

# MATERIALI UVVAI

Analisi e studi

Documenti

Metodi



*Issue 32 - 2014*

**ITALY ACCORDING TO THE  
REGIONAL PUBLIC ACCOUNTS  
PUBLIC FINANCIAL FLOWS IN THE CULTURE  
AND RECREATIONAL SERVICES SECTOR**

**PRESENTATION CONFERENCE PROCEEDINGS**

The Public Investment Evaluation Unit (UVAL - Unità di valutazione degli investimenti pubblici) provides technical support to government bodies by preparing and disseminating methods for evaluating public investment programs and projects before, during and after the projects themselves, in part to optimize the use of EU Structural Funds (Fondi Strutturali). The unit is a part of the network of central and regional evaluation teams.

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### *Collana Materiali Uval*

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**Italy According to the Regional Public Accounts  
Public Financial Flows in the Culture and Recreational Services Sector  
Presentation Conference Proceedings**

*Abstract*

This volume is a collection of reports and speeches from the presentation of the 2013 edition of the RPA Regional Monographs entitled “Italy according to the Regional Public Accounts. Public financial flows in the Culture and Recreational Services Sector.” Every two years, the Regional Monographs project presents the analysis of the financial expenditure and revenue flows for the entire Public Sector for each region, using the data contained in the Regional Public Accounts (RPA) database. This is an important chance for development for the Network of RPA Regional Teams, which can evolve from their role as regional and sub-regional data collectors into that of analysts and primary users of the information contained in their respective territorial databases. The 2013 edition is the fourth after the launch of the project and provides an in-depth analysis of Cultural and Recreational Services, a strategic sector for the development of the regions which deserves considerable attention on the part of policy makers. The process of information reconstruction, with reference to the period 2000-2011, is based on the detection of expenditure values, from RPA sources, through the involvement of the different players on the regional territory, belonging both to the General Government and to National or Local Public Enterprises. The statistical data of the Regional Public Accounts were integrated with sectorial information from Istat and MiBACT sources, referring to physical and context data, which make it possible to reconstruct a broader perspective on the supply and demand for cultural goods and services. For the first time, in this edition, individual study sheets were published exclusively online, as they were conceived from the outset as a comment of data and indicators through interactive dynamic views (Vislet). Experts, scholars, business leaders and politicians took part in the Presentation Conference held in Rome on 29 May 2014, which provided a forum for debate and discussion to explore, on the basis of a robust and effective information base, the Culture and Recreational Services sector’s potential, its limits and its future outlook.

**L’Italia secondo i Conti Pubblici Territoriali  
I flussi finanziari pubblici nel Settore Cultura e Servizi  
Atti del Convegno di presentazione**

*Sommario*

Il volume raccoglie le relazioni e gli interventi proposti in occasione della presentazione dell’Edizione 2013 delle Monografie Regionali CPT dal titolo L’Italia secondo i Conti Pubblici Territoriali. I flussi finanziari pubblici nel Settore Cultura e Servizi Ricreativi. Il progetto Monografie regionali propone, con cadenza biennale, l’analisi dei flussi di spesa e entrata di tutto il Settore Pubblico Allargato per ciascuna regione, utilizzando le informazioni contenute nella Banca dati CPT e rappresenta un momento importante di crescita per la Rete dei Nuclei Regionali CPT, che, da rilevatori diretti di dati regionali e sub-regionali, assumono un ruolo di analisti e utilizzatori primi dei contenuti della Banca dati del proprio territorio. L’edizione 2013, la quarta dall’avvio del progetto, è dedicata a un’analisi del settore Cultura e Servizi Ricreativi, comparto strategico per lo sviluppo dei territori e quindi meritevole di adeguata attenzione da parte dei *policy maker*. Il processo di ricostruzione delle informazioni, relative al periodo 2000-2011, si fonda sulla rilevazione dei valori di spesa, di fonte CPT, dei diversi soggetti che operano sul territorio regionale, siano essi appartenenti sia alla Pubblica Amministrazione (PA), che all’Extra PA nazionale o locale. I dati statistici dei Conti Pubblici Territoriali sono stati integrati con informazioni settoriali, di fonte Istat e MiBACT, riferiti a dati fisici e di contesto, che consentono di ricostruire un quadro più ampio della domanda e dell’offerta culturale. In questa edizione le singole schede di approfondimento sono, per la prima volta, pubblicate esclusivamente *on line*, in quanto concepite fin dall’inizio come commento di dati e indicatori attraverso visualizzazioni dinamiche interattive (Vislet), realizzate con CPT eXplorer, applicazione web per la geovisualizzazione di informazioni statistiche. L’evento di presentazione, tenutosi a Roma il 29 Maggio 2014, ha visto la partecipazione di esperti, studiosi, amministratori e politici e ha permesso di approfondire, anche attraverso un dibattito franco ed approfondito, potenzialità, limiti e prospettive del settore, a partire dalla ricostruzione di una base informativa solida ed efficace.

*The presentation of the 2013 edition of the RPA Regional Monographs entitled "Italy according to the Regional Public Accounts. Public Financial Flows in the Culture and Recreational Services Sector" was held in Rome on 29 May 2014.*

*The speakers included: Sabina De Luca - Head of the Department for Development and Economic Cohesion Policies; Mariella Volpe - Head of the Regional Public Accounts (RPA) System; Francesca Spagnolo, Alessandra Tancredi - RPA Central Technical Unit; Giuseppe Nobile - Sicilia Region RPA Team; Claudio Vignotto - Veneto Region RPA Team; Giorgio Pugliese - Lazio Region RPA Team; Marco Fracchia - Liguria Region RPA Team.*

*The following participated in the roundtable discussion moderated by Antonello Cherchi, journalist of Il Sole 24 Ore: Pietro Marcolini - Culture Councillor for the Marche Region; Flavia Barca - Culture Councillor for the Municipality of Rome; Pierpaolo Forte - Federculture and President of the Donnaregina Foundation for Contemporary Arts; Andrea Marcucci - President of the National Senate Culture Commission; Marco Causi - Roma Tre University - Chamber of Deputies.*

*The closing remarks were presented by Salvatore Settis, member of the Accademia dei Lincei.*

*Dario Franceschini, Minister of Heritage and Cultural Activities and Tourism, was also in attendance.*

*Special thanks to Patrizia Mancinelli for carefully reviewing the texts and to Franca Acquaviva for editorial support.*

*The 2013 edition of the Monographs is available online at the following address:*

*[http://www.dps.gov.it/it/cpt/Le\\_pubblicazioni/Le\\_Monografie\\_CPT/La\\_Monografia\\_2013/index.html](http://www.dps.gov.it/it/cpt/Le_pubblicazioni/Le_Monografie_CPT/La_Monografia_2013/index.html)*

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## I. Introduction

The idea of collecting within this volume the reports and speeches from the presentation of the 2013 edition of the public finance Regional Monographs sprang from the desire to make available to the broader public not only the knowledge that the RPA System contributes in the cultural sector, but also the high-quality presentations, debates and proposals in which experts, scholars, business leaders and politicians engaged throughout this public event.

The presentation event, entitled “Italy According to the Regional Public Accounts. Public financial flows in the Culture and Recreational Services Sector”, held in Rome on 29 May 2014, aimed to support the debate and proposals by providing robust, shared data and analyses, while also gleaning lessons from the experience of central and regional players, to stimulate reflection on persistent restrictions to be eliminated, the main problems to be tackled and the corrective measures needed in policies already implemented or under way. Every two years, the RPA Regional Monographs project presents the analysis of the financial expenditure and revenue flows for the entire Public Sector for each region, using the data contained in the Regional Public Accounts (RPA) database. The various regions are investigated on the basis of standardised information, so as to guarantee the availability of revenue and expenditure flows for each region as well as an instrument enabling analytical comparison amongst the regions.

The decision of the RPA Central Technical Unit and the Regional Teams to dedicate the 2013 edition, the fourth since the launch of the project, to an exploration of the Culture and Recreational Services sector was based on the fact that, although it absorbs limited resources, this sector is strategic for regional development and therefore deserves considerable attention on the part of policy makers. Furthermore, this is the first year that a collection of suitable data is actually available, with the inclusion of Cultural Foundations within the group of sector operators in 2012. Surveys conducted by the Regional Teams in the past were not able to guarantee such completeness and high-quality of information.

Being aware that there were multiple informational restrictions, an initial investigation was launched with sector experts to properly identify the sector’s boundaries and the entities involved in this area, to ensure that adequate discussion took place regarding methods and data, and to incorporate comparable physical data and context data alongside financial data. This activity, like all occasions for deep, detailed analysis, was an important moment for the validation and verification of database information.

The national conference was a precursor to the launch of a series of regional conferences focusing on in-depth, informal debate (as was the case in previous editions) with the highest levels of the regional administrations (Presidents, Planning and Culture Councillors, regional directors) as well as the most innovative points of reference from the academic and institutional spheres, such as the Bank of Italy or Italy’s Court of Auditors, involved in

public finance analysis, and the representatives from the RPA Network, data providers and business leaders. Precisely because they are so robust and widely agreed upon, the results of the analysis are not very encouraging, as highlighted in the conclusion.

In the cultural sector, a significant discrepancy can be identified between programming statements and objectives and actual decisions. Traditionally, culture is a strategic platform in the statements of central and local directors and politicians. At the same time, however, it is on the first line of budget cuts in all phases of restricting public financing.

If we use data for public spending in the cultural sector and its allocation as indicators of actual reported choices, the divergence between planning objectives and actual results is very substantial. In Italy, in the face of the extraordinary artistic heritage and of the rich cultural heritage of the country, the percentage share of primary expenditure in recreational, cultural and religious activities in GDP is currently the lowest of the 27 Member States of the European Union; the share of Italian household expenditure on recreation and culture, equal to 7.3 per cent in 2011, is below the European average. In relative terms, Italy has also made the greatest cuts to spending in this sector and it now spends considerably less than other countries also subject to public finance imbalances in the recent years. In addition, policies meant to limit public expenditure have impacted the cultural sector more than others: in fact, few other sectors saw a decrease of the percentage of total spending by the Public Sector to an extent comparable to that of culture since 2000.

We hope that the guidance brought up in the lively debate and especially in the conclusions of Prof. Settis has some impact on public policy, so that the view of the cultural sector as “ephemeral” compared to requirements deriving from the scarcity of financial resources is finally overcome. The difficulties created by the Stability Pact (Patto di Stabilità), the unsustainability of investments financed using additional resources, cuts to current expenditure, the gap between the considerable potential of cultural supply and the inadequate level of demand, should be reconceived so that the management of cultural patrimony becomes the keystone for boosting the ability to attract and compete, making it the driver of a new development model. Although recent measures and policies seem to indicate some concerns, many needs of the sector, referred in the Report, remain unresolved. In particular, there is a fundamental need for robust improvement in the intersectoral context (from transport to safety, from communication skills to the elimination of bureaucratic obstacles, from administrative simplification to digitalisation), which must be achieved not only through far-reaching sector interventions, but also and especially through the involvement of all national public policies, particularly ordinary policy.

Figure I.1 - Conference programme



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**Conti  
Pubblici  
Territoriali**

**Italy according to the Regional Public Accounts (RPA)  
Public Financial Flows in the Culture and Recreational Services Sector**

Rome, 29 May 2014  
Multipurpose Room Office of the Prime Minister

**9:00**    **Participants registration**

**9:30**    **Opening remarks**  
**Sabina DE LUCA** - Head of the Department for Development and Cohesion Policies

**9:45**    **The Results**

**9:45-10:15**    **Mariella VOLPE** - Head of the Regional Public Accounts (RPA) System  
*Culture in Italy in the 2000s: strategic platform or a luxury for Good times? The numbers supporting the analysis and proposed initiatives*

**10:15-10:40**    **Francesca SPAGNOLO, Alessandra TANCREDI** - RPA Central Technical Unit  
*Communicating culture in the Italian regions: the interactive, dynamic version of the RPA Regional Monographs*

**10:40-11:10**    **Significant actions and "common threads" within the regional set of projects**  
**Giuseppe NOBILE** - RPA Team Sicilia, **Claudio VIGNOTTO** - RPA Team Veneto  
*New technologies applied to cultural assets: the Marvels of Venice and Environmental Itineraries in the Valley of the Temples*  
**Giorgio PUGLIESE** - RPA Team Lazio, **Marco FRACCHIA** - RPA Team Liguria  
*History and archaeology multimedia learning tools and the museum as a means for social development- Mercator- trade routes and Networked museums*

**11:10-11:30**    **Roundtable - Future outlook?**  
Moderator **Antonello CHERCHI** - Journalist - Il Sole 24 ore  
Participants **Francesco PIGLIARU** - President of the Region of Sardegna

**11:30-13:00**    **Pietro MARCOLINI** - Culture Councillor for the Region of Marche  
**Flavia BARCA** - Culture Councillor for the Municipality of Rome  
**Pierpaolo FORTE** - Federculture and President of the Donnaregina Foundation for Contemporary Arts  
**Andrea MARCUCCI** - President of the National Senate Culture Commission  
**Marco CAUSI** - Roma Tre University - Chamber of Deputies

**13:00**    **Closing remarks**  
**Salvatore SETTIS** - Member of the Accademia dei Lincei

**With the participation of the Minister of Heritage and Cultural Activities and Tourism Dario FRANCESCHINI**

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## **II. Opening remarks**

### **II.1 Sabina De Luca - Head of the Department for Development and Cohesion Policies**

I will take a few minutes to contextualise the results of the work presented today: the publication of the Regional Monographs on the Cultural Sector. This work is part of the broader set of activities of the Regional Public Accounts System and is developed with the essential support and collaboration of every region, making inter-institutional cooperation the founding element of the System.

We as an extended family, that is we and the Regional Teams, have developed a database that was used to obtain the results that will be presented today and which will serve as a starting point for future developments. The work we are presenting today confirms the ability of the Regional Public Accounts System to reconstruct knowledge of financial flows at the regional level by consolidating all current and capital revenue and expenditure regarding the Public Sector, which, therefore, is not limited to the General Government strictly speaking, but also involves the system of Public Enterprises. I would like to note that the Regional Public Accounts database has been part of the National Statistical System for some time. Therefore, the data it generates are completely reliable, official and suitable for use in public policy decision-making. I would also like to add that our widespread network covers the entire country and, on top of ensuring that the knowledge produced is rich and detailed, guarantees that our work is based on a shared method that we have developed together. In the last few years, the System has decided to work via thematic explorations, which are extremely relevant for regional development policies. In 2011, the Regional Monographs addressed some fundamental environmental services for residents' quality of life: the Integrated Water Service and Municipal Waste Management. Today, we are called to discuss this impressive work carried out on Cultural Activity investments and financing.

I will simply refer to some essential aspects that I think should be taken in great consideration, regardless of the various responsibilities we have in our own areas. What emerges from this study? Unfortunately, the fundamental result is not a surprise: we find that additional expenditure is acting as a replacement for ordinary expenditure in this area, with increasing intensity in direct correlation with the rising scarcity of public resources due to the prolonged economic crisis. Therefore, the more we restrict public finance policies, the fewer resources are made available. In recent years, we have seen a generalised decline in investments in our country. In this case, we could say that the Cultural Sector - I call it a Sector for simplicity's sake, even though it is clear that its great complexity is not well-rendered by this word - was one of the first to see public spending cuts. What is the difference between similar interventions that impacted almost all sectors affected by public investment policy? In this case, we are dealing with a Sector that absolutely needs to be addressed by ordinary national policy, and where additional policies establishing actions

oriented towards achieving development targets are not sufficient. To reach this goal, two expenditure components must necessarily be interconnected, in a complementary structure enabling mutual support: the component covering operating costs and the investment component. Investing in a sector in which the coverage of operating costs is not ensured means that that investment effort is certain to fail. Moreover, the lack of ordinary actions to the required extent and with the necessary capabilities places extreme restrictions on measures meant to protect the same assets that we want to leverage the value of, including through regional development policies.

During the 2014-2020 programming period, which is beginning in these months, greater flexibility of actions that may be promoted in this field was affirmed at European level, with the possibility of allocating some resources to ensure the operational sustainability of projects financed with Structural Funds and, especially, to back comprehensive protection initiatives. In parentheses, I would like to note that during the negotiations concerning the 2014-2020 regulations, Italy fought alone to prevent Cultural initiatives from being excluded from the category of economic activities. The northern countries certainly rallied around this initiative, making Italy's the only voice of dissent. So, at a certain point in the negotiations, not only was it difficult to imagine that these resources could be used to support cultural safeguards and cover operations, but, indeed, it seemed almost impossible for cultural activities to be recognised as eligible for financing with Structural Funds.

This new Structural Funds programming period will also be accompanied by a significant effort by the Development and Cohesion Fund (Fondo per lo Sviluppo e la Coesione), also with the goal of regional development. However, although significant resources are allocated to culture, if this effort remains confined within additional regional development policy, it will be an effort which largely fails to meet requirements. In fact, it is important to highlight that if the resources available to this Sector are, fundamentally, only those deriving from regional development policies, those who are called to manage these policies are required to take on a great responsibility. Indeed, we cannot forget what we have learned from history and from an analysis of the actions implemented in previous programming periods.

In the first place, also in this sector in the 2007-2013 period we had to implement a massive reprogramming and, therefore, we had to transfer resources from co-financed programmes to the so-called Cohesion Action Plan (Piano di Azione Coesione), which enabled us to keep them in this area by redirecting them to another instrument that released them from EU timing restrictions. This is because for this type of initiative, which in itself does not require long-term realisation times such as in the case of large infrastructure, delays and implementation problems made it impossible to conclude the initiatives intended for this sector in accordance with the originally planned programmes. This happened in many cases. In recent weeks we have been planning 2014-2020 resources by defining the various instruments for intervention, including a national programme for

cultural resources and all of the regional programmes that may be developed. What is the main point? It is that we cannot put off these decisions any longer. The moment for decision-making cannot be delegated to a “secret” negotiation - secret in the good sense - because it can be secret also due to the fact that there is no open dialogue and participation, which these policies require as well. It is true that our hands cannot be completely tied because the programming periods are long and it is always necessary to maintain resources in reserve in order to direct them as time goes by and it becomes clearer where they are needed. But this cannot be an excuse for giving up planning. Therefore, in order to plan, we must define exactly what targets we intend to pursue and what specific actions and initiatives will be financed, choosing from a pre-established list. This is the request we made to all 2014-2020 programming period instruments and it is particularly relevant in the case of resources allocated to culture. We cannot postpone the moment for making decisions, and these decisions must necessarily be just that: that is, we cannot remain open to doing everything. In previous years, resources were evidently parcelled out to a plethora of initiatives which often were not even ordered and structured based on recognisable priorities. But we cannot allow ourselves to act this way, because history shows that this was one of the primary reasons for the difficulties we had in completing the projects of the 2007-2013 programming period. Excuse me for this digression, but I believe it has been useful because the analysis of the data published in the Monographs provides us with an extremely worrying scenario in some regards, but it is precisely for this reason that we have the responsibility of learning from the lessons of previous programming periods.

### **III. The Results**

#### **III.1 Culture in Italy in the 2000s: strategic platform or a luxury for Good times? The numbers supporting the analysis and proposed initiatives**

*Mariella Volpe - Head of the Regional Public Accounts (RPA) System*

I will use my first five minutes to put today's initiative into context and to provide you with some basic methodological information to make it easier to interpret the numbers that I will discuss later on.

The work we are presenting was developed within the Regional Public Accounts System and is based on information generated in this area. Every two years, the Regional Monographs project, of which we are presenting the 2013 edition, presents the analysis of the expenditure and revenue flows of the Public Sector for each Italian region, at times from a general perspective, so concerning the regional economy, and in other cases, such as this one, from a sector perspective. The great value added is that the various regions are investigated on the basis of standardised information, so as to guarantee the availability of an instrument enabling analytical comparison amongst the regions.

The analysis is focused on a consolidated account of Culture in each regional area. That is, the process of reconstructing information is based on the detection of expenditure values of all public players belonging to the General Government - the Central Government, the Regional Administrations, the Local Authorities and the Bodies depending on the latter two - as well as the broader local component of the Public Sector, in the case of Culture constituted essentially by the Cultural Foundations. The Region is seen as a territory impacted by the expenditure flows of multiple entities.

With full awareness of the broad debates regarding the confines of Culture from a methodological perspective as well, the definition of Culture adopted in this work is that which derives from the source of financial data adopted, therefore from the public accounts. It is an expansive definition, which includes the protection and enhancement of artistic and cultural heritage - museums, libraries, picture galleries, government archives, academies, antiquity and the fine arts - and also extends to recreational activities and sport, which however cover a rather small portion of the aggregate. This definition is consistent with the ISTAT and Cofog classifications.

The financial data of the Regional Public Accounts were integrated with sectorial information from Istat and MIBACT (Ministry of Heritage and Cultural Activities and Tourism) sources, referring to physical and context data, which make it possible to reconstruct a broader perspective on the supply and demand for cultural goods and services. Monitoring data referring to non-ordinary financial channels have also been incorporated, particularly data relating to the Structural Funds and funds from the Development and Cohesion Fund, in order to measure what percentage of all public policy

for Culture is accounted for by additional policy (please recall that the Regional Public Accounts data refer to all financial channels, and therefore also include additional resources, which however are not highlighted in the public accounts).

