


CULTURE and CITY

The background features a large, abstract graphic composed of thick, hand-drawn brushstrokes. A central, vibrant red circular shape is formed by multiple overlapping, concentric strokes. This red shape is flanked by two sets of black brushstrokes that curve outwards, resembling wings or a stylized landscape element. The overall composition is dynamic and artistic, set against a neutral, light beige background.

The Experience of
Roma Capitale
2016-2020



The right to enjoy culture and science, artistic heritage and landscapes, together with national and international opportunities made possible by technology and new ideas must be recognised for everyone, no matter where they live: in a large or small city, in the heart of a capital or in its periphery. Participation in cultural life is indispensable to the development of critical and informed citizens, social progress and human emancipation. It is also an extraordinary driver of a healthy and sustainable economy.

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ROMA  CULTURE

CULTURE and CITY



The Experience of
Roma Capitale
2016-2020

Credits

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Contents

Prefaces

- Virginia Raggi 7
- Luca Bergamo 9
- Eleonora Guadagno 13

Part One

Chapter 1

- The Role of Culture in Cities of Disparity 19

Chapter 2

- Cultural Rights Around the Globe: *The 2020 Rome Charter* 23

Chapter 3

- The Right to Culture: The Experience of Rome
between 2016 and 2020 29

Part Two

Chapter 4

- Museums: Tools for Improving Accessibility 43

Chapter 5

- Festivals: When Communities Come Together 45

Chapter 6

- A Cultural Palimpsest for Rome 47

Chapter 7

- The Territory: Bringing Culture Below and Inside Peoples' Homes 55



Chapter 8	
- Physical and Virtual Cultural Spaces: New Neighbourhood Centres	59
Chapter 9	
- #laculturaincasa	63
Chapter 11	
- The Contemporary: A Link Between Past and Future	67
Chapter 12	
- International: The World in Rome and Rome in the World	75
Part Three	
Chapter 13	
- From Dialogue to Programming	83
Chapter 14	
- Economic Resources and Budgets	89
Chapter 15	
- The Roma Capitale Cultural Observatory	93
Chapter 16	
- Drawing a Balance That Puts Things in Perspective	95
Part Four	
Chapter 17	
- A Look at Public Cultural Institutions in Rome	101
Bibliography	123

Prefaces

Virginia **Raggi** Mayor of Roma Capitale

During these years governing the capital city of Italy we advanced countless actions to unblock and restore the functioning of the administrative machine – the true driver of city management and our right hand in serving its citizens – and to revive the city after the paralysis caused by “Mafia Capitale”.¹ Our time was, and will be remembered as five-years of starting over. During this time it was crucial to restore spirit and strength to government action, to reconnect with citizens and set our noses to the grindstone to regain their trust in local government. Besides, as we had been resolutely asking for years, municipal governments must be granted more authority. Roma Capitale must be able to act in both times of peace and times of emergency – as it is with Covid-19 – supported by well-defined and decisive tools and methods. During this time we restored order and reorganised the inner workings of all areas of municipal government.

Within this broad and complex framework it would be possible to imagine that culture shines under its own light, that it lives “the easy life”. This is not the case. The work, the commitment and the vision I shared with the Councillor for Cultural Growth and Deputy Mayor Luca Bergamo began back in July 2016 with the preparation of guidelines describing a fundamental and clear strategic vision for culture. A vision made concrete in actions.

The first step was to bring order to the city’s cultural institutions: for example the Fondazione Musica per Roma was assigned the management of the Casa del Jazz, previously coordinated by the Azienda Speciale

¹ A play on Roma Capitale coined to describe an organised crime investigation involving city government prior to the arrival of the Raggi administration.



Palaexpo,² responsible for both the Mattatoio³ and the MACRO⁴ since 2018. Accessibility is a fundamental element of this vision of cultural policy: everyone must be able to experience culture. Working with the Ministry of Culture, in July 2019 the Imperial fora were unified for the first time in history by tearing down the imaginary barrier between state and local government. In July 2018 we created the city's first museum card – the MIC: 12 months of free access to our marvellous Civic Museums for the small price of €5. Together with Luca, we invented the entirely new Festa di Roma: a free 24-hour long festival to welcome the New Year. During the most recent edition 300,000 people and more than 1,000 artists from around the world were offered a car-free experience of the Lungotevere, Giardino degli Aranci,^{5†} Via Petroselli and Tiber Island for an entire day of surprise and freedom. For the first time ever, a programme of cultural events was created through public tender calls open to cultural operators. This year, once again for the first time in the city's history, public calls – with a duration of three years - were issued for three events: – Eureka!, Estate Romana and Contemporaneamente Roma. On the one hand this means that selected operators will receive funding for the entire three-year period, until 2022. On the other hand it guarantees Rome's citizens a variegated programme of accessible cultural activities across the city. Even during the Covid-19 emergency. In the midst of this complicated moment, we developed *The 2020 Rome Charter*, fashioned, imagined and coordinated by Rome – in a leading role – and 45 cities and communities around the world.

² An *Azienda Speciale*, or Special Agency is a not-for-profit public entity operating as a private company under the direction of local government though with its own legal status, entrepreneurial independence and statute; *Palaexpo*, abbreviation for *Palazzo delle Esposizioni*.

³ A cultural centre and museum hosted in the city's former slaughterhouse ("mattatoio") in the Testaccio neighbourhood.

⁴ *Museo di Arte Contemporanea di Roma*, the municipal Museum of Contemporary Art of Rome, located in the Salaria district

⁵ The Parco Savello on the Aventine Hill.

Deputy Mayor of Rome and Head of the Department
for Cultural Growth

Luca Bergamo

The cultural project we have worked to implement during our time in government actually began in the mid-1990s with the creation of *Enzimi*⁶ and developed, in a developed substantively, during my time as secretary general of Culture Action Europe (2012-16). Yet its roots reach much further back in time, to the faith in the possibility for human development guided by empathy and respect for everyone's dignity, and the conviction that institutions are responsible for removing any barriers that hinder the full development of this potential.

In practical terms, the story recounted on these pages began in June 2016. I spent almost five years in Brussels directing Culture Action Europe, the most extensive cultural network in the EU. I was responsible for guiding its transformation from an industry "lobby" to an "advocate" of the role of cultural life in human and social development. A radical shift to be sure. In the wake of the massive contraction in public spending on culture that followed the 2008 financial crisis, industry "lobbies" spent years emphasising the contribution of culture and creativity to economic growth, in order to request a greater commitment from state governments, the European Union and local organisations. In doing so, they unconsciously accepted the idea that public support for the development of cultural life should be the simple projection of an economic and social model based on reducing welfare and expanding private consumerism. All of the contradictions of this model have been clearly exposed by the current pandemic. The health emergency revealed how we have lost some of the fundamental values that contribute to the formation of social capital and cohesion, born of the participation of citizens in cultural life. This contribution was perfectly clear to the authors of *The Universal Declaration of Human Rights*. In 1948, after reflecting on the conditions that permitted the Fascist and Nazi dictatorships, they wrote: "Everyone has the right

⁶ A publicly funded private company, owned by the Municipality of Rome and *Palazzo delle Esposizioni*, created in March 1999 based on a proposal by Luca Bergamo aimed at creating a more agile tool of cultural promotion for the municipal government.

freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits”.

Leaving Italy in 2012 did not mean ceasing any attention toward political life in the country or in Rome. For some time my city had ceased to produce the radical innovation I consider necessary to its growth and renewal. I perceived the definitive show of mistrust in mayor Ignazio Marino by his own majority, whose final act was signed in front of a notary public, as the unappealable sentence condemning the failure of traditional political forces in the city.

In June 2016 I was in Pristina, Kosovo. Rome was in between the first and second round of municipal elections, and voices began circulating about members of the new government. Virginia Raggi was about to become the first female mayor in the city’s history.

I was struck by a movement⁷ with a strong identity. As it readied itself to assume the guidance of the capital, a sort of Bastille for a kind of Third Estate, it proposed assigning delicate government positions to notoriously independent figures with their own affirmed backgrounds. As I pondered this situation, a few days before the final vote I was contacted by Virginia Raggi’s staff asking me if could meet right away. Brussels is not so far from Rome, and we met that same evening.

I recall a long meeting, attended by a large number of people, during which I outlined my belief that cultural policies, in Rome as in all large cities, must work to restore the uninterrupted *fil rouge* of the aforementioned Article 27, as well as Article 9 of the Italian Constitution. And how, to achieve this, it is indispensable to adopt the perspective of the role attributed to us by Article 3 of the Constitution: *“to remove those obstacles of an economic or social nature which constrain the freedom and equality of citizens, thereby impeding the full development of the human person and their effective participation ...”*, a necessary condition for achieving the *“equal social dignity”* recognised to *“all citizens”*.

⁷ *Movimento 5 stelle*, the Five Star Movement.

This was the foundation of my commission, and these objectives are at its root. They were initially embedded in the programmatic guidelines approved by the Capitoline Assembly and later in the diverse acts and interventions of our first years and those that followed. Acts and projects obviously influenced by the specific conditions in which we operated. For example, the vastness of a municipal territory ten times greater than that of Paris, with a low density and large distances between the places where people live and the city centre traditionally home to the highest concentration of cultural institutions. There was also a budget that had been consistently reduced since 2010. What is more, 95% of funding was transferred to semi-public cultural organisations and institutions. When we took office they operated without any organic design: more than being unable to operate as a system, given the lack of any dialogue whatsoever, they actually competed with one another.

This publication seeks to give an account of these four years, of what was done – beginning with a constantly growing budget – and what, instead, we did not manage to do. What worked and what instead did not produce expected results. However, the facts confirm that thanks to the reforms and innovations introduced during these years it is now possible to imagine a further leap forward once unthinkable. There is still much ground to be covered, but in such a relatively short period of time the direction of travel has changed substantially, and the system is now up and running, almost always at a good clip, toward fundamental objectives that were once neglected.

