations, these initiatives create a bridge between the world of education and the arts, ensuring that culture becomes an integral part of students' growth and learning.

Case No 2

“Discovering culture” - “Alla scoperta di cultura” is a call for proposals by the Fondazione Cariplo, the main philanthropic organisation in the Lombardy Region working in the field of culture and education, supporting initiatives aimed at fighting against the poverty and educational poverty faced by many children and young people between 6 and 11, with particular attention to the involvement of those in conditions of socio-economic fragility. The call aims in particular to promote inclusion, personal development and cultural engagement, especially among socio-economically fragile groups. Projects are encouraged to adopt hands-on, active participation approaches to make cultural experiences stimulating, enjoyable and accessible, fostering lifelong habits of cultural participation. The programme also aims to foster collaboration between cultural institutions and local networks active in the socio-educational field.

Proposals need to concretely delineate the following three elements:

- 1. Places of culture**, meant to cover a broad range of institutions, from museums and theatres to historical architectural heritage or to places of environmental and landscape interest. Proposals need to include visits and itineraries aimed at discovering a territory, with its heritage, history and traditions.
- 2. Active participation**, designing experiences capable of involving and stimulating imagination and creativity in children and young people.

3. Network of involved subjects, carried out by one or more organisations in the cultural field in collaboration with institutions, managers of the chosen cultural places and with the schools, third sector, community centres, sports centres, etc.

Among the initiatives being funded by this call is **“Affido culturale”**, a project to fight against educational poverty. It is a social innovation project aimed at fostering cultural engagement among children from disadvantaged backgrounds as well as at promoting access to culture for children and families. It works by combining families who are more accustomed to enjoying art with families who are less accustomed to such activities. The initiative pairs families with children aged 6 to 10, facilitating shared participation in cultural activities such as museum visits, theatre performances and workshops.

The project operates in several Italian cities, including Bari, Naples, Rome, Modena and Milan, with each location adapting the model to its specific context. Since 2022, in Milan it has been managed by the Mitades association, in partnership with 4 other partners (Zerodiciotto APS, Fondazione Somaschi, Mamme a Scuola ETS, La Cordata Coop, Ass. IBVA) thanks to the contribution of Cariplo Foundation with the **“Alla Scoperta di Cultura”** call. It has involved around 100 families (50 pairs of families combined with each other), and 37 Milanese cultural organisations.

In southern regions of Italy, Affido Culturale is supported by the "Con i Bambini" social enterprise. By mobilising community resources and fostering partnerships, Affido Culturale addresses educational disparities and promotes equal access to cultural opportunities for all children, regardless of their socio-economic background.

Annex 2 Summary Matrix Map

The matrix includes a list of formal arts-based education activities carried on at national level in primary, lower and upper secondary schools, vocational schools and Montessori and Steiner schools.

It also includes a list of informal arts-based education initiatives carried out by cultural and art institutions located in the city of Milan, the Lombardy Region or supported or organised by philanthropic organisations such as the Fondazione Cariplo, Fondazione di Comunità or the Lombardy Region (see below p. 256).

	UNESCO framework
A	Cultural & natural heritage (museums, other places of cultural heritage etc.)
B	Performance & celebration (theatre, dance, opera, puppetry, festivals, fairs, music)
C	Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)
D	Books & press (books, newspapers, periodicals, libraries)
E	Audio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)
F	Design and creative services (fashion, graphic and interior design, landscape design, architectural and advertising services)
G	Tourism

H	Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)
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1	2	4	3	5	6	7	8	9	10	11	12	13	14	15
Name of activity/ project/ programme	Brief description of activity	Art/ Cultural form	Brief history on how the project emerged	Digital aspect	Age and demographic profile of beneficiaries	Institutional setting (formal/informal)	Spatial level and duration	Funding level and sources	Outputs	Outcomes	Impacts	Measures of success or indicators used to evaluate	Differentiated effects of both art and cultural forms and on different groups	Pedagog, didactic and institution method