Our conference today will begin with my report on macro-results, in which I will attempt to provide a structural overview with an evolutionary and regional slant.

Francesca Spagnolo and Alessandra Tancredi will then explain how, in this work as well, we were careful to apply the key principle of total transparency in data and methods, as well as simplicity in access and analysis of the results. Not only are all of our data open and easily accessible, but our methodologies as well, with the belief that users should be informed and aware that the data they are using are constructed following complex methodologies. Then you will see how, aside from the traditional method for presenting this work, there is also an interactive, dynamic method that makes the information even easier to access and use.

Then there are the reports of the Network of RPA Teams. The Network is the great resource of this System. The Network is robust and very effective. It is not only a physical network, but also a network of shared methods. Today you will not see our Regional Team members in their traditional role, which is that of data generators and analysts. What they will present today is an important sub-product of their work, the construction of a set of projects, significant in some cases due to their size, and in others due to the initiative's effectiveness within the region. By conducting a considerable network project, they were able to develop an *ex post* reconstruction of the common thread between projects launched with a different regional origin or with a different financial channel, but which present extraordinary synergies.

A roundtable discussion will follow with the participation of many of our guests who, other than playing a relevant role in policy and institutions, are also sector experts. We expect them to have a frank debate on the restrictions to be eliminated, the primary problems to be tackled and corrections to be made with respect to past policies.

The day will end with the valuable conclusions of Prof. Salvatore Settis, whom we warmly thank for being here. We expect him to provide us with some guidance and, perhaps, a word of hope for this ill-treated sector, especially in light of the really not very encouraging results that I am about to present.

From 2000 to 2011, total expenditure for Culture and Recreational Services in Italy declined drastically, from 1.5 to 0.9 per cent of total Public Sector expenditure, generating one of the largest sector disinvestments of the 2000s. What you see (cf. *slide 2*) are two maps, the first referring to 2000-2002 and the second referring to 2009-2011, in which the total expenditure (current and capital) for each region is reported per resident. Per capita expenditure, which totalled EUR 170 in 2000, reached a minimum of EUR 127 in 2011, with significant variation by region.

In all Italian regions - with the sole exceptions of Val d'Aosta and Friuli-Venezia Giulia - there was a reduction in the per capita expenditure. This was especially notable in the central Italian regions, which began from the highest levels at the beginning of the period. As a whole, the South has persistent weakness in its spending capacity of resources available for culture, with the partial exception of the islands, particularly Sardegna.

This reduction is certainly influenced by policies meant to limit public expenditure which, however, have impacted culture more than other sectors: in fact, in few other sectors has the percentage of total spending by the Public Sector decreased to an extent comparable to what has been seen in culture. It is also evident, but I will not linger on this topic now, that the high variability between the regions is also affected by the distribution of cultural heritage and the relative management models, as well as specific policy decisions made within the regions.

The breakdown of culture expenditure shows a relatively high capital component, which represents around 30 per cent of total expenditure, compared to 10 per cent on average in other sectors.

From the regional perspective, it can be seen (cf. *slide 4*) that, while the downturn in investments is common, the level is different: in the North it decreased from around EUR 54 to roughly EUR 34 per capita, in the centre from around EUR 72 to around EUR 40 per capita and, in the South, from roughly EUR 38 to around EUR 20 per capita.

This is a relevant decline that impacts all Italian regions (cf. *slide 3*) with few exceptions (Val d'Aosta, Friuli, Lazio and Sardegna), and which places further emphasis on the gap between the various parts of the country. Even those regions characterised by a strong cultural support commitment at the beginning of the period, especially in the Centre and North (Bolzano, Trento, Marche, Umbria, Emilia-Romagna, Toscana and Lombardia), appear to have been greatly penalised in recent years. The considerable gap is accentuated in the Southern regions, confirming that not even additional resources have contributed to ensuring a funding level consistent with or comparable to that of other areas.

There appear to be multiple factors that explain the drop in capital expenditure; first and foremost the heavy dependence of capital expenditure, over 80 per cent (including Local Public Enterprises) of which is managed at local level, on the constraints set by the Internal Stability Pact and the inability on the part of the regions to increase the level of indebtedness.

At the same time, the significant increase in capital expenditure in certain regions appears to be linked to events of national and European importance (Friuli-Venezia Giulia, Lazio); the establishment of new entities, particularly the Cultural Foundations (Emilia-Romagna, Veneto and Piemonte); and the creation of virtuous cycles between the attractiveness of cultural supply and tourism as a factor for economic development (Sardegna).

Now we will try to understand the national situation in the international context. First of all (cf. *slide 5*), we will look at the historical series of the indicator of primary expenditure for recreational, cultural and religious activities (source: Eurostat) in relation to gross domestic product (in this case, the aggregate refers to the General Government, unlike the other figures, since other countries do not present the Public Sector component like Italy does, so this is the only comparable aggregate).

The international comparison shows that primary expenditure for recreational, cultural and religious activities relative to GDP is much lower in Italy than the average of the 27 EU Member States. Italy, with 0.9 per cent of GDP until 2009 and 0.8 per cent in 2010, is one of the countries that spends the least in this sector (similar to Ireland, Malta, *Germany* and Bulgaria), while the result of 0.6 per cent in 2011 puts Italy at the end of the ranking, together with Greece. Italy is also the country with the highest level of disinvestment between 2000 (0.9 per cent of GDP) and 2011 (0.6 per cent of GDP), with a significant reduction in the percentage of primary expenditure dedicated to the sector (1.7 per cent in 2010 and 1.3 per cent in 2011).

The crisis which erupted after 2008 heavily impacted public spending levels in many European countries, but, in relative terms, Italy is the country that reduced spending in this sector the most, declining to considerably less than other countries that have also experienced a public finance imbalance, such as Spain, Portugal and Ireland.

Unfortunately, in the comparison with all other European countries, other indicators also confirm Italy's negative performance, which is even worse if we consider its extraordinary artistic patrimony and extremely rich cultural heritage.

The next graph shows (cf. *slide 6*) the result of a survey conducted by the European Commission to measure the level of participation of European citizens in cultural activities. The interviewees from the 27 Member States were asked if and how often they had participated in a range of cultural activities in the last twelve months. Although the survey revealed a generalised downturn in participation in cultural activities by European citizens, Italy, together with Greece, Portugal, Hungary and Cyprus, was one of the countries with the lowest level of participation in 2013. In fact, the summary cultural participation index shows that all Northern European countries, led by Sweden, Denmark and the Netherlands, have high levels of participation in the various cultural activities investigated: 43 per cent in Sweden, 36 per cent in Denmark and 34 per cent in the Netherlands, compared to 8 per cent in Italy, 5 per cent in Greece and 6 per cent in Portugal.

Household expenditure allocated to cultural consumption (cf. *slide 7*) is one of the key indicators identified by the European Union for the assessment of policies for the improvement of living conditions and welfare over the long term. This indicator, from Eurostat sources, is the ratio between household expenditure on recreational and cultural goods and services and total spending for final consumption. Italian households allocated

an average of 7.3 per cent of total spending for final consumption to recreation and culture, significantly less than the European average, which stands at 8.9 per cent.

Let us now address Italy and our Public Sector.

What I am about to describe is a reconstruction that turned out to be rather difficult, and even rather bold in relation to certain aspects, that we developed by cross-checking RPA data with monitoring data relating to additional resources, Structural Funds and the Development and Cohesion Fund, taken in part from the Monit system for the 2000-2006 period and in part reported in our OpenCoesione portal. What you see in these histograms (cf. *slide 8*) for each area is the total expenditure relating to all financial channels. The blue part of the histogram represents ordinary resources, and the red part represents additional resources. Ordinary resources were calculated as the difference between total expenditure and additional resources.

As you can see in the figures, it is very clear that in the Cultural and Recreational Services Sector, as in other strategic sectors, developmental support was provided in the South especially by the capital expenditure component explicitly allocated for regional development, which on average over the course of the 2000s accounted for more than 40 per cent of the resources distributed by the Public Sector. You can see that ordinary capital expenditure in the Southern regions is much lower per capita than in other areas, which supports the theory that additional resources have acted as a replacement for ordinary expenditure in the area of Culture as well, instead of making up for development gaps. On the other hand, in the Northern regions additional policy has played a very limited role. In the Centre as well, it only partially contributed to maintaining a significant portion of public resources. The Structural Funds primarily financed restoration, conservation and enhancement projects on cultural assets at archaeological sites and urban renewal projects. The evolution over time is clearly impacted by the trend of the programming periods, particularly those of the EU. In fact, the term for spending EU resources was set at two years from the end of the 2000-2006 period, which explains the peak in the South in 2007 and 2008. Likewise, the spending trend from 2009 onward reflects the delayed launch of the 2007-2013 EU programming period.

We will now look at the various entities that contribute to the disbursement of spending in the cultural sector (cf. *slide 9*). The Central Government is represented in the blue segment of the histograms, the Local Authorities are red, the Regional Administrations are the green segment, and the Local Public Enterprises, most of which are Foundations, are purple. In reality, the breakdown of sector spending by type of expenditure entity demonstrates that there are 21 behavioural models, one per region, which are difficult to categorise. Simplifying by region we have:

- a Northern model (Autonomous Regions and Provinces in northern Italy, such as Friuli-Venezia Giulia, Trento, Bolzano and Valle d'Aosta), characterised by high

expenditure on culture per capita and a very significant role played by Local and Regional Administrations;

- a Central model which has always had high cultural expenditure per capita and where the Central Government has always played a very significant role. Lazio, which is different from other regions due to the heavy concentration of MIBACT funds it receives, has a strong influence, but Toscana and Umbria do as well;
- the Southern model has very low levels of spending per capita but more equal distribution amongst funding entities.

An additional factor of regional differentiation is the different role assumed by the Local Public Enterprises as recipients or contractors of services for which the Local and Regional Administrations are responsible. The weight of the Local Public Enterprises shot up between 2000 and 2011 in response to an overall decline in public expenditure and increasingly greater complexity in governance models. The predominant type of Local Public Enterprise is the Foundation, which accounted for a good deal of spending in the North (23 per cent of total overall expenditure on culture), an average amount in the Centre (15 per cent) and a quite low amount in the South (9 per cent).

As you can see in the graph on the right, spending trends show a general downturn in the central level from 2000 to 2007, followed by a recovery with respect to other institutional entities, and around 2011 there is a sort of alignment between central and local per capita values.

Now let us look at how spending was allocated (cf. *slide 10*). These graphs show the three main expenditure categories: Staff costs, Purchases of goods and services and Investments, which account for roughly 70 per cent of total spending, although there is a very different mix between the three components in the different regions.

There was a shift in the breakdown by economic category of expenditure in the sector between 2000 and 2011, with

- a strong increase in the incidence of Purchases of goods and services, driven primarily by spending in Lazio;
- a more significant reduction in Investments - more easily subject to discretionary cuts in order to limit public spending - in the northern and central Regions;
- less variability of Staff costs.

The Southern regions stand out due to their significantly lower levels of public expenditure per capita than the rest of the country and their different Investment trends. Between 2007 and 2009, the net increase in funds devolved to Investments in the southern regions reflects flows of additional resources disbursed for 2000-2006 programming period, while the expenditure levels for the Purchase of goods and services are much lower than in other

Italian regions, reflecting the reduced current expenditure capacity of the General Government in these regions.

On the last two slides I will show you an exercise in which we combined context data and spending data in an attempt to find significant relationships. You will find many comparisons of this type in the Monographs, but now we will analyse just two together: one relating to a demand indicator (index of use) and one relating to a supply indicator (cultural endowment).

The first comparison shows the situation in 2000-2002, represented in the first chart, and in 2009-2011 in the second chart (cf. *slide* 11); the horizontal axis represents the index of use and the vertical axis represents total spending. The index of use, drawn from Istat sources, is a summary index representing people who are at least 6 years old and state that they have attended at least one cultural event in the last year.

These graphs, which are probably a bit complex, tell us that the resident population's participation in cultural events is differentiated by region, although there are common tendencies.

The first trend is that, in the course of the decade, there is a slight generalised increase in the index of use, which can be seen in the chart showing the trends over time, as well as in the fact that all regions increase between the first and second chart, moving gradually from left to right. We can also see that there is an increase in the index of use despite the simultaneous reduction in public expenditure levels. Only in 2011 a sudden halt should be noted, due to the consequences of the economic recession.

The second trend is that the propensity to participate in cultural events appears to be conditioned, aside from funds provided by the Public Sector, by multiple other factors that characterise the different regions. In particular, it appears to be less sensitive to income levels and variations, as the expansion until 2010 in all Italian regions indicates. However, it is evident that the crisis did not have a uniform effect, reflecting the different degree of consolidation reached by the usage and consumption models acquired in prior years. Furthermore, like the consumption level, the cultural sector level of use seems to benefit from a slower price dynamic than the overall trend, resulting in a quantitative increase in cultural use.

As concerns variability across the regions, we can see that the Autonomous Province of Bolzano is an outlier, since in this region the population shows a very high propensity for the enjoyment of cultural activities. High values are also found in Lazio, Friuli-Venezia Giulia and Lombardia, although spending levels are rather varied. Some regions traditionally characterised by high use rates, such as Toscana and Emilia-Romagna, have shown themselves to be less dynamic than regions such as Piemonte, Sardegna and even Marche, which in recent years have greatly intensified the development of cultural activities in their regions, even while adopting rather different spending policies. The Southern

regions, on the other hand, particularly Calabria, Campania, Puglia and Sicilia, increased their participation in cultural events, but not enough to improve the relative positions of any of these four regions, whose levels remain among the lowest of the Italian regions throughout the period under analysis.

Now we will move on to the second comparison and observe the supply indicator (cf. *slide* 12). We looked at the endowment of cultural resources of each Italian region only in 2012, since this is the only figure we have, which comes from MIBACT sources. It is an index constructed using the Cultural Heritage Risk Map, which surveys the archaeological, architectural and museum assets in 2012. Therefore, this chart does not show any temporal trends. This indicator should be regarded with caution, as advised by MIBACT itself, in light of the disparities in the sources used to acquire the data, which do not cover all of the present assets.

It is clear that the density of archaeological, architectural and museum assets present in the Italian regions reflects their history and the evolution of their social and demographic features. Each Italian region has its own great heritage, although with varying density. The endowment is particularly consistent, with prevalence of archaeological sites in the South and of architectural assets in the Centre-North, and also particularly widespread throughout the different areas of the country, including in smaller cities (the so-called “Italy museum”), despite the well-known concentrations in the largest art cities. The regions with the highest density of cultural assets are Liguria, where the endowment index is extremely high, followed at a distance by Lazio, Veneto, Marche and Umbria; relatively high values are also found for Lombardia, Campania, Toscana and, to a lesser extent, Emilia-Romagna.

However, the links with expenditure seem to be rather ambiguous and clear cause-effect relationships cannot be identified. For example, we can see that while regions such as Piemonte, Friuli-Venezia Giulia, Abruzzo and Sicilia have a rather similar cultural endowment, as they are all placed along the same axis, disbursement levels are rather scattered. And we also have equal spending in cases such as Calabria and Marche, but rather different cultural endowments. Therefore, it would seem that disbursement dynamics reflect not only the importance of the cultural endowment of each region, but they are also and especially conditioned by the complexity of public, national and regional policies, and also possibly by their quality.

I will begin my conclusions with a warning about how to interpret these remarks. We are not cultural sector experts. What we have more humbly set out to do was to gather serious data about public expenditure in the sector as an indicator of the choices effectively made by the public entity.

What can be learned from everything I have told you is that, if we assume that expenditure data and their complexities are an indicator of actual decisions, what we see (cf. *slides* 13 and 14) is a great discrepancy between planned intentions and actual decisions. Traditionally, culture is a strategic platform in the statements of central and local

administrators and politicians. At the same time, however, it is on the first line of budget cuts in all phases of restricting public finance.

Therefore, I will provide you with, more than conclusions, the summary of the desires of all the entities and all the regions that reflected on this topic with us. These desires can be reconstructed from the lessons of the experience of both central and regional players, beginning with the restrictions to be eliminated and the main problems to be faced:

- The need to overcome the view of the cultural sector as a “luxury for good times”, or as “ephemeral” compared to requirements deriving from the scarcity of financial resources and macroeconomic restrictions. What does this actually mean? It means that the difficulties created by the Stability Pact, the unsustainability of investments financed using additional resources, cuts to current expenditure, should be reconceived in favour of cultural heritage management as the key for boosting the ability to attract and compete, rendering it the driver of a new model of development.
- Integration between public and private resources: this is a keystone required to provide a high-quality cultural offering, also working on a tax revision - something is perhaps being done about this, as we will see shortly - which makes the project appealing for private sector as well. The involvement of private financial and business resources, especially from a regional viewpoint, should aim to make up for the scarcity of public resources as well as improve operational efficiency.
- Robust contextual improvement: from transport to safety, from communication skills to the elimination of bureaucratic obstacles, from administrative simplification to digitisation (in Italy only 3 per cent of Italian museums have a tablet application, only 6 per cent a video guide, only 15 per cent an online catalogue) and the application of new technologies as a marketing tool and for restoration and enhancement projects;
- More clearly defined roles and responsibilities of each institutional player, especially through clearer national policy, to overcome what is often perceived as absence of unitary governance;
- Reinforcing the role of the regions and local systems of governance, as well as streamlining planning methods with the certainty, confirmed by experience, that areas that are well-organised at the local level work and create downstream activity;
- Gaining the awareness that sector development requires a public offering that can stimulate demand, especially in areas with a lower degree of social and economic development; therefore tending to overcome the gap between the great potential of cultural offerings and the inadequate level of demand, also by improving the international competitiveness of the tourism and associated services sectors.

Recent measures and policies seem to indicate some concern. I will only name them, and leave the full discussion for the second part of the day.

- With Legislative Decree 91/2013 (converted into Law 112/2013), meaningfully named “Valore Cultura” (Culture Value), the central Government demonstrated its intention to systematically address many of the needs summarised above by introducing some measures to overcome emergency situations but, especially, by approving measures aimed at affirming the centrality of culture as a driver for new socioeconomic improvement in the regions;
- an important opportunity to improve the institutional ability to plan and implement, as we also saw in the introduction of Sabina De Luca, comes from the cohesion policies (politiche di coesione), which are fundamental in this sector not only for the additional resources that they provide, but also for the method that they necessarily require, in terms of both planning capacity and multilevel governance and institutional partnership;
- the very recent Culture Decree Law (Art bonus based on a tax credit; Works on the Royal Palace of Caserta and Pompeii; Increase in the cinema tax credit).

These are certainly important measures that show that we are going in the right direction.

However, in our view, many of the sector’s needs mentioned earlier are left unresolved, particularly the need for a robust improvement in the intersectoral context, to be achieved especially through the involvement of ordinary public policy.



## Culture in Italy in the 2000s: strategic platform or a luxury for good times? The numbers supporting the analysis and proposed initiatives

Mariella Volpe  
Head of the Regional Public Accounts (RPA) System

Rome, 29 May 2014  
Multipurpose Room Office of the Prime Minister

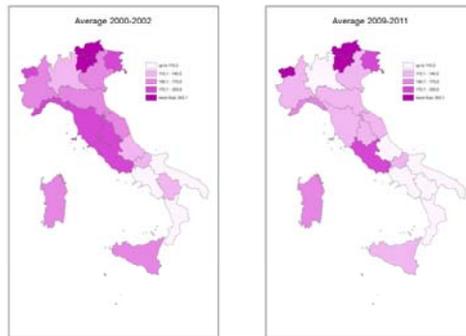


[SLIDE 1]



... **from 2000 to 2011, total expenditure for culture and recreational services in Italy declined from 1.5% to 0.9% of total Public Sector expenditure, generating one of the largest sector disinvestments of the 2000s...**

PS - Total expenditure by region (in constant 2005 euro per capita)



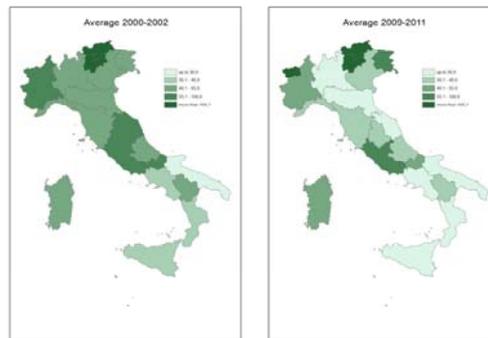
Source: Data based on the Regional Public Accounts database

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 2]

...compared to a basically stable current spending trend, capital expenditure on culture and recreational services suffered most in the 2000s: from Euro 51.62 in 2000 to Euro 30.52 per capita in 2011...

