Migrants participation in cultural activities in Italy

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Introduction
Brokering migrants' cultural participation is a two-year project (2013-2015) funded by the European Commission-Directorate General Home Affairs. The general aim of the project is to enhance and stimulate the cultural participation of migrants by improving the capacity of their local cultural public institutions to interact with them. Public cultural institutions are part of the receiving society, which has to live up to the challenge of managing cultural diversity and ensuring intercultural integration. Central to these tasks is the enhancement of the intercultural capacity of public cultural institutions by diversifying their staff and governance bodies. The project has the following specific objectives: a) to promote the engagement of the receiving communities in interacting with the migrants, based on the mutual respect of their rights, obligations and different cultures; b) to ensure equal treatment and improve diversity management in the public and private workplaces, service provision, education systems, media and other important arenas. Indeed, public cultural institutions are "important arenas" in which to promote equal treatment and improve diversity management.

Partners of the project are:
- Interarts Foundation (ES) – Co-ordinator
- Intercult (SE)
- Educult (AT)
- PIE-Platform for Intercultural Europe (BE)
- Eccom-European Centre for Cultural Organisation and Management (IT)

The project is based on 4 phases:
1. Realisation of a benchmarking tool in order to analyse diversity management in cultural institutions;
2. A pilot research exercise in order to analyse the sector's needs on how to promote integration;
3. The identification of public cultural institutions (PCIs), to which an accompanied Learning Partnership (LPs) will be offered in order to equip the sector on how to promote integration;
4. Benchmarking tool and LPs outcomes will be disseminated broadly for use and emulation

This report refers to phases 1 and 2 of the project, i.e. the pilot research activity and to the use of the benchmarking tool.

In order to analyse diversity management in cultural institutions the working group has implemented a benchmarking tool, which tracks the potential journey of a cultural institution from a basic level where the institutions recognise the need to reflect society’s diversity by adapting rules and making statements, through two intermediate levels to an advanced level, where the cultural institutions as organisations fully reflects society’s diversity and promotes
participation. Benchmarks for each level are defined in six different areas: (a) audience/visitor relations, (b) programme/repertoire/collections, (c) partners/collaborators for programming and profiling, (d) employees, (e) board members, and (f) suppliers. A draft of this benchmarking tool has already been developed by Platform for Intercultural Europe together with Migration Policy Group. A first step in the project has been to put the benchmarking tool to the scrutiny of a group of experts from cultural institutions and from migrants’ self-organisations in order to refine it in the framework of a workshop designed and organised to this end. The 2-day workshop took place in Brussels at the end of 2013. The concrete output of the workshop was the final version of the benchmarking tool.
Each partner has then identified 10-15 cultural institutions with a diversified cultural sector and a strong set of public cultural institutions that have had to face important challenges regarding the integration of Third Country Nationals. Relevant key functionaries within the selected institutions have been interviewed in order to establish the stage these have reached in the journey of diversity management, to establish critical hurdles and to identify needs. Participating institutions have then been ranked on the basis of the outcome of the pilot research.
The selected cultural institutions are public-funded ones and are museums, libraries and theatres/opera houses.
The Italian partner, Eccom –European Centre for Cultural Organisation and Management, has realised the research in Italy: the research team was directed by Cristina Da Milano and Simona Bodo in co-operation with Roberta Agnese and Maria Guida.
General objectives and principles of cultural policy in Italy

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

The economic model is closely connected to a mixed economy system, with the public sector historically being the primary funding source for heritage, museums, archives and libraries, and, to a certain extent, for the performing arts, whereas the cultural industries – with the exception of RAI, the state owned radio-television corporation – are mainly supported by the marketplace, although supplemented by public subsidies in case of poor market performance: which has been frequently the case, for cinema and the press. In particular, state support for the press increased tremendously during the 1990s, to suffer a considerable – and quite harmful – reduction in more recent years. In fact, due to heavy constraints on the national budget, in the past few years public authorities have been strenuously promoting a more direct involvement both of the marketplace and of the private sector. Sponsors and donors as well are strongly encouraged to increase their funding even in the fields of heritage and the performing arts.

As far as government action is concerned, the administrative model has traditionally been one of direct intervention of public administration in the support of cultural activities, and, in many cases, in the management of cultural institutions (museums, sites, theatres, etc...), through national ministries or regional, provincial and municipal ad hoc departments ("assessorati alla cultura"). At the national level, a few quasi-independent (arm's length) public bodies do exist – for instance, the Venice Biennale. On the other hand, "désétisation" is still quite controversial, with one of the few exceptions being the national Museo Egizio in Turin, which – having been given "foundation" status – is now jointly managed by national, local and private partners. New models of public-private partnership, though, have been more boldly experimented by local authorities through the so called "gestioni autonome" (autonomous operated organisations): Musica per Roma – the foundation operating the three Rome Auditoriums by Renzo Piano – may be considered the most successful example.

Current issues in cultural policy development and debate

Many different government coalitions followed one another in recent times, each bringing about changes in cultural policy priorities.

The main priorities of the centre-left coalition in the years 1995-2001 have been:

- the strengthening of cultural policy at the core of the government's social and economic action, culminating in 1998 in the creation of a unified Ministry for Heritage and Cultural Activities, also responsible for the performing arts;
- the increase in the amount of public cultural expenditure, to be achieved – given budget constraints – through alternative funding sources (an ad hoc lottery for culture, a more efficient use of European structural funds, etc.);

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1 This chapter is mostly based on the Italian profile published in The Council of Europe/ERICarts "Compendium of Cultural Policies and Trends in Europe, 13th edition" (last update August 2013), and edited by Carla Bodo and Simona Bodo. The Compendium is a web-based and permanently updated information and monitoring system of national cultural policies in Europe. It is a long term project which aims to include all 50 member states cooperating within the context of the European Cultural Convention. http://www.culturalpolicies.net/web/compendium.php
the development of public-private partnerships in support of cultural activities through fiscal incentives as well as through désétasitation and streamlining measures; and

an increased focus on issues like contemporary creativity and audience development. During the following centre-right government (2001-2006), the Ministry, besides endorsing the need for a comprehensive ministry for culture, also pursued cultural priorities more coherent with a neo-liberal ideological approach:

- the streamlining of the over abundant legislation regulating the different cultural domains by combining them in a few, more comprehensive and exhaustive sectorial laws (this has been the case for the very relevant Heritage Codex as well as for Leg. Decree 28/2004 on Cinema: art. 6 of the Heritage Codex affirms that "Enhancement (of Cultural Heritage) consists in the exercise of the functions and in the regulation of the activities aimed at promoting knowledge of the cultural heritage and at ensuring the best conditions for the utilization and public enjoyment of the same heritage");
- a much stronger emphasis on the role of the private sector in the cultural field, as well as on measures enabling the transfer to private organisations of the management of public cultural institutions.

The priorities of the Ministry during the subsequent centre-left government (2006-2008) were:

- a general rethinking of the existing relationship between economics, culture, art, territory and tourism, in order to better finalise public funding to the cultural field; and
- implementation of fiscal strategies aimed at raising additional resources for culture from local governments and from the private sector.

The key priorities for cultural policies of the following Ministry of the centre-right government re-elected in 2008 have been:

- to safeguard and enhance the Italian heritage and landscape by implementing the recently modified Heritage Codex;
- to give a strong boost to contemporary arts;
- to reform legislation on the performing arts and the lyric foundations; and, again
- to foster public-private partnerships in all cultural domains.

The following Governement, appointed in April 2011, called for bipartisan cooperation to boost Italian Culture. Among the Ministry's priorities were:

- the need for more investment in the cultural field, along with more effectiveness in cultural spending in times of financial constraint;
- a renewed emphasis on heritage as the main axis of Italian cultural policy; and acceleration in the reform processes of the performing arts.

The priorities of the following Ministry (November 2011) can be summed up as follows:

- heritage protection as a state responsibility, with increased involvement of local authorities and the private sector in its operation;
- the implementation of the "Great Pompei Project";
- the search for additional funding sources, including by an increased use of funds earmarked for economic development and territorial cohesion.

In May 2013, the newly appointed Ministry outlined an extensive programme, dealing in detail with policies and actions to be carried out in all cultural domains, with a particular focus on heritage. Among its more general statements are:
• a new emphasis on "culture as a common good" and on the "cultural rights" of all citizens – including those with an immigrant background – ranging from cultural access to cultural creation / production;

• the promotion of a better coordination of public action in the cultural field at the various levels of government, to be reached by "overcoming old conflicts";

• heritage and landscape protection, the latter to be pursued first and foremost through regulations aimed at the containment of land take and the support to renewable energies, as well as through the improvement of territorial planning and increased cooperation with the Regions;

• a strong boost to new forms of public / private partnership, through a reshaping and extension of tax reliefs for donations and sponsorship and for investments in the cinema industry as well as through the institute of "concessions"; and

• the promotion of quality and innovation in contemporary art.

Cultural diversity and inclusion policies

The Italian Constitution of 1947, Art. 3, affirms that:

"All citizens have equal social dignity and are equal before the law, without distinction of sex, race, language, religion, political opinion, personal and social conditions. It is the duty of the Republic to remove those obstacles of an economic or social nature which constrain the freedom and equality of citizens, thereby impeding the full development of the human person and the effective participation of all workers in the political, economic and social organisation of the country".

Notwithstanding this statement, cultural minorities have become a very hot issue in Italy in relatively recent times. It is necessary, however, to distinguish between autochthonous minorities, established in Italy centuries ago, and eterochothonous minorities: i.e., the constantly growing number of migrants from Eastern Europe, Africa, Asia and Latin America. On the one hand, the rights of the autochthonous, officially recognised cultural minorities (Germans and Ladins in the province of Bolzano, Slovenians and Croatians in Friuli Venezia Giulia, Greeks and Albanians in Southern Italy and Sicily, Catalans in Sardinia) have been well safeguarded through national and regional legislation since the post-war period (most notably by Law 482/1999), and guaranteed by the 1947 Constitution, Article 6. They all enjoy citizen status and the related civic and cultural rights, with a particular focus on language matters. The only exception to this rule is represented by the Roma community, still significantly segregated, although 70 000 out of the 160 000 Roma and Sinti reckoned to be living in Italy enjoy citizen status. Following new migrations from Rumania and the Balkans since the late 1990s, and after Rumania and Bulgaria joined the EU in 2007, this community has known an ever sharper increase in number.

As for the cultural integration of new migrant communities, Italy started to deal with the issue of developing a sound policy framework for immigration and integration only recently by comparison with other EU countries. In fact, immigration from the less developed areas of the world is a relatively new phenomenon in our country. It gradually started in the 1970s to gain momentum in the following decades, with the number of regular foreign residents virtually doubling every 10 years, and knowing a further increase after 2000. Although since 2010 migratory flows started to slow down for the first time in years, mainly due to the economic crisis, "the immigrant workforce continues to play a useful role in support of the Italian
economic and productive system, thanks to its young age, availability and flexibility (features which, unfortunately, often result in more or less serious forms of exploitation). [...] At present, foreign workers employed in Italy – including those categories which are not monitored by the Istat Sample Survey – are about 2.5 million, representing one-tenth of the total employment rate", and account for over 12% of Italy’s GDP (Caritas Migrantes, 2012). According to the latest data, based on residence permits issued by the Ministry of the Interior, foreign residents in Italy (including those awaiting registration) amounted to 5 104 000 at the beginning of 2012; if we then consider the estimated number of illegal immigrants, the actual amount of the migrant population in Italy could be as high as 5 430 000, accounting for around 8.2% of the total Italian population (Istat - Fondazione ISMU, 2012; Caritas Migrantes, 2012).

Figure 1: Foreign residents with a regular residence permit, years 1970, 1980, 1990, 2000, 2005 and 2012*


This sharp increase over the years is mostly due to our country's rapidly ageing population and the consequent demand for immigrant labour force, as well as to Italy's geographical position at the crossroads between the African and the Asian continent, and at the doorstep of Eastern Europe. In fact, immigration from the latter has grown exponentially, so much so that, at the end of 2011, the European component of Italy's foreign population accounted for 50.8% (EU 27.4%, non-EU 23.4%), followed by Africa (22.1%), Asia (18.8%) and America (8.3%) (source: Caritas Migrantes, estimate on various sources, 2012). Table 2 ranks in absolute and percentage terms the ten most represented nationalities of immigrants with a regular residence permit at the beginning of 2012.

Table 1: Foreign residents with a regular residence permit: most represented nationalities, year 2012*

<table>
<thead>
<tr>
<th>Country of origin</th>
<th>Absolute numbers</th>
<th>% var. 2012/2011</th>
</tr>
</thead>
<tbody>
<tr>
<td>Romania</td>
<td>997 000</td>
<td>+2.8</td>
</tr>
<tr>
<td>Morocco</td>
<td>506 000</td>
<td>+11.9</td>
</tr>
</tbody>
</table>
As shown in Table 1, Eastern Europeans – nearly 2 million people among the most represented nationalities (Romanians, Albanians, Ukrainians and Moldovans) – are by far our biggest immigrant community. Also, the Asian community (in particular Chinese, whose number more than doubled in the last decade) is rapidly developing, followed by North Africans, where Moroccans are also on the rise, along with Tunisians and Egyptians. Less numerous is the Latin American community, especially settled in Northern Italy and mostly composed of Peruvians and Ecuadorians.