FORMAL														
Primary school education	Italian primary schools offer compulsory and elective courses across various domains of art and culture.	B (music), C (visual arts and crafts), D (native language and literature, foreign language education), H (sports)	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government.	The use of digital media and information and communication technology is implemented across subjects aslo through the use of the interactive whiteboard.	pupils aged between 6 and 11	Formal	National, ongoing	Public and private schools	The total number of students enrolled in 2023 is 2,263,363	Arts-based education is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Primary school education aims at creating the common knowledge of science and culture, literature necessary in further education.	There is no final example at the end of the primary school.	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Unified programmes for all schools which are set by the Minister of Education and Merit.
Lower secondary school education	Italian lower secondary schools offer compulsory and elective courses across various domains of art and culture.	B (music) (2 hours per week), C (visual arts) (2 hours per week), D (native language and literature, foreign language education), H (sports) (2 hours per week)	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government.	The use of digital media and information and communication technology is systematically implemented across subjects aslo through the use of the interactive whiteboard.	pupils aged between 11 and 14	Formal	National, ongoing	Public and private schools	The total number of students enrolled in 2023 is 1,558,101	Arts-based education is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Lower secondary education prepares students to enter upper secondary school (either Liceo or Istituto)	Final exams and entering various types of upper secondary education	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Unified programmes for all schools which are set by the Minister of Education and Merit.
Scuole secondarie di primo grado a indirizzo musicale (SMIM)	Upper secondary schools having a specific focus on music, chorus, and dance.	B (music): History of the art, Music branch, History of music, Ensemble music laboratory, Dance branch History of dance History of music Dance techniques Dance laboratory Choreography laboratory Music theory and practice for dance Music technologies	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government.	The use of digital media and information and communication technology is systematically implemented across subjects.	pupils aged between 11 and 14	Formal	National, ongoing	Public and private schools	n/a	Arts-based education, which a specific focus on music, is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Lower secondary education prepares students to enter upper secondary school (either Liceo or Istituto).	Final exams and entering various types of upper secondary education	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Unified programmes for all schools which are set by the Minister of Education and Merit.

Upper secondary school education (Liceo and Vocational Secondary Schools)	Italian upper secondary schools offer compulsory and elective courses across various domains of art and culture. General upper secondary education lasts five years and is delivered by six types of liceo specialising in the following areas: art (Liceo artistico), classical studies (Liceo classico), science (Liceo scientifico), languages (Liceo linguistico), music and dance (Liceo musicale e coreutico), human sciences (Liceo delle scienze umane) and also Istituti tecnici superiori (Vocational Upper Secondary Schools) including State Upper Secondary Education and Regional Vocational Education and Training.	B (music) (2 hours per week), C (visual arts) (2 hours per week), D (native language and literature, foreign language education), H (sports) (2 hours per week)	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government.	The use of digital media and information and communication technology is systematically implemented across subjects.	pupils aged between 14 and 19. school attendance is compulsory until the age of 16. Vocational Upper Secondary Schools qualify 14/17-year olds who wish to enter the labour market.	Formal	National, ongoing	Public and private schools	The total number of students enrolled in 2023 is 2,518,855	Arts-based education is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	General upper secondary education prepares students to enter Higher education and University, while other schools preparing students for the future world of work.	Final exams and share of graduates in the tertiary education	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Unified programmes for all schools which are set by the Minister of Education and Merit.
Licei artistici	Upper secondary schools specialising in arts: the compulsory teaching time for all branches of study is 1122 hour/year (approx. 34 hours per week) in the first and second grades, 759 hours/year (approx. 23 hours per week) in the third and fourth grades and 693 hour (approx. 21 hours per week) in the fifth grade. In addition to the standard teaching time, 396 hours/year (approx. 12 hours/week) in the third and fourth grades and 462 hours/year (approx. 14 hours/week) in the fifth grade are devoted to studies specific to each branch of specialisation.	C (visual arts): History of art, Drawing and graphics, Sculpture and plastics, Art laboratory	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government.	The use of digital media and information and communication technology is systematically implemented across subjects.	pupils aged between 14 and 19. school attendance is compulsory until the age of 16.	Formal	National, ongoing	Public and private schools	n/a	Arts-based education, with a specific focus on the arts, is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Upper secondary education prepares students to enter Higher education and University and Accademie or preparing students for the future world of work.	Final exams entering higher education and university or for future jobs.	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Unified programmes for all schools which are set by the Minister of Education and Merit.
Licei musicali e coreutici - Conservatori	Upper secondary schools specialising in music and dance: 594 hours/year (approx. 18 hours per week) standard to both branches of study (music and dance), plus 462 hours/year (approx. 14 hours per week) specific to each branch of specialisation, for a total of 1056 hour/year.	B (music): History of the art, Music branch, History of music, Ensemble music laboratory, Dance branch History of dance History of music Dance techniques Dance laboratory Choreography laboratory	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government.	The use of digital media and information and communication technology is systematically implemented across subjects.	pupils aged between 14 and 19. school attendance is compulsory until the age of 16.	Formal	National, ongoing	Public and private schools	n/a	Arts-based education, which a specific focus on music, is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Upper secondary education prepares students to enter Higher education and University and Conservatori or preparing students for the future world of work.	Final exams entering higher education and university or for future jobs.	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Unified programmes for all schools which are set by the Minister of Education and Merit.