PS - Total capital expenditure by region (in constant 2005 euro per capita)



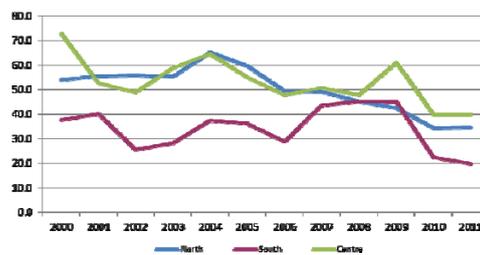
Source: Data based on the Regional Public Accounts database

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 3]

...compared to a basically stable current spending trend, capital expenditure on culture and recreational services suffered most in the 2000s: from Euro 51.62 in 2000 to Euro 30.52 per capita in 2011...

PS - Total capital expenditure by region (in constant 2005 euro per capita)



Geographic area	2000	2001	2002	2003	2004	2005	2006	2007	2008	2009	2010	2011
North	53.87	55.59	55.74	55.29	65.20	59.78	49.26	49.08	45.12	42.56	34.38	34.50
South	37.73	40.13	25.62	28.17	37.48	36.18	28.76	43.62	45.11	44.87	22.39	19.81
Centre	72.59	52.56	48.95	58.70	64.43	55.03	47.87	50.63	47.78	60.91	39.96	39.95
Italy	51.62	49.44	43.62	46.24	55.19	50.50	41.77	47.47	45.64	46.97	31.33	30.52

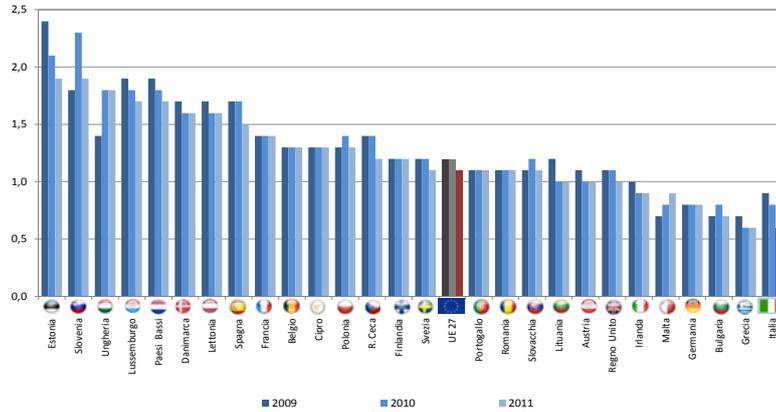
Source: Data based on the Regional Public Accounts database

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 4]

**...Italy, with primary expenditure for recreational, cultural and religious activities amounting to 0.6% of GDP in 2011, comes in at the end of the ranking of European countries, along with Greece...**

Primary expenditure for recreational, cultural and religious activities (percentage of GDP)



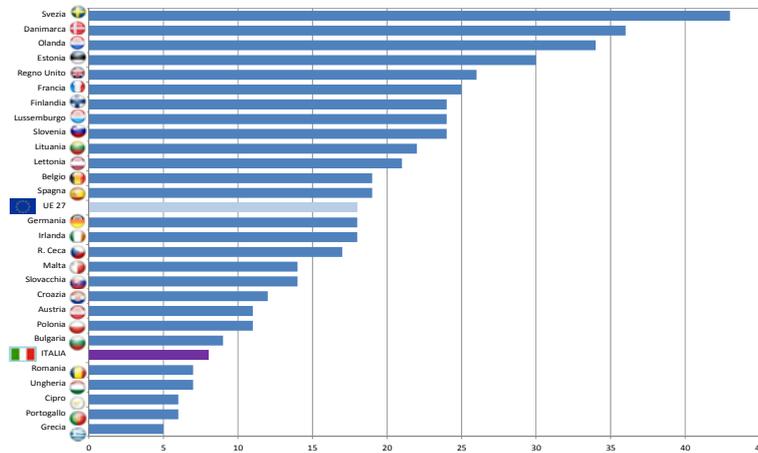
Source: Italian State Accountant General (RGS) - Public expenditure in Europe: 2000-2011

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 5]

**... in 2013 it was one of the countries with the lowest level of cultural participation...**

European cultural participation index



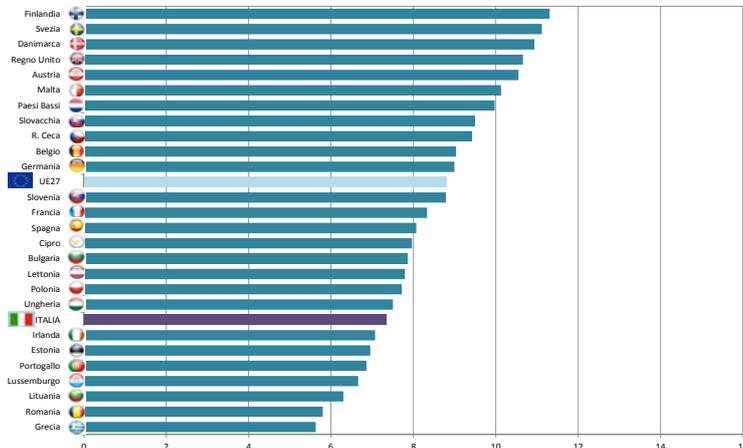
Source: European Commission, Special Eurobarometer 399, Cultural access and participation, November 2013

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 6]

**... Italian household spending on cultural consumption was lower than the EU27 average**

Household spending on recreation and culture in the EU 2011 (percentage of total spending for final consumption)

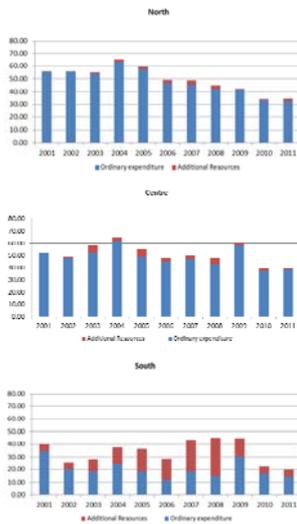


Source: Eurostat, National accounts

[SLIDE 7]

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

PS - Total capital expenditure by source of funding (in constant 2005 euro per capita)



**... also in the cultural sector, developmental support was provided in the South especially by the capital expenditure component explicitly allocated for regional development - funded by additional EU (SF - EU Funds) and domestic (Development and Cohesion Fund (DCF) resources ...**

Source: Data based on the Regional Public Accounts database, Monit and Unified Monitoring System (SF data published on OpenCoesione)

[SLIDE 8]

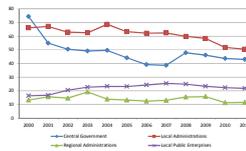
Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



PS - Total expenditure in the cultural sector by geographical area and type of expenditure entity (percentage of total)

... different **institutional governance** models with different evolution over time in the various regions...

PS - Total expenditure in the cultural sector by expenditure entity (in constant 2005 euro per capita)



Source: Data based on the Regional Public Accounts database

[SLIDE 9]

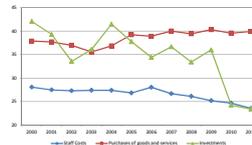
Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



PS - Total expenditure in the cultural sector by geographical area and several economic categories (in constant 2005 euro per capita)

... Staff costs, Purchases of goods and services and Investments absorb an average of **69%** of total spending in Italy, with a very different mix between the three components in the different regional areas...

PS - Expenditure in the cultural sector for the main economic categories (in constant 2005 euro per capita)



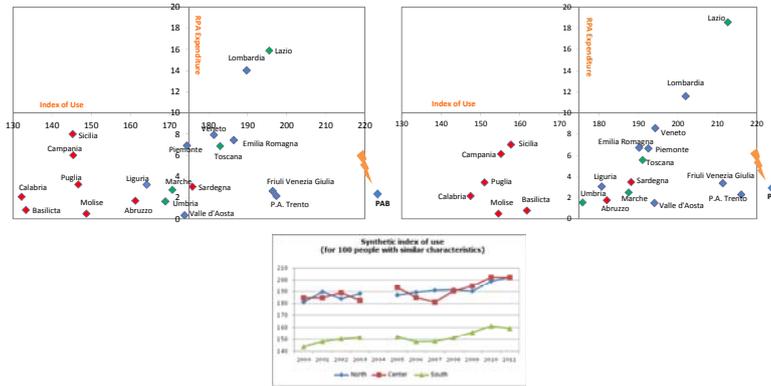
Source: Data based on the Regional Public Accounts database

[SLIDE 10]

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

... over the decade there was a slight generalised increase in the index of use, less sensitive to income levels and variations, despite the simultaneous reduction in public expenditure levels, but with considerable variation amongst the regions ...

PS - Relationship between the index of cultural use and total spending in the cultural sector (2000-2002 and 2009-2011 averages; expenditure as a percentage of national total)



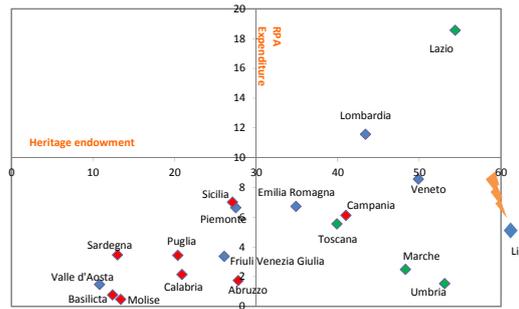
Source: Data based on Regional Public Accounts data and ISTAT - Multipurpose survey on households: aspects of daily life

[SLIDE 11]

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

...public expenditure disbursement trends do not seem to reflect the quali/quantitative importance of the cultural endowment of each region... demonstrating a certain degree of inconsistency with respect to the cultural heritage of each region...

PS - Relationship between the cultural heritage resource endowment (year 2012) and total expenditure in the cultural sector (2009-2011 average; percentage of national total)

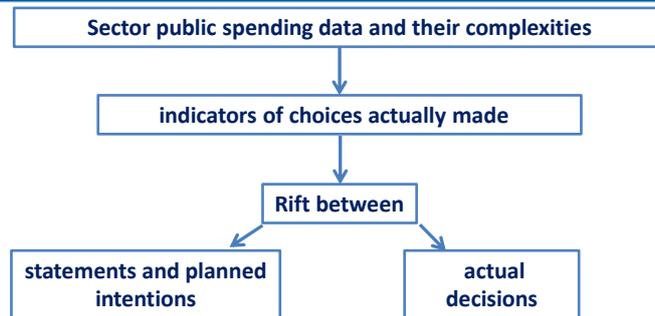


Source: Data based on Regional Public Accounts data and ISTAT-BES: Data based on Ministry of Cultural Heritage and Activities and Tourism data - Risk map

[SLIDE 12]

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

## ... closing remarks...



Strong hopes for the sector that emerged from the experiences of central and regional players :

- Overcome the view of the cultural sector as a *luxury for good times*, or as *ephemeral* compared to requirements deriving from the scarcity of financial resources and macroeconomic restrictions;
- Integrate public and private resources and start an in-depth tax revision;

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 13]

## ... closing remarks... (2)



- robust contextual improvement (from transport to safety, from communication skills to the elimination of bureaucratic obstacles, from administrative simplification to digitalisation);
- greater certainty regarding the limits of the roles and responsibilities of each institutional subject;
- reinforce the role of the regional and local systems of governance, as well as streamlining planning methods;
- a public offering that can stimulate demand, especially in areas with a lower degree of social and economic development.

### Some signs of attention?

Legislative Decree 91/2013 "Cultural Value"

Cohesion policies

Culture Decree Law and Art Bonus

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 14]

### **III.2 Communicating culture in the Italian regions: the interactive, dynamic version of the RPA Regional Monographs**

***Francesca Spagnolo, Alessandra Tancredi - RPA Central Technical Unit***

*[Alessandra Tancredi]*

The Regional Public Accounts System has been sharing and disseminating methodologies, data and analyses for some time, through various types of public activities as well as by continuously updating the website with a focus on transparency and accessibility.

The Monographs on the Culture and Recreational Services Sector are also online on the RPA website. The previous editions of the Monographs, which are also available on our website, were conceived from the outset as print publications for distribution, and an interactive dynamic version was only produced for the 2011 edition. However, the edition presented today was conceived and structured from the outset as a work to be published primarily online through interactive dynamic views called vislets, made with CPT eXplorer, a web application for the geovisualisation of data from RPA sources.

CPT eXplorer is the result of the customisation of the web application OECD-eXplorer, which has various functions:

- data and indicators can be selected, uploaded and explored;
- it has an interactive interface;
- maps can be viewed at various regional scales;
- it analyses data in historical series;
- it offers the possibility to import user data for independent analyses or to integrate them with data and indicators already available;
- it enables users to conduct their own analyses by using the interface as a virtual blackboard to save important remarks, exchange ideas and analyses with other users, and comment on the various views created in order to create a common process and knowledge base for the interpretation of data and indicators.

The Monographs on Culture have been structured to provide the public with a very streamlined analysis which is also accompanied by all of the underlying methodological and financial flow information. The Monographs is meant to be a point of departure for subsequent studies, assessments and analyses, so as to exploit collective intelligence and expand the debate. Starting from the homepage (cf. *slide 2*) of the online 2013 Monographs, it is easy to see how simple it is to move from the national to the regional analysis, either through the side menu or by just clicking on the map, thereby facilitating comparisons and analysis of relationships.

After opening any of the Regional Monographs, we find a first page (cf. *slide 3*) that provides general information, such as the members of the Regional Team and the authors of the Monograph who can be contacted to obtain additional details. On the left side of this initial page we have an index of the ten study sheets that examine the Culture and Recreational Services Sector from different perspectives. In fact, some sheets basically refer to Public Sector financial data taken from the RPA System and seek to assess the total expenditure volumes in the various regions (**How much was spent - Quanto si è speso**), the quantity of investments made (**How much was invested - Quanto si è investito**), the various competent administrations (**Which expenditure entities - Quali soggetti di spesa**) and the relationship between the main economic categories of public spending (**How spending was allocated - Come si è speso**).

The financial data provided are all expressed in constant 2005 euro per capita, so as to facilitate regional and temporal comparisons. The RPA System's financial data have been supplemented with external information relating to the Unitary Monitoring System (Sistema di Monitoraggio Unitario) and the Development and Cohesion Fund (as published in OpenCoesione), as well as by aggregating some physical indicators from Istat and MIBACT sources. In the first case, the additional information was used to break down capital expenditure by source of funding, or to distinguish between ordinary and extraordinary resources, either EU or domestic, since this dimension is not currently present in the RPA database (**Additional resources sheet - scheda risorse aggiuntive**). The other information was used to create the **Demand, supply, use sheet (Domanda, offerta, fruizione)**, which uses some physical indicators to contextualise public financing actions. These indicators were also used in the sheets **Spending vs demand and use (Spesa vs Domanda e Fruizione)** and **Spending vs supply (Spesa vs Offerta)**. Of particular interest are the study sheets **Future outlook (Quali Prospettive)**, which highlights the major policy guidelines for the future development of Culture and Recreational Services from both the national and regional perspectives, and **What investment projects (Quali Progetti di Investimento)**, which considers some particularly significant projects for the regions which give an idea of how public money was spent in the various Regions. This last study sheet was used to construct a sort of set of projects amongst which some relationships, or “common threads”, were identified between the experiences of the various regions. Some examples of similar projects will be provided by the Regional Team representatives later on today.

Under the general study sheet index on the left side of the web page, we have an area called **Archive of available data (Archivio dati disponibili)** (cf. *slide 4*) where users are able to download:

- the monograph in pdf format, which includes the text, graphs and underlying data, as well as the methodologies and definitions used;
- an Excel file with the monograph data;

- an Excel file with the Supporting data relating to General Government financial flows;
- an Excel file with a selection of the physical indicators drawn from various sources.

The decision to provide users with certain underlying data in editable format is, as noted previously, in keeping with the conviction that statistical information is a public asset that supports policy decision-making with empirical evidence, for transparent and measurable public policy. Now Francesca Spagnolo will show us how to navigate amongst the sheets and demonstrate the potential of the interactive dynamic views used.

*[Francesca Spagnolo]*

The 2013 Monographs are organised, as was just noted, into ten study sheets. In most of them, the data can be viewed in a dynamic and interactive manner using vislets. The regional and national Monographs have the same structure. The only difference is that the National Monograph includes a sheet entitled **The international context**, which is not present in the Regional Monographs, and all of the Regional Monographs have a sheet entitled **What investment projects**, which is not included in the national section.

A list of the ten study sheets available as well as the definitions used in the sheet being viewed are always displayed on the left side of each sheet. Let us take Piemonte as an example and the study sheet **How much was invested**. On this screen (cf. *slide 5*) we have the map of Italy in which the region we selected is highlighted and, below the map, a line graph. When we press the *play* button below the graph on the left, we can follow the evolution of the phenomenon on the map as well as on the graph. With the dynamic view, the map becomes darker or lighter depending on whether the phenomenon is increasing or decreasing, while the line graph shows the trend of the variable considered in the period from 2000 to 2011. It is interesting to see that the phenomenon to which the sheet refers is always highlighted on the map. In fact, in this example where we are looking at the **How much was invested** study sheet, the map always shows capital expenditure. However, on the line graph we can choose other variables, such as current expenditure and total expenditure. So, for example, in order to view the total expenditure trend for Piemonte, we choose total expenditure from the drop-down menu on the left of the graph and we can simultaneously see the change in capital expenditure on the map and the total expenditure trend on the graph. It is also possible to compare the region we are examining with another region of our choice. By pressing *Ctrl+Shift* and clicking on a second region on the map, for example Sicilia (cf. *slide 6*), we can see the evolution of capital expenditure for the two regions we have selected. If we hover the cursor over the chart we can click on *View Data* to see the exact values of the three variables analysed. After, by pressing *play* again, the trend of the curve will move forward. Also, in the text commenting the sheet, the names of

any other regions mentioned may be displayed in orange and underlined. In this case, if we click on the name, that region will appear on the graph as well.

By clicking on *Share* (cf. *slide 7*), we can copy the HTML code of the vislet in order to display the vislet on a blog or website. In addition, when multiple variables are present within the vislet there is the possibility to insert a pie chart on the map (cf. *slide 8*). By selecting the pie chart icon on the top right, we can select the variables we are interested in, for example capital expenditure and current expenditure, deselect the rest and we will have the trend of the expenditure breakdown displayed on the map, while the cursor on the graph scrolls through the various years. Using this function, we can also change the colours that highlight the phenomena.

Let us continue by considering the sheet **How spending was allocated** (cf. *slide 9*), where we see a map highlighting the area of the region considered with a pie chart inside of it showing the trend of certain economic categories (Staff costs, Purchases of goods and services, Investments) and, below the map, a bar graph. The bars identify all of the regions and, by clicking on *play*, it is possible to graphically view the evolution of the phenomenon over the years. In this case as well it is possible to select more than one region on the graph, again by using the *Ctrl+Shift* keys. It is also possible to view only one of the available variables on the bar graph by selecting the new settings from the drop-down menu to the left of the graph. Finally, another way to view phenomena is the scatter plot, which is can be used to display more than two dimensions on the same graph. For this demonstration we will use the **Spending vs demand and use** sheet (cf. *slide 10*). In this example, the x-axis represents one variable (Summary index of use), the y-axis represents another variable (Total expenditure) and the colour of the points identifies a third variable (Macroarea). It is also possible to insert another variable, which would be linked to the size of the data points, which will decrease or increase depending on whether the chosen variable increases or decreases. If we want, we can also insert the names of the regions to label the points (cf. *slide 11*) and we can zoom in to highlight a particular area.

The functions used to create the vislets at the basis of the Regional Monographs on Culture are only some of those present in CPT eXplorer. The many capabilities of the tool are described in the various guides and tutorials available on the DPS website.



# Conti Pubblici Territoriali

## Communicating culture in the Italian regions: the interactive, dynamic version of the RPA Regional Monographs

Francesca Spagnolo, Alessandra Tancredi  
RPA Central Technical Unit

Rome, 29 May 2014  
Multipurpose Room Office of the Prime Minister



[SLIDE 1]



**DPS Dipartimento per lo Sviluppo e la Coesione Economica**  
Es. art. 10 del decreto legge n. 101/2013 convertito, con modificazioni, dalla legge n. 128/2013 (in G.U. n. 36/9/2013, n. 255)

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**ITALIA**

- Piemonte
- Liguria
- P.A. Bolzano
- Veneto
- Friuli Venezia Giulia
- Emilia Romagna
- Toscana
- Umbria
- Marche
- Lazio
- Abruzzo
- Molise
- Campania
- Puglia
- Basilicata
- Calabria
- Sicilia
- Sardegna

**I flussi finanziari pubblici nel settore Cultura e Servizi Ricreativi**

Per accedere alle Monografie CPT seleziona dal menu a discesa sulla Regione di interesse.

L'edizione 2013, la quarta dall'avvio del progetto, è dedicata ad un'analisi del settore Cultura e Servizi Ricreativi, comparto strategico per lo sviluppo dei territori e quindi meritevole di adeguata attenzione da parte dei policy maker.

Il processo di ricostruzione delle informazioni, relative al periodo 2000-2011, si fonda sulla rilevazione dei valori di spesa, di fonte CPT, dei diversi soggetti che operano sul territorio regionale, siano essi appartenenti sia alla Pubblica Amministrazione (PA), che all'Extra PA nazionale o locale.