The most recent evolution in the socio-demographic makeup of Italy's population is particularly evident in schools: according to Caritas Migrantes (2012), foreign students now account for around 8.4% of the overall school population.

<table>
<thead>
<tr>
<th>Country</th>
<th>Numbers</th>
<th>% Increase</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albania</td>
<td>491 000</td>
<td>+1.6</td>
</tr>
<tr>
<td>China</td>
<td>277 000</td>
<td>+31.9</td>
</tr>
<tr>
<td>Ukraine</td>
<td>223 000</td>
<td>+10.9</td>
</tr>
<tr>
<td>Philippines</td>
<td>152 000</td>
<td>+13.4</td>
</tr>
<tr>
<td>Moldova</td>
<td>147 000</td>
<td>+12.2</td>
</tr>
<tr>
<td>India</td>
<td>145 000</td>
<td>+19.8</td>
</tr>
<tr>
<td>Tunisia</td>
<td>122 000</td>
<td>+15</td>
</tr>
<tr>
<td>Egypt</td>
<td>117 000</td>
<td>+30</td>
</tr>
<tr>
<td><strong>Total 10 countries</strong></td>
<td><strong>3 177 000</strong></td>
<td></td>
</tr>
</tbody>
</table>


*1 January 2012.

The impact of this constantly growing migratory wave on the Italian society cannot be fully understood without taking into account the huge diaspora experienced by our own country between the late 19th century and the 1960s. The abrupt shift from being a country of emigration (although the latest data point to a significant increase in Italians leaving their country to work abroad – more than 50 000 in 2011) to becoming a country of immigration took Italy by surprise: unlike post-colonial countries such as Great Britain, France and the Netherlands, our nation had first to deal with emergency issues such as welcoming and
assisting the growing wave of newcomers, and establishing a legal framework to regulate this new phenomenon. In fact, legislation dealing with immigration adopted since the 1990s may be described as a work in progress, constantly lurching from integration to expulsion, and mainly subject to the shifting political viewpoints of the state and local governments. Law 39/1990 was the first piece of legislation to deal with the issue of integrating the newcomers. Subsequently, Leg. Decree 286/1998 put immigration on a more legal footing, by also providing entitlements to basic social services (in particular the right to education, social security, and national healthcare services).

Law 189/2002, on the other hand, was adopted by Berlusconi’s government during a time when the influx of illegal migrants grew exponentially and xenophobic pressures came from the Northern League party; the new law tightened border controls and introduced a highly restrictive immigration regime, as well as easier expulsion procedures.

With the centre-left coalition shortly back in power (2006-2008), a shift in policy occurred once again, the integration of “new minorities” ranking high among political priorities. A draft law was endorsed to facilitate access to citizenship, introduce ius soli for foreign children born in Italy, and envisage the right for regular immigrants to vote in administrative elections. All these plans were dropped when Berlusconi’s right-wing coalition once again won the election in 2008 partly by promising to crack down on crime and immigration. After a “security package” passed shortly after the elections, tough new measures to fight illegal immigration and crime were introduced through Law 94/2009, which makes illegal immigration a crime, provides for higher taxes (e.g. to obtain the residence permit), and makes access to basic social services for legal migrants more difficult.

Law 94/2009 was only the latest of a series of measures by the Berlusconi government to fight illegal immigration. The policy temporarily worked in reducing the number of boat arrivals in Italy (from 36,000 migrants arriving illegally in 2008 to 4,300 in 2010, according to UNHCR), but the uprisings in North African countries are reversing the situation. It has been mostly left to human rights lobbyists and Catholic organisations to point out that most illegal immigrants are employed in Italian households as cleaners and carers of the elderly. The Catholic Church has also repeatedly criticised the measures envisaged by Law 94/2009, which civil rights groups say could deter illegal immigrants from seeking hospital treatment or enrolling their children in school for fear of being reported to the police.

The following government (2011-2013) showed a different attitude towards immigration and integration issues, so much so that a new Ministry for International Cooperation and Integration was created (although the Ministry of the Interior still remains the key actor in this domain). In March 2012, an "integration agreement" originally provided for by Leg. Decree 286/1998 was introduced to promote a mutual engagement between the state and newly-arrived adult immigrants (from the age of 16 onwards), through language literacy, the knowledge of key civic principles and respect of the "Charter of Values, Rights and Integration" (2007).

Finally, the appointment of Congo-born Italian citizen Cecile Kyenge as Minister for Integration in the new coalition government (2013-2014) has prompted a much-needed discussion on race and immigration in a country that still struggles to come to terms with its rapid demographic, social and cultural transformation. Leg. Decree on Simplification Measures 2013 make access to citizenship bureaucratically easier for foreign 18-year olds born in Italy; a "mobility grant" is also envisaged for particularly
bright students with an immigrant background, making it possible for them to carry on with their university studies also in a city distant from where they live.

**Furthermore, L. 97/2013 (European Law 2013) guarantees access to public competitions for non-EU citizens.**

In the newly appointed Government (February 2014), the Ministry for Integration has been cancelled.

In this general framework of alternate moods towards immigration, it is not surprising that migrant communities’ fundamental right to culture and freedom of expression, which is enshrined in the Constitution, has not yet been recognised and explicitly promoted – let alone regulated through specific legislation – by the state administration, nor, more specifically, by the Ministry for Culture.

**But while no specific cultural policy approach towards Italy’s new minorities can be identified at the national level, this gap has been partly filled by recent measures taken at the regional and local level.**

In the past decade, a number of regional laws have been passed in implementation of Leg. Decree 286/1998 (see above) with the specific aim of promoting the social integration of migrant residents. Many of them, in particular the most recent ones (Liguria’s Regional Law 7/2007, Lazio’s Regional Law 10/2008, Marche’s Regional Law 13/2009, Tuscany’s Regional Law 29/2009, Calabria’s Regional Law 18/2009 and Puglia’s Regional Law 32/2009), explicitly mention “intercultural education and communication” and the “safeguard of cultural identities” as a means for integration; some (most notably Tuscany’s) also refer to “the use of the media”.

At the local level, many cities in the North and Centre of Italy have appointed representative bodies to promote the civic integration of their growing immigrant communities.

In fact – as it often happens not only in Italy, but elsewhere in Europe – cultural matters concerning immigrant communities still tend to be automatically assigned to social policy and do not seem to concern cultural administrators / institutions and the arts sector as a whole. Noteworthy exceptions to the rule are the programmes and pilot projects promoted by the Department for Heritage Education of the City of Turin with a view to exploring new models of intercultural heritage mediation in museums, and the Institute for Cultural Heritage of the Emilia-Romagna Region, which in the past few years has been successfully tapping into European funding (Grundtvig Lifelong Learning Programme) in order to promote workforce development in museums across the region (e.g. ”LEM – The Learning Museum”, ”MAP for ID – Museums as Places for Intercultural Dialogue” and ”MTMS – Museums Tell Many Stories” projects).

Other EU-funded projects have seen the participation of private organisations (as Eccom-European Centre for Cultural Organization and Management) and public bodies (Museo Civico di Zoologia of Rome) in activities aimed, among other things, at fostering migrants’ cultural access and participation (“DIAMOND – Dialoguing Museums for a New Cultural Democracy”).

**Intercultural dialogue: actors, strategies, programmes**

As Italy still tends to deal with the most recent migratory waves in terms of a “socio-economic emergency”, it is hardly surprising that no clear vision of the policy challenges posed by the “new” forms of cultural diversity has been developed, nor any comprehensive cultural policy document drafted, most notably at a national level.
Public actors

The State

Due to its relatively short history as a country of immigration and to the constantly shifting moods of political coalitions, Italy's "model of integration" is more difficult to pinpoint than in other European countries. The prevailing trend at the state level has, so far, been to devise policies promoting a balance between the safeguarding of identity and integration: the creation of a Council for Italian Islam (see below) is a case in point, aiming at a "harmonious incorporation" of the Muslim component within Italian society.

In Italy, immigration and integration policies have been primarily entrusted to the Ministry of the Interior, which is also the main body responsible for the government’s legislative initiatives. As the Ministry's official website reads, "migration policies have two main objectives: to ensure order and public safety through combating illegal immigration; to ease regular immigrants’ reception and integration, thereby guaranteeing social cohesion". The Ministry's Department for Civil Liberties and Immigration is also responsible for the safeguarding of civil rights with regard to immigration, asylum, citizenship, religious faiths and "historical" linguistic minorities. In 2005, the Ministry set up a Council for Italian Islam, to gain advice on policies regarding Muslim immigration in Italy and civil rights issues. As the Council faced growing problems due to its Muslim Brotherhood component, some of its most moderate members decided to pursue separate negotiations with the Ministry and create a new organisation called the Federation of Italian Islam, aiming at becoming the body that will eventually sign the intesa (agreement) with the Italian state.

Since 2008, the Ministry has also been promoting integration processes through the European Fund for the Integration of third-country nationals, including "cultural mediation" among its strands of activity. Since 2010, it publishes the bi-monthly journal "Civil Liberties", also focusing on the cultural dimension of integration.

Other important actors are the Ministry of Labour and Social Policies – which through its DG Immigration and Integration Policies, is responsible, alongside the planning of migrant workers' flows, for the coordination of policies aimed at promoting the integration of migrant communities (e.g. cultural mediation activities, language courses, courses on Italian culture and civics) – and the Ministry for Equal Opportunities, in particular through UNAR (National Office Against Racial Discriminations, established in 2003); its annual reports and its national campaigns such as "Dostal" (promoted at international level by the Council of Europe), an initiative to fight prejudice against Roma and Sinti communities. The Ministry of Labour in particular just launched a new section devoted to Culture in its portal “Migrants’ Integration. Living and working in Italy” (http://www.integrazionemigranti.gov.it/area-cultura/Pagine/default.aspx), in collaboration with the Ministry for Heritage and Cultural Activities (May 2014).

As the steady increase of migratory flows, in recent years, has had its most dramatic impact on the make-up of the school population (see above), it is not surprising that the Ministry of Education, University and Research is another key player in the promotion of intercultural dialogue in Italy. Its Memorandum "Intercultural dialogue and democratic coexistence" was a groundbreaking document when it was drafted (1994), and today still provides the clearest
guidelines in Italy for understanding intercultural education as a dialogical and transformative process.

A relevant role in enhancing intercultural dialogue through technical and financial assistance and capacity building in heritage matters is also played by the Ministry for Heritage and Cultural Activities and by the Ministry of Foreign Affairs.

Lastly, the Ministry of Heritage and Cultural Activities has actively contributed, along with the Ministry of Foreign Affairs, to the ratification of both the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions (February 2007) and the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage (September 2007), but to date no coherent set of policies have yet been put into place, although some of its DGs are starting to actively engage in the promotion of cultural integration and inclusion:

- in spring 2012, the DG for the Valorisation of Cultural Heritage launched the call for proposals "Promoting innovative forms of cultural participation", which provided an unprecedented opportunity for national museums, archaeological areas and historical sites to promote wider access and the cultural inclusion of "new citizens". With the same aim in mind, the DG also promoted the ground-breaking project "Brera: another story. Intercultural trails in the museum" (see http://www.ismu.org/patrimonioeintercultura);
- since 2010, the DG for Landscape, Fine Arts, Contemporary Architecture and Art has been supporting the Award "Art, Heritage and Human Rights", jointly promoted by the association Connecting Cultures and Fondazione ISMU (see below). This initiative is meant to foster collaboration between young artists and cultural institutions (most notably museums, libraries and archives) in the development of art projects dealing with the complex issues of integration, exchange and osmosis between cultures.

Regional, Provincial and Local Authorities

The most interesting cultural programmes and pilot projects in Italy to foster intercultural dialogue are being undertaken at the local level, through the initiative of particular configurations of local authorities, non-governmental institutions and civil society.

The City of Turin, for instance, set up a Department for Heritage Education which has been strongly committed to exploring new models of intercultural communication in museums (see for example the "Heritage for all" programme and the European project "Museums as Places for Intercultural Dialogue" on www.patrimonioeintercultura.ismu.org). Although severe cuts in the City’s budget for culture are currently restricting the Department’s activities, the legacy of its continued engagement since 2004 is apparent in the partnerships created and nurtured throughout the years between museums, schools, centres for adult education and learning, social and welfare agencies. One case in point is the recent agreement "I am contemporary", signed by the Sandretto Re Rebaudengo Foundation and the Centre for Adult Education and Learning "CTP3", which in the past have already collaborated in intercultural projects "A Vision of my Own" and "City Telling" (see www.patrimonioeintercultura.ismu.org).

Some examples of regional legislation to promote intercultural dialogue have already been provided. In the past decade, Regione Puglia has been devoting particular attention also to the transnational dimension of intercultural dialogue through Regional Law 20/2003 ("Partnership for cooperation"), the creation of the Department for the Mediterranean,
Culture and Tourism, and the support of projects such as "Brothers-Bracia", promoting the social inclusion of young Serbs and Roma through arts and culture (2011) (see http://www.europuglia.it/).