		Music theory and practice for dance Music technologies												
Scuole Montessoriane	Primary and Lower Secondary Schools adopting the Montessori Method	B, C, E, F, H	The distribution of lesson hours in each art domain in compulsory education is determined by the Italian government .	The use of digital media and information and communication technology is systematically implemented in vocational education and training.	pupils aged between 6 and 14	Formal/Informal	National, ongoing	private charter schools	n/a	Arts-based education, with a specific focus on the arts, is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Lower secondary education prepares students to enter upper secondary school (either Liceo or Istituto).	Final exams and entering various types of upper secondary education	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Montessorian Method
Steiner schools	Applying steiner pedagogy across domains, the school offers courses in various art forms. These include, but are not limited to: theatre, music, crafts, design, architecture, and eurhythmy.	B (theatre, music, eurhythmy), C (crafts, design, architecture)	The school is part of a network of approximately 21 schools from primary education and lower secondary education with only 4 until upper secondary education), that have applied for and received a task to develop and disseminate national models and best practices related to pedagogy, organizational culture, and learning environments in accordance with the special educational emphasis of the school.	Some of the courses offered at the school involve the use of digital technology and media.	pupils aged between 6 and 19	Formal/Informal	Local, ongoing	private schools recognized by the Ministry of Education and Merit		Arts-based education, with a specific focus on the arts, is addressed to all students, regardless of the level of artistic abilities and skills, attitudes, interests or beliefs.	Lower secondary education prepares students to enter upper secondary school (either Liceo or Istituto).	Final exams and entering various types of upper secondary education	Unification of the education programme constitutes elements of leveling ground for children from all backgrounds. However, broad discussion encompasses number of pupils per class, number of schools, lack of art and music teachers, inequalities regarding extra-curriculum training, quality of teaching in various locations	Steiner Method