I dati statistici dei Conti Pubblici Territoriali sono stati integrati con informazioni settoriali, di fonte Istat e MIBAC, riferiti a dati fisici e di contesto, che consentono di ricostruire un quadro più ampio della domanda e dell'offerta culturale.

In questa edizione le singole schede di approfondimento sono, per la prima volta, pubblicate esclusivamente on line, in quanto concepite fin dall'inizio come commento di dati e indicatori attraverso visualizzazioni dinamiche interattive (Videi), realizzate con CPT explorer, applicazione web per la geovisualizzazione di informazioni statistiche.

Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 2]

**DPS Dipartimento per lo Sviluppo e la Coesione Economica**  
 Ex art. 19 del decreto legge n.101/2013 convertito, con modificazioni, dalla legge n.125/2013 (in G.U. 30/10/2013, n.255)

**REGIONE PIEMONTE**

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La Monografia CPT 2013 è a cura del  
 Nucleo Regionale dei Conti Pubblici Territoriali della Regione Piemonte

Il Nucleo Regionale dei Conti Pubblici Territoriali della Regione Piemonte opera presso la Direzione Risorse Finanziarie - Settore Controllo delle Risorse Finanziarie ed è composto da:

Sergio Rolando, responsabile;  
 Fausto Pavia, coordinatore;  
 Monica Braghin;  
 Maria Pia Di Cosmo;  
 Maria Fierro;  
 Angelo Zuffrano.

Si avvale dell'Assistenza Tecnica e Scientifica del Prof. Enrico Serano dell'Università degli studi di Torino - Scuola di Management ed Economia - Dipartimento di Economia Aziendale, unitamente alla Dr.ssa Milena Bessone e alla Dr.ssa Daniela Cappa, in qualità di collaboratrici del Nucleo Regionale CPT.

Autori della monografia sono i componenti del Nucleo Regionale, costantemente coadiuvati dall'Assistenza Tecnica e Scientifica.

Gli Autori desiderano ringraziare per la collaborazione la Direzione Gabinetto di Presidenza della Giunta Regionale, settore Audit Interno e la Direzione Cultura, Turismo e Sport.

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Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 3]

**DPS Dipartimento per lo Sviluppo e la Coesione Economica**  
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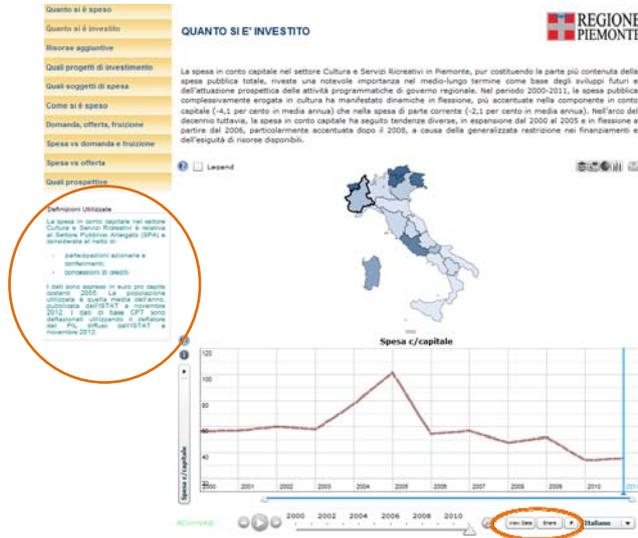
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Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 4]



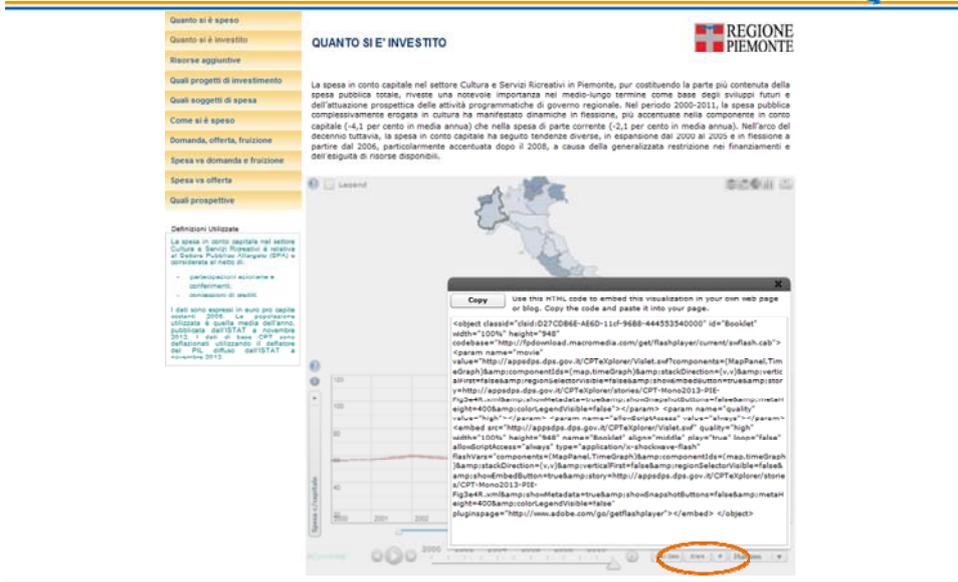
Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 5]



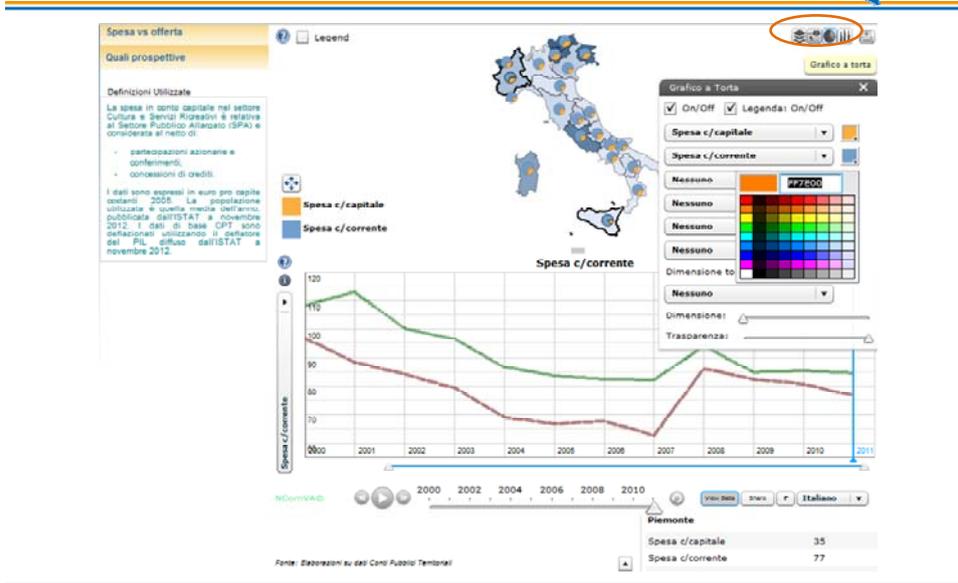
Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 6]



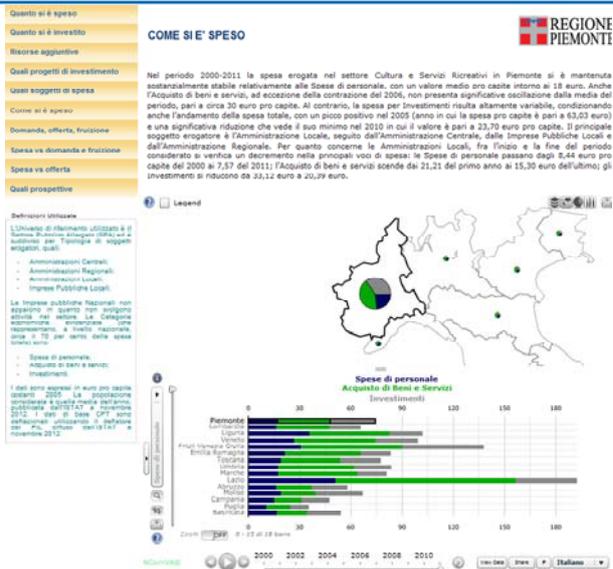
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[SLIDE 7]



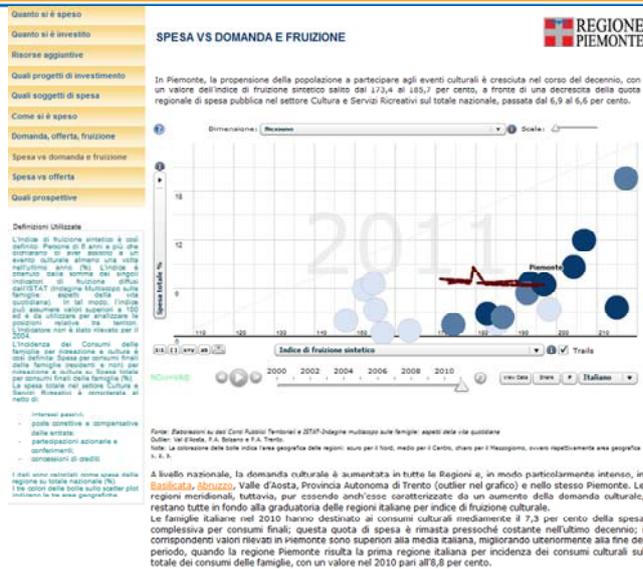
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[SLIDE 8]



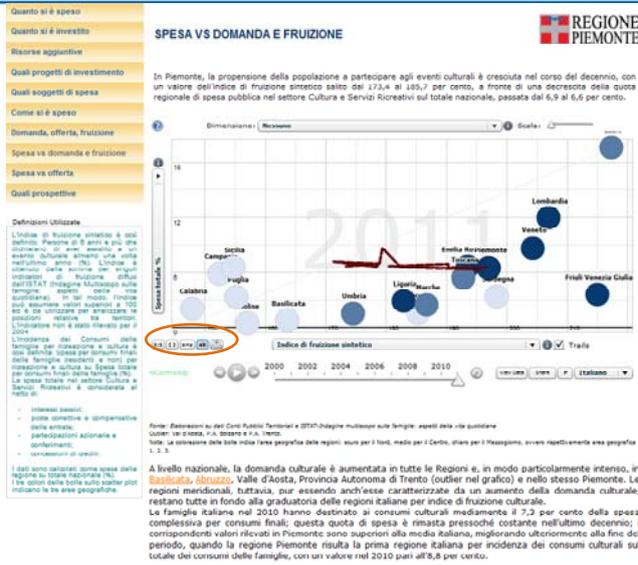
Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 9]



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 10]



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector

[SLIDE 11]

#### **IV. Significant actions and “common threads” within the regional set of projects**

##### **IV.1 New technologies applied to cultural assets: the Marvels of Venice (Meraviglie di Venezia) and Environmental Itineraries in the Valley of the Temples (Itinerari ambientali nella Valle dei Templi)**

*Giuseppe Nobile (RPA Team of the Region of Sicilia), Claudio Vignotto (RPA Team of the Region of Veneto)*

*[Giuseppe Nobile]*

The shared experience with our counterparts on the Veneto Regional Team took place and bore fruit in a few days. The discussion was very useful and, beyond any differences, it helped us to discover many important aspects. The point of departure is that for us, enhancement does not mean only conservation and it does not mean freezing meanings and forms at one point in time. It is precisely the distressing data that Mariella Volpe presented that provides us with great motivation to enhance our cultural assets since, as economists often recall, the scarcity of resources can become the primary source of innovation. The declining expenditure on cultural assets in our country has really stimulated the innovative efforts of regional contracting and planning authorities. Therefore, innovation is the main common thread of this shared presentation between Veneto and Sicilia. The projects considered were “the Marvels of Venice” and “Environmental Itineraries in the Valley of the Temples in Agrigento”. I should add that the drastic reduction in investments in cultural assets in my region has not hampered the launch of other initiatives. I invite you to read our monograph, in which we present other projects and in which we attempt to explain our planning difficulties.

The Valley of the Temples was declared a Unesco “world heritage site” in 1997 and is one of the largest archaeological complexes in the Mediterranean. However, we believe that it is important to present it not only as an archaeological site, but also as a significant natural environment, immersed in an agricultural landscape of rare beauty consisting mainly of centuries-old olive groves and almonds, which make the Valley famous for the cultural events associated with this territory. The project is centred around the need to contextualise the archaeological site within a landscape in which cultural aspects are brought to the fore following two approaches: that of the classical historians, who have left records describing the area since antiquity, and that of foreign writers who discovered it beginning in the eighteenth century, the travellers on the so-called “Gran Tour”. The contracting authority that is carrying out this project is the Archaeological and Landscape Park of the Valley of the Temples Body (Ente parco archeologico e paesaggistico della Valle dei Templi) and the funds, totalling EUR 1.4 million, are from the 2007-2013 ERDF Sicilia Operational Programme (PO FESR Sicilia).The contract is currently in the

implementation phase. The project is meant to create an environmental itinerary, which is also accessible to disabled people, that basically connects three groups of sites:

- the group consisting of the Visitor Centre, the railway station and the Kolymbetra Garden. The Visitor Centre is located in old ruins that have been repurposed. The railway station was managed by the Ferrovie dello Stato foundation. The Kolymbetra Garden is a pool from the fifth century BC, which is now a ravine where the botanical species typical of this area are illustrated with a series of multimedia tools that provide access to this knowledge;
- the group consisting of the Villa Aurea garden, the Casa Barbadoro learning laboratory and Goethe's garden. Villa Aurea and Casa Barbadoro are two nineteenth century buildings. In particular, Villa Aurea was the residence of an English navy captain who was one of the first patrons to finance excavations in the Valley of the Temples, and it is also an Italian-style garden included in the tour to view the botanical species. Casa Barbadoro is a former rural compound that has been specifically dedicated as a laboratory for the study, presentation and use of multimedia tools associated with the itinerary. Goethe's garden is an area that gathers together the botanical species and crops described by this German traveller at the end of the eighteenth century;
- the group consisting of the Living Museum of the Almond Tree, which houses around six hundred trees of various almond species that are described to visitors, and the germplasm laboratory managed by the University of Palermo Department of Agriculture, where the characteristics of this crop are further detailed and research projects on this type of plant are described.

The itinerary covers approximately 2.3 kilometres and includes graphic displays and interactive multimedia web spaces with multi-language captions and touch screens, which privilege optional, non-compulsory usage. For this project, we first had to:

- create digital information sheets of the monumental trees of the Valley of the Temples; these include olive trees that are 4 or 5 centuries old;
- map all of the plants present;
- document and conduct research on ethno-anthropological heritage;
- create learning modules with graphic reconstructions and reproductions of items.

To summarise, the goal of this project is to describe traditional dry arboriculture, provide adequate support to visitors of the plant collection at the "Museum of Almond trees", favour and guide the enjoyment of "Goethe's garden" and support access to the "Kolymbetra Garden", which is the fifth-century BC pool recovered by the Italian Environmental Fund (Fondo per l'Ambiente Italiano).

I would like to highlight that another distinctive aspect is the possibility for the Regional Administration to take advantage of inter-institutional partnerships, seeking to involve other entities for the management and enhancement of the site and, more generally, to ensure that it is better used in terms of interconnections with other sectors and realities throughout the region. I also note the involvement of academic institutions, because a good deal of the visitors on this itinerary are students, so school is also an active part of this project. Lastly, local farms, food and wine operators have also played an important role because this land is cultivated by parties that are affiliated with the Park of the Valley of the Temples Body and that continue to produce valuable local products.

The main message of this project, as I said at the beginning, is that we should not stop enjoying these places in order to crystallise their image, form and content over time. Rather, we should study and understand the evolution of the territory beyond the archaeological time period for which it is known. Therefore, we sought to exploit a broad range of all possible inter-institutional activities that could favour this.

After the presentation of Claudio Vignotto, we will end with general remarks aimed at identifying the common threads that we found during our reflections.

*[Claudio Vignotto]*

This morning, I have heard many times (I should say that I am a man of finance and not a man of culture) about EU Programming, about planning having the greatest ability to impact the regions, about the need for Italy as a country to perform in comparison with the European Community. The example I bring to you is a typical example of good use of EU funds which, however, we cannot imagine completely isolated from the public finance rules of the last three or four years that involved the Central as well as the Regional Administrations.

The notorious Stability Pact, which Sabina De Luca first and Mariella Volpe later on explained very well, consists of rules that allow us to live together as a country with our head held high within the European Community, but at the same time, public finance rules hinder and slow down what we have been calling Programming. However, despite this, the Administrations and the project I will describe shortly were able to bring home good results.

The key to the project “the Marvels of Venice: sacred and profane treasures in the area of San Marco” is the digital and virtual representation of reality to learn about cultural assets in the digital form, together with the possibility of communication via web with easy-to-use tools, which are increasingly widespread and less expensive. Specifically, this project involves the 3D virtual reconstruction of four historical areas of Venice:

- the Ca’ Grimani tribune in Santa Maria Formosa;
- the public statuary of the Most Serene city;

- the treasure of San Marco;
- Piazzetta San Marco with the sculptures visible in the area of San Marco, as well as all of the objects contained there and another seven famous statues, including the Todaro and the Lion of San Marco.

The project involves the cultural appreciation of almost four hundred historical and artistic works of global significance, which are unique in their genre, through the use of multimedia and 3D technologies. Therefore, the objective is to give life to the first virtual museum of cultural assets in Italy, significant in terms of number, which can be visited online using computers, tablets and smartphones. So, using multimedia tools, we attempted to cultivate interest in works of art, including amongst young people, by facilitating access to the works themselves.

The Project relies on EU Funds, with EUR 195 thousand in funding from the 2007-2013 Italy-Slovenia Cross-Border Cooperation Programme (Programma per la Cooperazione Transfrontaliera Italia - Slovenia). The work began in July 2012 and the testing phase is being completed now.

What does this project include? Some 398 works of art, of which 138 works of jewellery and liturgical items from the treasure of San Marco, 244 Greek and Roman sculpture located at the National Archaeological Museum, 16 special objects, some placed outside the Basilica, in piazza San Marco, and inside the courtyard of the Doge's Palace. These include the four tetrarchs, the head of Carmagnola, the famous Horses of San Marco, the Todaro and the Lion, the symbol of Venice.

The project was implemented, and I must say quite quickly, thanks to the effective synergies amongst the various Agencies and Institutions, first and foremost the Veneto Region and the San Marco Procurator's Office, the Special Superintendency for Historical Heritage, the National Library of San Marco, the Venetian Civil Museums Foundation, the Municipality of Venice as well as the firm which actually created the project.

What are the main goals of the project?

- Enhancing cultural patrimony through multimedia tools. Using multimedia to display a considerable number of historically and culturally significant assets to a vast and varied public in an appealing and scientific manner. These assets may be enjoyed free of charge from a computer, tablet or smartphone. The project was created with 20 thousand extremely high quality photographs used in a 3D vector digital reconstruction of 260 works including photographs and video footage. There is also an interactive virtual deconstruction of the Lion of San Marco, the symbol of Venice and of the Most Serene City, created with a drone.
- Promoting new ways of viewing works of art. For example, the 3D display of the work and 360-degree exploration of the asset on three axes of rotation. The Lion of San Marco could never be seen by any of us from the perspective

provided by this project. Therefore, a closer and more detailed view of the work, an overall view of the object, iconographic analysis and deconstruction, illustration of the main original component parts as well as changes that have been made over the centuries, in the case of the Lion of San Marco that I was speaking of earlier. Another example: the Ca' Grimani tribune as it is today and as it was in a virtual reconstruction.

- Taking advantage of cultural patrimony in new ways. As I was saying earlier, the other objectives of the project are the possibility to take advantage of cultural heritage completely free of charge, being able to consult and view it using all of the most recent electronic tools and the facilitation and simplification of access to works of art.
- Providing new types of protection for artistic assets. Therefore, greater visibility and also integrity in the conservation of the work. Analysis, study and manipulation of the object through a virtual perspective or “touch”. No risk of damaging the work.
- Creating a new network of synergies amongst various public entities (multidisciplinary approach) and active collaboration amongst regional employees and external professionals. Therefore, a multi-sector approach to the project, overcoming bureaucratic restrictions, working together and agreeing on project timing, providing a new viewpoint for interpretation and moving towards a common objective, or the completion of this project.

Lastly, Giuseppe Nobile and I will present the main common threads that we have identified between the projects developed in Veneto and in Sicilia.

- Reduced amount for the works. From 2007 to 2012 there was a 70 per cent decline in Sicilia and a 40 per cent decline in Veneto in the volume of capital expenditure. This is the living representation of the repercussion of the economic crisis in the grips of public finance regulations.
- Enhancement of assets through the creation of multimedia spaces. In Sicilia, multimedia stations are distributed throughout the site, making visible and contributing to raising awareness about all of the vegetation present in the Valley's environmental area. In the Veneto Project, valuable works of art are afforded greater visibility using high-tech tools, such as the virtual tour or the virtual object.
- Improved enjoyment and accessibility of assets. In Sicilia, with paths dedicated to the disabled and blind or sight-impaired, and in Veneto with the creation of a virtual museum that can be visited free of charge on computers, tablets and smartphones.