In any case, everything rests on the people who make this possible and work with a spirit of collaboration. Beginning with Eleonora Guadagno, President of the Committee for Culture of Roma Capitale, and the Councillors for Culture from the city's different Municipalities. Working together, and respecting their autonomy, were managed to develop important measures later deliberated by the Capitoline Assembly and the City Committee.

Thanks to the dedication, seriousness, intelligence and humanity of my staff and the managers and employees of Roma Capitale, as well as its semi-public cultural organisations and institutions, it was possible to introduce changes to Rome's municipal government, the likes of which

the city hadn't seen for decades. Similarly, we all owe a great debt to the many cultural operators who put themselves to the test with these new tools and, in the wake of their experiences, offered their criticisms and proposals for improving them. Similar thanks go to those journalists who, often with intellectual honesty, listened, questioned and recounted our work and its results.

However, without political will none of this would have been possible: the policies recounted here would not exist without the constant trust, drive and presence, even during the most difficult moments, of Virginia Raggi.

**President of the Committee for Culture, Youth Policies
and Employment of Roma Capitale**

Eleonora Guadagno

Culture moves the levers of happiness in every individual and produces a multiplying effect on the entire economy. Stimulating its fruition and diffusion is strategic for the city, the trust we place in the future and in our lives. Anyone involved with culture in Rome has an immense responsibility.

As government representatives we placed ourselves at the service of citizens to rehabilitate cultural life in the capital. We did this with an awareness of its contribution to the revitalisation of certain neighbourhoods, of perspectives for the growth also of weaker members of society, and conscious of just how precious this fabric is to the large and small operators who sustain the fervour of culture in Rome, from the centre to the periphery.

Culture is precious because it is the only place where, by default, we encounter resources of energy and know-how; human and material resources for the peaceful, collaborative and pleasant construction of the house of tomorrow. For this reason we decided to promote the concept of smart cities as a process that takes root in those who live in them: the more they adapt to the form of the community and urban territory, the more they increase in value, so that anyone using new services perceives them as their own.

We are aware that phenomena must be observed in all of their complexity, from an increasingly more intra-disciplinary vantage point. This is the only way to reconfigure roles, strategies and operational plans for confronting the challenges we all face, to capture the opportunities offered by our contemporary era and, beyond any simple rhetoric, to combat the irrelevance of trite self-absolving actions. In a highly immaterial, globalised and interconnected economic scenario, the territory continues to play an important role in supporting innovation that fosters the growth of social capital.

From the moment of taking office, we worked with the Committee for Culture to create a networked system branching out from governing

institutions toward all cultural realities and citizens. Each single territory was approached like a historical centre in which to reappropriate public spaces for life, encounters and art for the community. This is the direction pursued by the administrative acts and regulations approved for artistic events and exhibitions across the city.

Alongside the creative fabric of Rome, we imagined a territorial system of cultural centres as “open sites of innovation”. The idea is to promote the growth of quantity and quality, together with a hybridisation among various forms of collaboration in diverse locations dedicated to meetings, gatherings and interaction among different actors. The final objective is to favour the exchange of ideas, reciprocal contaminations and the co-design of activities and services; to intervene to the benefit of the community or a group of citizens by combining local development and economic sustainability.

In particular, we worked to promote quality audio-visual productions, something similar to a “Network of Cultural Centres dedicated to Audio-Visual Works” of Roma Capitale. We began with a reconnaissance and mapping of municipally-owned facilities to be renovated and reopened, similar to what was achieved at the Cinema Aquila.

A territory such as that of Rome, a unicum of such extraordinary richness, could be restored to collective use without barriers, like a city-wide museum. For this reason we also worked to create the *Centro di Coordinamento dell'Ecomuseo urbano* (Urban Ecomuseum Coordination Centre) in the heart of the Roman periphery, a socially complex area and simultaneously an intercultural reality with untapped potential. We imagined a museum conceived as an open space to be preserved and designed together, working with the community to promote cultural, environmental and natural heritage and create unique itineraries for slow and sustainable tourism.

Part One

“ Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits. ”

Article 27 of the Universal Declaration of Human Rights.

“ It is the duty of the Republic to remove those obstacles of an economic or social nature which constrain the freedom and equality of citizens, thereby impeding the full development of the human person and the effective participation of all workers in the political, economic and social organisation of the country. ”

Article 3 of the Italian Constitution.

“ The Republic promotes the development of culture and of scientific and technical research. It safeguards the natural landscape and the historical and artistic heritage of the Nation. ”

Article 9 of the Italian Constitution.



**This report refers to the period between July 2016
and October 2020.**

The Role of Culture in Cities of Disparity

It is said that 55% of the world's population now lives in a big city. Forecasts place this figure at almost 70% by 2050 as new megalopolises make their appearance. The global population is forecast to rise from today's 7.7 to 9.7 billion people, as residents of rural areas drop from 3.4 to 3.1 billion.¹

The growth of urban areas began in the late 1800s with the advent of the Industrial Revolution. Today it presents public institutions and politics with the challenge of ensuring that cities are capable of reacting to diverse shocks, first among them those caused by nature. At the same time, they must also guarantee the respect of the fundamental rights of those who live in them: from health to education, from housing to primary necessities, from public transportation to participation in urban culture.

The large cities of Europe and the world currently consist of small and isolated "historical centres", animated primarily by tourism or business, ringed by vast residential areas inhabited by the local population. Peripheries, borgate, banlieue, favelas: synonyms used around the world to refer to an urban definition of a growth model focused on generating financial capital. A model whose critical aspects have become all too evident during the course of the health emergency.

During the past century, the world witnessed two global wars. Subsequently, its nations ratified *The Universal Declaration of Human Rights* to secure a future of peace, liberty and equality for all peoples. However, studies and research into the wellbeing of the population considered only the capacity of a community situated within a given geographic perimeter to produce value measured in monetary terms, in other words, Gross National Product.

For some thirty years now there has been talk of other factors. For example the Human Development Index and Gross National Wellness, which take

¹ From the UN dossier *World Urbanization Prospects 2018*.

into account the level of education, quality of life, health and longevity of a population.

Cities are the reflection of a model of growth, whose limits had already been made evident during the 2008 crisis. The Covid-19 pandemic, and its consequences, has clearly exposed them for all to see.

The British sociologist Ruth Glass coined the term 'gentrification' in 1964 to describe the transformations taking place in London. The term refers to that phenomena of urban regeneration and renewal that modified social and spatial structures during the transition from an industrial to a post-industrial economy. Now common to cities around the globe, where it is associated with neoliberal policies the interests of private capital acquire a powerful position in local debate.

Rome was not immune to this process, which strongly accelerated in the past twenty years: the dramatic effects on the local economy of the intensive exploitation of some areas, in particular the historical centre for mass tourism, were laid bare when the lockdown cancelled the presence of tourists overnight.

Home to 2.8 million residents, Rome extends across an area of 1,285 square kilometres, an incredibly vast territory compared to the 105 km² of Paris and the 892 km² of Berlin. The city is subdivided into 15 Municipalities and extends well beyond the boundaries delimited by the rail lines ringing the city or the *Grande Raccordo Anulare*.²

Over the past twenty years the population living within the boundaries of the Italian capital has not grown. Instead, there has been an increase in the inhabitants of the metropolitan area, which has risen from 3.7 million residents in 2000 to 4.3 million in 2018.

² The GRA or *Grande Raccordo Anulare* (lit. "Great Ring Spur Route") is a toll-free, ring-shaped 68.2 km-long motorway that encircles Rome. Completed between 1952 and 1970, its acronym is an homage to one of its main designers and supporters, Eugenio Gra, then chairman of ANAS, the Italian Roads Authority. One of the most important roads in Rome, the GRA historically represents both a physical and mental barrier to the city's growth 'inside' and 'outside' this imposing infrastructure.

The historical centre of Rome is currently home to roughly 186 thousand people living in 19.9 km². The centre contains the majority of the capital's museums, theatres, archaeological sites and public offices. It is estimated that only 13% of the population benefits from simple and direct access to the majority of services, including public cultural services. The remainder of the population is physically distant, in a city of great distances served by an insufficient public transportation network. The historical periphery is inhabited by roughly 1.1 million people; a further 1.2 million people live between the rail lines ringing the city and the *Grande Raccordo Anulare* and in the areas beyond this ring road. The further the distance from the centre, the younger the population, with the result that the physical distance and age-old lack of services far from the centre hits the newer generations hardest.

Culture is that compendium of tools used by people to transform perceptions into meaning, to interpret the era in which they live, the past, and to imagine the future. It is also that compendium of objects incorporating the different cultures that have alternated in time and space (art and architecture, literature, cinema, dance and theatre, scientific, philosophical, historical and economic theories, fashion, design, food and technologies, research in all fields of knowledge).

The Universal Declaration of Human Rights, approved by the United Nations General Assembly in 1948, is inspired by the principles that "all human beings are born free and equal in dignity and rights" and that "everyone is entitled to all rights and freedoms", including the right to participate in cultural life.

Among the international initiatives working to outline an inclusive project for the cities of the future, "100 Resilient Cities" was created in 2013 to support local organisations with the development of a strategy for the resilience of urban areas. Additionally, since 2019 UCLG (United Cities and Local Governments), the world's largest network of cities and local governments, at the invitation of and together with Roma Capitale, is exploring the right to participate in the culture life of cities.

Sharing the knowledge, voices, skills, initiatives and cultural undertakings of our contemporary era generates social cohesion and a sense of belonging to a community.

Cultural Rights Around the Globe: The 2020 Rome Charter

Exhibitions, performances, concerts, festivals of literature and science, works of architecture and monuments together define the form that expresses the plurality of ideas animating our contemporary world. They must not be intended as simple entertainment or ways to occupy citizens' free time.

The right to enjoy culture and science, artistic heritage and landscapes, the new opportunities offered by technology and fresh ideas, nationally and internationally, should be available to everyone, wherever they live: in a large or small city, in the heart of a capital or in its periphery.

Participation in cultural life is indispensable to critical and informed citizenship, social progress and human emancipation. It is also an extraordinary driver of a healthy and sustainable economy.