The Italian National Commission for UNESCO has highlighted several examples of cultural initiatives promoted by regional administrations across the country, such as Regione Veneto’s "Educard – A heritage of cultures" programme (2010); Regione Toscana’s "Regional Hub of Intercultural Documentation" in public libraries (since 2003); Regione Marche’s international festivals “Theatres of the World" (since 1990) and "Adriatic / Mediterranean" (since 2005). For a more exhaustive list of programmes and activities, see the periodical report 2007-2011 prepared by the Ministry of Cultural Heritage and Activities on the implementation at national level of the 2005 UNESCO Convention on the protection and promotion of diversity of cultural expressions.

Intercultural education is at the heart of several programmes and activities carried out by individual schools and Intercultural Centres; although the latter term is used to describe a range of very different organisations, the prevailing typology is represented by documentation centres, set up by provincial and local administrations and primarily targeted at teachers and educators.

In the past years, several Regions and Provinces across Northern and Central Italy have also created Observatories on Immigration with the twofold purpose of monitoring the migratory flows and assisting regional and local administrations in devising sensible immigration policies. These bodies, however, tend to address the typical issues of employment, housing, healthcare and formal education, and do not consider culture as an area of concern.

Fondazione ISMU, Regione Lombardia’s partner in the Osservatorio Regionale per l’Integrazione e la Multietnicità, is one interesting exception to the rule: since 2005, it has been placing a new emphasis on the potential contribution of heritage institutions in promoting intercultural exchange and understanding by: developing a new area of research and training; creating and editing the on-line resource "Patrimonio e Intercultura" (www.patrimonioeintercultura.ismu.org, English version available); developing and running joint intercultural projects with museum institutions (e.g. "TAM TAM – The Museum for All" project, 2010-2012, see "Patrimonio e Intercultura" website); promoting and coordinating the open call for young artists and cultural institutions “Art, Heritage and Human Rights” in partnership with Connecting Cultures and with the support of the Ministry for Cultural Heritage and Activities (since 2010, see above).

Private actors

Fondazione ISMU’s case history also introduces us to the role of private actors in addressing the issue of intercultural dialogue, which has grown significantly in the past decade in Italy.

Catholic charities such as Caritas Italiana make a significant contribution, both in providing assistance and services to the "new citizens" and in disseminating knowledge on migration.
patterns and key issues affecting the country. With its yearly *Dossier statistico sull'immigrazione*, Caritas' Centre of Studies and Documentation is one of the most reliable and comprehensive sources of information on immigration in Italy. In the past twenty years, Caritas Diocesana of Rome has been promoting the *Forum per l'Intercultura*, one of Italy's main intercultural education programmes, which explores different aspects of the immigrant communities' cultures, including art, cinema and literature.

Several *documentation centres*, mostly created by NGOs and Catholic or lay associations (e.g. the documentation centre of the Rome-based *Archivio dell'Immigrazione*), also make an important contribution to intercultural awareness-building by offering scholars and researchers, operators and ordinary citizens materials on the history, sociology, politics and culture of the migrant communities' countries of origin, as well as on multicultural society at large.

An increasingly important role in promoting immigrant communities' cultures in the host country, as well as the accessibility of Italian culture for foreign residents, is played by *associations, both foreign and Italian* (e.g. cultural association "Chance Eventi", organising the "Suq festival of Cultures" in Genoa since 1999). It is not easy to provide a reliable estimate on the number of such associations, especially those initiated by immigrants: some are nation-based; some were established to co-ordinate initiatives aimed at communities belonging to the same continent, or at promoting inter-community relationships. Across Italy there is a growing demand for formal recognition (and increased legitimacy) of these representative bodies of migrant communities, for example through the creation of a register of associations.

Last but not least, *places of worship* provide key spaces and opportunities for social and cultural interaction, where language courses, cultural and sport events, theatre and music performances are organised alongside catechism, sung masses and religious festivities.

*Strategies and programmes*

While witnessing the growing interest of both public and private actors in the issue of intercultural dialogue, cultural policies still play a very marginal role in integration processes. The field in which cultural institutions in Italy have been more active in supporting cultural diversity is the promotion of a better understanding and greater recognition of other cultures, most notably through the organisation of festivals (e.g. world culture festivals at the Auditorium-Music Park in Rome; "Suq" Festival in Genoa, see above; African, Asian and Latin American Film Festival in Milan) or the mounting of blockbuster exhibitions. Most of these initiatives, however, are distinguished by a will not so much to encourage immigrant communities' cultural participation, as to promote a "knowledge-oriented" multiculturalism directed principally at the Italian public.

As for the emergence of innovative intercultural forms, "social theatre" is by far the most interesting and experimental field on the Italian cultural scene, with well-established companies such as Teatro dell'Argine in Bologna, Teatro dell'Angolo in Turin, Teatro delle Albe in Ravenna and Teatro di Nascosto in Volterra. In cities like Milan, Rome and Genoa, there is a growing number of theatre / hip-hop / spoken word projects developed by second-generation migrant youths, denouncing their own condition of "outsiders" in Italian society. Another interesting phenomenon is the creation of "multiethnic orchestras" in several Italian
cities (Milan, Turin, Genoa, Padua, Trento, Naples), following the great national and international success of the Orchestra di Piazza Vittorio (Rome).

"Migrant literature" in Italian language is being promoted through specialist book publishers (e.g. Sinnos Editrice in Rome or Edizioni dell’Arco in Milan) and documentation centres (e.g. Fondazione ISMU), on-line journals (e.g. El Ghibli, http://www.el-ghibli.provincia.bologna.it), websites (e.g. LettERRANZA, http://www.letterranza.org), anthologies and awards (e.g. Mantua-based "Eks&tra", "Tracce diverse" in Naples, "Concorso Lingua Madre" for women in Turin, "Immicreando" in Milan).

A growing number of examples of groundbreaking intercultural work may also be highlighted in the museum field, in spite of the highly conservative nature of this sector (for a good overview of case studies, see "Patrimonio e Intercultura" website).

Finally, interesting examples of trans-border intercultural dialogue are Fondazione Pistoletto’s "Love Difference - Artistic Movement for an Inter Mediterranean Politic", aiming to bring together people and institutions of the Mediterranean regions interested in opening new areas of thinking on multiculturalism (http://www.lovedifference.org), or Teatro dell’Argine’s "Acting diversity", a project of Intercultural Theatre for Political Refugees and Youth in partnership with Al-Harah Theater and Badac Theatre Company (October 2012 – September 2013) with the support of the Anna Lindh Foundation (http://argine.it/download/Alf_Eng.pdf).

European / international actors and programmes
Italy has always been involved in a huge amount of European joint cultural programmes with the Council of Europe and the European Union.

As for the European Union, our country has always been at the forefront in the commitment for enhancing its action in the cultural field.

In the late 1990s, it was up to Italy to explore new ways of financing programmes in support of culture and heritage also aimed at pursuing the economic development and social inclusion objectives characterising the EU Structural Funds. In fact, the creation of a special Priority Axis Culture within the "European Community Support Framework 2000-2006" for the Objective 1 Regions has been a fruitful idea put forward by the then Italian Minister of the Heritage, Walter Veltroni, and subsequently adopted by the European Commission. The Report on Cultural Cooperation in the European Union (the so-called Ruffolo Report) adopted by the European Parliament in 2001 has also been an Italian initiative aimed at strengthening a European common policy in support of its diverse cultures.

Italian representatives have also been part of the OMC Group on better Access to and wider Participation in Culture, as well as of the OMC Group on Cultural Diversity and Intercultural Dialogue2.

Italy has been engaged in the preparatory work for the merging of the two existing EU programmes directly supporting culture planned for 2014 (Culture 2007-2013 and MEDIA) into the new programme Creative Europe, aimed at boosting European competitiveness through the support of its cultural and creative sectors. The Italian MP, Silvia Costa, was Rapporteur for the Creative Europe Programme 2014-2020 at the Culture and Education Commission of the European Parliament.

Among the many cultural programmes carried out by the Council of Europe with active Italian participation – like the Audiovisual Observatory, the Eurimages fund for film production and distribution, the HERElN project in the field of heritage protection, etc... – the Cultural Routes, launched in 1987 and recently renewed with additional support by the European Commission and the European Parliament, should be singled out. The programme combines the CoE’s pursuit of fostering European identity by enhancing its diversity, as well as promoting intercultural dialogue, and Italy’s bias to consider the cultural heritage as one of the main assets in order to promote – along with the strengthening of peaceful coexistence – a more sustainable development. While presently focusing on the rehabilitation of the Via Francigena (the medieval pilgrims route connecting England with Rome through Belgium, France and Switzerland), Italy is involved in other routes as well, like the Phoenician Routes. There is also an Italian Network of Intercultural Cities which was born as a consequence of the COE’s project “Intercultural cities: governance and policies for diverse communities”\(^3\).

**Figure 2. The Italian Network of Intercultural Cities**

Sources: Council of Europe

Finally, it is worth mentioning that in February 2013 the CoE’s Faro Convention on the Value of Cultural Heritage for Society (2005) was ratified, albeit belatedly, by Italy: the Convention recognizes that “every person has a right to engage with the cultural heritage of their choice, while respecting the rights and freedoms of others, as an aspect of the right freely to participate in cultural life enshrined in the United Nations Universal Declaration of Human Rights (1948) and guaranteed by the International Covenant on Economic, Social and Cultural Rights (1966)”.

This will hopefully open new perspectives for a much-needed “reflection on the role of citizens in the processes of defining, deciding and managing the cultural environment in which communities function and evolve”.

\(^3\) http://www.coe.int/t/dg4/cultureheritage/culture/Cities/Default_en.asp
As for UNESCO, MAE's Directorate Central for the Promotion of Italian Culture and Language, and MiBAC’s UNESCO World Heritage Bureau, set up in 2004, are jointly responsible for monitoring the UNESCO Conventions dealing with cultural heritage – starting from the first one: the 1972 World Heritage Convention – along with their implementation. Furthermore, an ad hoc inter-ministerial committee has been established for monitoring the implementation of the two most recent conventions dealing with cultural matters: the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage, and the 2005 Convention on the Protection and Promotion of the Diversity of Cultural Expressions (both subscribed by our country in 2007). As far as the latter is concerned, according to art. 9, the first periodic quadrennial report focusing on the implementation of the principles of the Convention in Italy was submitted in 2012 to the UNESCO Secretariat. Furthermore, it is worth mentioning that since spring 2013 Italy, along with France and other European countries, is actively engaged in protecting the "cultural exception" principle – one of the main cornerstones of every country’s right to support its own cultural diversity through regulatory measures and financial aid – presently threatened by a renewed attack from the US audiovisual industry in the framework of a new Transatlantic Trade and Partnership Agreement.

It should also be noted that Italy is the country with the highest number of monuments and sites inscribed on the World Heritage List (49 sites in 2013, when Tuscany’s "Medicean villas" was added to the list). On the other hand, for the time being, only four items (the "Sicilian Puppets", the "Sardinian pastoral songs", the "Traditional violin craftsmanship in Cremona" and the "Mediterranean Diet" – the latter in partnership with Spain, Greece and Morocco) are inscribed on the List of the Intangible Cultural Heritage, but many more candidates are waiting for their turn.4

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4 http://www.culturalpolicies.net/web/italy.php?aid=343
Cultural demand
Recent studies on migrants’ cultural participation in Italy\(^5\) show that they attend mostly cinema (at least once a month) and events related to traditional music from their own countries, followed by rock concerts and dance. Generally speaking, they attend cultural events less than they used to in their countries of origin.

The main barriers to cultural consumption are the economic one (prices are too high) and the cultural offer itself, considered too traditional and in some cases to “difficult” (also in the case of cinema, they would like to have the movies subtitled in Italian for a better understanding).

The cultural level of migrants attending cultural events is higher than that of Italians and their request in terms of cultural offer have quite high standards. The most popular cultural events are theatre performances organized in co-operation with associations of foreign groups: they are considered very interesting although not very well known, generally speaking. They would like festivals dedicated to different cultures and not to a specific one, in order to avoid generalisation and stereotypes.

Cultural consumption is determined by usual socio-demographic factors (age, gender, education, job) also by other elements such as geographic provenance, knowledge of Italian, period of settlement in Italy.

Data confirm that the migration experience changes radically and deeply cultural habits and consumption. Libraries represent a fundamental place for those who have just arrived in Italy and need information and services; furthermore, they are places where people can get community information, which are not always available for them in Italy.

The studies confirm that also in the case of migrants the main barriers to cultural consumption in broad terms are based on the three issues of access, participation and representation.

Traditionally, issues related to access have been associated with physical and financial barriers (indeed, such barriers are still among the main obstacles compromising the accessibility of heritage institutions, especially in the case of “disadvantaged” groups), while only recently greater attention has been devoted to more “intangible” kinds of barriers, such as sensory and cognitive barriers, cultural barriers (i.e. individual interests and life experiences), attitudinal (having to do with the institution’s culture and overall atmosphere) and technological barriers (e.g. the inadequate use of ICTs to facilitate accessibility to the institution’s programmes), the perceptions of “non-visitors” (e.g. the perception of cultural institutions as elitist places, targeting the well educated and sophisticated people; the refusal of specific forms of cultural expression, perceived as uninteresting or offensive; the low priority given to cultural participation).