- Reconstruction of the original environment, consisting of a living and changing territory with its historical evolution in Sicilia, and the interactive, virtual and iconographic reconstruction of the Lion of San Marco and the original layout of the Sansoviniana Library vestibule in Venice.
- Integration and improvement of options available to tourists. In Sicilia, the cultural offerings have become more diversified due to the incorporation of the Park's natural environment in paths used for environmental tourism. In Veneto, works of art are now more easily accessible using simpler methods which pique the curiosity of users with multimedia tools.
- Synergies amongst Public Entities and involvement of various skill sets. In Sicilia between the Archaeological Park Body, the Ferrovie dello Stato Foundation, the Italian Environmental Fund, etc. In Veneto between the Veneto Region, the San Marco Procurator's Office, the Civil Museums Foundation, etc.



New technologies applied to cultural assets:  
 "the Marvels of Venice"  
 and  
 "Environmental Itineraries in the Valley of the Temples in Agrigento"



Giuseppe Nobile - RPA Team of the Region of Sicilia



Claudio Vignotto - RPA Team of the Region of Veneto



[SLIDE 1]



- ❖ Today, the enhancement of cultural and environmental assets is an indispensable resource for the sustainable development and innovation of the national economy.
- ❖ However, the use of these assets has evolved in line with deep social changes, towards the multiplication of access channels and methods, also provoking a regeneration of regional value.
- ❖ In managing the assets, we decided to go beyond the pure preservation that is limited to the protection of forms and/or meanings: various transformational initiatives were cultivated in which innovative usage models and paradigms were created and new contexts and tourism systems were implemented.

❖ This approach was taken in two projects: "the Marvels of Venice" and "Environmental Itineraries in the Valley of the Temples in Agrigento"

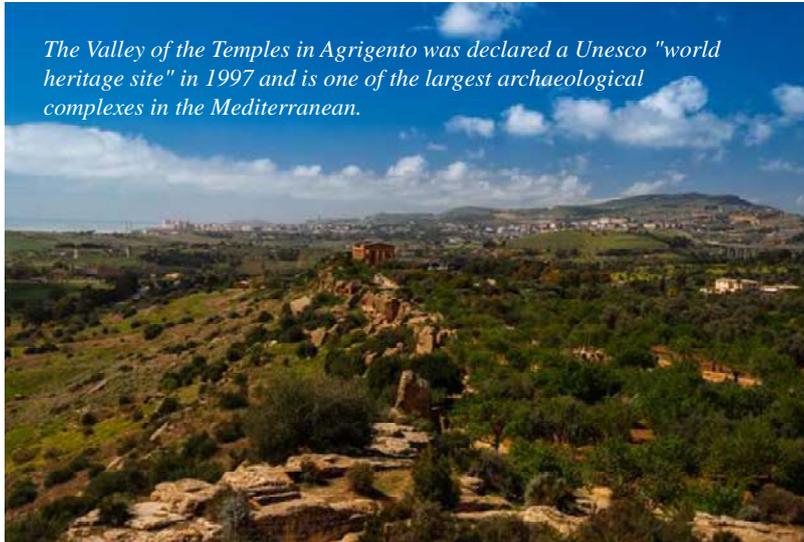


Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 2]

"Environmental Itineraries in the Valley of the Temples in Agrigento"



*The Valley of the Temples in Agrigento was declared a Unesco "world heritage site" in 1997 and is one of the largest archaeological complexes in the Mediterranean.*

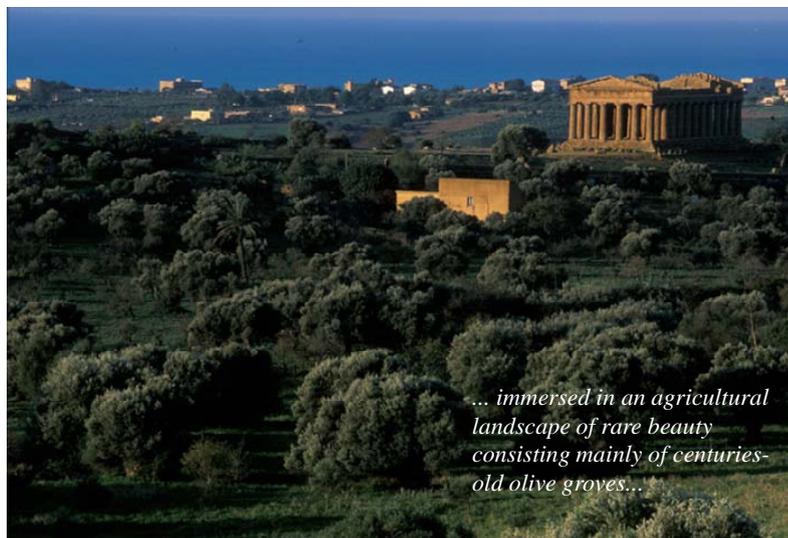


Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 3]

"Environmental Itineraries in the Valley of the Temples in Agrigento"



*... immersed in an agricultural landscape of rare beauty consisting mainly of centuries-old olive groves...*



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 4]



... and almonds.



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 5]

- ❖ The Archaeological and Landscape Park of the Valley of the Temples project is meant to create an environmental itinerary (also accessible to the disabled), which responds to the need to expand options primarily with respect to archaeological assets, allowing visitors to recognise environmental landmarks present in the region and appreciate their cultural relevance on the basis of two approaches:
  - that of the classical historians, who described the magnificent landscape in which the temples were built and the city of Akragas;
  - that of the travellers on the "Gran Tour" who visited Agrigento and its Valley since the eighteenth century (J.W. Goethe, Guy De Maupassant, J.P. Houel, P. Brydone, etc.)

- **Archaeological and Landscape Park of the Valley of the Temples in Agrigento Body**
- **"Creation of an environmental itinerary in the Valley of the Temples in Agrigento"**
- **2007-2013 ERDF Sicilia Operating Programme; Amount: Euro 1,458,000; Financed by Decree D.D.S. No. 818 of 23/04/2012,**
- **Contract awarded, currently in the executive phase.**



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 6]

*"Environmental Itineraries in the Valley of the Temples in Agrigento":  
main goals of the project*



- Describing traditional dry arboriculture, family gardens and orchards cared for using traditional cultivation techniques, areas rich in vegetation, monumental trees, geological formations and unique landscapes;
- Providing adequate support to visitors of the plant collections at the "Museum of almond trees and other typical Sicilian tree species" and the "germplasm" laboratory where studies and investigations are conducted on the genetic heritage of those species;
- Supporting and guiding the enjoyment of "Goethe's garden" where it is possible to view the crops described by the German traveller in the late eighteenth century and see traditional equipment and cultivation techniques in practice;
- Supporting access to the "Kolymbetra Garden" cultivated at the site of the ancient Greek pool from the fifth century B.C., recovered by the Italian Environmental Fund, conserving the use of the soil, plants and traditional agricultural techniques typically used in orchards.

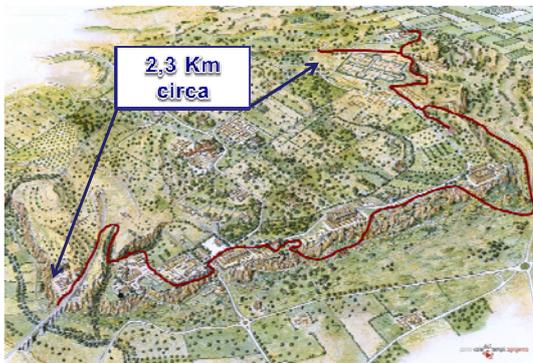


Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 7]

*"Environmental Itineraries in the Valley of the Temples in Agrigento":  
main goals of the project*



- Paths and various welcome, learning and entertainment centres set up for visitors using graphic displays and interactive multimedia web spaces with multi-language captions and touch screens. These tools privilege optional, non-compulsory usage.

Content:

1. Digital information sheets of the monumental trees of the Valley of the Temples
2. Mapping of all of the plants present within the park in the GIS and Web GIS system
3. Documentation and research on ethno-anthropological heritage and traditional crops
4. Learning modules with graphic reconstructions and reproductions of items

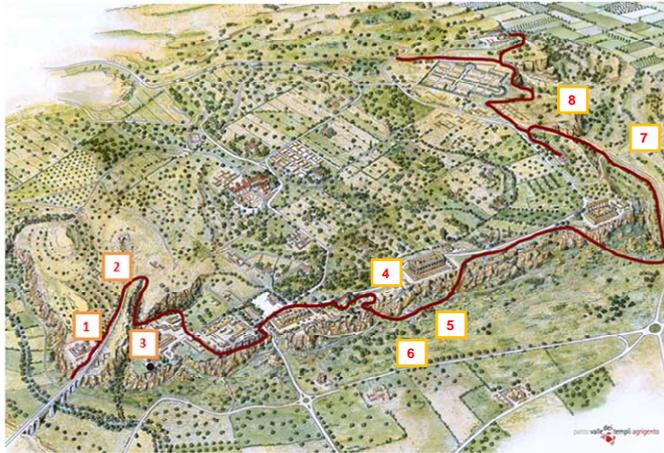


Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 8]

"Environmental Itineraries in the Valley of the Temples in Agrigento":  
The itinerary



1. VISITOR CENTRE
2. RAILWAY STATION
3. KOLYMBETRA GARDEN
4. VILLA AUREA GARDEN
5. CASA BARBADORO  
LEARNING LABORATORY
6. GOETHE'S GARDEN
7. LIVING ALMOND MUSEUM
8. CASA FIANDACA  
GERMPLASM LABORATORY



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 9]

"Environmental Itineraries in the Valley of the Temples in Agrigento"



**Collaboration and cooperation**

- Ferrovie dello Stato Foundation for the re-opening and management of the "Vulcano" station
- Italian Environmental Fund, for the management and enhancement of the "Kolymbetra Garden"
- University of Palermo - Department of Agriculture for the management and enhancement of the "Germplasm Laboratory"
- Academic institutions and local SOATs\* for learning and dissemination
- Farms, associations and cooperatives for agricultural, food and wine production.



\*SOAT: Technical support operating units of the Regional Ministry for Agricultural and Food Resources



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 10]

«The Marvels of Venice: sacred and profane treasures in the area of San Marco»



*The area of San Marco... the meeting place of priceless wonders...*



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 11]

«The Marvels of Venice: sacred and profane treasures in the area of San Marco»



- ❖ Cultural appreciation of almost four hundred historical and artistic works of global significance, which are unique in their genre, through the use of multimedia and 3D technologies.
- The objective is to give life to the first virtual museum of cultural assets in Italy, significant in terms of number, which can be visited online using computers, tablets and smartphones.

- **«The Marvels of Venice: sacred and profane treasures in the area of San Marco»**
- **Funding project: Shared Culture - Strategic project for the knowledge and use of shared heritage, financed by the 2007-2013 Italy-Slovenia Cross-Border Cooperation Programme**
- **Amount: Euro 195,000**
- **Timing: September - December 2013, extension of deadline to February 2014 due to variance, currently in testing phase**



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 12]

«The Marvels of Venice: sacred and profane treasures in the area of San Marco»



**Cultural and artistic assets → 398 works of art:**

- 138 works of jewellery and liturgical items from the treasure of San Marco;
- 244 Greek and Roman sculpture located at the National Archaeological Museum;
- 16 special objects, some placed outside the Basilica, in piazza San Marco, and inside the courtyard of the Doge's Palace: four tetrarchs, the head of Carmagnola, the Horses of San Marco, the Todaro and the Lion



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 13]

«The Marvels of Venice: sacred and profane treasures in the area of San Marco»



**Collaboration and cooperation**

This project was developed thanks to effective synergy amongst various entities and institutions:

- Veneto Region (Strategic Projects and Community Policies Unit)
- San Marco Procurator's Office
- Special Superintendency for Historical, artistic and ethno-anthropological heritage and for the Museum Network of the city of Venice and the municipalities located between the lagoon of Venice and the mainland
- National Library of San Marco
- Venetian Civil Museums Foundation
- Municipality of Venice
- Private firm that carried out the project



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 14]

1. Enhancing cultural patrimony through multimedia tools

- ❖ using multimedia to display a considerable number of historically and culturally significant assets to a vast and varied public in an appealing and scientific manner
- ❖ assets accessible free of charge using computers, tablets and smartphones

**USE OF NEW TECHNOLOGIES:**

- over 20,000 extremely high quality photographs used in a 3D vector digital reconstruction of 260 works
- photographs and video footage created using drones and a semi-circular filming track
- interactive virtual deconstruction of the Lion of San Marco, the symbol of Venice and of the Most Serene City
- 15 promotional videos of the Marvels of Venice
- creation of 7 interactive multimedia web spaces (virtual tour), some at two viewing heights (Piazzetta San Marco, Courtyard of the Doge's Palace)

2. Promoting new ways of viewing works of art

- ❖ 3D display of the work
- ❖ 360-degree exploration of the asset on three axes of rotation

- Closer and more detailed view of the work
- Comprehensive view of the object - no longer limited to its placement within the museum or viewing from below (the Lion and Todaro)
- Iconographic analysis and deconstruction
- Illustration of the main original component parts as well as changes that have been made over the centuries (Lion of San Marco)
- Virtual reconstruction of the original environment through the 3D repositioning of each individual sculpture in its original set-up (Ca' Grimani tribune and Grimani statuary in the Sansoviniana Library vestibule)



3. New ways of taking advantage of cultural heritage

- ❖ Viewing the work completely free of charge
- ❖ Consultation and viewing of catalogued items from computers and mobile devices
- ❖ Facilitation and simplification of access to works of art

- Expansion of the user base (varied and global public)
- Attraction of new users to artistic and cultural assets (especially the younger public which is more attuned to new technologies)
- Expansion of tourism options
- Facilitation of study by people from other nations (sharing of works of art)
- Globalisation of art

4. ... and new ways of protecting artistic assets

- ❖ Greater visibility of the work
- ❖ Guarantee of safety and correct preservation of the work

- Analysis, study and manipulation of the object through a virtual perspective or "touch"
- No risk of damaging the work
- ❖ Availability of innovative documentation tools
- Monitoring of the work's preservation status
- Faithful reproduction of ruined elements
- Enrichment of the Veneto Region Catalogue of Cultural Assets included within the online regional information system



5. Creation of a new network of synergies

- ❖ Cooperation between various public entities (multidisciplinary approach)
- ❖ Active collaboration amongst regional employees and external professionals

- Multi-sector approach to the project
- Overcoming bureaucratic restrictions
- Working together and agreeing on project timing
- Providing a new viewpoint for interpretation and moving towards a common objective: the completion of the project
- Defining a point of departure for new future collaborations amongst different institutions



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 17]

Main "common threads" between the Veneto and Sicily projects

REDUCED  
AMOUNT FOR THE WORKS



Culture and Recreational services - PS Capital Expenditure (mln €)	2007	2008	2009	2010	2011	2012
	254.4	305.1	281.0	76.4	67.5	57.2

*Less availability of resources*



Culture and Recreational services - PS Capital Expenditure (mln €)	2007	2008	2009	2010	2011	2012
	228.4	184.3	171.6	144.6	132.6	138.6

ENHANCEMENT OF ASSETS  
THROUGH THE CREATION  
OF MULTIMEDIA SPACES



Guiding the visit during the reception phase and throughout the itinerary (precise illustration of vegetation and botanical species)



Greater visibility afforded to valuable works of art using high-tech tools (virtual object and virtual tour)

IMPROVED ENJOYMENT AND  
ACCESSIBILITY OF ASSETS



Path also accessible to the disabled, installation of panels for the blind or sight-impaired equipped with QR code, cross-referenced with the Park's website that will be implemented with the multimedia products of the project



Creation of a virtual museum that can be visited free of charge using computers, tablets and smartphones - implementation of technologies



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 18]



**RECONSTRUCTION OF THE ORIGINAL ENVIRONMENT**



Representation of the historical evolution of the urban layout and landscape of the city of Akragas - Presentation of paleobotanical research



Interactive, virtual and iconographic reconstruction of the lion of San Marco and the original layout of the Sansoviniana Library vestibule

**EXPECTED INTEGRATION AND IMPROVEMENT OF OPTIONS AVAILABLE TO TOURISTS**



Diversification of cultural offerings due to the incorporation of the Park's natural environment in paths used for environmental tourism



Easier access to works of art using simpler methods which pique the curiosity of users with multimedia tools

**SYNERGIES AMONGST PUBLIC ENTITIES AND INVOLVEMENT OF VARIOUS SKILL SETS**



Institutional collaboration: Archaeological Park Body, the Ferrovie dello Stato Foundation, the Italian Environmental Fund (Fondo per l'Ambiente Italiano), University of Palermo, Regional Ministry of Agriculture



Institutional collaboration: Veneto Region, the San Marco Procurator's Office, Special Superintendency, San Marco Library, the Civil Museums Foundation, Municipality of Venice



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 19]



## Thank you

**RPA Team of the Region of Veneto**

- Claudio Vignotto
- Enrico Lucchese
- Andrea Franz

The presentation for the Region of Veneto has been made possible by the collaboration of:

- ☐ the Director of the Strategic Projects and EU Policies Unit, Ms. Clara Peranetti;
- ☐ Ms. Elisabetta Zumbo and Mr. Mattia Taroni, Budget Unit.

**RPA Team of the Region of Sicily**

- Giuseppe Nobile
- Giuseppe Morales
- Giuseppe Savia

The presentation for the Region of Sicily has been made possible by the collaboration of:

- ☐ the Director of the Archaeological and Landscape Park of the Valley of the Temples of Agrigento, Mr. Giuseppe Parello;
- ☐ Ms. Danila La Cognata, Budget and Treasury Department, Regional Ministry of the Economy.

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[SLIDE 20]

## **IV.2 History and archaeology multimedia learning tools and the museum as a means for local development - Mercator - trade routes (le vie dei mercanti) and Networked museums (Musei in rete)**

***Giorgio Pugliese (RPA Team of the Region of Lazio), Marco Fracchia (RPA Team of the Region of Liguria)***

*[Giorgio Pugliese]*

The “Mercator, trade routes” project was developed as part of the Community Initiative Programmes (Programmi di Iniziativa Comunitaria), the CIPs, INTERREG III B Western Mediterranean (Mediterraneo Occidentale), which acted as a testing ground for models and prototypes that were supposed to be followed up on in the Member States. The project which my counterpart from Liguria will present in part represents the follow-up of this interregional cooperation project which was completed during the 2000-2006 programming period.

The targets to be reached with this project were:

- increasing integrated historical/archaeological knowledge of the land and sea;
- disseminating and leveraging the particular type of heritage associated with works and systems used for land/sea transport in the history of the Mediterranean;
- implementing a network approach to take better advantage of the regional museums in terms of their unique features as well as their correlations.

These actions were the result of collaboration amongst partners to design and create lasting instruments for the communication and promotion of this particular heritage, to be disseminated throughout the applicable regions with a common image that makes them easily recognisable as elements of a single cultural network.

For this project, we first created a georeferenced database relating to all of the mercantile buildings, cities, ports and trade routes of the Mediterranean, accessible for consultation through an online portal updated by the partners until the completion of the project. The database is a collection of photographs, images, maps and a significant amount of important information about the buildings or ports used by merchants in the various countries. The project also involved the production of activities for the broader public, for example a quiz and a children’s game distributed on CD, as well as the volume “Atlas Mercator”<sup>1</sup>, which includes the thematic routes developed by each of the partners and serves as a guide for following the ancient trade routes. Another product of this project is “Echo”, a small, high-tech audio guide tool, which translates information into Braille to enable the blind or sight-impaired to identify the various trade routes, the ancient streets

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<sup>1</sup> Atlas Mercator - Le vie dei mercanti, le città dei mercati nel Mediterraneo - Piersaldo Editore. The book may be requested by sending an email to: [aangelica@regione.lazio.it](mailto:aangelica@regione.lazio.it)

and much more. The last objective of this project was the creation of the “Networked Museums”, which has its natural continuation in the project that will be described by our colleague from Liguria.

I would like to conclude with two remarks that are very important to me, although they are outside the scope of my talk. First, the not very effective use of the Structural Funds (Fondi Strutturali). Often projects financed with these resources remain ends in and of themselves and are only effective within the programming period in which they were made available. This project demonstrates this phenomenon, as Liguria was one of the few cases of continuation and further development. All of the assets gathered together, all of the laudable work that was done in cooperation with other states, frequently was not nurtured with an adequate follow-up phase. Why? Unfortunately, for each project carried out involving the investment of tangible or intangible infrastructure, current expenditure is required for it to continue functioning. If this is not guaranteed, it inevitably leads to a “white elephant”. I say this in particular for the area of culture: for each museum we enhance, if we then lack the resources to guarantee its operations, the valuable and useful investment will be wasted. And naturally this is not only applicable to cultural assets. If we think about crèches, water treatment plants or any other infrastructural project which then is not able to support itself through fees or otherwise: they are automatically a waste if we do not guarantee the current expenditure required for operations. I remember a Region that made a beautiful water treatment network during the 1994-1999 programming period: none of those treatment plants ever operated. The sea remains polluted despite this investment. Why? Because there was no specialised personnel and there were no resources to ensure that those treatment plants could operate. I highlight this aspect because we are working on the 2014-2020 programming period, and if we do not keep in mind the current expenditure that each Euro invested in infrastructure requires, it will be difficult to successfully complete valuable projects.