INFORMAL													
Next - Palchi in classe	An initiative aimed at bringing students closer to the languages of cinema and audiovisual arts, Regione Lombardia has included a new intervention line within the NEXT project called Palchi di classe. This initiative seeks to promote the engagement of young audiences with live performance disciplines (theater, music, dance, multidisciplinary arts, and contemporary circus) in the school environment for the 2024/25 academic year. All shows are free of charge. There are no costs for schools, except for any transportation expenses needed to reach the performance venues.	B Performance C celebration (theatre, dance, opera, puppetry, festivals, fairs, music)	The project NEXT –Laboratory of Ideas for the Production and Programming of Lombard Performances is an initiative promoted by Regione Lombardia, with the support of the Fondazione Cariplo and organized by AGIS Lombardia. Its main goal is to support the production and programming of performances in the Lombardy region, offering a platform for artistic creation, visibility, and distribution of works. The project aims to foster innovation in the performance sector and promote collaboration among various cultural and artistic organizations in Lombardy.	n/a	pupils aged between 6 and 16	Formal/Informal "Palchi di Classe" offers two ways to enjoy the activities: either in a theater or at school.	Local (Lombardy) ongoing	Lombardy Region	45 theatre companies and 114 shows in a year	The aim is to foster the participation and active involvement of students in cultural activities.			
Teatro Buratto Munari	Specific theatre programmes addressed to schools for primary and secondary schools. All paid performances.	B (theatre, music, eurythmy)	Teatro Bruno Munari, Teatro per l'infanzia e l'adolescenza is managed by Teatro del Buratto. The theatre is specifically targeted for children and young adults.		pupils aged between 6 and 14	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a
Teatro il trebbo	Specific theatre programmes addressed to schools for primary and lower secondary schools. All paid performances.	B (theatre, music, eurythmy)	Teatro il Trebbo has a history in the field of an innovative method to theatre for children.		pupils aged between 6 and 20	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a

Teatro alla Scala	Specific theatre programmes addressed to schools for primary and secondary schools. All paid performances.	B (theatre, music, eurythmy)	Teatro alla Scala has a specific programme named La Scala for all addressed to children and schools.		pupils aged between 6 and 19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Orchestra Sinfonica Milano	Specific music programmes including music lessons and performances and concert rehearsals addressed to schools. The activities for schools organized are part of the Discovery Project.	B (theatre, music, eurythmy)	The project was born with the aim of bringing classical music to life as a cultural expression of modern society, of integrating scholastic education, of making people appreciate both symphonic music and any other musical genre without ideological barriers, using universal language as a tool of integration. This project is aimed at school pupils from childhood to lower secondary school, with a program divided into courses modulated according to the different age groups, within the context of a musical repertoire of the highest level, which the Symphony Orchestra of Milan guarantees. The project was born with the aim of bringing classical music to life as a cultural expression of modern society, of integrating scholastic education, of	n/a	pupils aged between 6 and 19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

			making people appreciate both symphonic music and any other musical genre without ideological barriers, using universal language as a tool of integration. This project is aimed at school pupils from childhood to lower secondary school, with a program divided into courses modulated according to the different age groups, within the context of a musical repertoire of the highest level, which the Symphony Orchestra of Milan guarantees.											
Pomeriggi musicali	Specific music programmes addressed to schools named I Pomeriggi per la scuola	B (theatre, music, eurythmy)	I Pomeriggi in Anteprima is a project designed to promote the knowledge and enjoyment of classical music and to encourage participation in concerts by middle and high school students. Preview Afternoons are held on Thursday mornings at 10:00. The school group will have the opportunity to live an uncommon experience: that of witnessing the work of chiseling and finishing a concert, the comparison between conductor and soloist, the	n/a	pupils aged between 11 and 19	informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