For strategies aimed at promoting social and cultural inclusion to be fully effective, however, it

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is necessary to combine access development policies with policies focused on participation (in decision-making, creative processes, meaning-making processes...), recognising audiences as active interlocutors to be involved through a range of practices going from the occasional consultation to “empowerment-lite” forms of engagement, from collaborative meaning-making to participatory planning.

In order to remove barriers to wider participation, cultural institutions can adopt a variety of strategies and practices (i.e. the creation of advisory panels including representatives of different groups such as youths, migrant communities, disabled people; the development of training courses aimed at actively involving target groups in the planning and/or the implementation of cultural services; “community collecting” programmes; the promotion of youth participation through the production of new content based on platforms and information technologies with which they are familiar; or the development of cultural products targeted at their peers) which, as different as they may be, share the common goal of making institutions less self-referential, more rooted in the life of the local community, and more open to the needs of audiences and other stakeholders.

A further issue for cultural institutions to address is representation - or, more precisely, the misrepresentation or non-representation of specific groups and cultures/"subcultures" (for example in theatre programming, museum collections and displays, books and services in libraries) which has historically led to the promotion of dominant social and cultural values and thereby, albeit indirectly, to the subordination and refusal of alternative values.

In Italy, policies are still very much addressed to foster actions addressed to access development, while the issues of active participation and representation are still not quite tackled, not only for migrants but for all the non-visitors/attenders segment.

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http://www.fondazionecariplo.it/portal/upload/ent3/1/Quaderno1_testo_integrale.pdf
Cultural offer
As it has been previously mentioned (see page 2), the Italian administrative model has traditionally been one of direct intervention of public administration in the support of cultural activities, and, in many cases, in the management of cultural institutions (museums, sites, theatres, etc…), through national ministries and its territorial branches (Soprintendenze) or regional, provincial and municipal ad hoc departments (Assessorati alla cultura).

Museums
As far as museums are concerned, in Italy there are 424 national museums (managed by the Ministry through the Soprintendenze) and other 4.340 museums managed by different public (regional, provincial and municipal) and private institutions.

Theaters and Opera houses
Opera houses
The country provides a rich selection of operas throughout the year and some of the world’s best and most famous theatres. These include the Teatro alla Scala (known as La Scala) in Milan, the Teatro San Carlo in Naples and the Teatro dell’Opera in Rome, which are renowned for the technical perfection of their performances and the magnificent detail of their scenery and costumes.
Other major opera houses include the Teatro Petruzzelli (Bari), Teatro Comunale (Bologna), Teatro Massimo Bellini (Catania), Teatro Comunale (Florence), Teatro Comunale (Genoa), Teatro Massimo (Palermo), Teatro Regio (Parma), Teatro Manzoni (Rome), Teatro Comunale Giuseppe Verdi (Trieste), Teatro Regio (Turin) and the Gran Teatro la Fenice in Venice (destroyed by fire in 1996 but since reopened).
The opera season runs from December to June, but summer performances are held in magnificent open-air locations, which include the Verona Arena (July/August), the Terme di Caracalla in Rome (July/August), the Arena Sferisterio in Macerata (July), and the ancient Greek theatres of Taormina and Syracuse (July/August).

Theatres
There’s a strong tradition of theatre in Italy dating back thousands of years, and theatres offer a wide variety of plays and musicals, which are performed in Italian unless there’s a visiting company from abroad.
Italy boasts a vast number of theatres throughout the country, among the most famous of which are the Ponchielli in Cremona, the Carlo Felice in Genoa, La Scala in Milan, Politeama in Palermo, the Opera Theatre in Rome, the Regio Lingotto in Turin and the Fenice in Venice.
In summer, the amphitheatre in Verona and the Terme di Caracalla and Coliseum in Rome offer a series of spectacular plays. Local tourist offices and newspapers provide information on theatrical events, as do billboards and town hall notice boards.

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Libraries
In Italy there are 47 State-owned public libraries, directly managed by the Ministry of Culture. Public libraries belonging to local institutions (mainly municipalities) are 6,890. Data referred to this kind of libraries show that:

- The average number of users is 14,032
- The percentage of women is 61,5%
- Children and teen-agers are the most numerous groups of users
- Less than half of the libraries offer services specifically addressed to elderly people, notwithstanding the fact that the population is constantly ageing
- The average number of lendings is 12,436
- 10% of them has services located in different places (other than the main building): this shows the commitment of libraries in disseminating their activities all along the territory
- Most of services are provided for free (as for example use of Internet): services include library services (lending, research, etc.) and also unconventional ones (assistance in writing a cv or doing homework). This demonstrates the attention libraries have towards specific groups of users.

Cultural diversity management and social development
There are many recent and good examples of how cultural heritage (in broad terms) is used in order to foster intercultural dialogue and social development, both at a national and at a local level. In this paragraph we are providing some examples referring to museums, libraries and theatres/opera houses.

Museums
Many museums reflect in their practice the idea of exchange of cultural values among different cultures, both through their collections and through their re-interpretation. A wide-ranging and constantly updated overview of the museum sector is provided by “Patrimonio e Intercultura – Heritage and Interculture” (www.patrimonio.ismu.org, English version available), an on-line resource promoted ISMU Foundation and specifically devoted to exploring intercultural practices in Italian museums.

This document includes five exemplary museum case studies: Brera National Gallery (Milan), Museum of Peoples and Cultures (Milan), MAXXI - National Museum of the Arts of the XXI century (Rome), Museum of Natural History and Archaeology of Montebelluna (Treviso), City Museum of Zoology of Rome.

On a local basis, here are, by way of example, some museums located in Rome which are worth mentioning in terms of programmes and initiatives carried:

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• **National Prehistorical and Ethnographical Museum «Luigi Pigorini»** (Rome): the museum is partner of the project READ-ME (Réseau Européen des Associations de Diasporas & Musées Ethnographiques), funded by the Culture Programme 2007-2013;  

• **National Museum of Oriental Art** (Rome): it organizes activities aimed at favouring encounters between European and Oriental cultures. The museum co-operates also with MAXXI (National Museum of the Arts of the XXI century – Rome), with the Directorate for Education of the Municipality of Rome, with schools and associations of the civil society; 

• **City Museum of Zoology** (Rome): it is partner of DIAMOND-Dialoguing Museums for a New Cultural Democracy, which is a two-year LLP-Grundtvig funded project aimed at realizing museum activities addressed to marginalized groups. It intends to do so by exploiting the enormous potential of museums as tools of empowerment and social inclusion and that of Digital Storytelling (DS) within the cultural and social domain. The Museo Civico di Zoologia has realized its activities with adult immigrants and refugees;  

• **Museo di Roma Palazzo Braschi** (Rome): it has promoted a photographic exhibiton entitled “Rhome-Sguardi migranti”9. The exhibition showed photos of Rome realized by professional photographers under the guidance of citizens with a migrant background who have chosen as subjects for the photographers the places of Rome most meaningful to them. The aim of the exhibition was to give voice to the new citizens of Rome, and it has involved 34 persons belonging to 14 different communities. 

**Libraries**  
An interesting initiative is the Intercultural service of Biblioteche di Roma, which is engaged since 1994 in promoting social inclusion of new citizens and in supporting active citizenship and cross-cultural dialogue. Libraries are conceived as:  

- As learning centers: they provide access to learning materials, language programmes, and other relevant materials for lifelong learning 
- As cultural centres: libraries preserve, promote, highlight and give voice to different cultures, including their heritage, traditions, literature, art and music. 
- As information centres: they acquire, produce, organize, preserve and make accessible information that addresses the needs of all communities, as well as disseminating information on the culturally diverse communities. 

The service’s main activities are:  

- **Libraries in foreign languages**: in total, 8,742 books have been acquired so far in migrant communities languages (Albanian, Arabic, Bengali, Chinese, Farsi, Hindi, Polish, Portuguese, Romanian, Russian, Spanish, Ukrainian and Urdu). Collections in the following languages have been opened and constantly updated;  
- **Italian language courses: in the year 2012 -2013**, 20 italian language classes have been realised in 9 libraries with 350 students attending the classes for free;  
- **Multiculturality in schools**;  
- **Multiethnical Roma website** (www.Romamultietnica.it);  

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9[http://www.museodiroma.it/mostre_ed_eventi/mostre/rhome](http://www.museodiroma.it/mostre_ed_eventi/mostre/rhome)
• Cultural events.

For a more detailed description, see profile n. 10 in this document.

Theatres and Opera houses
• Teatro dell'Argine, S. Lazzaro di Savena (Bologna): for a more detailed description, see profile n. 8 in document
• Teatro delle Albe, Ravenna: the theatre, founded in 1983, works on the idea of mixing different kinds of performances, from drama to dance, from music to dialects, providing an extreming diversified cultural offer also in terms of contents;
• TAM: Teatro e Arti Multimediali. It is a pilot project realised in Jerusalem and supported by the Ministry for Foreign Affairs in co-operation with ETI (Ente Teatrale Italiano) with the aim of fostering intercultural dialogue.
Field research
In order to analyse the level of awareness and conscious policies of cultural institutions towards the issue of migrants participation to cultural consumption, Eccom has selected in Italy 10 institutions (museums, libraries, theatres) and has analysed their cultural policy and offer using a benchmarking tool implemented by the MCP working group. Information were gathered through desk research (policy documents, statutes, codes of ethic, etc.) and interviews.

<table>
<thead>
<tr>
<th>Name</th>
<th>Typology</th>
<th>Respondent</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Brera National Gallery, Milan</td>
<td>State owned museum</td>
<td>Yes</td>
</tr>
<tr>
<td>2. Museum of Peoples and Cultures, Milan</td>
<td>Private museum</td>
<td>Yes</td>
</tr>
<tr>
<td>3. MAXXI, Rome</td>
<td>Private/public museum</td>
<td>Yes</td>
</tr>
<tr>
<td>4. City Museum of Zoology, Rome</td>
<td>City museum</td>
<td>Yes</td>
</tr>
<tr>
<td>5. Museum of Natural History and Archaeology, Montebelluna (Treviso)</td>
<td>City museum</td>
<td>Yes</td>
</tr>
<tr>
<td>6. Opera Theatre, Rome</td>
<td>Theatre/Opera house</td>
<td>No</td>
</tr>
<tr>
<td>7. Auditorium Music Park, Rome</td>
<td>Theatre/Opera house</td>
<td>No</td>
</tr>
<tr>
<td>8. Teatro dell’Argine, S. Lazzaro di Savena (Bologna)</td>
<td>Theatre/Opera house</td>
<td>Yes</td>
</tr>
<tr>
<td>9. City Libraries of Genoa</td>
<td>Public library</td>
<td>Yes</td>
</tr>
<tr>
<td>10. Libraries of Rome Institution</td>
<td>Public library</td>
<td>Yes</td>
</tr>
</tbody>
</table>

Source: Eccom

Each institution has been analysed according to the benchmarking tool implemented by the MCP working group: in those cases in which the information were not available, the expression “information not available” (n.a.) has been used. The evaluation criteria used was based on the assumption that in order to have an institution classified at an “advanced” level, all the benchmarking fields would need to be assessed (therefore, institutions for which some information were not available could not be classified as advanced).

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10 Of the 10 contacted institutions, 2 refused to be interviewed, therefore in these cases the analysis has been based on public documents.
1. BRERA NATIONAL GALLERY (MILAN, ITALY)\textsuperscript{11}

**SHORT DESCRIPTION OF THE INSTITUTION**
Brera National Gallery (www.brera.beniculturali.it) is a major art museum based in Milan. Its collections, mainly devoted to Italian painting from the 14th to the 20th century, include masterpieces by artists such as Mantegna, Piero della Francesca, Raffaello and Caravaggio. The gallery was established in the late 18th century as a teaching resource for the Academy of Fine Arts, located in the same building. Under Napoleon’s rule, however, it was turned into a national museum displaying the most significant artworks seized by the French army in different areas of Italy; this makes it an example of “state”/political collecting, as opposed to many other Italian national museums, whose roots lie in the private collecting of princes, scholars and the aristocracy. Moreover, as most of Brera’s artworks come from the suppression of religious orders in the early 19th century, its collections are by and large formed by (often large-scale) religious paintings, which is another peculiar feature of the museum – and represents quite a challenge in terms of developing MCP policies.

**INSTITUTIONAL VISION AND POLICY**
Although repeated public statements (in speeches, press conferences etc.) have been made over time by the museum’s directors about the importance of reaching out to “new citizens”, there are no policy documents explicitly mentioning this commitment, let alone identifying MCP as a component of the museum’s institutional mission.

Like most state museums in Italy, also Brera National Gallery has no autonomous status, but is managed by the local Soprintendenza, entrusted with the preservation of the cultural heritage of Milan and other provinces in Lombardy. As a consequence, the curatorial and educational work of Brera’s staff overlap with preservation tasks, which means that no one is employed full time in the management of the museum.