The second remark I would like to make is related to what Sabina De Luca said, that is, that it was extremely difficult to include the word “Culture” within EU Regulations, and that Italy fought alone to prevent it from being excluded from the category of economic activities. I would like to highlight that although it is true that Italy defends its position within European discussions, it is also true that the data presented by Mariella Volpe shows us that cultural spending has decreased significantly.

I would like to tell you briefly about the example of the Lazio region: we have fully embraced the approach of the European Commission, we are attempting to build smart, sustainable and inclusive growth in Lazio and we would like to do it by using all of the tools available. Our obstacle is that, due to the numerous restrictions of EU Regulations, we will be forced to choose whether to finance the environment, culture or inclusion. We are trying to get round these limits by forgetting about sources of funding. Therefore, we are trying to put into place a unitary programming and only afterwards will we tackle the

problem of where to place these actions we have planned according to the various rules. It would be better to have greater flexibility in the types of projects that can be financed with the Development and Cohesion Fund (Fondo di Sviluppo e Coesione). Our 2014-2020 regional policy will be based on the eleven thematic objectives of the EU cohesion policy, the resources of the Development and Cohesion Fund, the few and scarce regional budget resources and any other resources we are able to obtain, along with EU programming resources that will be allocated to the priorities incorporated in these thematic objectives.

Therefore, our programming is based on this idea, after which we will look at the instruments, and at that point we will need the technical ability to try to link projects with the various funding instruments. For example, in Culture we are working hard to take advantage of the spaces in Thematic Objective 3, to finance creative and innovative industries. Our main goal is not to decrease resources for Culture within the overall development programme.

*[Marco Fracchia]*

The “Mercator” Project - which can be considered the predecessor of the “Networked Museums” project - saw the involvement of the Region of Liguria in the historical and social research of the trade routes used in the past to transport goods via land and sea from northern Italy, and therefore also from Liguria, towards south. Since that time, collaboration has taken place with the Lazio Region because medieval findings (vases from the area of Albissola, a small city near Savona famous for its ceramics) were discovered at archaeological sites in Lazio.

To make the most of this experience, we sought to develop new synergies and make the most of European funds through the “Networked Museums” project.

The goal of this initiative is to enhance and promote cultural heritage based on a “network” approach by offering an overview of the territory, its history, its traditions and its culture to attract a greater number of visitors through integrated regional projects. The projects involve leveraging the network of Ligurian museums, castles and fortifications, villas and historical gardens. In this regard, it should be recalled that the restoration of the valuable and unique Villa Grock in Imperia, which bears the name of the famous Swiss clown who owned it, has recently been completed.

The “network” model requires the active involvement of the Municipalities, Foundations and institutions that protect environmental areas to create regional development that unites environment, food and wine and tourism.

Precisely in order to activate these synergies, we decided to create an IT portal “Liguria Heritage”<sup>2</sup>, which is inspired by what has been done in other European countries, for

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<sup>2</sup> Visit [www.liguriaheritage.it](http://www.liguriaheritage.it)

example in England and Ireland, and which makes full use of the newest multimedia applications. The application for the description of places, which derives from the multimedia games previously developed in the “Mercator” Project, is particularly innovative. The visitor is accompanied on the route by a virtual person, an avatar, who describes his life, the time in which he lived and the historical events of the places visited. In particular, the avatars are present in the applications for the sites of Luni, Montoggio, Noli and the Ventimiglia archaeological area.

Looking at the initial image on the portal, the title “Feudal Liguria, stories of marquises, counts and merchants” reminds us of the connection with the previous “Mercator” project. But, what’s more, “Liguria Heritage” takes advantage of the possibilities provided by new technology and enables internet users to access quality information that can be used, for example, to organise an itinerary in Liguria centred on medieval castles. To provide users with an integrated offer, we also relied on the collaboration of the Park Authorities responsible for the areas where the monuments and structures of the museum and castle networks are found. For example, the Vernazza castle, located within the Cinque Terre Park, offers visitors an important historical perspective as well as an environment of incomparable beauty.

Therefore, with the “Networked Museums” project we wanted to historically enhance human creations and regional transformations, provide inland regions with new development, strengthen and decrease the seasonality of tourism options and, finally, contribute to regional economic development.

It also must be remembered that, despite the increasingly considerable reduction in available resources well explained in the previous talks, this project, with EUR 42 million in contributions disbursed, activated some 19 additional investments.

An additional value-added component of this project was the promotion of the Ligurian hinterlands, especially in relation to the traditional crafts and agricultural and food products of those areas. A very recent project in this regard was the new rooms of the “Perrando” Museum in Sassello where, amongst other things, there is a flowering confectionery industry: indeed, the municipal Administration decided to link the museum with a space for displaying local products, including the typical confectionery products of that area. Other museums that connect traditional local products with the museum exhibit are the Bells Museum (Museo delle Campane) in Avegno, where we find moulds for casting bells and an authentic period oven, and the Filigree Museum (Museo della Filigrana) in Campoligure which, *inter alia*, draws on the “Mercator” project with the use of Braille in museum exhibits to make them accessible to the blind as well.

Lastly, I believe I should highlight the active and courageous participation of the Local Authorities, which committed themselves to the development and maintenance of active museums and sites with their own resources, since European funding was only available for infrastructure.



**Integrated history and archaeology multimedia learning tools and the museum as a means of transmission and social development: Mercator, trade routes and Networked museums**



Giorgio Pugliese  
RPA Team of the Region of Lazio

Marco Fracchia  
RPA Team of the Region of Liguria



[SLIDE 1]

*Integrated history and archaeology multimedia learning tools and the museum as a means of transmission and social development: Mercator, trade routes and Networked museums*



**Primary objectives of the Project:**

- *Increasing integrated historical/archaeological knowledge of the land and sea*
- *Disseminating and leveraging the particular type of heritage associated with works and systems used for land/sea transport in the history of the Mediterranean*
- *Implementing a network approach to take better advantage of the regional museums in terms of their unique features as well as their correlations*

*These actions were the result of collaboration amongst partners to design and create lasting instruments for the communication and promotion of this particular heritage, to be disseminated throughout the applicable regions with a common image that makes them easily recognisable as elements of a single cultural network*



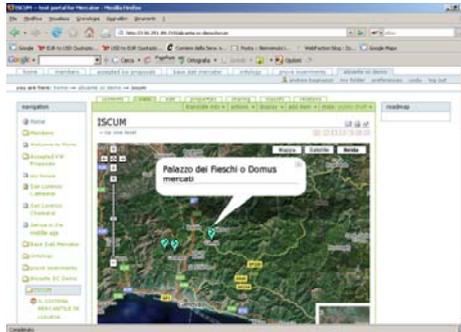
Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 2]



**Mercator Portal with georeferenced database**



A georeferenced database relating to all of the mercantile buildings, cities, ports and trade routes of the Mediterranean, accessible for consultation online and updated by the partners until the project was completed. The database is a collection of photographs, images, maps and a significant amount of important information about the buildings or ports used by merchants in the various countries.

**interactive games for schools**

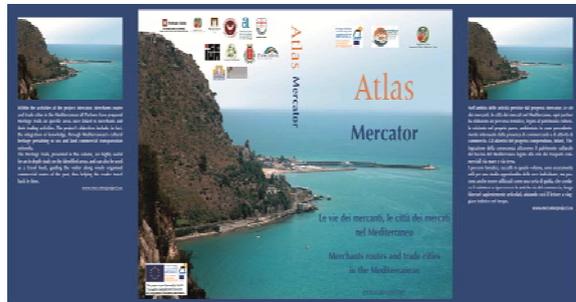
Amongst the various activities for the broader public, a quiz and a game about trades have been designed for children from 8 to 11 years old.



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 3]



**Atlas Mercator volume**

The book includes the thematic routes developed by each of the Project partners. It serves as a guide for following the ancient trade routes

**High-tech audio guide and keyboard for translation into Braille**

Echo is a small high-tech audio guide tool with 64 hours of battery life, a comfortable design and a keyboard for translating into Braille. It enables the blind to identify the various trade routes, the ancient streets and much more by listening to a voice and touching a special tactile map.



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[SLIDE 4]



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[SLIDE 5]

## NETWORKED MUSEUMS

❖ **PRIMARY OBJECTIVE:** *enhancement and promotion of cultural heritage based on a **NETWORK APPROACH**, by offering an overview of the territory, its history, its traditions and its culture to attract a greater number of visitors through **INTEGRATED REGIONAL PROJECTS***

❖ **PROJECT TYPES:**

✓ **THEMATIC NETWORKS OF CULTURAL HERITAGE** (e.g., museums, castles and fortifications, villas and historical gardens)

✓ *restoration of assets and sites, activities for taking full advantage of them and enhancing their value through detailed promotional plans and overall management of all cultural options, also by expanding and strengthening activities already under way*



Italy according to the Regional Public Accounts. Public financial flows in the culture and recreational services sector



[SLIDE 6]

## TECHNOLOGY TO SUPPORT ACCESSIBILITY AND LEARNING

### ❖ LIGURIA HERITAGE PORTAL

- ✓ Creation of an online portal and a set of mobile apps to give public access to 30 free audio guides about the castles of Liguria. These guides can also be downloaded on site
- ✓ Augmented reality applications, meeting with historical figures in the form of avatars directly on personal tablets or using those available at the museums

### ❖ MUSEUM EXHIBIT OF THE WRECK OF SANTO STEFANO AL MARE (Roman boat from the first century B.C.)

- ✓ Underwater video surveillance of the boat and dozens of amphorae
- ✓ Sensory multimedia exhibit space for a virtual trip through the wreck in actual size and the sea floor



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[SLIDE 7]

## THE LIGURIA HERITAGE PORTAL



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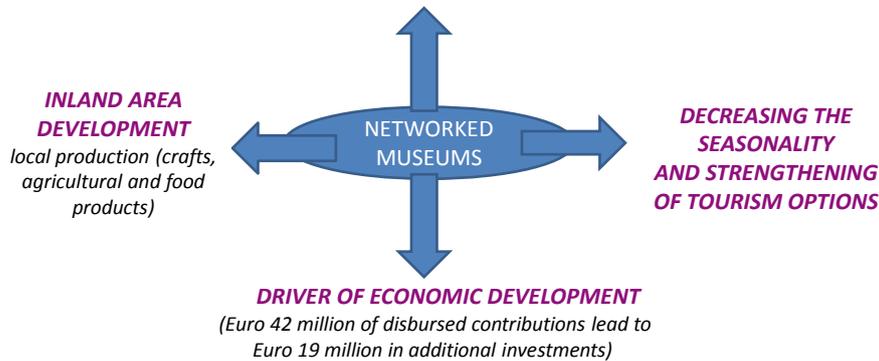


[SLIDE 8]

## NETWORKED MUSEUMS: MUSEUMS AS A MEANS OF TRANSMISSION AND SOCIAL DEVELOPMENT

### HUMAN CREATIONS AND REGIONAL TRANSFORMATIONS

Bells Museum (Municipality of Avegno); Paper Museum (Municipality of Mele);  
Filigree Museum (Municipality of Campo Ligure); Tubino Iron Museum (Municipality of Masone)



## NETWORKED MUSEUMS: MUSEUMS AS A MEANS OF TRANSMISSION AND SOCIAL DEVELOPMENT

### Bells Museum



## NETWORKED MUSEUMS: MUSEUMS AS A MEANS OF TRANSMISSION AND SOCIAL DEVELOPMENT

### Filigree Museum



### PRIMARY COMMON THREADS BETWEEN THE LAZIO AND LIGURIA PROJECTS

1. Network of museums
2. Integrated thematic projects
3. Use of technology, ICT and multimedia tools
4. Enhancement of the regions by disseminating historical and archaeological culture
5. Strengthening and reducing the seasonality of tourism options
6. Development of local medium-sized businesses
7. Intense engagement by the Local Administrations

***We would like to take this opportunity to thank***

***the Liguria Regional Departments of Agriculture, Sport, Tourism and Culture and Economic Development particularly***

***Ms. Maria Teresa Orengo***

***Mr. Fabio Piaggio***

***The Lazio Regional Culture and Youth Policies Department particularly***

***Ms. Miriam Cipriani***

***Ms. Cristina Crisari***

***Ms. Lorenza de Maria***



***Thank you for your attention***

***The Atlas Mercator book may be requested by sending an email to:***

***[aangelica@regione.lazio.it](mailto:aangelica@regione.lazio.it)***

***Additional information available at***

***[www.liguriaheritage.it](http://www.liguriaheritage.it)***



## V. Roundtable discussion - Future outlook<sup>3</sup>

*[Antonello Cherchi]*

This roundtable discussion takes place at a very important moment for Culture. The data that we have just published obviously describe - I say obviously because it was difficult to expect a more comforting situation - a rather dramatic situation. However, at the same time, the Decree Law approved last week, which introduces many new features, shows us that a shift is taking place in this area.

We are going to begin this roundtable discussion by proceeding from the general to the particular. First, we will hand the floor over to the politicians, and then we will move on to the regional representatives.

Therefore, I would like to begin with Marco Causi who, besides being a Professor at the University of Rome 3, is also a Member of Parliament. If possible, I would like him to briefly describe the most pressing and urgent problems, and then help us to understand how aware the Parliament is of these types of problems and what it intends to do, beyond the Decree Law presented and approved by the Council of Ministers early last week. Lastly, I would like to ask whether he believes this Decree Law, which covers a variety of aspects concerning both Culture and Tourism, will have a sufficiently agile procedure in Parliament, given the need for action and measures on the cultural front.

*[Marco Causi]*

First of all, I would like to thank the Department for Development Policies for inviting me here today. Also and especially thank you for the work that has been presented today to public opinion and sector specialists. The databases created by the Department on the situation of Italian cultural assets, which are available to everyone, significantly enrich our wealth of statistical and economic knowledge.

I can tell you that cultural economists, such as myself and the others I see in this room, have always had to do *ad hoc* work to construct aggregate data and statistics concerning the entire General Government, so the Municipalities, Provinces, Regions and State. In the absence of official sources, data are often based on estimates. And just as often we have had to settle for rough estimates (commonly referred to as back of the envelope). However, we now have an official and methodologically controlled source, which combines all of the Public Entities and the relative statistics.

And therefore, the Department for Development Policies has made another contribution, in addition to the considerable work it has already done in many sectors, to improve our

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<sup>3</sup> Francesco Pigliaru did not participate in the roundtable discussion.

knowledge of underlying data on which we can base public policy in our country. I am sure that these analyses will be particularly significant in the cultural policies sector as well.

Moving on to the data that were presented this morning, we find that there is a reduction in public expenditure on culture at all levels of government. It is rather obvious that this is a consequence of the crisis. What is less obvious is the structural element, that is, that public expenditure on culture in Italy, even in the best times - for example from 1996 to 2001, it increased from 0.4 per cent to 0.9 per cent of GDP - has never structurally approached the levels of the large advanced economies, which have considerably higher levels of public expenditure, between 1 per cent and 2 per cent. And this is also true in countries with lower rates of direct public intervention by the State, such as the US or the UK, if we consider the contributions provided by local levels of government in addition to indirect public expenditure resulting from the loss of potential tax revenue associated with private expenditure deduction or relief systems.

The good news is that spending for private consumption in the cultural sector decreased during the crisis, but not as much as public expenditure. As sector specialists know, in the first three years of the crisis, so 2008, 2009 and 2010, Italy's private spending for the purchase of cultural goods and services basically remained stable, and the reduction came only in 2011 - *annus horribilis* - with effects in 2012 as well. Physical data of use (for example, access to museums and monuments) show signs of a recovery in 2013, which give us some hope as we wait to obtain the values behind these figures. However, in general, private spending in the sector remained steadier than public expenditure during the years of what we refer to as the Great Recession.

From this perspective, beyond the theoretical arguments that this could suggest, the Culture Decree recently approved by the government is very useful because, through the mechanism of deducting up to 65 per cent of donations to culture, it seeks to strengthen a private spending channel that has already shown itself to be active and reactive. It is true that, particularly for the protection of our considerable cultural heritage, private expenditure cannot replace public expenditure, but if anything it can be act as a complement. However, it is also true that in the broader field of cultural consumption, Italy needs an organisational revolution in its offerings and management systems (and cultures) that can attract the public and encourage them to pay for cultural services and products. The Culture Decree goes in this direction, and I think that this is very positive.

It would be interesting to debate the topic of donations to a greater extent. Public discussions and political controversy are almost always concentrated on the case of large donors or large sponsors. I think that there is a potentially very large class of small and medium sized donors at the individual, or even household or small/medium enterprises level, and that this is one of the unexplored terrains of Italian cultural policy over the last twenty years.

Everyone knows that in other countries it is very easy to become a member of associations linked to cultural institutions, for example museums. American museums - but not only them - request membership registrations using proper marketing campaigns with “micro” donations. Micro donations have considerable potential for cultural institutions, because they not only relate to the search for funding, but they are also a strategic marketing tool which builds loyalty amongst the public and differentiates products and services.

In managing the marketing and promotion of these institutions, the division of the public between donors and non-donors is very important. And again, we are not only talking about large donors, large patrons, but, within a city, a community, a region or a group, we are talking about those people who become members of cultural institutions because they go there, they love them and they contribute not only financially, but also by personally participating in the cultural institution’s activities. Even in Italy, there are many examples of the dynamic management of relations with the public (visitors, spectators, users, consumers of products and additional services, etc.) by cultural institutions, in the areas of museums and performance. They are more widespread in the non-profit universe than in the public sphere, and the Culture Decree is placing its bets on being able to support and expand upon these experiences.

This is certainly a difficult bet, especially due to the innovation that it entails in our rigid and bureaucratic public institutions, but it is a bet that is surely worth making. In fact, it will not be by infinitely multiplying our laments about the lack of public resources that we will enable the Italian cultural sector to pick up again after the Great Recession. The issue of the demand for participation and the demand for consumption and services by the paying (and thinking) public will become increasingly central.

*[Antonello Cherchi]*

Senator Marcucci, you are part of the Senate Culture Commission and for many years you have monitored issues in the Cultural Sector. I would like to ask you: there is undoubtedly a funding problem, as the data shown today have highlighted. This funding is obviously becoming increasingly scarce, and the Cultural Sector is certainly not immune to the Spending Review and cost cutting. So my point is: in your opinion, is it only a problem of resources? Also, it would be interesting for you to give us your opinion on what Marco Causi has just told us about the Culture Decree recently approved by the Council of Ministers. Specifically, Dario Franceschini said that private parties can now contribute to supporting Culture, to safeguarding and enhancing cultural patrimony by making donations. Do you think that this measure can fill the gap in public resources in any way? If so, how?

*[Andrea Marcucci]*

I would also like to thank you for inviting me here today and for this day of research. I would like to greet the Minister and Professor Settis. Meanwhile, we have taken note with great joy and satisfaction that culture has returned as a foundational and central aspect of government action. I must say that across-the-board spending cuts have done great harm. That is, it was not taken into consideration that culture is an anti-cyclical investment, despite the modest investments that were made previously, and the cuts made dramatically penalised this sector.

This being said, already with the first Decree on Culture sponsored by former Minister Bray and the confirmation of this measure in discussion today, a sign which is even stronger in political terms, there is a very important inversion of the trend. The problem is not the money. Rather, it must be highlighted that this decree works alongside the reorganisation of the Ministry, currently being planned by the Minister. The real problem is spending capacity, completion times, the need for control over contracts which must not conflict with the just as important need to complete the works. Obviously, everyone has been aware of extremely important examples such as Pompeii, which unfortunately is not the only one. There are also others, together with the considerable difficulties at many of the work sites. Therefore, there is an overarching problem.

However, I believe that this time we must begin from politics. If politics once again places culture and cultural activity at the heart of government action that can provide a new boost to the national economy as a whole, also in micro and macroeconomic terms, then the language, the perception and the requirements change. And, in this case, the opportunities change as well. My opinion of the decree is very positive due to the many aspects that have been discussed. However, I would particularly like to note the further investment in opera and symphonic foundations because, unlike in past years, these are not investments for investments' sake, but rather they are linked to rigorous rules for the systematisation and regulation of the accounts. Therefore, if on the one hand we invest and give support to these Foundations, on the other we require the necessary financial and cultural rigour in production, in an attempt to favour synergy among them. I should also note that, more than gaps, true abysses were found within Foundations. Today, however, we are going to the very end because we have a precise path to follow.

I am also in favour of the further investments already established for the cinema Tax Credit, since this is an important industry for the country which, as the recent past has taught us, can provide great support. The opportunity to collaborate with private parties is also good. In this case, I believe that this decree is going to help to overcome a taboo or maybe a prejudice, which has been in vogue for a few years in Italy, that private participation in investments in some way puts up for debate the ability of the State to protect our heritage. In reality, this ability, this duty of the State to safeguard, verify and control remains strong and central. However, this does not mean that we should not launch a comprehensive process involving

the entire country. I would say a collective process, for the protection, support, development and enhancement of our cultural heritage.