			interaction between conductor, soloist and orchestra. You will have the opportunity to participate, watching from a privileged observatory, at the moment in which the concert takes its definitive form, seizing that moment in which the written page becomes the music that is listened to in concert, a moment that usually takes place in the privacy of the rooms trial. The Afternoons therefore present a different format than usual: the possibility of attending not a "filament", not a dress rehearsal, but a moment of preparatory and complementary work to listening to the evening concert.										
<u>"Orchestra regionale d'Archi".</u> <u>"Orchestra regionale di Chitarre".</u> <u>"Orchestra regionale di Flauti traversi".</u> <u>"Orchestra regionale di Saxofoni"</u>	The projects in question intend to offer the opportunity for a profitable exchange of virtuous teaching experiences between students and schools in Lombardy, also with the aim of giving deserved visibility to the competent work already carried out and/or which is intended to be carried out in the immediate future. In consideration of the important educational value of the initiative, we hope for its widespread diffusion as well as participation in it, in particular by music schools.	B (theatre, music, eurythmy)	The Regional School Office for Lombardy organizes, with the collaboration of the "B. Zucchi" of Monza, "P. Secco Suardo" of Bergamo and "G.B. Grassi" of Lecco, Regional String Orchestra of Lombardy; Regional Guitar Orchestra of Lombardy; Regional Flute Orchestra of Lombardy; Regional Saxophone Orchestra of	n/a	pupils aged between 11 and 19 Even lower secondary schools without a specific musical focus, as well as all secondary institutions, can propose their students' candidature.		ticket sales, public and private funds		The aim is to foster the participation and active involvement of students in cultural activities.				

			Lombardy; Regional Wind and Percussion Orchestra of Lombardy											
MUBA	Workshops and Laboratories addressed to schools for primary and secondary schools. All paid activities.	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	MUBA is the first museum in Milan to have successfully proposed exhibitions addressed to children and young adults. MUBA is aimed at all ages by offering cultural projects including visits dedicated to high schools and universities, training courses dedicated to teachers, people specialized in the cultural sector and thematic conferences relating to temporary game exhibitions.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 3 and 19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Hangar Bicocca	"School" is the program of activities, art tours and workshops specifically designed by the Education Department of Pirelli HangarBicocca that integrates the more traditional approach to art teaching with a methodology inspired by the principle of educating through art. All activities are fee paying	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	Hangar Bicocca is one of the major art foundations of Milan of Pirelli. The School program, aimed at schools of all levels, is oriented towards the valorization of the artistic languages of contemporary art that can interest and involve subjects apparently distant from art. The project is aimed at all teachers, so that they can collaborate, as protagonists, in the reading of works of art in	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 3-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

			relation to their subjects of study and the themes of the present. For the permanent installation and for each temporary exhibition hosted within the exhibition space, two-hour paths are designed and divided into two phases: one of observation of the work and one of laboratory experimentation.											
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Fondazione Prada	Accademia delle scuole carries out projects and workshops conducted by different "masters" each time: architects, artists, scientists, botanists, directors and musicians. All activities are free of charge while exhibitions are at a recuded price.	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	Fondazione Prada is one of the major art foundations of Milan managed by Prada. The Children's Academy is the project of Fondazione Prada dedicated to childhood. It was conceived in 2015 by neuropsychiatrist Giannetta Ottilia Latis, who created its contents until June 2019. Since September 2019, the program has been curated by pediatric neonatologist Gabriele Ferraris.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 3-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Museo di Storia Naturale	MSNM for schools includes guided tours or experimental laboratories. The MSNM educational offer is dedicated to school groups of all levels. All activities are based on interactivity and direct experimentation, through the multiplicity of communication languages involved and the interdisciplinary nature of the actions, privileged gateways to scientific culture. All activities by managed by an external agencies Coopculture and AdMaiores and require a fee payment.	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	Museo di Storia Naturale MSNM is one of the civic museums of the Municipality of Milan. From many years it organizes school activities which are managed by Coopculture.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Officina del Planetario	Officina del Planetario organizes specific activities addressed to schools of all age groups to stimulate the curiosity and knowledge, to observe astronomical phenomena (Day/night alternation, sun, moon, planets) and to perceive relationship between distance and size. All activities require a fee payment	Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	Planetario is a civic museum managed by a private organized named Officina which organized activities also addressed to schools	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	