In spite of these constraints, over the past ten years Brera National Gallery has developed an expertise in designing and implementing ground-breaking intercultural projects, by relying on the personal commitment and passion of the two curators in charge of the Education Service, rather than on a firm support from upper management.

No budget line dedicated to MCP work is in place.

“A Brera anch’io” (see below) was conceived and planned by an interdisciplinary working group on a voluntary basis; the project is made possible every year by a combination of private funding and a small fee paid by the schools taking part in the project.

“Brera: another story” (see below) was funded by the Ministry for Cultural Heritage – DG for the Valorisation of Cultural Heritage as part of its efforts to promote innovative forms of cultural participation in Italian state museums; funding from Cariplo banking Foundation is

currently enabling the museum to offer guided tours with mediators on a regular basis throughout 2014.

Evaluation is a crucial component of the museum’s intercultural projects, and is carried out at all stages: front-end, formative and summative evaluation.

VISITORS / AUDIENCES
Although the commitment to open the museum to a currently under-represented audience (adults with an immigrant background in the case of “Brera: another story” project) is clearly a key goal of Brera’s intercultural projects, these are not based on a perception of migrants as culturally distinct groups whose differences from the autochthonous population are to be accommodated. They rather aim to:

- promote new ways of looking at the collections in a cross-cultural audience (whether regular or potential, “native” or “migrant” visitors);
- tap into the intercultural potential of collections;
- help young citizens develop intercultural attitudes and skills (e.g. cognitive mobility, the ability to question one’s own points of views, the awareness of one’s own multiple identities, an openness to individuals and groups with different cultural, ethnic, religious backgrounds) that may be applied in contexts other than the museum (“A Brera anch’io” project);
- acknowledge museum mediators as key actors in the reinterpretation of the museum’s heritage in an intercultural perspective (“Brera: another story” project).

In fact, the social relevance of Brera’s intercultural projects lies in the promotion of different levels of accessibility, by fostering a new familiarity between the museum and “new citizens”, by encouraging the participation of Italian non-visitors (with particular reference to youths), by promoting in regular museum-goers new ways of looking at the collections, and ultimately by going beyond policies targeting individuals and groups according to their racial origin and ethnicity.

Brera National Gallery never carried out audience surveys specifically aimed at addressing the issue of MCP. However, it was included in a study commissioned by the Ministry for Cultural Heritage to survey the communication strategies of a number of Italian state museums (L. Solima, ed., “Il museo in ascolto”. Nuove strategie di comunicazione per i musei statali, 2012), whose results, pointing to a persisting perception of the museum as a “temple”, inaccessible for many social groups and often irrelevant to the life experiences of the local community, partly informed the approach underpinning “Brera: another story” project (i.e. the use of storytelling to shed new light on the richness of potential “narratives” hidden in the museum collections, and to create new resonances between the biography of artworks and personal biographies).

Permanent multilingual aids are currently being developed as part of the “Brera: another story” project (narrative trails in French, Spanish, Portuguese, Arabic, Bosnian, Hungarian and Tagalog).

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE
"A Brera anch’io"

“A Brera anch’io” is an education project addressed to primary and secondary school pupils (aged 9-12) and their families, which has become an integral part of the museum’s educational offer and takes place every year since 2005.

The project was developed by an interdisciplinary working group composed by museum curators/educators, researchers in cultural diversity and social inclusion policies and school teachers, who went through a joint training course, and subsequently planned the itineraries addressed to primary and secondary schools.

From a methodological point of view, the project results from the combination of an autobiographical and a thematic approach. The former was chosen because it has some key features in common with intercultural education practices (e.g. crossbreeding of different perspectives, promoting cognitive mobility, questioning one’s own points of views, working on representations and stereotypes), the latter allowed the project team to exploit museum collections from an intercultural viewpoint, embrace multiple forms of diversity and create a resonance with the personal and emotional life of young people.

“A Brera anch’io” includes a range of activities to be carried out throughout the whole school year both in class and at the Gallery around a small number of paintings (4 for each itinerary). All school disciplines are involved (literature, history, geography, sciences, arts education etc.), albeit at different levels. One of the key features of “Brera anch’io” is that it is not meant as an extra-curricular option for teachers to take on, but rather as a tool to rethink and to support their own professional practice as well as the school’s educational offer. For this reason, teachers are actively engaged from the outset of the project, through an ad hoc training course at the beginning of each school year and two meetings with the project team devoted to front-end and summative evaluation.

"Brera: another story"

“Brera: another story” is an education project aimed at an adult audience, jointly promoted by Brera National Gallery and the Ministry for Cultural Heritage and Activities (DG for the Valorisation of Cultural Heritage). The policies recently (albeit briefly) adopted by the Ministry with a view to promoting innovative forms of cultural participation, the intercultural expertise and sensibility developed in the past ten years by the museum, and the active involvement of a group of mediators with an immigrant background (from Bosnia, Brazil, Egypt, Italy, Peru, Philippines, Senegal and Hungary) in the development of new, shared narratives around museum collections, are all crucial ingredients of this highly experimental project.

The planning process was based on a participatory approach, which allowed working group members (museum educators, mediators, external experts in storytelling techniques and in intercultural heritage education) to bring into dialogue their different perspectives, experiences and knowledge bases.

This resulted in the development of intercultural trails in which the essential cognitive and art-historical contents are interwoven with a strong narrative and autobiographical
dimension; they are intended to help all visitors to explore the collections from unusual perspectives, to acknowledge their different layers of meaning, and to appreciate their potential “resonance” with personal life experiences.

Following an experimental phase with guided tours addressed to mixed groups, the project team is currently finalising multi-lingual aids (i.e. audio-guides available in the museum and MP3 files downloadable from Brera’s website) addressed to all visitors as an alternative trail across the collections, which will leave a permanent trace in the exhibition spaces. In parallel with the development of these aids, funding from Cariplo Foundation is enabling the museum to offer guided tours with mediators on a regular basis throughout 2014.

PARTNERS / COLLABORATORS
Brera Education Service has a good track record in planning its projects in close partnership with schools, and this was also the case with “A Brera anch’io” project.

As for “Brera: another story”, the museum was approached by a number of language schools for migrants and refugee centres to organise ad hoc narrative trails, but it is still far from establishing strategic collaborative relationships with other organisations/networks belonging to different sectors of civil society in order to enhance MCP.

STAFF
Programmes for training of staff in diversity management are not in place.
However, training in issues such as intercultural education and storytelling techniques was a vital component of the museum’s intercultural projects, providing the staff of the Education Service (2 curators) with a vital opportunity for professional development and growth.

Intercultural projects (“Brera: another story” in particular) would not have been possible without a considerable involvement of external experts. Any museum with features similar to those of Brera National Gallery (i.e. a state museum lacking autonomous status), or without a structured education service, wishing to promote similar projects should take this into account, and determine whether resources are available to involve external experts, and with what roles and responsibilities.

Museum mediators with an immigrant background were actively involved in the planning and development of “Brera: another story” narrative trails. The input of this external expertise turned out to be a crucial factor to enhance the institution’s intercultural competence.

BOARDS, GOVERNING BODIES
There are no specific policies on this issue.

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2. MUSEUM OF PEOPLES AND CULTURES (MILAN, ITALY)12

SHORT DESCRIPTION OF THE INSTITUTION
The Museum of Peoples and Culture (www.museopopolieculture.it) is a small museum whose collections come from across Asia, Oceania, Africa and America. The Museum is owned by PIME, the Pontifical Institute for Foreign Missions, and managed by the PIME Foundation, which by nature has always been working in an extra-European perspective, in dialogue with “other” cultures. The Foundation works in the field of international cooperation and development; in Italy, it runs an extensive programme of “global education” (also through the Museum and a Library).

INSTITUTIONAL VISION AND POLICY
The Museum’s Regulation (2010) explicitly mentions among its goals:

- “the knowledge of extra-European cultures, in order to help visitors develop a better and more critical participation in civil society’s growth”
- “heritage education in an intercultural perspective”
- “enhancing the creative component of migrant communities and making it visible”.

At the moment, the Museum does not have a Director. Its 2 members of staff (with both curatorial and education responsibilities) directly report to the Chair of PIME Foundation, who leaves them a high degree of autonomy in devising cultural and educational programmes. However, this also implies a lack of clear mandate and “institutional validation” from the Foundation’s upper management, and as a consequence a complete reliance on the two curators' personal commitment and passion.

Until recently, the Museum’s programmes, for the most part addressed to school groups, were aimed at promoting the recognition and celebration of cultural diversity. The “TAM TAM” project (see below) changed this perspective, by:

- triggering a museologic and museographic reflection which substantially changed the way the Museum conceives its educational work and, more in general, its role in society
- offering the museum staff and its freelance educators an important opportunity for professional growth and development
- introducing innovative interpretation and mediation methodologies (storytelling in particular)
- recognising museum mediators with an immigrant background as key “interpreters” of the collections
- establishing participatory planning as the cornerstone of the Museum’s work with audiences.

In this sense, intercultural work represented a crucial tool for internal change.

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Funding: *ad hoc* resources are earmarked for individual MCP projects (e.g. “TAM TAM” was co-funded by the Museum and Regione Lombardia).
Evaluation is carried out at all stages: front-end, formative and summative evaluation.

**VISITORS / AUDIENCES**
Although the impact of education programmes with schools, temporary exhibitions and the “TAM TAM” project itself has so far been limited in terms of increasing visitors with a migrant background, the Museum’s commitment to address a cross-cultural audience is gradually changing the make-up of its users.
Thanks to the experience of the “TAM TAM” project, the Museum’s focus is now on including the voices of participants (whether “natives” or migrants) in interpretation, documentation, exhibition spaces.
Permanent multilingual aids are currently being developed as part of the “TAM TAM” project (narrative trails in Portuguese and Tagalog).

**PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE**
The experience of the Museum of Peoples and Cultures shows how a single pilot project, “TAM TAM – The Museum for All”, may bring about a substantial change in the vision and policy of the museum as a whole.
“TAM TAM” exemplifies one of the most interesting experimental strands of MCP practice currently being explored by Italian museums. One of the most significant features of its narrative trails (developed by museum educators and mediators with an immigrant background, and subsequently by project participants) is their ability to go against the grain of traditional museum-visiting patterns, often hasty and superficial, by promoting a gradual acquaintance between participants and collections, initiating a dialogue between *museum objects* and *personal objects*, and creating a shared heritage of stories and life experiences of individuals (not only project participants, but also museum staff, educators and mediators) with different cultural and social backgrounds.
A detailed description of the project may be found at the following links:

**Offshoots of the “TAM TAM experience”:**
- a partnership was developed with four public libraries based in the same neighbourhood, aimed at establishing new connections between the heritage preserved in libraries and museum collections through the involvement of cultural mediators with an immigrant background (readings and creative workshops cycle “Come to the library ... See you at the museum!”)
- a contact was established with “La cordata” association, working with refugee minors: the Museum was asked to develop workshop activities aimed at promoting their cultural participation as well as language learning.

**Future projects:**
new editions of the “TAM TAM” project
continued cooperation with the local libraries
a more structured cooperation with “La cordata” association.

The Museum’s current programmes and future plans, therefore, seem to be informed by three main goals:
• to increase levels of use and awareness of the collections, with a particular attention to “new citizens”
• to increase the cultural, educational and social impact of museum programmes and activities on the surrounding territory and community
• to further explore the potential of new approaches to the interpretation and mediation of collections in an intercultural perspective.

PARTNERS / COLLABORATORS
The Museum has engaged in one-off partnerships with other institutions (e.g. ISMU Foundation, local libraries) in order to explore how it might promote MCP more effectively. However, time constraints and lack of human/economic resources are likely to hinder the Museum from establishing a more structured network of collaborative relationships.

STAFF
Programmes for training of staff in diversity management are not in place. However, training was a vital component of the “TAM TAM” project, providing museum staff, educators and mediators with a vital opportunity for professional development and growth. This was made possible by the expertise of ISMU Foundation (Initiatives and Studies on Multiethnicity), partner in the project. Museum mediators with an immigrant background were actively involved in the planning and development of narrative trails alongside the Museum’s freelance educators, with a view to exploring a more dialogical, multi-vocal interpretation of collections. The input of this external expertise turned out to be a crucial factor to enhance the institution’s intercultural competence.

BOARDS, GOVERNING BODIES
There are no specific policies on this issue.

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3. MAXXI – NATIONAL MUSEUM OF THE ARTS OF THE XXI CENTURY (ROME, ITALY)¹³

SHORT DESCRIPTION OF THE INSTITUTION
Conceived as a broad cultural campus, MAXXI is managed by a Foundation constituted in the July of 2009 by the Ministry for Cultural Heritage and Activities and houses two museums: MAXXI Arte and MAXXI Architettura.
The programming of the activities – exhibitions, workshops, conferences, shows, projections, educational projects – reflects MAXXI’s vocation as a place for the conservation and exhibition of its collections but also, and above all, a laboratory for cultural experimentation and innovation, for the study, research and production of the aesthetic contents of our time. The MAXXI building is a major architectural work designed by Zaha Hadid, featuring innovative and spectacular forms.