The Culture decree goes in this direction, and in its effort to protect cultural patrimony it involves the individual citizen, the museum visitor who remains in awe of a work of art or the spectator who attends the opera. Even large companies can perceive Italian cultural patrimony as a means of self-promotion, and feel a moral duty to pay back a country that enables them to profit. I consider this measure to be a solid step forward, an authoritative confirmation by the Renzi administration of a path that must necessarily be taken. I will give a trivial example, from the world of business: I believe that for an Italian company in the world, the reference to what we have been, to our history, to our ability to generate culture, to produce civilisations, is the absolute best business card for any company, even if it manufactures consumer goods. Because the knowledge of what we have been and what we have been able to achieve over the centuries gives us something that none of our global competitors have.

This puts us in a position to be perceived as no other population can. Therefore, I believe that we must move ahead. I feel that Parliament's attitude towards this measure is without a doubt positive, and this is not only true for the majority. The process being followed is that required for the timing of the Decree Law, so I hope we can proceed quickly. I also believe that thanks to the reorganisation, one of the goals that the ministry and the Minister are correctly setting is to implement legislative measures, with all of the regulations and subsequent acts that allow a measure approved by Parliament to function. It appears complicated, and maybe a bit naive to talk about these things, but in reality these are often the most relevant elements. In the recent past, important measures concerning issues that regarded the MIBACT received approval in Parliament, but then struggled to find proper application because we were not able to conclude the process of passing regulations or implementing decrees.

I welcome this action with great support and, as I mentioned before, I have an absolutely positive impression of the parliamentary process. The task we have set before us at this time is to work rapidly and well. I hope for the speedy announcement of the proposed Ministry reorganisation, which will necessarily bring with it efficiency and effectiveness, in line with the mandate assigned by the Constitution. It is necessary to launch another process to make the entire country aware that these are essential investments and not merely expenses, or costs. The first steps that have been taken seem to be absolutely positive, and I believe that they should be welcomed with enthusiasm and supported with conviction. Finally, I believe that the expertise of the Minister with respect to these matters is of great help to us. Thank you.

*[Antonello Cherchi]*

A new element is immediately apparent in the recent Decree Law on Culture, that is, that there are significantly fewer implementing decrees than, for example, in last year's decree Valore Cultura (Culture Value). Indeed, it would be interesting to understand what outcome the first Culture Decree will have, given that it depends on implementing decrees. I remember that the procedure was not completed for very many decrees. If my memory serves me well, maybe only 4 or 5 out of 25. Therefore, the rest are very late and I do not know if they can be passed as things currently stand. In this case, that Decree would be replaced by the recent Decree Law.

Now I will give the floor to Pierpaolo Forte, president of the Donna Regina Foundation and also a representative of FederCultura. I would like him to comment on these data, also considering that FederCultura manages recreational, and especially cultural, activities at the local level. The data tell us that there was a considerable decrease in per capita expenditure at the regional level in 2009-2011 compared to the early 2000s. There has also been a heavy reduction in participation in cultural activities by Italian citizens. Obviously, these elements are all partially a consequence of the economic crisis and the resulting lower propensity to spend. I would also like to ask if the management, or the Institutions and Entities that manage cultural assets at the local level, is responsible in some way. I mean: it would be interesting to know if there is something missing which makes cultural assets, for example the museums and various monuments managed at the local level, less attractive, or increasingly less interesting. So, in summary the question is: is there this additional element of responsibility which contributes to decreasing participation by citizens?

*[Pierpaolo Forte]*

In brief, the response to your question is: yes, there is a responsibility, which is part of a larger responsibility that regards us as a country. I will attempt to explain myself.

If I had to give a title to the remarks I am about to make, it would sound like this: I believe that our country should try to find the steps and ways to cross the threshold between the twentieth and twenty-first centuries.

This need is significant on many fronts: for the perception and the treatment of cultural objects, for governance and management methods, for the way we knowingly read the data that we have just observed.

What I am trying to say, although in summary and therefore maybe less eloquently than I should, is that we behave in relation to the phenomenon that we generically refer to as "culture" in a way that was probably common, appropriate and adequate in the last century and, that is, looking in the rear-view mirror I would say: more or less instinctively, many of us take for granted that everything that is more than 50 years old is Culture, and everything that is less than 50 years old is not.

It is as if we have become, by now habitually, the Templars of a marvellous past and absolutely superior vestiges, basking in this extraordinary and marvellous inherited patrimony and stopping there to contemplate it entranced. So, as a consequence, our task is limited to conserving it as much as possible in order to transfer it intact to future generations, so that they can do the same, gazing upon it and feasting their eyes on this lifeless beauty.

This way of considering the issue is gradually relegating us to a position in which, while we are extraordinary potential producers of culture, we are delegating today's cultural production, which in some way is the premise of what will happen tomorrow, to other cultural moments, to other decisions and to other meetings. In other words, we are becoming the distributors of Culture generated elsewhere.

There are many examples of how this behaviour is dangerous. The first can be seen in the very numbers we observed: those of cultural consumption, first and foremost but even, paradoxically, those of cultural investment.

As an audience of specialists, we all take for granted that Culture is important and that it is mistaken and wrong to claim that "you can't eat culture". However, we must make these beliefs explicit, and it is no longer enough to invoke sacred and unfathomable reasons, which are not up for discussion because they are *a priori*.

The interesting issue is that the debate on this topic is beginning to understand and use new arguments in the twenty-first century, the result of new knowledge about the fact that contact with everything that we call Culture produces a series of evident consequences, many of which we can even observe in ourselves.

In brief, the first thing we must become aware of is that Culture generates irreplaceable effects on people's quality and maybe even quantity of life. Those who have regular contact with cultural products (books, films, art, performance experiences, theatre, music, etc.), who have this great fortune, have the opportunity to live better, and maybe even longer.

This affirmation may be proven in many ways, at least statistically, but I believe it is enough for all of us to try to imagine our lives without books, or without music or without art.

Regular contact with cultural products, especially those of high value, increases the richness of people's lives, it expands their horizons, their thinking skills, intuitions and reasoning, and it therefore improves or in any event increases the complexity of their thoughts and as a result their discourse, making them used to considering the other as interesting and, at least, worthy of respect. Therefore, the more we can favour this contact, the more that it is broad, numerous and varied, the more these advantages benefit the public and the collective, taking shape in forms of social cohesion and the improvement of society, in the ability to create and innovate and in dynamic modes of economy and production, even in the better functioning of democratic institutions.

There are also important statistics demonstrating that this contact even favours longevity. For about twenty years now research has been conducted in the Department of Social Medicine at the Swedish University of Umea (Bygen, Konlaamn and Johansson, British Medical Journal 1996) which shows that, in brief, the life expectancy of those who attend, consume and practice culture and art is 1.8 years longer than the control sample, and that the risk of mortality of those who rarely attend cultural events is 60 per cent higher than that of people who do so more often.

Turning our attention now to something less pleasant and probably more solid and well-known, for example from the perspective of the studies cited by Marco Causi, it should be said that even the classic reasons why we place fundamental importance on public intervention in Culture, that is the twentieth-century ideas about why it is worth supporting (merit goods, externalities, market failures, “Baumol’s cost disease”, etc.), have not been overcome despite their age.

Today, rather, they are accompanied by the evident concept that the western economies of the twenty-first century will be, to rely on an expression that is rather widespread in the literature, “culturalised”. This means that a great part of what in jargon we refer to as “economic development” at the regional, national and continental levels, is the product of a series of factors that we define in cultural terms.

Culture is one of the principal drivers of fundamental economic changes. For some time the whole world has been studying and discussing what this means for policy, and various forms of policy are being tested in which the idea of culture understood as essentially the supply of education and training, based on the theory of human capital, is being abandoned in favour of the conceptualisation of culture as the ability to generate new sensorial and experiential perspectives, quality of life, new products and new forms of consumption. In other words, innovation.

Elsewhere, this is the point of departure for businesses that have understood this phenomenon and having begun to use it, incorporate cultural assets and goods within production processes and within the conception of products much more than happens here, where this idea is still quite relegated to research and studies.

But this is not only a business phenomenon. This knowledge has consequences for the way we deal with a topic that is not new (but which is at risk of becoming old if we continue to take a twentieth-century approach), which told us that the cultural good was a merit good, and therefore it was the duty of the State alone to manage it and that the interest of private parties in supporting cultural assets and activities is too commercial, so relying on private parties to have cultural responsibility is, in short, risky.

Today, the reversal of this perception appears to be quite evident and, I believe, urgent. It is possible to build cultural action (public, private, mixed), because this has already been tried, and since everything encompassed by culture can be interesting material for certain

industries as input and as output. Cultural materials help to improve production processes and to imagine, invent and produce new assets and, therefore, to constitute an innovative part of the market. This approach, which in Europe is translated first and foremost under the name of the “creative” industries, is becoming so solid that it was made the foundation of one of Europe’s political agendas, and we would do well to pay close attention to it, because that is where more than just an additional part of economically significant public investments come from, especially in the South.

Finally, I would also like to mention the growth we have been observing in the new, fertile and very interesting connection between cultural institutions and research institutes, which are beginning to benefit enormously from what Art and Culture can add to their work. At the same time, Art and Culture are becoming increasingly interested in turn in the methodologies and results of research and knowledge coming from the hard sciences as well as the social sciences. Closely minding these phenomena is essential if we want to firmly plant our two feet in the twenty-first century.

[*Antonello Cherchi*]

At this point, I will turn the discussion over to the Culture Councillor for the Region of Marche, Pietro Marcolini. I would like you to comment on the data from the Marche Region, which is not one of the four that this report has identified as the most virtuous, which were Friuli-Venezia Giulia, Valle d’Aosta, Sardegna and Lazio, although the report specifies, as was noted this morning, that for some Regions like Sardegna there are external factors that may have played a part in this performance.

Although it is a well-established cultural region, Marche is not amongst the virtuous. Instead, it finds itself together with the great majority of the Regions in which per capita spending on culture has decreased considerably in 2009-2011. Therefore, I would like to ask the Councillor what caused these cuts in his Region aside from the economic situation that we have already discussed at length. These cuts have led to a large-scale disinvestment in this sector, which then obviously occurred at the national level. In essence, why were resources taken away from culture?

[*Pietro Marcolini*]

I feel compelled to thank the Head of the Regional Public Accounts System, Mariella Volpe, whose work I have been familiar with from the outset. I know that it is valuable work that makes it possible to focus justified attention on differences and on the need for knowledge in this area.

By now it seems that there has been a kind of *damnatio memoriae*. It seems that we can no longer speak of federalism, of regionalism or of programming. Instead, it would be better

for these entities to remain alive. For example, if we understand Culture and Education to be the universal right of citizens, we must once again take up a topic that has become as obsolete as that of essential levels of support and services, to have a national idea, a right to access instruction or culture.

Therefore, Mariella Volpe has done valuable and patient work. That is, despite everything, she has been able to maintain a network which should be improved upon and further developed. As regards our Region, I must say that things are not exactly as the moderator indicated in his introduction. I can undoubtedly affirm this since, in the first place, amongst the four regions labelled as virtuous, three have special administrations and Lazio is unique in that it is home to all of the large production companies.

In the second place, in terms of the Marche Region, since 2011 there has been a positive trend reversal in which we increased budgeted resources by 25 per cent. I believe that I should try to provide an explanation at this point, to describe the reasons and methods of this trend reversal. I also have a few comments to make on the concept of the Public Sector and its necessary reclassification in order to reveal even what is not classified as cultural policy. I will provide just one example: the so-called EU Leader programmes were spurned for some time. Now, with the new programming for the 2014-2020 Structural Funds, they have become the new paradigm of local ground-up development programmes. The Local Action Projects (Progetti di Azione Locale) contain large doses of cultural policy, although they are not considered spending on culture within our traditional classification. Thanks to them, disadvantaged parts of our country work on the restoration of cultural assets, on cultural entertainment and tourism programmes; or there are activities such as the work done by the civil service on the network of museums, archives and libraries, thereby using one of the nine measures of the Youth Guarantee Programme (Garanzia Giovani).

To return to the initial question, I should specify that from 2011 to date, not only have we not reduced expenditure by some 35 per cent, as national cuts required of us, but we increased it, and presented a social responsibility report together with the financial report on culture.

Therefore, despite these times of crisis, we were able to espouse the idea that investment in Culture should not take a utilitarian or economic approach, whereby it must immediately generate socio-economic returns. There is a deferred return on civilisation, and even a return that is not calculated in the accounts, but which refers to a broad concept of Culture, and this is exactly what Pierpaolo Forte referred to just now. These topics are not new, if we consider for example the 2006-2007 Figel Report at the European level. I am also thinking of the OECD studies with the Leed local development programmes, or the most recent European Union programmes, including the meeting at Chaillot Palace attended by the European Ministers of Culture, including Dario Franceschini, and the Commissioner for Competition, Michel Barnier, to discuss the European view of Culture.

The main idea is that this is not only a problem of reclassifying budget expenses, but of recognising the direct propulsive value of Culture as a vertical (performance, music, theatre and poetry) and horizontal (creativity, creative and cultural innovation applied to production) sector. Aside from the studies of Federculture, of the Symbola Foundation, of Professor Pierluigi Sacco or of the unforgotten Walter Santagata, there is a recent Confindustria report, produced by Prometeia, dedicated to the Good and the Well Done (*Bello e al Ben fatto*), which identifies a reference system that we should work towards, a sort of concentric circle resting on four core components.

The first is the artistic/cultural component, which acts as a reference to our heritage, to the shoulders of giants on which we rest, to our cultural roots. The expression of Brahms, who said: “Those who do not visit Italy at least once have no concept of beauty” makes the idea of this first component quite clear. The second is that of the cultural industries: publishing, radio, television, cinema, video games. Then there is the third component which is that of the creative industries, which relies just as much on the cultural contribution as the first and the second. In this case, I am talking about architecture, advertising, the traditional artistic craftsmanship typical of industrial design and design style, elements which govern the most cutting-edge production of ceramics, porcelain, watches, purses, leather, furs, footwear, textiles, apparel and garments. The final component is tourism. On this topic, I believe that having firmly placed its close interconnectedness with culture back on the national stage is particularly useful.

Returning to Marche, I would like to add that on a regional basis, an integrated programme has been implemented which takes into consideration the exponential nature of actions in Culture, both immediately in terms of costs and revenue and over time in terms of deferred costs and benefits. What is taking place in national legislation may represent an opportunity, but in some regards it also gives rise to some concern: I am thinking, for example, of the reform of Title V of the Constitution, because by progressively removing the responsibilities which are poorly managed by certain Regions, we also end up removing the positive factors. The absolute return of Culture at the national level, even within general regulations, could be promising however. The loyal institutional collaboration between the State and the Regions must unquestionably be required. The National Operational Programme - NOP (*Piano Operativo Nazionale*) represents a great benefit and a great opportunity, which should be consistently linked with regional Framework Programme Agreements (*Accordi di Programma Quadro*).

As stated by Sabina De Luca, at the European level a veritable battle has been fought just to include the word Culture, which was included *limine mortis* against a strong opposition, within Thematic Objective 6 of the new Structural Funds (*Fondi Strutturali*) programming. In my view, at the European level we are talking about embarking on a path of active vertical and horizontal policies, well beyond the defence of the European product.

I believe that the new Minister is going in this direction. His actions are supported by an idea which is anything but economic. The most important Economic Ministry, as Franceschini loves to say, must necessarily be aware of this horizontal, and therefore enriching, character that Culture can have. From education, from the *Bildung* as the Germans would say, from civilisation to veritable culture. Therefore, today we are standing before the opportunity, which arises every seven years, provided by the re-programming of the Structural Funds, which amount to around EUR 80 billion on a national basis. Within this framework, the National Operational Programme should suggest, and the Regional Operational Programmes - ROP (Piani Operativi Regionali) should define in conjunction with the Ministry, a platform that is broader than the stingy system which is actually taking shape within the twenty regional ROPs. We still have a few weeks to make a more than symbolic adjustment, and the Ministry should mobilise all of the Regions for this purpose. Likewise on the tourism front, there is an integrated plan for which Expo 2015 is the precursor. I think that on these bases, the commitment to Culture should not be embarrassing, but rather heartfelt and required of all institutions.

*[Antonello Cherchi]*

I will now turn the floor over to Flavia Barca, the departing Culture Councillor for the Municipality of Rome. Given recent events, I would like to ask you why you have given up managing the cultural issues of the Capital. In particular, we would like to understand if this resignation was influenced by what the numbers tell us, that is, by this central and local inability to spend and invest. Did the step backwards that took place in cultural investments and the lack of attention that Culture received recently play a decisive role in your decision? Or, are there other reasons for this departure?

*[Flavia Barca]*

The difficulties of the city of Rome are certainly not a good reason to avoid the challenge of managing it. On the contrary, my decision was completely personal, and I do not intend to discuss it today. Rather, I would like to reflect on what you said about the difficulties of managing resources in the Capital. I have brought some comparison and trend data with me.

This year, in the 2014 provisional accounts, we brought home a total of EUR 92 million for culture, broken down as follows: 65.7 for the Department of Culture and 26.3 for the Superintendency. I remember that this 92 million euro was 110 million in 2013 and 124 million in 2012. This means that in three years, Culture has lost 32 million euro, or almost 25 per cent of the total. Therefore, this is a very significant decline which represents an ongoing and unfortunately unstoppable trend. This trend is especially and certainly linked to the economic crisis, which has impacted Culture as well as other segments of the economy. However the point, and now I am talking about the report we are presenting

today, is that the idea persists that Culture is not a primary asset, that it is an expense which we can forgo in times of crisis. It seems incredible, in the country of art, and after many years of European and domestic battles on cultural value, but there is nothing to do about it: in our country's governance processes, Culture cannot make its way to the top of the political agenda. And I also say this because I have experienced it first-hand. Every time I worked to defend resources for Culture in the Council or in coordination meetings with municipal Councillors, at a certain point someone raised their hand and asked: "how can we justify investments in culture when the city is full of potholes and there are no desks for the schools?" Obviously some of the first things that I too notice, as a citizen, are the potholes and transport. But culture is our idea of the future. It is a tool for social development, for integration and progress. When working within the community, we experience first-hand the difference that Culture makes in a square or in a Municipality in which there is blight and difficulty. We realise that violence is rooted in the lack of Cultural spaces in some places of the city. Understanding and experiencing all of this is part of the beauty of being an administrator, maybe after studying these aspects in the numbers for many years as a researcher.

So today, we have to face the great difficulty of finding resources, a contingent difficulty which stands alongside that of thinking as Culture as a tool for change. How can we change this scenario? Surely on one hand by seeking to slow the decline in investments. Funds for culture barely support conservation, or the protection of existing heritage. In the end, what is usually sacrificed is investment. It is the vision. We all say: "We want change", but then there are no resources to do it. So, how do we build change? Previously it was said that "there are two keys": looking to additional European resources and looking to private resources. I will not enter the public/private discussion. We have already said quite a bit about this, and the Minister is doing important work on this topic. Instead, I would like to highlight something that Marco Causi suggested which, in my opinion, is an interesting point. I am talking about small donors. We are not talking only about crowdfunding, or the possibility of finding new tools of funding, but of interpreting a veritable conceptual revolution, which has been ongoing for some time and must be supported and regulated. It is the appearance on the scene of an active citizenry able to share the commitment, the responsibility and the resources of all for a common good, which is Culture. This is an extremely important change of pace, and examples are spreading throughout the country. In Bologna the Regulation on Common Assets (Regolamento sui Beni Comuni) was recently approved to try out a model of shared administration, and many cities are understanding how much volunteers and active citizens can become the fundamental leverage for change and growth.

As regards EU resources, today there are multiple routes: the Cohesion Funds (Fondi di Coesione), the Creative European Programme (Programma Europa Creativa), Horizon and others. What is interesting is that these are not only economic routes, but they mark a change of pace and, also, of method.

And this change of pace can be achieved by working on new directives, on new planning, but especially on one of the things that Europe asks of us, and that is, networking. “Networking” means sharing practices and policies, it means sharing - and reviewing - methods. For example, in order to use the EU Funds, Europe requires us to better assess processes. And in this regard I wholeheartedly thank Mariella Volpe and the entire team for the work that DPS has done, because the numbers discussed today show us the right path to be taken, the proven ability to report on the work done, which in Italy the General Government still does little of and not well, but which is fundamental to generate change and especially build trust between residents and public entities. If we tried, for example, to discuss the impact of cultural projects on the regions using new indicators, this would help to better direct investments in the future.

I will begin my conclusion by considering two elements which I believe are relevant: first of all, human capital. In Italy, working on human capital means first and foremost reconsidering the General Government by renovating its structure. This also means cultivating new professional skills and favouring new public education. We are losing a generation of young people. The best of them go to work in Europe because in Italy they do not find new ideas on which they can build ideas of the future.