Based on these principles, in 2019 Roma Capitale, together with UCLG, launched a project to develop a strategic document. For the first time ever, the need to guarantee citizens the right to participate in cultural life is placed at the heart of cultural policies pursued by local governments. This initiative produced *The 2020 Rome Charter*, drawn up in collaboration with 45 cities representing 5 continents, 40 international networks and 50 experts from all latitudes. Presented to the 100 mayors of the Executive Bureau of the UCLG on the 29th of May 2020, in the midst of the health emergency, the Charter was placed on the list of local actions with a global impact (Local 4 Action Hubs) and Rome recognised as its promoting city. The document was adopted as a basis for discussion with the United Nations as part of the process to evaluate and update the Sustainable Development Goals (SDG), and the reform of the United Nations in occasion of the celebrations marking the 75th anniversary of its founding. A three-day event was organised in October 2020 with a dense programme of debates, discussions and lectures exploring the Charter's implications

on the development of sustainable cities and territories through participation in cultural life. This international conference included 11 online sessions, all translated in English and Italian, and some also in Spanish and French.

This initiative began with the desire to contribute to global debates on development, citizenship and democracy, in which culture, human rights and cities remain, unfortunately and unforgivably, marginal.

The objective is to imagine a different, better and more sustainable life for communities and cities. This is possible when discussion avoids Eurocentric positions, when it includes marginalised voices and cultures, and when it reinforces international institutions, programmes and policies linked to the role of culture in the growth of people and society. The Charter also aims to become a concrete tool for public administrators, associations and citizens around the world to foster the global development of respect for fundamental human rights and, in particular, the recognition of everyone's right to culture.

“Culture is how people transform experience into meaning – and not only good or true meanings: it is a power that has been and is now put to bad uses. Culture is how people form, express, share and negotiate their values – including those of which they are unconscious or unable to articulate directly. Culture is everything we do beyond survival. Culture is everything we do to enrich our lives. It is also the story that shapes our actions, even when we are unaware of it. Culture describes the world, and we see the world through its lens.

And culture is also the renewable, human resource we have turned to in this crisis. Science helps us find understanding, answers and protection. Art offers comfort, education and entertainment in isolation. Both result from research, competences, creativity and hard work, not only pleasure. Culture connects us across empty streets in music and song, it enables us to form and share our feelings with others. It is how we know who we are and how we meet others. It is in culture that we tell stories, make sense, dream and hope. It is culture that will shape

the values and conduct of the cities we must renew after the trauma of Covid-19.

Now, more than ever, we want to affirm the social value of culture, where people, not profits, are its heart and purpose. We cannot yet say what that might mean in the world that is now emerging. This is a process of discovery, shaped by the situation and the people who contribute. We believe that conversations that help citizens make sense of the present, and imagine the future in hope, are a good way to rethink the city. This is where we are, where we stand today.”³

Thus *The 2020 Rome Charter* speaks of culture and its role in our contemporary world.

Discover, create, share, enjoy, protect: these are the keywords of the Charter. Discover, to think about ourselves and learn to know others; create, to express ourselves through what we have learned; share, to demonstrate what we have done and to participate in cultural life; enjoy, to appreciate, distinguish and develop our personal taste; protect, to preserve what has been done so that it can be discovered anew by others.

In strategic terms, *The 2020 Rome Charter* begins with the idea that “cities must support every inhabitant to develop their human potential and contribute to the communities of which all are part” and affirms that “culture is the expression of values, a common, renewable resource in which we meet one another, learn what can unite us and how to engage with differences in a shared space”. Therefore, today *The 2020 Rome Charter* is “a promise to the people of Rome – and to all the world’s cities” founded on the notion that “a real spirit of cultural democracy must shape the new models if they are to be inclusive and sustainable”.

³ Extract from *The 2020 Rome Charter*.

Chapter 2

The 2020 Rome Charter is in-progress. The future will see further consultations and collaborations, cultural policies and action plans rooted in the specificity of local contexts. They will stimulate answers, ideas, new conversations and debates, to create a new model of producing and using culture that is open and accessible to everyone, anywhere in the world.⁴

⁴ Ten months after it was announced, more than 45 cities and 40 networks contributed to the preparation of *The 2020 Rome Charter*.

The 2020 Rome Charter

DISCOVER...

cultural roots, so that we can own our heritage, identity and place in the city. Everyone has their own heritage, personal and shared, the legacy that comes from their family, community, body, time etc.; it is also important we have the capacity to understand others' contexts, roots and narratives.

ENJOY...

all the city's cultural resources, so that they can be inspired, educated and refreshed. Access to culture – the friends we choose – is how we develop the capacity to know what we like and don't like, how we choose to define our values and shape our future identity. I may inherit one culture but I choose to be a rapper or an opera singer and unless my culture gives me pleasure – inspires and refreshes me – what is it worth?

CREATE...

our own cultural activity, so that it can be part of and enrich the life of the city. Participation in cultural life includes the capacity for creation – having the means, the resources, the training, the education, the time to make our own artistic work, whether it is singing, dancing, needlework or writing our own computer game or imagining another future.

SHARE...

cultures and creativity, so that social and democratic life is enriched by exchange. And if I am a creator, I have the right and capacity to share my creations with anybody who's interested, who's open to listening, seeing, talking and criticising my work. It doesn't mean everything is of equal value – it means that you accept everything as having the right to be there so that it can be liked or not liked.

PROTECT

the city's common cultural resources, so that all can benefit from them, now and in the future. We must have the capacity to cherish all cultures, teach them, pass them on, and prevent them from being destroyed deliberately or by neglect. It is like biodiversity: the whole ecology needs protecting because it is interdependent and you never know who will want what or when.



The Right to Culture: The Experience of Rome between 2016 and 2020

Rome is simultaneously ancient and modern. A witness to catastrophes, wars and rebirths, this global crossroads of cultures, histories and stories is a capital with all of the pros and cons of the world's large cities. Between 2016 and 2020, the city tested new models designed to transform its limits into opportunities.

Local policies for culture in Rome face the structural problems typical of large cities. In some cases government actions have produced positive and already visible results, while in others they have been forced to adapt or accept the idea that some processes require temporal horizons in excess of five years.

Rome, like all cities, is a living space of contemporary experimentation and creativity. However, around the globe, as within its own boundaries, it is known primarily for its historical, archaeological and monumental heritage.

As early as 2016, as per the principles subsequently listed in *The 2020 Rome Charter*, the capital of Italy began introducing new experiences and activities to support the affirmation of the right to culture.

- Accessibility and Community
- Proximity and Territoriality
- Contemporary
- International
- Dialogue and Reorganisation, Simplification and Programming

These are the keywords listed in the 2016-2021 guidelines for the governance of Roma Capitale and the structuring axes of the municipal government's political horizon. They are the core of the initiatives that animated cultural policies in the capital of Italy over the past four years.

The experiences of Rome show that local governments can support the universal nature of human rights and accelerate both the creativity and economic dynamism of the city. They show it is possible to guarantee everyone **accessibility** to culture and allow people to develop the skills necessary to become active and critical participants in the historical and social changes faced by any city and urban community. The dialogue between people, favoured by sharing cultural experiences, helps build that sense of belonging to a **community** of citizens and to the various communities, real or virtual, in which individuals recognise themselves.

Free and simplified access to cultural activities is one of the foundations of a renewed sense of living together, also including adolescents, migrants, minorities and socially excluded groups. It can also favour a collective ability to share and protect common heritage.

This was the aim of many of the projects implemented in Rome, beginning with a transformation and increase in the number of calls for proposals offered to cultural operators. The intention was to extend the offering of cultural activities throughout the year and consolidate their presence and distribution across the city based on a three-year plan. One example is offered by the MIC, a card available for an annual fee of only €5 that allows anyone living in Rome and its metropolitan area free access to civic museums and their programmes as often and whenever they wish. Additionally, new archaeological sites were opened and for a period of time access to the Imperial fora was unified under a single entry ticket thanks to an agreement with the Ministry of Cultural Heritage. The Palazzo delle Esposizioni, Mattatoio and MACRO were united as a new hub of cultural centres dedicated to contemporary languages and connections between art and science. In particular, the MACRO became the only totally free Contemporary Art Museum in a large city and home to some very innovative experiments. A fresh new approach was brought to the programming of the Teatro di Roma, with a particular focus on the Teatro India. The so-called New Year's Eve "*concertone*" was reimagined and transformed into a 24-hour long party. An event for everyone that, after overcoming initial prejudices, was recognised as a moment of collective joy during which people rediscovered their love for a marvellous city – simultaneously antique, Renaissance, Baroque and contemporary – with the power to astound and amaze like no other in the world.

Affirming the cultural rights of those who live in the city's peripheries cannot be entrusted solely to private operators. Efforts in this direction, while aiming at the maximum **proximity and territoriality** of cultural activities, must also embrace new visions in the sector of transportation and promotion of minor urban heritage. For this reason, we also focused attention on transforming urban mobility with the Pums - *Piano urbano della mobilità sostenibile* (Sustainable Urban Mobility Plan). Future objectives must explore new forms of protecting and managing common goods, whether minor heritage or the municipal public assets: forms that involve and empower administrators, associations and citizens.