INSTITUTIONAL VISION AND POLICY
MAXXI represents an awareness of the importance of promoting the current creative expressions of a nation such as Italy, characterised by centuries of primacy in the artistic and architectural fields. MAXXI intends not only to be a container for the exhibition of the works of art of our century, but also a place for cultural innovation and the overlapping of languages, a laboratory for artistic experimentation, a machine for the production of aesthetic materials of our time. Its institutional policy reflects the fact that MAXXI aims to be a centre of excellence, an interactive hub in which the most diverse forms of expression, productivity and creation may converge, combine and reproduce.
In policy documents a general attention to all kinds of public is clearly enhanced but there is no mention of a specific attention to brokering migrants participation.
The Education Department, which is extremely active and committed to the inclusion of all sorts of audiences, does not have a staff member dedicated to migrants participation, but it has to be considered that the Museum is quite recent and the staff number quite limited.

VISITORS / AUDIENCES
The Museum privileges activities addressed to schools, which are strictly related to its mission and are important also in economic terms, since they are payment services. Other activities are considered secondary: among them, there are activities for migrant communities which are for free and take place during the week-end. Nevertheless, it has to be underlined that the attention to migrant communities dates back to 2009 and had its momentum in 2011, during the exhibition of Michelangelo Pistoletto’s “Tavolo del Mediterraneo” (“Mediterranean table”), which was suitable for intercultural dialogue and discussions: in that period, MAXXI started having contacts with associations and communities’ representatives, inviting them to visit the exhibition (which was free of charge) and meet around the table. The initiative consisted in 26 meetings organised in co-operation with many associations, among which there was the association Asinitas

¹³ Sources: interview with Stefania Vannini, Responsible of the Education Department of MAXXI (April 2014); http://www.fondazionemaxxi.it/
(http://www.asinitas.org/) and Comunità Sant’Egidio: participants were artists and common people but – since there was no dedicated budget for it – there wasn’t the chance of documenting and communicating it. It was anyway an occasion for the museum to start having fruitful and long-lasting contacts with other kinds of organisations. The project “Narrazioni” (“Narrations”) represents the continuity of this relationship: it is based on the link between objects of the museum’s permanent collection with other cultural places in the city and on the idea of telling stories about these objects, involving also people with different backgrounds and cultures, such as the young refugees of the association “Civico Zero” and the migrants studying Italian language in the Centro Territoriale Permanente Esquilino.

In all these cases, migrants are mixed with other visitors, there are no special or “dedicated” activities.

The goal now is to change the relationship with these migrants associations from a passive one (the museum invites and they respond) to a more interactive one, implementing different forms of involvement.

MAXXI does not carry out visitor studies on a regular basis.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE

In terms of collection and exhibitions, intercultural dialogue and involvement of other cultures have not been pursued in a structured and systematic way until now: the new artistic director, the Chinese Hanru, will probably change this attitude.

In terms of museum educational activities, new initiatives to be realised with secondary schools and migrant communities have already been planned by the Education Department.

PARTNERS / COLLABORATORS

The museum has established fruitful and long-lasting partnerships with migrants associations, communities representatives and other museums interested in specific kinds of narratives (such as Museo della Mente, which tackles the issue of psychic disadvantage, the Museo di Arte Orientale, which provides narratives related to eastern cultures), parishes, schools, elderly centers.

STAFF

There are no specific policies on this issue.

BOARDS, GOVERNING BODIES

There are no specific policies on this issue.

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4. CITY MUSEUM OF ZOOLOGY (Rome, Italy)\textsuperscript{14}

SHORT DESCRIPTION OF THE INSTITUTION
The City Museum of Zoology (MCZ) belongs to "Musei in Comune", the museum system run by Rome City Council which comprises an extremely diverse group of museums and archaeological sites of undoubted artistic and historic value. Numerous events and temporary exhibitions help make the system of Municipal Museums unique amongst other museum networks in Italy, providing a constant stream of initiatives that are always original and guaranteed to appeal to all sections of the public.
The MCZ can rightly be described as a true repository for all biodiversity as well as a valuable legacy for the community. The common thread that binds the new exhibition trail is biodiversity in the animal world. Thanks to the use of various techniques including multimedia and multi-sensory tools, visitors are able to find out about all sorts of animal species, understand their origins and how they have adapted to survive in a multitude of different habitats.

INSTITUTIONAL VISION AND POLICY
The MCZ – as well as all the museums belonging to the System – doesn’t have any programmatic document\textsuperscript{15}. The MCZ itself has developed an institutional policy which has been shared by all the museum departments and staff.
There are no departments or museum staff specifically dedicated to the issue of migrants’ participation: one member of staff has been involved in the inter-departmental training programme ORCHESTRA, during which different issues have been addressed and that of migrants’ participation was one of them.
The main problem is the lack of an institutional policy not only of MCZ itself but at the level of the Municipality (see also the Intercultural Department of the Libraries belonging to the Municipality of Rome)\textsuperscript{16}: cultural heritage is perceived mainly as an economic resource linked to tourism exploitation or as an educational resource for schools, but there is little focus on other groups of citizens. There is also a strongly perceived lack of training by museum staff, who feel themselves not adequate to address diversified audiences.
MCZ evaluation activity is mainly based on the collection of quantitative data by the municipal museum System through the ticket office. Quite seldom and not on a regular basis also qualitative evaluations have been carried out.

VISITORS / AUDIENCES
The MCZ has implemented during the years free programmes and projects addressed to migrants and the number of this kind of visitors has increased: also in terms of relationships with associations and organisations of migrants or dealing with migrants communities a big effort has been made by MCZ. Nothing has been done in terms of collections and exhibitions,

\textsuperscript{14} Sources: interview with Elisabetta Falchetti, former Responsible of the Education Department of MCZ (April 2014); \url{http://www.museodizoologia.it/it}; \url{http://en.museiincomuneroma.it/}

\textsuperscript{15} The Municipal System “Musei in Comune” has developed a Carta dei Servizi (Museum Services Document): \url{http://www.museiincomuneroma.it/musei_in_comune/carta_dei_servizi}

\textsuperscript{16} See profile n. 10.
in order to make them more accessible and intercultural: this would require a much stronger involvement of all museum staff (from the director to the curators etc.). The MCZ does not realize visitors studies at an institutional level, but also small activities such as limited survey and interviews for special projects, as those addressed to migrants.

**PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE**

MCZ has realised activities addressed to people of other cultures, such as workshops, visits, meetings outside the museum itself. These activities have been based not on a structured analysis of visitors needs but rather on a reflection about the social role of the museum. Active participation of migrants has been fostered by the museum in the phases of preparation/planning of the activities and restitution on the territory itself. There are no specific informative or didactic materials for migrants. MCZ tried to integrate the migrants visitors with other groups of visitors but without success (also because this effort was not supported at an institutional level). Pilot and experimental project are evaluated using mainly qualitative indicators (such as GLOs and GSOs): the results are shared externally among museum professionals.

One of the most interesting project recently realized by MCZ is DIAMOND ([www.diamondmuseums.eu](http://www.diamondmuseums.eu)), a two-year LLP-Grundtvig funded project aimed at realizing museum activities addressed to marginalized groups. It intends to do so by exploiting the enormous potential of museums as tools of empowerment and social inclusion and that of Digital Storytelling (DS) within the cultural and social domain by training museum professionals in the DS methodology and by using it in the implementation and evaluation of the project’s activities: telling stories is indeed an activity embedded in human being’s way of making sense of reality, shared by all cultures no matter where they come from and what sort of environment they live in. MCZ developed the project with 5 different target groups among which there were adult immigrants, political refugees and young offenders (most of them had had a foreign provenance).

**PARTNERS / COLLABORATORS**

During special projects, such as DIAMOND for example, contacts have been made with institutions and organizations dealing with migrants and refugees, schools, prisons, etc. (such as Civico Zero, Baobab, IPM Casal del Marmo, etc.). The process has always started thanks to MCZ staff, who invited these institutions/organisations to collaborate in the development of common activities. Long-lasting relationships have been established with Civico Zero (refugees centre) and Save the Children. MCZ is bringing the debate about interculture and the social role of museums also within ANMS (National Association of Scientific Museums), RESINA (Regional Network of Naturalistic Museums).
No staff members are dedicated to promoting and implementing migrants’ participation and no training initiatives have been carried out by the MCZ (some members of staff went through self-training experiences).

**BOARDS, GOVERNING BODIES**
There are no specific policies on this issue.

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5. MUSEUM OF NATURAL HISTORY AND ARCHEOLOGY OF MONTEBELLUNA (TREVISO, ITALY)\textsuperscript{17}

SHORT DESCRIPTION OF THE INSTITUTION
The Museo di Storia Naturale e Archeologia di Montebelluna is divided into 2 sections:
1. A naturalistic one
2. An archaeological one.

In 1998 the museum became an Institution of the Municipality, which means that – although it depends financially and from an administrative point of view from the Municipality itself – it is autonomous from a managerial and programmatic point of view. It is also partially funded by Region Veneto and other public and private institutions. Since 2010, the institution of the museum includes the public library.

INSTITUTIONAL VISION AND POLICY
The museum publishes its Social Report on a regular basis\textsuperscript{18} and it has a Museum Rules and Regulations, a Visitor Bill of Rights and Museum Services where its mission and aims are clearly stated\textsuperscript{19}: “The museum considers itself as a contact zone among different cultures, as a product of a dynamic vision which reflects the continuous changing of nature, of mankind and of its history"\textsuperscript{20}.

It also produces an Executive Management Plan (PEG) which contains its operational goals and tools: the PEG is evaluated by the Municipality on a regular basis (only by quantitative indicators).

One of the museum strengths is the continuity over the years of certain kinds of activities/projects and its capacity of building processes and creating exchanges with all the different components of society. There is among the staff a profound awareness of the need for an integrated planning which takes into consideration old and new audiences as equal parts of society.

There is no specific budget for intercultural activities, but the funds which the Lion’s club donates each year (500 euros) and those donated by the CTP-Centri Territoriali Permanenti\textsuperscript{21} (200 euros) are earmarked by the museum for these activities.

\textsuperscript{17} Sources: interview with Monica Celi, director of the museum (April 2014); http://www.museomontebelluna.it/home.aspx; Social Report of the Museum 2007-2010 http://www.museomontebelluna.it/media/30144/bilancio%20sociale%202007-2010.pdf
\textsuperscript{18} The Museum has been the first one in Italy to publish a Social Report in 2006.
\textsuperscript{19} All the above mentioned documents are downloadable from http://www.museomontebelluna.it/il-museo/download.aspx
\textsuperscript{20} Social report 2007-2010, p. 10.
\textsuperscript{21} Adult education centres.
There is no structured evaluation of intercultural activities but the museum staff regularly carries out discussions groups about the activities before, during and after their implementation.

VISITORS / AUDIENCES
Socio-demographic analysis are carried out by local institutions (Municipality, Province and Region) and the museum uses to them to implement its activities. It also collects information on visitors needs through the different associations spread on the area (adult education centres, migrants associations, etc.).

The planning phase of the activities is always shared with the partner associations/organizations: the target visitors are involved only at the final stage.

The number of visitors of other cultures increased during the years, also because the activities addressed to migrants are free of charge.

The museum is very active also in implementing intercultural activities with schools.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE
The museum has realised activities addressed to people of other cultures, such as workshops, visits, meetings outside the museum itself. These activities have been based not only on structured analysis of population (carried out by local and regional institutions) but also on a reflection about the social role of the museum. Active participation of migrants has been fostered by the museum in the phases of preparation/planning of the activities and restitution on the territory itself.
There are no specific informative or didactic materials specifically designed for migrants.

PARTNERS / COLLABORATORS
The Museum sees itself as a producer of culture: for this reason, it prioritizes having relationships with other cultural institutions, such as universities, territorial offices of the Ministry of Culture, Region Veneto, Province of Treviso, museum networks, cultural associations of the area and the municipal library.
It has established long-lasting partnerships with the local Lion's club and with the adult education centres (CTP).

STAFF
There are two persons, who belong to the museum staff, who are in charge of all the activities addressed to migrants.

In order to implement migrants projects the museum has hired cultural mediators with project-based contracts.

Museum staff go through training and self-training activities on a regular basis.

BOARDS, GOVERNING BODIES
There are no specific policies on this issue.

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6. OPERA THEATRE (Rome, Italy)\textsuperscript{22}

SHORT DESCRIPTION OF THE INSTITUTION
The Foundation Teatro dell'Opera was founded in 2000: its founders are the Italian State, the Municipality of Rome, Region Lazio. It communicates and promotes the great heritage of Italian Opera but at the same time it fosters contemporary cultural production. It has more than 22,000 subscribers and 200,000 spectators per year.

INSTITUTIONAL VISION AND POLICY
The policy documents mention explicitly the fact that it "promotes social, economic and occupational development, respecting international standards and rules in terms of fundamental rights, discrimination,..."
Its aims are the dissemination of music, the professional training of artists and technicians as well as musical education of the whole society. Within its policy documents there is no mention of people with different cultural backgrounds. The promotion of migrants participation is not mentioned in any documents.