I am convinced that Culture, that archaeological heritage, for example linked to the themes of new technology and innovation, can become not only a significant tool for change, but also for training, for building new areas of expertise, new ideas and a specifically Italian way of producing Culture. We need to begin once again from our primary asset, which is our heritage, to try to find a new way to tell the world about it.

Last but not least, something also noted in the opening statements, is the need to redefine the responsibilities and relationships between the central government and the local Authorities. This is noticeable particularly in Rome. At the moment the situation is favourable, also due to the privileged relations between the city, the Region, the Ministry and the Central Government, but the road is still long. There is often a lack of dialogue and coordination even between the departments of the same administration! In this way data and statistics generated are never compared and observed alongside others. Therefore, I welcome the DPS data, the work on the Regional Public Accounts and websites like “OpenCoesione”. Transparency is the first step towards this country’s renewal.

## **VI. Closing remarks**

### **VI.1 Salvatore Settis - Member of the Accademia dei Lincei**

I would like to thank you for the honour you have given me in asking me to close this day which has been so full of data and extremely interesting points for reflection. The data that have been illustrated and that we have seen in the documentation, which is now available to everyone online, did not surprise me at all, although they were of great interest to me. They were not surprising because, qualitatively, we all knew that this was how things were going in Italy, with decreasing investments in culture. However, as Marco Causi said earlier, at each of the infinite conferences on this topic (where usually everyone wrings their hands in despair about the lack of funding, but then nothing changes), we tried to reconstruct this complicated universe by putting together scattered elements. However now, for the first time, thanks to the Department for Economic Development, we have a comprehensive map before our eyes, which shows us a lot. Maybe we cannot see everything, maybe it is possible that there are additional elements (which I will discuss later on), however in this summary framework we can already see quite a bit, and the Department that provided it deserves great credit.

Another preliminary thought I would like to mention regards the date chosen to present the results of this work. It is a singularly appropriate day for reflection on this topic, since it coincides with the launch of the Culture Decree. None of us are naive enough to believe that this launch can resolve all of our problems overnight. I believe that the last one to believe this would be Minister Dario Franceschini, who is here with us and whom I thank for his presence. I am absolutely certain of his good intentions, not only in developing the Decree, but also in attempting to ensure that it completes all of the required parliamentary procedures in which, as we all know, any Decree may become disfigured, twisted and overturned, as unfortunately has occurred dozens of times. I am certain that the Minister will do everything to ensure that this Decree is successfully implemented and correctly applied. We have heard too many announcements in the past, too many promises to immediately believe that a good intention expressed by a Minister will become reality. We hope that this is the time, and since Mariella Volpe asked me to talk about hope, I will begin by expressing this hope.

However, I believe that in speaking about this topic, it is also necessary to provide some criticism, beginning with the actual word “culture”. More than once we have tried to define culture in various ways. We could have a long conference on this topic, but even within today’s limits, I would like to very briefly recall that the word “culture” is one of the most difficult to define. In 1952, more than sixty years ago, in a study that has become famous, Alfred Kroeber and Clyde Kluckhohn compiled and analysed 164 different definitions of “culture”. Now there are probably many more. Instead of analysing all of these definitions, let us look at which may be useful in our context. There are anthropological and sociological definitions, and also historical, ethical, political and institutional definitions.

However, what anthropologists, sociologists, historians, institutional historians and legal experts all agree on is an idea that I believe should be our point of departure. It is an idea of culture which is, to cite Geert Hofstede, “collective mental programming of the future” because a society has “the culture it deserves”, which, like it or not, shapes its future. But maybe at times, you will tell me, societies are not able to plan any future. There have been certain cultural phases, let us take the Upper Palaeolithic, which lasted for thirty thousand years, during which almost no innovation was produced because maybe for that society innovation was not a positive value, and it was not focused on the ability to generate culture. I do not believe that we would like to model our society on that one, with all due respect to our Palaeolithic ancestors.

As has been rightly noted, I believe however that we need to take into account the collective mental programming of societies. Culture, in the broader anthropological sense of the word (as a range of customs, social practices and objects), can have a large impact on our daily life, considered in terms of quality and quantity. Although this may not be the best way to do it, I am trying to say that we do not need a neutral definition of culture, but rather a dynamic definition, an idea of “culture” which is closely connected with a system of values. This type of definition of culture would require an in-depth analysis that we will not go into today. But a definition of this type has a great advantage: it is completely aligned with the Constitution of the Italian Republic and that is saying a lot, because from this perspective as from many others, our Constitution has been rather farsighted. According to our Constitution, but also according to the most advanced definitions of culture, culture has a considerable ethical value, it is linked to citizenship, it is an essential ingredient of democracy, it is a political instrument, and it is also connected to representation and direct democracy. That is, it regards the legitimacy of those who govern us (I mean, the legitimacy to govern us on the basis of the principle of representation). Definitely, it regards the horizon of citizens’ rights. The Constitution tells us that culture has to do with equality amongst citizens, or rather the trend towards equality: because we should at least tend towards equality rather than tend towards increasing inequality, as we have been doing with great tenacity recently throughout the West.

The definition of culture provided by our Constitution, and which we should therefore bring back to life and put into action, is a definition aimed at future generations. Therefore, the definition of culture that has been used by the Department and which Mariella Volpe explained to us this morning, which is necessarily more limited because it was used within research on the Regional Public Accounts, should be expanded within more general discourse by incorporating other elements, which it will be impossible for me to fail to mention, for example schools, universities, research and cultural production. Pierpaolo Forte is right when he says that Culture should not only be the passive preservation of the past. But it should immediately be noted that no one is so crazy as to believe that working with the past and being historians, or art historians, is just passive preservation. Either history helps to build the future, or it is of no use at all. It is not true that, as is said,

“history is the teacher of life”. Rather, the opposite is true: it is life which is the teacher of history. It is life which leads us to choose from history what we need to build our future. However, I do not agree with Pierpaolo Forte’s assessment that the year 2000 marked the shift to an idea of culture with a focus on the future. For example, when the Academies were founded in the eighteenth century or classical art was studied, it was studied to make new art, the Neoclassic: that was the new thing at the time, but it triumphed thanks to those who produced it by studying the art of the past. Canova and Thorvaldsen did not study classical art to stop History, but to make it move forward. And we should not forget that the first great art historian, Johann Joachim Winckelmann, wrote the *History of Ancient Art* as a paean to freedom: this is why his work was cited in speeches at the French *Convention* as a revolutionary text, and this is why the French brought Winckelmann’s manuscripts from Rome to Paris (where they remained).

The past should be used as the driving force of the future, and not just as a passive warehouse. What we have seen in recent years in our happy and unhappy country is a contrast, which I find shocking, between cultural heritage rhetoric and spending cuts. We boasted, as one of our former Prime Ministers whom I prefer not to refer to by name declared, inventing absolutely non-existent statistics, that we had “72 per cent of the world’s cultural heritage”. This, naturally, is not true. But Italian politics was able to do this: on one hand, invent this type of statistic, brag about it and show off, and on the other hand, simultaneously cut funding. As Mariella Volpe said, this is “the rift between political statements and actual action”. I would like to give a few very brief and quick examples of this rift from various perspectives. One example is the creation of the Ministry for Cultural Heritage in early 1975, with the intention of giving prominence to this segment of the General Government as well as of the country’s public and cultural life. Therefore, the Ministry was created with the idea of implementing Art. 9 of the Constitution by providing strong national guidance. It is a shame that seven months later, still in 1975, Sicilia was separated from the rest of Italy and afforded full autonomy with respect to cultural heritage (which is still the case today, a unique situation amongst the Italian regions). Indeed, a case of schizophrenia which compels us to ask ourselves: what did our politicians want at that time? Did they want the country’s cultural heritage to be governed as a whole, while clearly leaving space for the regional and local administrations? Or did they want to go in the opposite direction, by privileging regional and local administration over the united, central government model? This trend which is simultaneously centrifugal and centripetal has created damage and ruin over time. Many regions have tried to become autonomous in the area of cultural heritage, although none have been able to obtain the level of total autonomy that Sicilia has. It gets worse: as can be historically demonstrated, the Regions governed by the centre-right have tried to gain autonomy when the government was centre-left. And, vice versa, Regions governed by the centre-left have tried when the government was centre-right. Within all of this short-lived and contingent back-and-forth, where are the national interest, the rights of future generations, the Constitution, legality,

culture? All of these dimensions have disappeared from the political horizon. However, this schizophrenia in need of adjustment is unfortunately endemic in our country. A second example, smaller, but significant: former Minister Mariastella Gelmini established the tourism high school, because tourism is important in Italy. However, in this school which presents itself as new and advanced, there are no Art History courses, while there are mathematics courses (and correctly so). OK, so when the Japanese tourists arrive, will the tourism high school graduate explain the Pythagorean theorem to them? I believe that they are also aware of the Pythagorean theorem in Japan. So wouldn't it be more useful if our tourism high school also taught something about Michelangelo? Indeed, as we know, art history has been gradually diminished in all of the other schools as well, including classics and arts high schools. I have heard from Dario Franceschini, with great joy, that the Minister of Education Senator Giannini intends to act on this front. I believe that this must be done with urgency.

Moving on to the sector of scientific research, it must be said that here as well Italy has continued to reduce its resources by continuously cutting funding and investments. I am very familiar with the European Research Council, an institution I was part of and to which I contributed by writing its rules (with twenty-one other people) during its first five years. What is the European Union doing for research? ERC funding has almost doubled, from EUR 7.5 billion in the seventh Framework Programme to EUR 13 billion in the eighth Framework Programme. This all took place with Italy's approval. So Italy doubles spending on research at the European level, and cuts it in half domestically? Where is the consistency in this? I do not see it. In this zig-zagging that looks like a car going adrift with no-one at the wheel, we have become too used to continuously cutting spending on culture, as the report presented today unquestionably demonstrates, and then recovering our reputation at the European level, or applying patches. But patches cannot solve the structural errors that have accumulated over time.

What we see in this Report is that we really are the last in class in Europe, as I wrote in my article that came out in the newspaper "*La Repubblica*" yesterday, in which with these precise words "last in class in Europe", I believed I summarised the severe lesson of this Report: and those who saw the data presented will know that I am not lying. This raw eloquence of the numbers is even rawer still and the situation is even more serious if we consider a third factor: all of the data we have aggregated and separated and seen presented in various ways today take into account the expenditure of Italy and its Regions on the basis of the ratio with GDP. Italy's performance is terrible compared to Denmark's for example, but its performance is even embarrassing compared to Cyprus. If we consider that no European country (setting aside false statistics) has as much of an intense and widespread distribution of cultural heritage throughout its territory as Italy does, the situation becomes even worse: because in Italy we should have spent more than the others and instead, we spent less. The series of factors differentiating the North from the South of the country is even more serious. The fact that the South is so strongly disadvantaged (I

will not even try to summarise the data we have seen this morning) is also due to an important circumstance: in the North, the Local Public Enterprises, the Foundations for example, have often acted as *de facto* substitutes (I repeat: not supplements, but substitutes), but this role is not played at all exactly where it is needed most, in the South. In the South, the Structural Funds, EU funds and the Local Public Enterprises are not able to fill the gap; in other words, the South and the North are moving further and further away from each other.

This report tells us that culture “is traditionally a strategic asset in the statements of politicians, but at the same time it is on the first line of budget cuts”. This has been done with great consistency and admirable agreement by the centre-right, centre-left and technical governments. They have always said that Italian culture and Italian art are a source of great pride for all of us, and they have always continued to cut any investment and any funding. Let me express the hope that this will no longer be the case, even if it seems to be a dream. But where should we act? The first thing to remember is that culture is not a sectorial problem, it is not a niche issue. If we look at Art. 9 of the Constitution separately from the rest, indeed if we read the Constitution as if it were a string of pearls in which each article is individually important in and of itself, we have not understood anything. The Constitution is a construction, it is an architecture in which, especially in the first part, the great principles that uphold the State and that have been planned for the future, are all linked together. The role of culture in the Constitution is linked to the idea of the common good, to the idea of social solidarity, citizenship and the nation. It is an idea which establishes a right to culture, in which our Constitution is, probably still today, the most advanced in the world. Because in certain Constitutions, for example that of the United States which is the oldest Constitution still in effect (1789), there is nothing even similar to the right to Culture. “Right to culture”, however, means that the protection of cultural heritage, spending on cultural production, and investments in creativity and to protect our heritage and environment are part of those “unquestionable duties of political, economic and social solidarity” required of citizens under Art. 2; they are part of that trend towards liberty, equality, solidarity, the development of personhood and equal social relations on which our Constitution continuously insists, which are also linked to the themes of the development of individual personhood (Art. 3), the spiritual progress of society (Art. 4), freedom of thought (Art. 2) and the practice of the arts (Art. 33), and obviously I could go on.

In this situation, at the European level, Europe’s weakness is not the Euro, it is the fact that the Federation project is structurally weak when it is built only in terms of the economy and markets. Europe was born with no European culture. Europe was born with no soul. It was planned to be born and built with no soul, and while it remains this way, it will remain extremely weak. From this perspective, I would like to note not a resolution of the European Parliament, but a declaration made by thirteen Members of Parliament, as a small but positive signal. I am speaking of the declaration submitted under Art. 123 of the

Regulation of the European Parliament on the right to culture as a fundamental right of EU citizens, which was presented last April. I cannot read it all, although it is very short, but I would like to give few indications. I cite: “The widespread opening-up of public resources (including the cultural heritage) has the potential to generate up to EUR 40 billion in revenue per year, and the total direct and indirect economic gains across the EU could be as high as EUR 140 billion per year”, these MPs write. The declaration continues, “Access to culture, in the broad sense, is crucial for the social inclusion of EU citizens, as it enables them to participate in culture and lifelong learning, and to find jobs”. The third and last section I would like to quote from this declaration: “The right to culture is a fundamental right of EU citizens that goes beyond the right to education and health care”, and I could say precisely because it impacts quality of life.

So, what do we need? We need to look at ourselves in relation to the world, we need to realise that, true, the economic crisis is everywhere, but only in Italy has it generated such large cuts. Isn't there something that does not sound right? If we look at spending on research, while three or four years ago the Italian government cut resources for scientific research in Italy in half, Germany added EUR 10 billion in a three-year period, while France added EUR 21 billion in a five-year period. President Obama declared: “In moments of crisis, we should invest more in culture”. So, what side are we on? I was pleased to find that the Marche Region has worked on the basis of the same reasoning as President Obama, that is, it has declared here, through the mouth of its regional Councillor, that at times of crisis, it is necessary to find a way to invest more in culture.

Therefore, the problem is structural, and rather than giving some vague words of hope, I would like to try to say which hopes we should cultivate, because saying “we hope that everything gets better” is easy, but saying what we hope is more difficult. Let us begin by saying that there is an unhealthy relationship, which we have seen, between current expenditure, capital expenditure and investments. Solving these problems is the task of politics, and if politics does not change this trend, we will never be free of it. There is also a problem with the relationship between the public and private. From this perspective, the Culture Decree provides some hope with the “Art Bonus”. I am in full agreement with Marco Causi that the participation of citizens is very important, thinking not of large donors that give EUR 1 million, but thinking of the regular citizen who gives much less. For example, the famous Harvard University Fund Raising at the end of the nineteen-nineties collected something like two billion six hundred thousand dollars in five years. In that case, there were 175 thousand donors, mostly former students: that is, on average less than 15 thousand dollars per donor, and even less if we consider the considerable sums donated by the few “large donors”. Funds collected in this manner, which generate a net tax benefit for donors, create a “virtuous cycle” which not even the most optimistic dare to dream of in Italy. The tax benefit is an essential element, and the fact that we are recognising this now with the “Art Bonus”, provided it is successfully implemented, is very important.

It is also very important that, again as already discussed by Marco Causi, it is possible to direct donations to a specific institution, so not generically to the Ministry, but to a museum, a university or a research institution specifically identified by the donor. This mechanism helps to build loyalty. In his interview today in the *La Repubblica*, Dario Franceschini said something very important which, again, I am not able to believe but I hope will really take place, and that is, he spoke about new hirings. Which we greatly need. At times, in fact, we hear: “Let us transfer management to private parties and the State will supervise”. A quite abstract idea, and to understand it, it is enough to ask ourselves: what State? What function can ever be carried out by a State that is falling apart, an administration of cultural heritage with workers whose average age is around 57 or 58 years old and who, in addition, are being sent extremely quickly into retirement? Therefore, and this should be obvious, we need to work in all of these areas.

As regards the public/private debate, Senator Marcucci spoke earlier about a “taboo”. I believe that the reason many battles have been fought against the entry of private parties into cultural heritage is a fair one, because the entry of private parties into cultural heritage took place in Italy in the most confusing way in the world, with no distinction between donations, sponsorships and management. There are those who invest in cultural heritage because they want to gain, and then the question is: “why should he gain and not the museum?” and this is a more than justified question; and there are those who invest in this area because they want to offer support without any payback at all. Again referring to the interview printed today, when Dario Franceschini says that the model he wants to adopt is that of the Packard Foundation in Ercolano, he is saying something very important. No one would be so stupid as to say that if the Packard Foundation donates 10 million dollars for the Ercolano excavations, that weakens the State. On the contrary, it strengthens it. But only because it does not ask anything in return. If the Packard Foundation said: “I will give you EUR 10 million, but I would like to earn 11”, the question would be: “why should it earn 11 if it gives 10?”, “if that donation generates earnings, why should those earnings go to private parties and not the State, which owns the asset?”. And that is a more than justified question.

The relationship between institutions, and the nature and structure of support finally leads to another point I would like to mention: the theme of enhancement. When we talk about enhancement, at times it seems like we discovered it ourselves, because we are much more intelligent than our ancestors who never understood that we need to enhance the value of cultural heritage. But the opposite is true. The topic of enhancement is quite present in the marvellous report of a Minister of Public Education, named Benedetto Croce, to the Senate in 1920, in which he proposed the first law on the landscape, which he was able to pass after heated parliamentary debates just a few months before the onset of Fascism. Croce, citing Nitti, talked about “leveraging the value” of cultural heritage. More specifically: he was talking about enhancement. But we can go back even further: the 1309 Constitution of the Municipality of Siena establishes the management of the city’s beauty as

the first task of the government of the Republic of Siena, “for the happiness of our guests and the prosperity of our residents”. We have known it since 1309, that beauty is to be cared for and enhanced, for us and for our guests who come to visit our cities.

We have always known how important enhancement is, but in the last few decades we find that enhancement, which has become a legal notion, risks becoming the enemy of protection. To explain why, we have to remember first and foremost that nowhere in the world (in museums, places we say we hold up as examples, such as the Louvre or the Metropolitan Museum) is it believed that protection must be carried out by personnel “inside” the museum, while enhancement is the responsibility of someone who comes from “outside”. Protection and enhancement are part of a single process that has a necessary, shared basis, which is the knowledge of the assets to be protected and enhanced. This is why one hundred years ago the Regional Superintendencies were established, this is why the structure of the Ministry of Public Education, then of Cultural Heritage, the structure of protection, was established. According to the original design of liberal Italy, the Superintendencies are understood to be regional research entities that generate knowledge for the purposes of protection and enhancement, that is, they seek to know and preserve the past in order to build the future.

This concept is inspired by a deep civil consciousness, which should be an absolutely indispensable ingredient in schools. But that is no longer the case: it is not without reason that we spoke about an “anthropological mutation” in the Italians, who as a collective were the real caretakers of their own heritage until 30 or 40 years ago, while today too often they seem to be its worst enemies. I believe that this “anthropological mutation” was caused by the separation between well-being and culture: in fact, on one hand Italy went through a sudden (and very positive) increase in well-being, but on the other hand there was no parallel general cultural growth. Schools should have had and still should have a duty in this sense, which they have not yet sufficiently fulfilled despite the presence of many excellent teachers, but schools as such, as a national institution I mean, have not functioned as they should.

Lastly, I would like to mention a topic that we continue to avoid: there is an elephant in the room at this conference, as at many others, and that is tax evasion. It is not true that there are no resources to boost investments in culture: the truth is that countries that spend much more on culture than we do have much less tax evasion than we do: Italy is ranked third in the world for tax evasion, after Mexico and Turkey. So, we could leverage something which many other European countries cannot: it would be enough to reduce tax evasion, I am not saying eliminate it overnight, and great resources would be available for culture, school, research, theatre, university, protection, etc. I invite you all to go and take a look at the excellent analyses conducted by Confcommercio which can be found on the associated website. These analyses lead to the inescapable conclusion that in 2012 we Italians were so good as to not pay taxes of EUR 154.4 billion in one year. If we think that there are EUR 154 billion in lost revenues for the State every year, how can we say that

there is not enough money in the public coffers and that we need to cut spending on culture? I have not yet seen signals in this sense from the current administration, but I obstinately hope that tax evasion is openly addressed soon: working on tax evasion before cutting pensions or salaries or selling official government cars should be the path towards obtaining additional resources that can be used to cover social expenses, spending on culture, school, universities, and so on. And it is with this hope that I would like to conclude my talk today.

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