Museo Nazionale Scienza e Tecnologia Leonardo da Vinci	Il Museo per la scuola is the programme of educational activities which are designed to provide opportunities to experience science first-hand as a way to explore and interpret the world around us. The workshops also include activities addressed to school teachers and educators. The educational offer for classes is divided into experimental activities in interactive laboratories, visits to exhibitions, meetings with the world of scientific and artistic research. All activities require a fee payment.	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	The Leonardo da Vinci National Museum of Science and Technology, a private museum dedicated to science and technology, has been working for schools for 70 years, providing skills, educational methodologies, spaces and innovative tools. It works to raise awareness among girls and boys of the variety of scientific careers and the interdisciplinary nature of science, with attention to the uniqueness of each individual.	STEM education at the center of developing 21st century skills from early childhood.	pupils aged between 6-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Triennale	Through its Education programs, Triennale Milano organizes guided tours and workshops related to the temporary exhibitions and the Permanent Collection dedicated to students and their teachers, diversified in objectives and content depending on the school level. Activities require a fee payment.	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	Since 1923, Triennale Milano is one of the most important cultural institutions in the field of design, architecture, visual and performative arts.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Brera	Brera, through its Association Friends of Brera, organizes visit to the Museum. The tours help students to understand the masterpieces of the Art Gallery, accompanying them in a first approach to the painting, teaching them to read an image, understanding how each work is an expression and synthesis of a specific era. Activities require a fee payment.	C Visual arts and crafts (fine arts incl. Photography, fibre, metal, pottery, textiles, wood etc., decorations and jewellery, musical instruments. Produced by artisan.)	Brera is the mayor state Museum of Milan containing art masterpieces from the Italian Art History. Schools activities are organized thanks to the Friends of Brera Association.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6-16	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

Sistema Bibliotecario di Milano	Civic Library System of Milan organizes a series of activities, workshops, lessons, readings, visits to promote reading at all school levels. The relationship with schools is fundamental in the work of civic libraries and the visit to the library has become an integral part of the teaching activity for many city schools of all levels. The aim is to make the library and its services known to children, young people and their families, to introduce them to reading, to promote social integration and to provide subsidiary tools for school education.	D Books C press (books, newspapers, periodicals, libraries)	The Civic Library System of Milan includes 25 libraries located in the City of Milan. The System is directly managed by the Municipality and promotes several initiatives to promote reading at all school levels. It is also in charge of the Pact for Reading and of Milano Creative City of Unesco for Reading. The initiatives addressed to schools and students are part of the will to promote reading.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6-19	Informal	Local (Milan) ongoing	ticket sales, public and private funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
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Biblioteche scolastiche innovative	Innovative School Libraries is a project promoted by the Minister of Education of Merit to include the presence of libraries in all Italian Schools. Innovative school libraries are part of the National Action Plan for the Promotion of Reading, which aims to support reading as a tool for the development of knowledge, the dissemination of culture, and the promotion of the civil, social, and economic progress of the community, as well as for the education and well-being of citizens.	D	The Integrated System of School Libraries originated from a school project developed by the "G. Perlasca" Comprehensive Institute of Rome as part of Action #24 of the National Digital School Plan. The school's successful experience enabled the sharing of resources, tools, and best practices for expanding networks of innovative school libraries and enhancing cross-disciplinary, hands-on educational pathways. The National Plan for "Innovative School Libraries" aims to promote reading in schools by building on and systematizing local experiences. In this context, it proposes at a national level the tools and content developed by the Integrated System of School Libraries, further expanded and enhanced. The Integrated System of School Libraries originated from a school project developed by the "G. Perlasca" Comprehensive	27% of libraries also lend digital contents. 40% of libraries have computer stations as well.	pupils aged between 6 and 19	Formal/normal	Local (Milan) ongoing	ticket sales, public and private funds	86% of schools manage at least one library. 74% have implemented physical lending of printed books for students, while 49% also offer audiovisual materials, and 27% provide digital content. 58% of school libraries are equipped with reading stations, and 40% have computer stations as well. Additionally, more than three out of ten school libraries offer distributed library services, with reading corners set up in classrooms.	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
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			Institute of Rome as part of Action #24 of the National Digital School Plan. The school's successful experience enabled the sharing of resources, tools, and best practices for expanding networks of innovative school libraries and enhancing cross-disciplinary, hands-on educational pathways. The National Plan for "Innovative School Libraries" aims to promote reading in schools by building on and systematizing local experiences. In this context, it											
NEXT schermi in classe	Schermi di Classe aims to offer schools of all levels, from preschools to upper secondary schools, a free screening of a selected film from a curated list of titles that address topics of particular educational relevance. The screenings can be held until the end of the current school year in one of the more than 100 participating cinemas across Lombardy.	EAudio-visual and interactive media (tv, radio, live streaming, film and video, interactive media, online games, youtube)	Regione Lombardia, in collaboration with AGIS/ANEC Lombardia, is once again offering the Schermi di Classe project, aimed at all schools in the Lombardy region, from preschools to upper secondary schools. The project's goal is to strengthen the connection between schools and cinemas, encouraging young people to engage with high-quality films. This is achieved through the provision of a curated film	n/a	pupils aged between 6 and 16	Informal	Local (Lombardy) ongoing	public funds by Lombardy Region	100 cinemas as involved	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