VISITORS / AUDIENCES
No mention in the official documents of migrants as a peculiar target group.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE
The programming of the Foundation presents also performances which migrants would experience in their countries of origin, focused on traditional cultural expressions.

PARTNERS / COLLABORATORS
In the official documents there is a generic mention of a no discrimination policy in establishing relationships with partners/collaborators.

STAFF
In the official documents there is a generic mention of a no discrimination policy in the staff recruiting process.

BOARDS, GOVERNING BODIES
In the official documents there is a generic mention of a no discrimination policy in the board electing process.

\textsuperscript{22} Sources: http://www.operaroma.it/ita/index.php; Statute of the Fondazione Teatro dell'Opera di Roma (http://www.operaroma.it/ita/fondazione-statuto.php); (http://www.operaroma.it/ita/fondazione-codice-etico.php) Code of Ethics of the Fondazione Teatro dell'Opera di Roma
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7. AUDITORIUM MUSIC PARK (ROME, ITALY)\textsuperscript{23}

SHORT DESCRIPTION OF THE INSTITUTION
The Foundation Musica per Roma has been founded in 2004: its founders are the Municipality of Rome, the Commerce Chamber, the Province of Rome and Region Lazio. The Foundation organizes cultural/musical events; manages the new Auditorium of Rome; produces and distributes audiovisual and editorial material related to its activities. With audiences of over a million, two million visitors and 1,300 shows and cultural events offered in 2011, this multipurpose centre has confirmed its place not only as the leading cultural centre in Italy but one of the most important at a world level. These results are clearly shown in the profitability figures for 2011: the gross operating profit was 551,900 euros; the EBITDA showed an increase of 36% compared to 2010; the percentage of self-financing reached a record level of 68.52%.

INSTITUTIONAL VISION AND POLICY
Within its policy documents there is no mention at all of people with different cultural backgrounds. The promotion of migrants participation is not mentioned in any documents. The documents contain generic statements against discrimination.

VISITORS / AUDIENCES
No mention in the official documents of migrants as a peculiar target group.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE
The programming of the Foundation presents also performances which migrants would experience in their countries of origin, focused on traditional cultural expressions.

PARTNERS / COLLABORATORS
In the official documents there is a generic mention of a no discrimination policy in establishing relationships with partners/collaborators.

STAFF
In the official documents there is a generic mention of a no discrimination policy in the staff recruiting process.

BOARDS, GOVERNING BODIES
In the official documents there is a generic mention of a no discrimination policy in the board electing process.

## SUPPLIERS

n.a.

<table>
<thead>
<tr>
<th>Institutional vision &amp; policy</th>
<th>Audiences</th>
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</table>
8. TEATRO DELL’ARGINE (SAN LAZZARO DI SAVENA, BOLOGNA, ITALY)\textsuperscript{24}

SHORT DESCRIPTION OF THE INSTITUTION
Teatro dell’Argine (TdA) (www.teatrodellargine.org) is a theatre company based in San Lazzaro di Savena (where it manages the local theatre) and working extensively also in Bologna. Its activities include the production of performances, educational activities, theatre workshops, international and intercultural projects, training and research for young theatre professionals, with a strong focus on cultural/social inclusion and intercultural dialogue.

INSTITUTIONAL VISION AND POLICY
TdA’s statute incorporates socio-cultural goals. More specifically, it refers to the involvement of migrants, asylum seekers and political refugees in theatre workshops, productions and performances to give them “an opportunity of self-expression and communication”.

Over time, MCP became an integral part of TdA’s institutional policies, so much so that the very juridical nature of the theatre (formerly an association, since 2012 a social cooperative) was changed to sustain this kind of work. TdA also regularly publishes a Social Report, where the goal of intercultural dialogue is clearly stated as one of the theatre’s priorities.

TdA’s commitment to promoting MCP has been entrusted to an ad hoc unit initially called “Intercultural sector”, and more recently renamed “Special projects” (international and intercultural projects).

The goal of these activities, in fact, is twofold:
- to promote the cultural participation of migrants
- to encourage in Italian audiences a new vision of the contemporary phenomenon of migrations, one of the key issue of our times.

Initially, working with migrants was problematic because of language differences, the lack of assiduity on the part of participants, a high turnover of the refugees involved, the low quality of the final artistic product.

Today, intercultural work (from working with migrants only, the theatre started to work with mixed groups, see below) is one of the main strengths of TdA’s artistic direction; it reinforced the mission of the institution as a vehicle of cultural and social inclusion, and transformed its way of “making theatre”.

Funding is earmarked by TdA for “Special projects” every year, but most resources come from fundraising (local sponsorships, European projects).

Evaluation is still by and large anecdotal.

\textsuperscript{24} Sources: interview with Micaela Casalboni, trustee, coordinator of intercultural and international projects, coordinator of theatre workshops, coordinator of PR and Press Office (April 2014); Teatro dell’Argine, Bilancio Sociale 2011 (2011 Social Report); Teatro dell’Argine, “Who we are and some intercultural projects” (October 2012).
Results are shared internally, but seldom disseminated.

VISITORS / AUDIENCES
Although the initial focus was on the cultural engagement of migrants and refugees, the groups involved in “special projects” gradually became cross-cultural (migrants, students of the TdA’s theatre courses, social workers...).

TdA never carried out audience surveys specifically aimed at addressing the issue of MCP. Next year, the theatre is planning to introduce some ad hoc questions in a questionnaire to be addressed to the general public of its performances.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE
Impact on repertoire: Refugees Company, Multicultural Company, performances and workshops on the contemporary theme of migrations.

The two main MCP projects of the TdA are:

Refugees Company (RC)
Since 2005 TdA has been organising and leading theatre workshops for intercultural groups involving asylum seekers and refugees along with other migrants and with Italian students of Teatro dell’Argine.
Refugees and asylum seekers are recruited thanks to the partnership with two Bologna-based Centres for Refugees and in cooperation with “L’Arca di Noè” Cooperative, in the framework of the regional project “Emilia-Romagna Terra d’Asilo” – “Emilia-Romagna Land of Asylum”) (funding from the “SPRAR - Sistema di Protezione per Richiedenti Asilo e Rifugiati” project of the City of Bologna).
The Refugees Company was renewed every year, welcoming new members but maintaining a core of “old regulars” whose involvement, sense of responsibility and theatre skills increased over time. This led to the creation of the Multicultural Company (see below).

Multicultural Company (MC)
The MC was created in 2007 to welcome the most skilled migrants and refugees working with the RC.
The two Companies co-existed for several years – the RC working with socio-cultural goals through the involvement of newly arrived participants (“recruitment” is open throughout the year), the MC working at a more advanced level.
In 2013 the two Companies were merged on the occasion of the performance “The violin of the Titanic” (part of the “Acting Diversity” project, see below).
In 2014, the MC group decided to establish an independent cultural association called “Cantieri Meticci”; one of the TdA’s directors is temporarily “on secondment” with the MC.

Other projects:

“Acting Diversity” (2012-2013)
http://teatrodellargine.org/site/data/downloads/files/52c8809d0cb33.pdf
A project of intercultural theatre for political refugees and students/youths, co-funded by the Anna Lindh Foundation and in partnership with Badac Theatre Company (UK) and Al-Harah Theater (Palestine).

The project comprised:

- two intercultural theatre workshops lead by TdA’s directors and playwrights in Italy: one with Italian and second-generation migrant students and youths aged from 18 to 25; the other with migrants, asylum seekers, political refugees and youths aged from 18 to 35 years;
- international exchange of artistic methods;
- two final performances on the theme of refugees;
- documentary and guidelines [see http://teatrodellargine.org/site/data/downloads/files/52c8809d0d8b0.pdf].

"The Scene of Meeting" Festival
A festival devoted to interculture and the arts: shows, films, meetings and workshops + performances of the RC and MC.

"Rifugio Europa" (2011-2012)
A project by TdA and the Swedish association NBV (Skelleftea) in the frame work of the “Youth in Action” programme, addressed to two intercultural groups of Italian and Swedish youths (including several political refugees)

Crossing Paths (2010-2011)
A project by TdA, Taastrup Teater (Denmark) and Badac Theatre (United Kingdom) funded by the Culture Programme of the EU and addressed to young people, on the themes of poverty, social inclusion and interculture.

http://teatrodellargine.org/site/data/downloads/files/52c8809d0b9b0.pdf

Future projects:
- “Intrecciando culture a Teatro” with second-generation migrants (next year)
- Project in partnership with Tunisa on the island of Lampedusa

PARTNERS / COLLABORATORS
TdA has an expanding network of strategic collaborative relationships with other organisations, from local administrations and different sectors of civil society to international networks:

- At a local level: Network Project “Cultura Libera Tutti”, “Teatri Solidali”, Inbox Award, “Scenario” Association, Network of the Department of Education of Bologna and San Marino Universities...
- At an international level: Anna Lindh Foundation, Platform for Intercultural Europe, Network Project “Europe’s Footprints”.

Originally, partnerships were started with a very practical objective, i.e. to reach target groups (in particular refugees) more easily. Over time, the goals and objectives of TdA’s partnerships
developed so as “to optimise the diversity of its productions and its reach of the population and furthermore to be active outside of its core institutional locations” (see MCP Benchmark).

In the case of partnerships with local administrations, ITC Studio became a sort of “decentralised” venue for the social services of the City of San Lazzaro, where TdA’s staff works not only with migrants, but also with children, teenagers and adults with physical/mental/social difficulties.

**STAFF**
5 people work part-time (they also have other responsibilities in TdA) in the “Special projects” unit: two are in charge of the artistic-educational work, two are entrusted with organisational work (working with at least two-three assistants), one is in charge of promotion and dissemination.

Programmes for training of staff in diversity management are not in place. All the staff involved went through some form of “self-training” (work with RC and MC, European projects, etc.). Networks always are a crucial opportunity for ongoing professional development.

**BOARDS, GOVERNING BODIES**
There are no specific policies related to this issue.

**SUPPLIERS**
There are no specific policies related to this issue.

<table>
<thead>
<tr>
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<tbody>
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<td>Advanced</td>
<td>Advanced</td>
<td>Basic</td>
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9. Berio Library (Genoa, Italy)

Short Description of the Institution

Biblioteca Berio (www.bibliotechedigenova.it/content/biblioteca-berio) is part of the Urban Libraries System of the City of Genoa. Alongside more traditional library services, it offers a wide range of educational activities, exhibitions, seminars and conferences. Since the mid 1990s, it has been developing a strong commitment to promoting the cultural participation of migrants, thereby becoming a key cultural space for interaction and participation.

Institutional Vision and Policy

The Library’s institutional vision and policy are informed by IFLA (International Federation of Library Associations and Institutions) guidelines, which the Library helped disseminating at a national level by taking part in the working group of the Italian Libraries Association (AIB) devoted to “multicultural library services”. However, there are no policy documents explicitly stating the importance of reaching out to readers with a migration background as a component of the Library’s institutional mission.

The first multicultural services of the Library were developed in response to the socio-cultural needs of “new citizens” (e.g. by removing linguistic barriers through the creation of an Arabic section); over time, however, Biblioteca Berio’s institutional vision shifted from the notion of “multicultural services” to the concept of “multicultural library”, i.e. a library with a strong public vocation and a comprehensive, wide-ranging cultural offer, along the following guidelines:

- multicultural services and contest are a resource for all readers
- a public library is by its nature “multicultural”, as it shapes its services around the diverse needs of the local community
- in a library organised as an open space where individuals, rather than “cultures”, meet, there is no need for a “multicultural section”.

Although the local administration did recognise Biblioteca Berio as well as other city libraries’ effort to promote MCP, its institutional support over the years was discontinuous, and it was mostly left to individual libraries and their staff to develop organic policies on this front. More in general, the Library’s commitment to providing multicultural services suffered a significant setback in the past 3-4 years, due to severe cuts to the City’s cultural budget. However, thanks to a memorandum of understanding signed by the local administration with “Agorà” (a non-profit organisation working with migrants, and more in particular with refugees and asylum seekers) in June 2014, and aimed at promoting easier access to the

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25 Sources: interview with Alberta Dellepiane, former coordinator of “multicultural” services and activities, currently responsible for “social integration services” (May 2014); Library statistics on foreign readers, 2012 and 2013.

Urban Libraries System’s services as well as at providing more structured opportunities for language learning, Biblioteca Berio should be able to organise activities on a continued basis in collaboration with Agora’s volunteers.

From the mid 1990s to 2008-2009, resources were regularly allocated to the enhancement of the Library’s collections in foreign languages (5% of the total budget devoted to new acquisitions); as for the purchase of books in Italian, particular attention was devoted to publications addressed to foreign learners of Italian as a second language. No resources were specifically earmarked for the other MCP activities run by the Library.

As far as evaluation is concerned, in the early 2000s quantitative indicators were introduced in the Library’s Executive Management Plan (PEG) with reference to audiences with a migrant background. Every year Biblioteca Berio is subject to an external quality audit, for which the Library has always included documentation on “activities and services to promote access and use”; now all activities are grouped under the more generic heading “library’s promotion”.