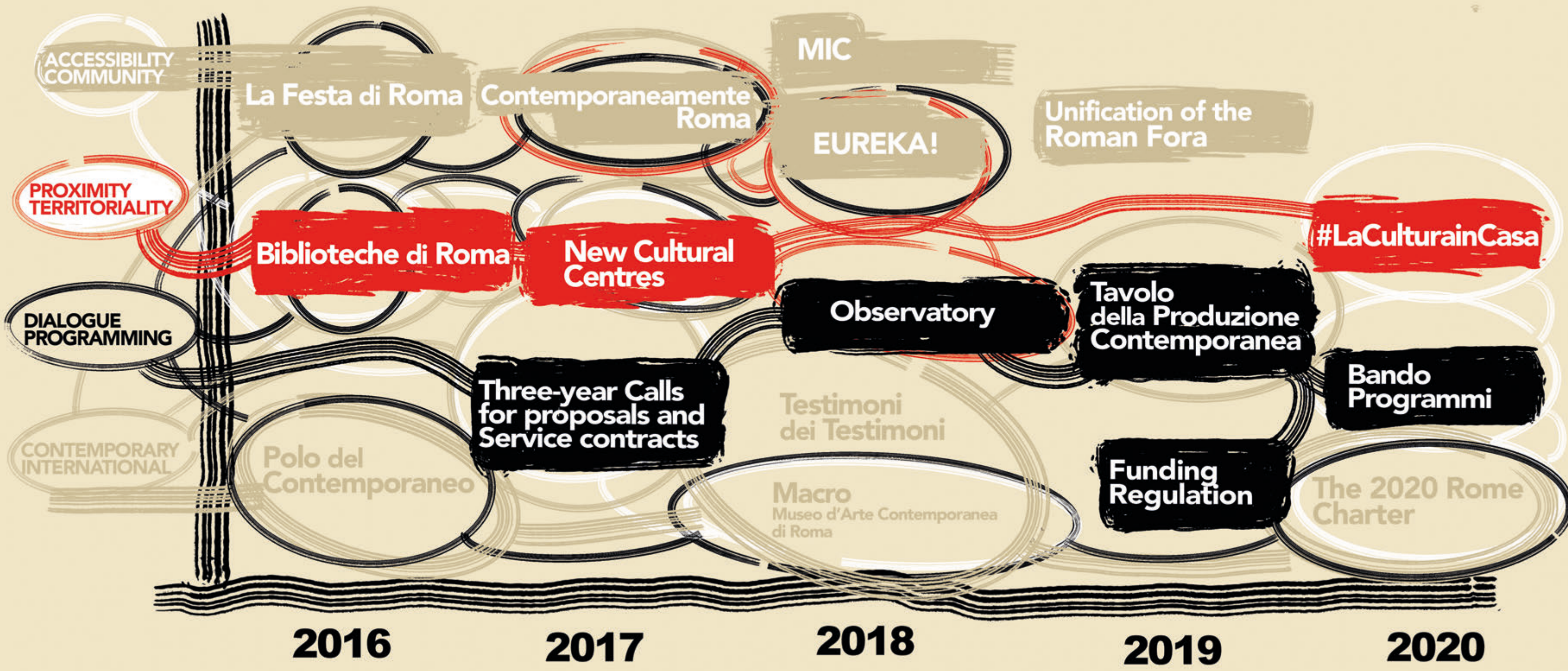
Efforts to favour a capillary diffusion of cultural activities included reinforcing the centrality of the Biblioteche di Roma (Rome's Municipal Libraries) by promoting initiatives connected with the leading cultural festivals and events that animate the city throughout the year. The role of the city's municipal libraries as neighbourhood cultural outposts was strengthened through a dense network of exchanges with local cultural institutions and associations. What is more, during the period of the health emergency, the digitalisation of library collections ensured that cultural life in the city remained freely available and accessible to everyone via the social channels of Capitoline cultural institutions: dedicated hashtags provided – and continue to provide – links to concerts, exhibitions, films and children's workshops.

Rome's cultural diversity resides in the profound ties between historical heritage and intelligent ideas for the future. This connubium can be summarised in one word: **Contemporary**. Rome is still largely considered a destination for visitors looking to discover the monumental and artistic heritage of the past. For many years it remained outside of European and global cultural debate, neglecting its capacity to be an **international** capital, a space of the present in which to rediscover the past and imagine visions and values for the construction of the future. The birth of a core of exhibition spaces for contemporary art and culture in Rome marked a decisive step toward the creation of a point of reference for culture in the present. Alongside this hub of centres for the exhibition of contemporary art and culture, various events (for example Contemporaneamente Roma, Eureka! and Estate Romana), together with national and international exhibitions and festivals (Festa del Cinema, Romeuropa Festival, Più Libri Più Liberi, etc.) are transforming the city into a vital centre of global contemporary culture.

This objective also benefits from a new way of promoting the city's historical and artistic heritage that targets the creation of a collective identity for the capital. An identity constructed above all around the people who inhabit it and who transform it day by day. Initiatives such as *Viaggio nei Fori*, *L'Ara come'era*, *Circo Maximo Experience*, or large exhibitions such as *I Marmi di Torlonia* and *Canova, Eterna Bellezza*, thanks to their innovative and original designs, nurture the perception of a vibrant contemporary city whose extraordinary artistic and monumental heritage permit the rediscovery of history from new points of view.

Debate on culture and the human development of society, both territorial and international, must be the primary responsibility of local governments. In an increasingly more digital era, in which the sharing of information via new media transcends geographical boundaries, cities must imagine themselves as universal common goods, open to everyone and sharing the knowledge and know-how that animate them. For this reason, municipal institutions producing and providing cultural initiatives must be placed in the condition to **dialogue** with similar national and international structures. The **reorganisation**, simplification and **programming** of public cultural institutions in Rome undertaken in these years was the necessary starting point for favouring the creation of a network of citizens, initially national and later international, whose synergies will contribute to a global strategy for affirming cultural rights.

In Rome, the dialogue among public cultural institutions, all belonging to the *Tavolo della Produzione Contemporanea* (Technical Committee for Contemporary Production), helped develop and coordinate three-year city-wide programmes. Awarded via all-new calls for proposals, they will consolidate and ramify the offering of activities and initiatives at the territorial level. The process began with a thematic reorganisation of public cultural structures to favour the diversification and increased quality of what is offered. Cultural operators also received additional support thanks to a modification to the Funding Regulation that expanded both the beneficiaries of public funding and the possibility to access it. This new Regulation made it possible to promote the *Bando Programmi* (Programming Brief) that, together with the approval of an exemption from the costs of occupying public land for cultural activities, ancillary spaces and commercial activities, provided support to operators during the difficult period that followed the March 2020 lockdown.



La Festa di Roma

A free cultural event for everyone to welcome the New Year: a 24-hour long event involving artists from around the world. The 2019-2020 edition was attended by over 300,000 people.

Contemporaneamente Roma

A programme of events organised by the city's cultural institutions and appointments selected following a public call for projects dedicated to contemporary art and culture. The event takes place in the autumn.

MIC

A card available for €5 offering 12 months of unlimited access to all of Rome's civic museums for residents of the capital and the metropolitan area.

EUREKA!

The springtime programme of *Eureka!* brings together the various activities dedicated to science organised by the city's cultural institutions and appointments selected following a public call for projects.

Unification of the Roman Fora

For the first time ever visitors could experience 3,000 years of history following an itinerary through the Roman forum and the Imperial fora, made possible by a special collaboration between the MIBAC – Ministry of Cultural Heritage and Roma Capitale.

Biblioteche di Roma

Since 2016 the Biblioteche di Roma play a leading role in cultural life thanks to 39 locations in all 15 Municipalities, plus 17 penitentiary libraries, 6 federated libraries and 36 *Bibliopoints* in the city's schools, 20 open to the public. The city's libraires host many of the cultural events programmed in the capital.

New Cultural Centres

A list of principal cultural spaces reopened since 2017: Nuovo Cinema Aquila (Municipality V), Laurentina Library in the "Elsa Morante" Cultural Centre (Municipality IX), the Quarticciolo Theatre Library (Municipality V), the Villa Caffarelli exhibition space at the Capitoline Museums and Palazzo Braschi (Municipality I), the Tor Bella Monaca Arena Theatre (Municipality VI). Spaces renovated to host cultural programmes: Fabrizio Giovanale Library (Municipality IV), Teatro India (Municipality XI), Mattatoio (Municipality I).

Observatory

After remodulating the system used to gather data on the participation and non-participation of citizens in cultural life by the organisations of the Department of Cultural Growth (Department of Cultural Activities, Capitoline Superintendency for Cultural Heritage and Biblioteche di Roma) dedicated work groups were created to evaluate these indicators.

Tavolo della Produzione Contemporanea

This model for a network that didn't exist provides a means for the city's cultural institutions to dialogue with one another. The Technical Committee promotes the coordination and integration of the cultural programmes offered by public institutions.

#LaCulturainCasa

During the lockdown (March-May 2020) the cultural offering of the city's institutions was reorganised online. The hashtags #laculturaincasa and #laculturaincasakids offered free access to all works, collections and initiatives: over 112,000 pieces of digital content and more than 56 million visualisations.

Three-year Calls for proposals and Service contracts

The structuring of three-year calls for proposals is a means to consolidate the city's cultural programmes and permit operators to have an impact on citizens' wellbeing and socio-cultural growth. Applied to service contracts between Roma Capitale and public cultural institutions, this same logic brought advantages in terms of savings and programming, further aided by the rationalisation of services.

Testimoni dei Testimoni

After participating in the *Viaggi della Memoria* to visit the camps at Auschwitz and Birkenau, a group of young students assumed the responsibility for passing on the stories told by those who survived.

Polo del Contemporaneo

The Azienda Speciale Palæxpo drives contemporary culture in the capital by coordinating the Palazzo delle Esposizioni, MACRO and Mattatoio, in addition to the RIF - *Museo delle Periferie* project. Its mission is to establish a dialogue with the most interesting and most active local and national subjects and work with international research centres and museums to develop a programme dedicated to dialogue between diverse fields of culture and research.

Macro Museo d'Arte Contemporanea di Roma

The MACRO is a space of endless experimentation: from July 2018 to December 2019 it hosted the MACRO Asilo experimental project and, from 2020, the *Museo dell'immaginazione preventiva* project. This totally free museum offers a programme designed to involve citizens, associations and artists and to welcome creatives at work and host conventions, meetings, keynote addresses, yoga, tai chi and qi gong lessons, photographic sets, performances, workshops, educational projects and much, much more.

Funding Regulation

The breadth of the field of culture was expanded to include operators sponsoring and presenting the world of science, spreading creativity and promoting sustainable development. The Regulation also introduces access to multi-year funding for everyone.

The 2020 Rome Charter

This document was signed by Roma Capitale and UCLG. For the first time it refers to the right to culture and participation in cultural life in urban areas. Its preparation involved over 45 cities around the globe.