			catalog along with corresponding educational materials.											
SCUOLA ATTIVA KIDS	The project dedicated to primary school, aimed at promoting the learning of basic motor skills and patterns, play-sports and the culture of well-being and movement. A motor, sporting and educational journey, with content differentiated by age group. Innovative proposals for all classes, the specialized figure of the School Sports Tutor and many participating Sports Federations.	H Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)	A project promoted by Sport and Health and the Ministry of Education and Merit (MIM), in collaboration with the Minister for Sport and Youth through the Department for Sport of the Presidency of the Council of Ministers, to spread the activity motor skills and sports orientation, as well as the culture of well-being and movement, in primary school.	n/a	pupils aged between 6 and 11	formal/informal	Local (Milan) ongoing	public funds by Minister of Education and Merit	over 700 schools	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
SPORT PLATFORM	Online platform through which associations and sports clubs can request the temporary concession of gyms and other spaces in schools made available by the Municipality of Milan to carry out sporting activities outside of teaching hours.	H Sports and recreation (organized or competitive sports, physical fitness, recreation (amusement and theme parks etc.)	A collaboration between the Municipality and the Metropolitan City of Milan to guarantee the use of school sports spaces by the city's sports organisations. The Municipality takes care of entrusting the structures made available to the interested parties, directly or through the National Sports Federations.	n/a	pupils aged between 6 and 19	formal/informal	Local (Milan) ongoing	public funds	over 100 sport associations, over 31.000 hours of sport activities	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

Alla scoperta di cultura	"Discovering culture" aims at bringing girls and boys closer to places of culture and to support initiatives to engage and let participate children between 6 and 11 into cultural activities or projects.	A, B, C, D, E, F, G	it's a call by Fondazione Cariplo, the main charity in the Lombardy Region, to support cultural organization willing to organize activities to bring children young people closer to cultural spaces and to let them participate to cultural activities.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6 and 11	informal	Lombardy Region	private funds by Fondazione Cariplo	n/a	The aim is to foster the participation and active involvement of children and their families in cultural activities.	n/a	n/a	n/a	n/a
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Affido culturale	“Cultural foster cares” aims at promoting access to culture by children and families by combining families who are more accustomed to and families less accustomed to enjoying art and culture.	A, B, C,D,E,F,G	It's one of the project supported by the call "Alla scoperta di cultura" by Fondazione Cariplo, the main charity in the Lombardy Region.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6 and 11	informal	Lombardy Region	private funds by Fondazione Cariplo	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Creatività Giovani	“Creativity Youth” is a three-year programme of the Fondazione di Comunità Milano inviting young people to talk about today social challenges through expressive and artistic languages such as “Young Writing Award” for unpublished literary works written by secondary school students, “FigurArsi”, a creative competition for young people promoting experimentation in the field of different expressive languages and “Make Arts not War” a call for the creation of collective works on the theme of peace intended for students of primary and lower secondary schools.	A, B, C,D,E,F,G	It's a programme addressed to young people released by Fondazione di Comunità Milano, the main Community Foundation of the Lombardy Region.	Some of the activities offered at the school involve the use of digital technology and media.	pupils aged between 6 and 20	informal	Local (Milan) ongoing	private funds by Fondazione di Comunità Milano	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a
Carta della cultura giovani e del merito	A tool to support the cultural enrichment of those who young people aged 18 by providing a voucher of 500 euros to be spent for cultural activities and cultural products	A, B, C,D,E,F,G	programme financed by the Ministry of Culture and Activities	digital tools and media are included	young people aged 18	informal	National, ongoing	public funds	n/a	The aim is to foster the participation and active involvement of students in cultural activities.	n/a	n/a	n/a	n/a