No qualitative evaluation is carried out, with the exception of projects run in cooperation with the National Civil Service.

VISITORS / AUDIENCES
Although the initial focus was on the cultural engagement of migrants, the readers involved in the Library’s services gradually became cross-cultural (e.g. mixed Reading Groups). More recently, as labour migration flows to Genoa started to slow down, new issues and needs emerged due to the growing inflow of political refugees and asylum seekers from North Africa and the Middle East; this meant a new focus on socio-political goals for the Library (see above the memorandum of understanding with Agorà).

The Library regularly monitors the participation of foreign users by analysing data on loan service subscribers; in 2012, 10.68% of total subscribers were foreign readers, 10.79% in 2013.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE

Developing the library’s collections – toward a multilingual library
The development of the Library’s collections gained momentum in 1998, when Biblioteca Berio was moved to a new, bigger venue.

“Phase one” involved: an expansion of the bibliography devoted to intercultural and migration issues, mainly conceived as a service for Italian readers; an enlargement of foreign literature collections in response to the requests expressed by Italian readers (i.e. the “Multicultural Bookshelf”, comprising best sellers in English, French, Spanish, Portuguese and German); the creation of the Arabic section (fiction and literary essays).

Over time, the “Multicultural Bookshelf” was expanded to include publications in Albanian, Rumanian, Ukrainian, Russian and Chinese. This choice was meant to reflect the areas of origin of the most important migrant communities in Genoa, and to help these groups retain a vital link with their original language.
The Linguistic Lab
The Lab, endowed with computers and CD-Rom readers, was created to provide the Library’s users with opportunities for self-training and lifelong learning. By offering courses in foreign languages for Italians and in Italian language for foreigners, this service enhanced Biblioteca Berio’s potential as a place for interaction and sharing, regardless of users’ cultural background.
In recent years, demand for this service slowed down due to the easier access to the internet at home.

Reading and Conversation Groups
Since 2003, Biblioteca Berio has been organising reading groups (RGs). The first one was the RG in Italian, followed by the RGs in Spanish and Portuguese (and subsequently in German, Arabic and Russian), all of them addressed to all library users with the following goals:
- to create a privileged meeting space for native readers in a variety of languages
- to help “new citizens” keep their original language alive through reading and conversation on the most popular authors of their countries of origin, as an opportunity for both cultural and emotional exchange
- to promote intercultural dialogue through reading, by highlighting the knowledge systems, competencies, critical skills and life experiences of all participants
- to provide Italian readers with a unique opportunity to read and speak in other languages through a direct interaction with native speakers
- to enhance the Library’s heritage and to increase its collections following the advice of readers
- to promote mutual knowledge between the Library’s staff and readers.

Another RG was started to help “new citizens” learn Italian as a second language by focussing on aspects of everyday life in Genoa and by familiarising with the local cultural heritage and institutions. The project “Cultures in a suitcase” (2009-2010) is one example of this effort, based on the partnership between 9 city libraries (Biblioteca Berio included) and museums.

PARTNERS / COLLABORATORS
Over the years, the Library has started a number of collaborative relationships with schools and centres for adult training and education, consulates (especially of Ecuador and Albania) and other organisations belonging to different sectors of civil society (e.g. Medi Research Centre, Auxilium Caritas, Suq Festival) in order to enhance the cultural participation of migrants, thereby implementing an internal commitment to address diversity in society. With the exception of the recent memorandum of understanding with Agorà (see above), however, these partnerships were mostly based on interpersonal, rather than inter-institutional, relationships.
The cooperation with other City’s units such as “Laboratorio Migrazioni”, a division of the Department for Education Services and School Institutions working with the local school system, was particularly fruitful; but also projects like “Cultures in a suitcase”, in partnership with other city libraries and museums, are worth mentioning (see above).

27 See the Groups’ blogs: http://blog.libero.it/GrupodeLectura/ and http://grupodeleituraberio.blogspot.com/
STAFF
1 member of staff responsible for the Library's “multicultural” offer (now more generically coordinating “social integration services”) helped by 2 assistants, one of whom with a migration background, but with no specific expertise neither in library services, nor in intercultural education issues. These assistants, who were at first enrolled as part of a local scheme aimed at bringing disadvantaged people into the job market, were later on employed by a cooperative for social services working with the Library.
MCP activities and programmes have always been carried out with the help of the National Civil Service, trainees from the local University of Foreign Languages and Literatures, and now the volunteers of the non-profit organisation Agorà (see above).

Programmes for training of staff in diversity management are not in place.

BOARDS, GOVERNING BODIES
There are no specific policies related to this issue.

SUPPLIERS
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10. LIBRARIES OF ROME INSTITUTION – INTERCULTURAL SERVICE (ROME, ITALY)²⁸

SHORT DESCRIPTION OF THE INSTITUTION
The Istituzione Biblioteche di Roma is an instrumental institution of the Municipality of Rome, which means that – although it depends financially and from an administrative point of view from the Municipality itself, it is autonomous from a managerial and programmatic point of view. It is formed by 37 libraries situated all over the city. Founded in 1996, it encompasses also an Intercultural Service which is engaged in promoting social inclusion of new citizens and in supporting active citizenship and cross-cultural dialogue.

INSTITUTIONAL VISION AND POLICY
Initially, its main aim was to provide Italian citizens the opportunity of knowing other cultures also through literature; it then developed multicultural and multilingual services. The libraries are conceived as:
• learning centers: libraries provide access to learning materials, language programmes, and other relevant materials for lifelong learning
• cultural centres: libraries preserve, promote, highlight and give voice to different cultures, including their heritage, traditions, literature, art and music;
• information centres: libraries acquire, produce, organize, preserve and make accessible information that addresses the needs of all communities, as well as disseminating information on the culturally diverse communities.

Since 2013 there is no board and the Director has temporary contracts, which are renovated every 3 months: this implies a lack of strategy and of ongoing decision making processes. The Intercultural Service has a yearly budget, but the one related to the current year has not been approved yet: in 2013 they had 8,000 euros to carry out intercultural activities within the schools and 15,000 euros for other kinds of intercultural activities.

The Institution does not carry out evaluation on a regular basis: it has an internal statistic service which provides limited quantitative data (for example, it is known whether the users are Italian or not, but there is no information about other nationalities).

VISITORS / AUDIENCES
All the libraries work with and for migrants, but particularly the 10 largest ones: they address specific communities and their work is based on the socio-demographic data provided by the Comune di Roma. This year they have also implemented specific activities for refugees or asylum seekers.

PROGRAMMING, REPERTOIRE, COLLECTIONS, NARRATIVE

Libraries in foreign languages

²⁸ Sources: interview with Gabriella Sanna, director of the Intercultural Service of the Istituzione Biblioteche di Roma (April 2014); Statute of Roma Capitale; www.romamultietnica.it
This project sees bilingualism and multilingualism as a richness and aims at preserving common heritage languages of first generation migrants, and at encouraging second generation children and kids to read in their parents’ languages. In total, 8,742 books have been acquired so far in migrant communities languages. Collections in the following languages have been opened and constantly updated: Albanian, Arabic, Bengali, Chinese, Farsi, Hindi, Polish, Portuguese, Romanian, Russian, Spanish, Ukrainian, Urdu. The project aims at:

• implementing collections of books in foreign languages with the help of intercultural mediators;
• promoting the collections in the districts and communities;
• opening parties and events in which migrants and Italians take part, with a common interest for languages and literature.

Intervention strategies follow these paths:

• encouraging the appreciation of heritage languages and cultures
• granting migrants the right to read in their mother tongue
• encouraging language learning in second generations;

**Italian language courses in the libraries**

The project “L’Italiano in biblioteca” is the first educational project in Italy offering Italian language courses for foreigners within public libraries.

Expected outcomes of the project are:

• encouraging inclusion processes for new citizens
• promoting an active citizenship

This project offers courses of Italian for all migrants and courses for users with special linguistic needs or at risk of inadequate socio-cultural integration, such as the Chinese community, Muslim women, refugees and asylum seekers.

In the year 2012-2013 20 Italian language classes have been activated in 9 libraries and they have been attended by 350 students. Since 2010, thanks to an agreement with the University of Perugia, the libraries have become examination centres for CELI certification, the Certificate of knowledge of Italian Language acknowledged by the University of Perugia. At the end of the course, all students have the chance to take the exam in the libraries in order to receive the certificate. Teachers work on a voluntary basis.

**Intercultural events**

The libraries organize events in collaboration with the communities and the intercultural associations of the city (for instance, the Persian Noruz, the Chinese New Year, “Afriche in movimento” (Africas on the move), “Identità in movimento” (Identities on the move), events of Fiera Più Libri Più Liberi (Books Festival), the Festival della Letteratura di Viaggio (Travel Literature Festival), “Bosnia o cara” (Dearest Bosnia), “One Billion Rising”). In 2013 they also organized 4 events “Roma come Lampedusa” (Rome as Lampedusa) dedicated to illegal migration, which in Italy is increasing dramatically.

**Communication campaigns**

To inform a wide number of foreign users about the new intercultural services the Campaign “Benvenuti in biblioteca” (“Welcome to the library”) was organized in libraries, with posters, flyers and brochures handed out in the municipalities and in migrant communities’ meeting
places. The Intercultural service also has a website, Roma multietnica (www.romamultietnica.it), which has 1400 users per day and it publishes a newsletter with 6000 subscribers; the website also offers information about all the world communities in Rome: Africa, Latin America, Arab countries, Iran, Indian subcontinent, China, Japan, Philippines, Poland, Albania, Ukraine, Romania, Moldavia, and sections for Intercultural Rome, Jewish Rome and Rom culture. The website also features bibliographic information about literature from all over the world and the latest published books, with up-to-date introductions to upcoming books.

PARTNERS / COLLABORATORS
They have established long-lasting and fruitful partnerships with many migrants associations, schools, territorial centres and other kinds of social and educational organisations. They are now in the process of creating a network with other cultural institutions of the city, as for example the MAXXI – Museum of the XXI century.

STAFF
The staff working in the Intercultural Service includes 5 people: the director and 4 assistants who have competences in different languages: some of them are Italian and others have different non EU nationalities and they are employees of a private company which provides service to the municipality of Rome (Zetema Progetto Cultura). The Municipality of Rome could not by law have as employees citizens of non EU countries until 2013 (see page 9).

BOARDS, GOVERNING BODIES
There are no specific policies related to this issue.

SUPPLIERS
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</table>
Conclusion

Table 4. Results of the analysis according to the benchmarking tool

<table>
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<tr>
<th>Name</th>
<th>Typology</th>
<th>Benchmarking level</th>
</tr>
</thead>
<tbody>
<tr>
<td>1  Brera National Gallery, Milan</td>
<td>State owned museum</td>
<td>Lower intermediate</td>
</tr>
<tr>
<td>2  Museum of Peoples and Cultures, Milan</td>
<td>Private museum</td>
<td>Lower intermediate</td>
</tr>
<tr>
<td>3  MAXXI, Rome</td>
<td>Private/public museum</td>
<td>Basic/Lower intermediate</td>
</tr>
<tr>
<td>4  City Museum of Zoology, Rome</td>
<td>City museum</td>
<td>Lower intermediate</td>
</tr>
<tr>
<td>5  Museum of Natural History and Archaeology, Montebelluna (Treviso)</td>
<td>City museum</td>
<td>Upper intermediate</td>
</tr>
<tr>
<td>6  Opera Theatre, Rome*</td>
<td>Theatre/Opera house</td>
<td>Basic</td>
</tr>
<tr>
<td>7  Auditorium Music Park, Rome*</td>
<td>Theatre/Opera house</td>
<td>Basic</td>
</tr>
<tr>
<td>8  Teatro dell’Argine, S. Lazzaro di Savena (Bologna)</td>
<td>Theatre/Opera house</td>
<td>Upper intermediate</td>
</tr>
<tr>
<td>9  City Libraries of Genoa</td>
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</tr>
<tr>
<td>10 Libraries of Rome Institution</td>
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<td>Lower intermediate</td>
</tr>
</tbody>
</table>

Source: Eccom

*Analysis based only on available documents

The analysis shows that in some cases there are some interesting and innovative initiatives which take place thanks to single departments or even individuals, but which are not supported by the institutional and political contexts. There are other cases or very significant cultural institutions – in terms of dimensions and numbers of visitors/spectators – where the issue is not at all tackled.

Particularly, some of the most common pitfalls identified during the research in terms of approach towards the issue of migrants participation are:

- The scarce involvement of the higher levels of the cultural institutions and of their political references in considering the issue as a priority;
- The lack of training of the cultural professionals, who very often feel themselves inadequate to tackle the issue;
- The low level of communication/dissemination of good practices, which is strongly required by cultural institutions, also in terms of sharing of methodologies and approaches.

A project like MCP partially represents an answer to all the above mentioned issues, because on the one hand it intends to bring attention to it also at a high institutional and political level, on the other one it will offer training opportunities and the chance of knowing and sharing good practices through the learning partnerships and the dissemination of the research report.
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