Bando Programmi

Made possible by the approval of the new Funding Regulation, the Programming Brief provides funding for associations, entities, agencies, companies, art schools and other exclusively private subjects operating in the field of culture. It offers support for general and operating costs, such as utilities or staffing, for activities carried out during 2020.

Part Two

Accessibility...

“ *It is a responsibility and a primary collective obligation toward culture, an effort that must be made without sacrificing quality, research and artistic innovation.* **”**

Francesca Corona

Artistic Consultant to the Teatro India

“ *It is not a question of forcing someone to visit a library, but presenting them with the advantages of participating in cultural life. Impossible to achieve with sporadic initiatives, this requires structured growth and initiatives that allow people to understand how the city is transforming, what the city can do for them, and what culture means in another world.* **”**

Fernando Ferroni

President of the National Institute for Nuclear Physics

“ *It means creating conditions under which people can develop the proper mindset for accessing culture. These conditions are created also by teaching students about culture in elementary and high schools to heighten an understanding of culture among new generations.* **”**

Innocenzo Cipolletta

President of Confindustria Cultura Italia

“ *It is a word with three forms: economic, social and urban. Economic accessibility includes the occasional offering of free events, without making instrumental use of this principle, always ensuring that people understand that culture is work and as such must be compensated. Social accessibility is related to the rituals of cities, which now welcome women, men and children from other cultures, who bring other forms of social rituals: this can start with young children and new generations, taking care to avoid attempts at cultural assimilation. Urban accessibility means creating cities that do not thrive on conflictual tensions between centre and periphery, but on a dialogue between numerous centres, each with its own spaces of culture.* **”**

Filippo Del Corno

Councillor for Culture with the Municipality of Milan

Community...

“ *It rhymes with solidarity. The community has the strength of solidarity. In a community people feel reassured and this creates a sense of sharing and communion among citizens. The community is a refuge, a stronghold of human dignity.* **”**

Paola Santarelli

President of the Fondazione Dino ed Ernesta Santarelli

“ *There is an immediate community but also a community that lives in the streets, a community that meets from their balconies, as we saw during the Covid-19 emergency. There are also digital communities with a shared passion for television series or those with a passion for literature. Today we all belong to diverse communities that function when they are open, responsible and visible, and when they create an exchange of culture.* **”**

Jordi Pascual

coordinator United Cities and Local Governments' committee on culture

“ *In the future politics must focus its efforts on the challenge of transforming dormitory neighbourhoods into vital spaces and bringing culture to new parts of the city currently lacking a sense of community.* **”**

Matteo Scarlino

Director of Roma Today

“ *Generating a sense of community in Rome requires the development of policies that help the inhabitants of less fortunate peripheries to sense the presence and proximity of the historical centre. Teaching the inhabitants of these peripheries that local fragments of aqueducts and ruins belong to the same history as the Coliseum is very important. I believe we can use the wealth of monumental remains in Rome to bring some of the peripheries, born as dormitories, closer to the historical centre.* **”**

Salvatore Settis

Archaeologist

Museums: Tools for Improving Accessibility

Local organisms are responsible for identifying and concretely implementing those tools that facilitate access to their heritage of museums and archaeological sites, also and perhaps most importantly for citizens living far from the historical centre.

The MIC was created exactly for this purpose. Activated on the 5th of July 2018 for everyone living in Rome, in January 2020 the MIC was extended to all residents of the metropolitan area. In 2018 the card was awarded best practice of the year by *Legambiente*.¹ During the first six months after its launch, an MIC was sold every two minutes; by December 2019 some 100,000 MIC had been purchased by Romans, including renewals. In 2019 the MIC offered cardholders the possibility to visit 56 exhibitions and view a total of 15 thousand artworks.

The MIC is available to all residents, Italian and foreign, those temporarily domiciled in the capital and students of its public and private universities. For only €5, cardholders have free access, as often as they want, to the: Capitoline Museums, Centrale Montemartini, Mercati di Traiano Museo dei Fori Imperiali, Museo di Roma in Palazzo Braschi, Museo di Roma in Trastevere, Villa Torlonia Museums: Casino dei Principi, Casino Nobile, Casina delle Civette, the Museum of the Ara Pacis, Museo Civico di Zoologia and the Galleria comunale d'Arte Moderna. The MIC can be used to visit permanent collections and temporary exhibitions, attend events, guided tours and educational activities included in the cost of admission to these museums, all free of charge. Holders of a MIC also benefit from special rates for visiting monuments in the territory of Rome, such as the Forum of Caesar, the Ludus Magnus and the 'Fontanone' on the Gianiculum Hill, normally open to groups and cultural associations by reservation only.

¹ Italy's leading environmentalist association.

Together with the MIC, a lengthy period of inter-institutional cooperation culminated, on the 29th of June 2019, in occasion of the patronal feast day dedicated to Saints Peter and Paul, with the inauguration of the **Unification of the Imperial fora** free to everyone for one day. In the wake of an agreement between the Ministry of Cultural Heritage and Roma Capitale, visitors could purchase an experimental ticket, valid until the end of December 2019 and experience three thousand years of history by following an itinerary from the Roman Forum to the Imperial fora between the Curia Iulia, Forum of Nerva and Forum of Caesar.

These new initiatives were accompanied by the promotion of others already consolidated at the national level in the capital, such as the **Notte dei Musei**: the extraordinary opening of state and civic museums until 2 a.m. for the cost only 1 euro and designed to attract a younger audience. Other examples include the entirely Roman initiatives **Musei in Musica**, when the capital's museums are transformed into a giant free stage of activities also involving the universities, academies and other cultural spaces in the city, and **Natale nei Musei**, and event held during the Christmas holidays when the city's museums offer special hours and a dedicated programme of exhibitions, events, performances and educational activities. In addition, the offering of museums was made even more attractive. Exploiting the potentials of new augmented and virtual reality technologies, visits to archaeological sites were transformed into true and proper voyages through time: examples include *Viaggio nei Fori*, *L'Ara com'era* and *Circo Massimo Experience*.

Festivals: When Communities Come Together

City festivals have ancestral origins linked to ancient religious and pagan worship. The etymology of the Italian word *fiesta* (festival) has been lost over time, though it probably derives from the Latin *festum*, and indicates a day of collective celebration.

Historically, city festivals are a moment of ritual coming together, a time shared by the community to reflect on and discuss a theme of collective interest.

Annual initiatives and events offered in Rome from 2016 to 2020 focused on favouring a sense of belonging to a community among citizens. They were imagined as a means for removing the obstacles that complicate access to cultural life in the city.

The Festa di Roma

The first New Year's Eve celebrations were held in Rome in 46 AD, by order of Julius Caesar. However, this tradition dates back to celebrations in honour of the god Janus, a mythological Roman deity linked to the start of natural cycles. During two millennia of history, New Year's Eve has developed into a global moment of collective entertainment as people await the arrival of the New Year. The **Festa di Roma** breaks with the tradition of pure entertainment to promote an event that invites people to come together. For twenty-four hours an area of the city is pedestrianised and animated by installations, performances and artistic and musical shows. The first edition of the **Festa di Roma** was held to ring in the arrival of 2017: 18 hours of performances involving 500 artists along a ten kilometre-long route, bidding goodbye to the so-called "*concertone*", (a musical performance lasting a few hours on a stage in the Circus Maximus). This format evolved for the second edition: events were extended over a period of 24 hours, from the evening of December 31st to the evening of January 1st; the Capitoline Museums and archaeological area of the Circus Maximus were opened to the public on the 1st of January; the

pedestrian area dedicated to performances was expanded from Piazza dell'Emporio to the Ponte Garibaldi bridge, also including the *Giardino degli Aranci* and the Circus Maximus as far as the Bocca della Verità. In 2019, to celebrate the 50th anniversary of the lunar landing, the format of the **Festa di Roma** evolved once again. The two most recent editions (2019 and 2020) were thematic: the first was dedicated to the Moon, and the second to the Earth and the fragility of its ecosystems, also a reference to the Fridays For Future movement inspired by Greta Thunberg demanding governments implement sustainable policies for the climate, environment and society. In 2019 the 24 hours of the **Festa di Roma** offered more than 100 performances by over 1,000 artists from 46 countries. The 70,000 square metre pedestrianised area was transformed into a dream landscape of demonstrations, performances, installations, music and projections celebrating the Moon and the human fantasies it has inspired, including mankind's first footsteps on its surface, and exalting the dialogue between the experience of contemporary culture and Rome's archaeological heritage.

The **Festa di Roma** is a collaborative effort made possible by the dialogue between technicians from various public cultural institutions.

The Festa della Musica

On the 21st of June 1982 streets, courtyards, public squares, gardens, railways stations and museums in numerous French cities were invaded for the first time by amateur and professional musicians performing free of charge for the general public. Since then, this Festival has spread across Europe and the world. Thanks also to its twinning with Paris, Rome had developed its own version, however, it had lost its original lustre over the years. An attempt was made to relaunch its underlying character of widespread and amateur participation and occasion for coming together, during which anyone can play a leading role. The first **Festa della Musica** to present this new approach took place in Rome on the 21st of June 2017: from 6 p.m. to midnight, the capital was animated by 250 events and musical performances, including amateur groups. At 9 p.m. on the same day, the entire city came together as a single choir to sing *Volare*. Since this date, the numbers of Rome's **Festa della Musica** have grown steadily. This is a sign of the increasing participation of citizens and a greater involvement of the city's creative fabric. In 2019 this event presented more than 500 events and involved 4,800 artists.

A Unified Cultural Programme for Rome

In 2016 Roma Capitale adopted its own cultural programme, articulated in different seasons. Its thematic areas distribute the latest trends in artistic, scientific and performative research, throughout the year: science in the spring, performance during the summer, the contemporary in the autumn. After the lockdown, this programme was folded into *Romarama* until the end of 2020.