Annex 3 SROI Examples

Case 1. Fondazione per l'infanzia Ronald McDonald Italia

Link: <https://www.arcolab.org/portfolio/sroi-analysis-ronald-mcdonald-houses/>

Many studies have emphasised the importance and benefits of keeping the family together when a child has to undergo frequent hospital treatment. The Ronald McDonald Children's Foundation Italy puts helping these families at the centre of its activities. For 17 years, in fact, the Ronald Foundation has been implementing programmes to support families away from home with sick children, offering them help, care and resources within walking distance of the hospital. The SROI analysis was aimed at assessing the economic and social impact of the activities of the Ronald McDonald Italy Children's Foundation in order to provide suggestions for improving the services offered. The dissemination of the results also made it possible to provide a transparent assessment of the social value generated by the Ronald Foundation.

The SROI methodology is based on a participatory scheme to improve management processes and measure the socio-environmental return for the beneficiaries. The SROI analysis of the Ronald Houses measures the SROI index, i.e. the social value produced by the totality of the activities, by taking into account the experiences of the beneficiaries and stakeholders and translating it into an economic-financial value.

The SROI analysis of the Ronald Foundation's activities consisted of the following steps:

- Contextualisation of the Fondazione per l'Infanzia Ronald McDonald Italia: its mission, activities, internal structure.
- Mapping the activities involved in the management of the four Ronald Houses in Italy.
- Identification and monetary evaluation of the inputs used by these activities.

- Involvement of stakeholders (families, children, hospital, Ronald Foundation staff, donors) for participatory outcome and output mapping activities.
- Calculation of financial proxies for the economic valorisation of outcomes. Subtraction of potential displacement, deadweight, attribution and drop-off effects.
- Calculation of the SROI index. With respect to the financial year 2016, Fondazione per l'Infanzia Ronald McDonald Italia generated a social return of € 3.15 per euro invested.

Case 2. Onlus CasAmica

Link: <https://www.humanfoundation.it/le-nostre-ricerche/>

The research focuses on the reception and humanisation activities provided by CasAmica, excluding fundraising, advocacy and awareness-raising activities, and uses the Social Return on Investment (SROI) methodology to analyse its effects. The SROI makes it possible to study and understand the impact and economic impact generated by the service and to establish how many 'euros' of social value have been created for every 'euro' invested in the provision of the activities. The SROI analysis, which included in its calculation only the tangible economic effects and the effects that lie at the end of the outcome chains described in the Theories of Change, shows that CasAmica's services managed to create a positive net social value for its guests and volunteers in 2018. Every euro invested in CasAmica's hosting activities resulted in € 4.23 of social benefit.

SROI details: <https://www.humanfoundation.it/wp-content/uploads/2019/09/REPORT-SROI-CASAMICA-2018.pdf>

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