More than forty years after the first edition of the **Estate Romana** the Capitoline administration has committed itself to updating the vision of this extraordinary initiative to meet new needs. Its programme was modified to welcome new practices, proposals and projects. The objective was to move beyond an event that over the course of decades had become pure entertainment, in some cases with purely commercial aims. The new idea was to draw on its lengthy and consolidated reputation in the city and identify means and forms that would permit anyone, wherever they are, to access cultural life.

Without affecting the continuity of the initiatives that were already part of the **Estate Romana**, the Capitoline administration chose, however, to fund more innovative and economically fragile initiatives, and support both small and participatory projects and operators with the potential to set down roots in territories less involved in artistic and cultural initiatives.

With this in mind, in 2017 the **Estate Romana** call for proposals expanded its confines to include artistic, scientific and social activities. A minimum of two projects were selected for each Municipality. Cultural operators were offered the possibility to submit three-year-long projects to generate a more effective response in local territories through the increased participation of citizens. The call for the **Estate Romana** 2017-2019 concluded with 129 admissible projects, 67 of which received funding: among these, 70% were selected for the entire three-year period.

The autumn was instead identified as the time of year dedicated to all things contemporary: art, theatre, experimental languages and new

practices. In 2016 **Contemporaneamente Roma** presented the work of more than 500 artists and more than 60 events dedicated to art, as well as creativity in the broadest sense of the term. For its fourth edition, in 2019, this event was confirmed as a fundamental appointment for promoting contemporary cultural production in the city thanks to the active participation of all Municipalities and one million euros of funding from the municipal government.

The spring, instead, is when science blossoms in the city. **Eureka!**, dedicated to the world of science, is the youngest of the new formats of Roma Capitale. The first edition was held in the spring of 2018, and it arrived across the city thanks also to the Biblioteche di Roma. **Eureka!** is a synthesis between the idea of presenting and multiplying the scientific knowledge that animates the large research centres (CNR, INFN,¹ Universities and others) based in Rome. Science, in fact, should now be understood as an integral part of culture: together with other fields of knowledge we now know it actively contributes to the human development of society. To encourage future generations to look at science and technology as an integral part of culture, the **Eureka!** programme is dedicated to children and adolescents.

Alongside with these new formats, existing nationally and internationally recognised initiatives hosted in Rome for some years now were consolidated. Principal examples include the **Festival della Scienza** hosted at the Auditorium Parco della Musica in the spring; the fair of small and medium-sized book publishers **Più Libri Più Liberi** that reached its eighteenth edition in 2019, hosted since 2017 at the Rome Convention Center "La Nuvola"; the festival **Libri Come** now in its eleventh edition, also hosted at the Auditorium Parco della Musica; the **Festival delle Letterature**, relaunched in 2020 with a new format and new curators; the **Festa del Cinema di Roma** at the Auditorium Parco della Musica, which celebrated fifteen years in 2020. The majority of these initiatives, thanks to the synergy among public cultural institutions and the efforts of

¹ CNR, *Consiglio Nazionale Ricerca*, the National Research Council; INFN, *Istituto Nazionale di Fisica Nucleare*, the National Institute for Nuclear Physics.

Biblioteche di Roma, now offer a portion of their programmes in various parts of the city.

Following the suspension and postponement of programmed activities in the wake of the health emergency, the city created **Insieme - Lettori, autori, editori**. This event combined Rome's three principal literary appointments (Più Libri Più Liberi, Libri Come, Festival delle Letterature) thanks to an inter-institutional collaboration with the "Centro per il libro e la lettura" of the MIBACT (Ministry of Cultural Heritage), the Lazio Regional Government and Roma Capitale. Four days of events, from the 1st to the 4th of October 2020, hosted at the Auditorium Parco della Musica di Roma and the Parco archeologico del Colosseo, offered book lovers the joy of a live festival accompanied by other events in streaming. Filled with presentations, discussions, readings and artistic and musical performance, and 168 commercial stands, the event fully respected all safety protocols for the prevention of the spread of Covid-19 and was warmly welcomed by the public: roughly 30,000 visitors, with most of the events sold-out.

Romarama

The cultural programming of 2020 was inevitably strongly affected by the explosion of the pandemic and the severe measures implemented to contain it. At the end of the lockdown, in May 2020, in the wake of the digital experience #laculturaincasa, there was a question of how to offer a sign of the return to live cultural activities and how to save the seasons of the city's cultural programme by allowing all operators, inactive for months, to rethink their projects from scratch. This reflection produced **Romarama**, an initiative that combined the three seasons of cultural life in Rome (**Eureka!**, **Estate Romana** and **Contemporaneamente Roma**). This structure permitted operators to repropose their projects at any time during the year and to remodulate them based on new opportunities. To expand the panorama of cultural activities in the city, **Romarama** also brings together all those events, exhibitions and performances presented during the period of a return to normalcy. Many, almost always with great success, tested new methods based on effective protocols for guaranteeing safe conditions and allowing the public to restore its faith in coming together after months of isolation.

Romarama is exceptional: the choice of the name and its image were designed to recall the idea of a small rediscovery, stimulate curiosity and offer the possibility to observe and experience the city differently.

Romarama was also accompanied by a website that, for the first time, focused on bringing together the entire cultural offering of Roma Capitale, including festivals, concerts and other events with a multi-year programme. The opportunity to have a single online reference for so many of the city's cultural activities was received with great success. Independent of **Romarama**, for the Capitoline administration it represents a means for stably and permanently structuring services.

In addition to its cultural objective, **Romarama** revealed the extraordinary effort made by operators and institutions, despite the pandemic, to rethink their practices and formats. It also demonstrates the great civic sense of Rome's citizens who accepted changes to their habits and behaviour by respecting physical distances, the obligation to reserve tickets, limited numbers and modified visiting hours. The capacity to absorb these changes showed that citizens who benefit from similar initiatives recognise and behave as a community gathered around a strong and consolidated public cultural system. A system that has obtained a very high level of results, that kept museums open and continued to offer large events when possible and until the new closure imposed in October 2020.

MIC

2019

more than 100,000 cards sold

Festa di Roma

2016

500 artists 40,000 tickets

2020

1000 artists 300,000 tickets

Estate Romana

2017

693,916 attendees 1,334 days

2019

1,030,133 attendees 1,868 days

+ 48,5%
attendees

2018

1,573 events

2019

3,656 events

of 127 submissions 56%
were from new applicants

Eureka!

2018

116,157 attendees 256 days
428 events

2019

135,101 attendees 675 days
1,728 events

+16,3%
attendees

Contemporaneamente Roma

2018

70,034 attendees 461 days
446 events

2019

65,250 attendees 605 days
1,103 events

Proximity and Territoriality...

“ It means bringing services to the periphery: transportation, nursery schools, offices, sport facilities. It means bringing beauty to the periphery. Some 700,000 people live outside Rome’s GRA. A large city of its own, yet the number of museums, theatres and cinemas outside the Grande Raccordo Anulare is minimal. It is unacceptable that the offering of culture in the city’s peripheries is represented solely by shopping malls: an offer that speaks more of consumerism than culture. **”**

Salvatore Monni

Professor of Economics of Development at the Università Roma Tre

“ It means defining new centralities for contrasting the centripetal flow of cultural activities by favouring centrifugal forms to support initiatives and proposals that enrich the cultural fabric, even far from the city’s historical centre. **”**

Vincenzo Vastola

Director of the Department of Cultural Activities until June 2020

“ It means explaining diversity, how every place has its own *genius loci*, the ability to attract it and ensure it can express its uniqueness. Given the way we inhabit the territory it is a boundary, a boundary of our attentions. However, when we trip over it, in the hopes we come out unscathed, what a rush of adrenaline and vivid perception. What an opportunity, what luck. **”**

Lorenzo Romito

Architect and Independent Researcher

Proximity and Territoriality...

“ It is not only a question of physical, but also of spiritual vicinity. Neighbours are not only those who are destined to live together, but also those who, in virtue of a spiritual principle, are considered nearby. A territory has its own shining light when it is inhabited according to the principle of Christian brotherhood that leads toward an evolution of society that benefits above all the disadvantaged. ”

Gianni Letta

Vice-President of the Accademia di Santa Cecilia

“ It means building “fabrics of proximity” that favour the closeness between the public administration and local actors. It is not enough for cultural outposts in the periphery to be capillary. They must form a network by dialoguing with private actors operating in the territory. ”

Davide Paterna

Director of Open House Roma

“ It means understanding the world and the culture of a large portion of the population that was not born, but resides in Italy. People we constantly ask to understand our culture, while doing very little to try to understand theirs. ”

Andrea Satta

Singer, Songwriter and Author

The Territory: Bringing Culture Below and Inside Peoples' Homes

We must begin to consider today's cities as large urban areas composed of multiple centres connected with one another by alternative forms of connection and transportation. Cities of the future will have a growing need for new public spaces where citizens can gather and share meaningful encounters for personal growth.

As the structural changes of a city are processes with a lengthy temporal horizon, it is worth beginning to plan their future today.

In 2016, the city was in a condition that did not permit the long-term planning of cultural activities, or their placement within a coherent framework of immediate actions. There was an immediate need to inject a sense of trust, and to stabilise a system harshly tested during previous years.

On the one hand, the Capitoline administration reactivated international discussions and the exchange of practices; on the other hand it brought a new impulse by reorganising what existed and freeing up energies and ideas.

To better understand and respond to the cultural needs of citizens, the City also created the *Osservatorio culturale* (Cultural Observatory).

An important contribution to this situation came from the remodulation of the calls for proposals for the city's programme of cultural activities, together with the reorganisation and consolidation of the territorial role of the Biblioteche di Roma.

Municipal Libraries: Neighbourhood Agorae of Culture

Beginning in 2016, the *Istituzione Biblioteche di Roma*, with multiple locations across the city, was entrusted with the management of three other spaces in the 1st, 3rd and 9th Municipalities: the “Elsa Morante” Cultural Centre in the Laurentino district, where a new library was inaugurated in October 2019; the Fabrizio Giovenale Library, a space kept alive for years by volunteers from local associations and assigned in September 2016 to the *Biblioteche di Roma*; the *Casa delle Letterature*, inaugurated in 2000 in Piazza dell’Orologio and, in January 2018, transferred to the *Dipartimento Cultura alle Biblioteche* (Cultural Department for Libraries) so that it could be positioned within an organic system coherent with its vocation.

Placed in a synergetic relationship with consolidated cultural institutions in the capital, from the Azienda Speciale Palaexpo to the Teatro di Roma and the Auditorium Parco della Musica, since 2016 the Biblioteche di Roma have been bringing literary, scientific, theatrical and musical initiatives to peripheral areas in connection with leading events in the city. The numerous activities realised include collective readings and guided tours for children from local schools, aged 3 to 13. What is more, the *Biblioteche di Roma* signed a protocol with almost all of the city’s Municipalities, where they often represent a fundamental cultural garrison. The convergence among cultural programmes at various levels permitted by this action is making the efforts of the municipal government more organic and producing some surprising results: one example is the *Avvistamenti* series offered by the “Collina della Pace” Library funded, aside from the *Istituzione* and the VI Municipality, also by the Italian Space Agency and *Alice nella città*, an international film festival dedicated to young people, autonomous from though presented in parallel with the International Rome Film Festival. This is also the direction of such initiatives as the *Bookcrossing* urban literature project; *Apelettura*, a three-wheeled vehicle that travels between Municipalities to present workshops, readings and the latest books for children and adolescents, also working with local schools; and the *Progetto Bisogni comunicativi speciali*, the constitution of a fund for the acquisition of augmentative and alternative communication (AAC) books, professional manuals and other high legibility texts for dyslexics and the visually impaired.

In a world increasingly more oriented toward accessing knowledge in digital format, municipal libraires are forced to partially change their

nature and organisation. Data surveyed by Rome's libraries, which continued providing access to their entire digital library of books and DVDs during the lockdown in March 2020, confirm a growing request for e-books and access to digital documents, while the number of members remains stable, in line with the national trend. As of March, it is sufficient to be registered with a free Biblioteche di Roma library card (*Bibliopass*) to remotely access an extraordinary cultural patrimony, free of any physical and material boundaries. This unprecedented wealth of documentary resources is available to all library card holders, regardless of the type of card. The MediaLibraryOnLine (MLOL) platform provides daily access to 7,000 periodicals from 90 countries in 40 different languages, including leading national newspapers, and 1,500,000 digital resources.

During the first phase of the health emergency, loans of e-books rose from 610 in January to 2,494 in March to 4,324 in April (532 in April 2019); on-line searches rose from 210 in January to 648 in March and 637 in April (157 in April 2019). Downloads of audio books and free texts exploded from 26 in January to 394 in March and 305 in April (55 in April of last year). Finally, orders of e-books rose from 161 in January to 1,144 in March and 2,553 in April (109 in April 2019).

More than physical outposts of culture in their respective territories, the municipal libraries of the cities of the future can also become virtual agorae that help people grow and learn in a constantly evolving world.

Physical and Virtual Cultural Spaces: New Neighbourhood Centres

The 2019 “Focus Cultura” prepared by ACoS, the *Agenzia capitolina per il controllo della qualità dei servizi pubblici locali di Roma Capitale* (Capitoline Agency for the Quality Control of Local Public Services), based on a study of participation in three initiatives (**Estate Romana**, Outdoor Summer Cinemas and **Contemporaneamente Roma**), revealed that between 25% and 43% of Romans do not participate in events because they don’t have time, while 5% to 13% believe events are held in difficult to reach locations.

While local organisms can do little about a shortage of time, which belongs to a national and global reflection on the time people dedicate to work and personal growth, they can instead have a direct effect on difficulties in reaching sites of culture and invert this trend. In Rome an attempt was made, on the one hand, to improve accessibility and connections with the city centre and, on the other hand, to bring cultural initiatives directly to different neighbourhoods, below peoples’ homes, and even into their homes if necessary, as during the health emergency.

From cinema to music, from theatre to virtual museum visits, during the three-month period of total closure, thanks to the hashtags **#laculturaincasa** and **#laculturaincasakids**, civic cultural life never stopped. These initiatives continued even after the lockdown. While there is an objective to make them permanent, they are seen as complementary and never as a substitute for live events.

In Rome, as in capital cities around the world, each neighbourhood has its own human, historical and cultural identity. In recent years, this identity has also become an object of reflection and vehicle of expression for local and international artists.

In Rome, the future promotion of civic and social experiences must be centred on a reflection that looks at how to promote minor public heritage and public assets. Historically, this approach has clashed with overly stringent national regulations and a changing cultural panorama struggling to get off the ground.

For this minor heritage it may be opportune, with the correct attention, to test models of territorial management that, without inverting roles, make citizens leaders in protecting heritage. They will be accompanied by Rome's rich baggage of excellent skills represented by its Superintendencies and universities. The future can be inspired by the idea that our shared heritage has the potential to become personal heritage when everyone plays a part in protecting it.

Regarding public assets, a dedicated municipal committee is currently (October 2020) discussing a proposed regulation, intent on overcoming the limits resulting from deliberation n. 140 from 2015¹ and its successive implementations.

Beginning in 2016 various spaces, closed or abandoned for years, were opened with the objective of creating new sites of culture, encounter and aggregation, and spaces of expression for the creative and associative fabric of territories. One example is offered by the opening of new libraries, in the Laurentino district at the "Elsa Morante" Cultural Centre or the Fabrizio Giovenale Library, together with the Raffaello, Arcipelago and Flaminia libraries; as well as the reopening of spaces like the Nuovo Cinema Aquila and the Quarticciolo Theatre Library.

Worthy of note in this context is the lengthy, complex and still on-going operation to reopen the Teatro Valle, one of the city's historical theatres, under the management of the Associazione Teatro di Roma. In 2011, following the decommissioning of the ETI - *Ente teatrale italiano*, the Teatro Valle lowered its curtain. In 2014, a group of leading figures from the world of performance occupied the theatre and animated it with a lively debate on the need to keep public structures from falling into private hands. The occupation concluded peacefully in August 2014 when the keys to the theatre were handed over to Roma Capitale. The Teatro Valle became an asset of Roma Capitale and the sale was finalised in February 2016. Renovation works began only a few months later. At the end of the first phase of restoration, for a total investment of €600,000 funded by Roma Capitale and the MIBACT, parts of the theatre were reopened in the spring of 2018: the foyer and external corridors hosted free installations, exhibitions and animated visits. The successive phases of restoration, which will also involve the stage area, are financed by the MIBACT and by Roma Capitale for a total of €3 million.

¹ A deliberation issued by the Marino government to reorganised the city's stock of private assets.

Cultural spaces opened and renewed

Municipio Roma V

The **Nuovo Cinema Aquila** is located in the Pigneto. Over the past twenty years this quarter has developed into a true urban laboratory and a symbol of a gentrification that even in Rome has its positive and negative sides. The cinema was confiscated from organised crime: operating during the 1970s as an adult cinema run by the Banda della Magliana,* in 2004 it was expropriated by city government and its management assigned via public notice; in 2008 it reopened, however, another legal problem in 2015 saw it closed again. On the 25th of May 2018 – after a participatory process involving local associations that in 2017 produced a public notice for its assignment – the Nuovo Cinema Aquila was definitively reopened and returned to its territory. The Nuovo Cinema Aquila is a cinema, but also a space of meetings, cultural interaction and exchange for the territory.

The **Quarticciolo Theatre Library** is situated in the heart of the homonymous Roman quarter which played a key role in partisan battles against the German occupation. Opened in December 2007, the Quarticciolo Theatre Library is the result of the refurbishment and transformation of a former covered market. On the 18th of August 2016, after being closed for almost one year owing to bureaucratic problems, the Theatre's curtain was lifted and performances resumed, together with the library's activities. Today it is a particular and multifunctional space that has become a point of reference for culture in the neighbourhood. The Theatre Library is conceived as a unique physical space whose 160-seat theatre and two-storey library are connected by a grand exterior stair. The theatre and library were imagined as interdependent and connected, to satisfy the needs of a variegated public and create a new type of cultural offering.

Municipio Roma IX

The **"Elsa Morante" Cultural Centre – Laurentina Library** is the first polyfunctional space in the Laurentino district, in the southern part of the capital. The Laurentino is home to 30,000 people, yet it had no library before 2018. The "Elsa Morante" Centre was inaugurated in 2011 after years of work and an investment of €5 million. Until 2014 it was managed by Zètema Progetto Cultura. After various vicissitudes, in June 2018 its management was transferred to Biblioteche di Roma. The following September the Centre's library reopened to the public: a 1,000 square metre space with study rooms, a reception area, media library and newspaper library, plus an area for children and adolescents and a pavilion for meetings, workshops and projections. The library reopened with a collection of some 3,000 documents, including many by the nineteenth and twentieth century authors to whom several streets in the area are dedicated.

Municipio Roma VI

Closed for 15 years, the **Tor Bella Monaca Theatre Arena** was reopened to the public in October 2020 when it hosted projections during the Festa del Cinema di Roma as part of the RIF - Museo delle Periferie project. Renovation works, blocked since 2006, were managed and completed by the Teatro di Roma. This new 400-seat space located near the quarter's famous towers is planned to become the heart of culture in this area.

Municipio Roma IV

The **Fabrizio Giovenale Library** is located in the Rebibbia district. The Library was created inside a former cowshed in the Aguzzano Park. In 2003 its spaces hosted the beginnings of the "Centro di Cultura Ecologica - Archivio Ambientalista" project, conceived and managed by the Associazione Casale Podere Rosa, associated with Lipu and in agreement with the Municipality of Rome. When the concession expired in 2015, the Library was maintained by volunteers from local associations until 2016, when its management was assigned to Biblioteche di Roma.

Municipio Roma XI

The **Teatro India** was founded in 1999 when the Municipality of Rome acquired a portion of the abandoned Mira Lanza factory in the Ostiense district as a second home for the Teatro di Roma. In December 2019, following an investment of €600,000, the Capitoline City Committee deliberated a plan of interventions and rehabilitation works, redefined to reinforce its vocation as a space of production and experimentation with innovative performance. The Teatro India is now a multidisciplinary space of creativity, open every day. Populated by artists and spectators, it is a space of dialogue and shared work.

Municipio Roma I

The **Mattatoio di Testaccio** is the result of twenty years of progressive renovations and adaptive reuse made possible by a programme implemented by the Capitoline Superintendency's Ufficio Città Storica (Department for the Historical City) responsible for the entire complex. Recent works include the recovery of the rimessi (stalls), the redesign of public spaces and the completion of the Centre for Photography. Over time the Mattatoio has become home to the Roma 3 Faculty of Architecture and the Academy of Fine Arts; it witnessed the birth of the "Città dell'Altra Economia" project and the launch, in 2010, of the Pelanda centre for cultural production. The Mattatoio is home to the "Informagiovani" centre and, for more than ten years the MACRO has had its second location here. For years it has been the principal location of the Romaeuropa Festival which has made it a true driver of contemporary culture. More recently it also hosted the Short Theatre Festival. Since 2018 the Mattatoio has been part of the newly formed Polo del Contemporaneo; together with the Palazzo delle Esposizioni and MACRO it is part of the project guided by the Azienda Speciale Palaexpo, which has given it a new coordinated graphics package and a new website presenting its activities.

Villa Caffarelli at the Capitoline Museums is an exhibition space reopened in October 2020 during the inauguration of "I Marmi Torlonia". This new museum space, together the new exhibition floor at Palazzo Braschi, offers the city two high quality exhibition facilities for hosting and producing important exhibitions, contiguous to the Esedra del Marc'Aurelio and overlooking the Caffarelli garden. Destined to host temporary exhibitions, this space was opened in the wake of a project that unearthed portions of original foundations that were incorporated in the design which dates back to the 1920s. Additional works will be planned in the coming months: the completion of glass floors and parapets and lighting of the foundations.

* An Italian criminal organization based in Rome. Founded in 1975, the name assigned by the media refers to the Magliana neighbourhood, where some of its members were born.

#laculturaincasa

In March 2020, only seven days after the closure of museums, theatres, cinemas and cultural spaces across Italy due to the health emergency, Roma Capitale offered citizens an immediate response to the need for culture during the period of social isolation.

With the hashtags #laculturaincasa and #iorestoacasa public Capitoline institutions proposed a highly variegated programme of cultural initiatives, including interactive projects. From cinema to music to theatre and museum visits, during three months of closure (from 10 March to 2 June) digital programmes received more than 56 million views: with the result that cultural life in the city never stopped. After only fifteen days, Roma Capitale also developed a programme for young people, accessible via the hashtag #laculturaincasakids: workshops, competitions and edutainment activities for children and adolescents.

At the end of May, notwithstanding the relaxation in restrictions imposed by state government, the progressive opening of museums and civic libraries and obligation to limit entrance, the desire to maintain a free and accessible online offering of culture lead to an extension of these digital programmes. From the 10th of March to the 30th of June 2020 a total of 112,124 works of digital cultural content were placed online.

The Contemporary...

“ *It is the interpretation made today by young people of art, the meaning of works and forms of creation that reappear, historic and artistic layerings that have become genetic and return.* **”**

Paola Santarelli

President of the Fondazione Dino ed Ernesta Santarelli

“ *It is the way we question the world around us, a fluid matter that should never be caged and domesticated, a form of life that is evolving. Rome is a truly contemporary city that actually risks becoming a precursor: as the first European city that begins to suffer the ills of the world's large metropolises, for example the health emergency or fragmented and spotty growth, it hints at what the cities of the future will look like.* **”**

Giorgio de Finis

Artistic Director of the Museo delle Periferie

“ *It is the artist who knows the price of a litre of milk, who knows how society is changing and does not seek refuge in a personal and familiar world.* **”**

Andrea Satta

Singer, Songwriter and Author

“ *It is where citizens encounter the city each day, in both material and immaterial spaces. Services in Rome, however, do not appear to be cared for with the intention of offering citizens the image and quality of a contemporary capital.* **”**

Davide Paterna

Director of Open House Roma

The Contemporary...

“ *It is what must help us recognise we can no longer live by separating languages and what helps us understand that culture is a composition of languages.* **”**

Fernando Ferroni

President of the National Institute for Nuclear Physics

“ *It means not considering history as antagonistic with respect to the future. Rome has opened a road in this direction. The time has come to forge stronger transversal alliances among those producing contemporary culture.* **”**

Francesca Corona

Artistic Consultant to the Teatro India

“ *It is a titanic battle between Rome and the Contemporary, but Rome is eternal and patient.* **”**

Lorenzo Romito

Architect and Independent Researcher

The Contemporary: A Link Between Past and Future

The Contemporary is a point of encounter between past and future. A condition in which heritage from previous eras coexists with objects that interpret the present and try to imagine the future.

In an era of profound changes during which the health emergency has demonstrated the extent of social inequalities in cities around the globe, the ideas and voices of the present should come together to plan a future that will truly permit the society imagined by the United Nations at the end of the Second World War.

Since 2016 contemporary culture has played a leading role in Rome during the new autumnal season of events presented as part of the *Contemporaneamente Roma* project. They were thereafter united in the *Polo espositivo dell'arte e della cultura contemporanea*.

Between June and September 2020 approval by the City Committee and later by the Capitoline Assembly of a free 20-year grant of three spaces to the Azienda Speciale Palaexpo (Palazzo delle Esposizioni, MACRO and Mattatoio) led to the creation of the **Polo espositivo dell'arte e della cultura contemporanea**.

Three different, yet complementary spaces that also include the RIF – *Museo delle Periferie* (Museum of the Peripheries) project. Together they offer a 360-degree vision of contemporary cultural production: from technology to ideas, from artworks to scientific visions, to technological innovation, both virtual and digital.

The *Polo* will be a future driver of contemporary culture in the capital, fostering dialogue among the most interesting and active local and national artistic and non-artistic realities. Contacts with international centres of scientific research and museums will create a synergy among diverse fields

of culture and research to promote diversity and interdisciplinarity and produce new experiences and know-how.

The Contemporary is defined in forms of expression overlapping the worlds of art, performance, science, technological innovation and research. Rome is home to the highest concentration of public scientific research facilities and the largest body of academic institutions in Italy: these characteristics, coupled with the city's boundless cultural heritage and incredibly rich cultural life, make the capital an international hub of knowledge and culture.

A memorandum from the Capitoline City Committee dated August 2020 laid the grounds for the constitution of a **scientific foundation** that will favour and support the diffusion of conceptual tools, ideas, theories and know-how, to imagine and realise a new way of consciously experiencing human, cultural and social relations within the city's communities.

Expressions of interest have already been received from the CNR - National Research Council, the INFN - National Institute for Nuclear Physics and the Accademia dei Lincei to act as founding members. Discussions are also underway with other public subjects.

The leading contemporary minds of every era have always been nourished by the continuous confrontation with the past and history.

As the world witnesses recrudescences of violent extremisms and xenophobia imagined as things of the past, protecting the memory of the Holocaust is as important as ever.

The number of eyewitnesses to the horrors perpetrated by the Nazis and Fascists grows fewer day by day. For this reason, schools and those responsible for them, must create conditions that will ensure that the accounts of such a terrible past will continue to be passed on to future generations.

One experience developed in Rome that moves in this direction is the **Testimoni dei Testimoni** project: a group of students who participated in the *Viaggi della Memoria* to the extermination camps at Auschwitz and

Birkenau volunteered to pass on the memories and accounts of survivors. In 2018 a group of young girls and boys travelled to 18 seniors' centres in the capital to share their experience. In 2019 the project took the form of an exhibition hosted at the Palazzo delle Esposizioni and made possible by a collaboration with the Italian collective of artists Studio Azzurro. More than an exhibition, "Testimoni dei Testimoni. Ricordare e raccontare Auschwitz" was an experience. Through actions, images and words, visitors personally relived the experience of deportation suffered by millions: from the normalcy of everyday life to the racial laws to the arrival at the extermination camps; from the planning of scientific experiments to the language of survival and the brutal act of erasing one's identity.

To confirm the constitutional and universal values of freedom and equality, the project was accompanied by symbolic actions, based on the awareness that symbols always allude to a meaning.

One of these involved **changing the names** of streets and public squares still dedicated to signees of the Italian racial laws. Following a participatory process involving students from different high schools in the city's 9th and 14th Municipalities, in 2019 the Capitoline City Committee authorised the renaming of Via Arturo Donaggio in honour of the physician Mario Carrara, while Largo Arturo Donaggio was dedicated to the physicist Nella Mortara, and Via Edoardo Zavattari to the zoologist Enrica Calabresi. The selection of these new names included open meetings with citizens, after which the *Commissione Consultiva di Toponomastica di Roma Capitale* (Consulting Committee on Street Naming) drew up a shortlist of 10 names voted on by students.

These are only two projects dedicated to the memory of the Holocaust and involving young people. Many others must be developed in Rome and in cities around the globe to affirm the principles of democracy also for future generations.

Today's generations must understand that protecting the works of the past is a collective responsibility in order that future generations can fully enjoy them.

Rome is an open work forever in progress, a city where the protection and conservation of such an extraordinary artistic, monumental and archaeological heritage requires constant commitment and programming.

With this in mind, the Capitoline administration launched important experimental projects: #Roma5G, a collaboration with Fastweb, ZTE and the Università de L'Aquila to monitor buildings using a 5G network of sensors at the Capitoline Museums, Palazzo dei Conservatori and the Sala Esedra del Marco Aurelio; or European projects such as *Forma Romae*, an information system dedicated to the capital's historical, archaeological and architectural heritage that integrates numerous existing databases. Overlaid on a geographic base, this system stores and provides information about Rome's history, archaeology, architecture and art in a constantly updated and constantly evolving platform.

These new projects were accompanied by two tender calls for the maintenance of the city's heritage. They permit the efficient management of the many emergency interventions that arise each year due to collapses, meteorological events and acts of vandalism.

During this period, ample support was also provided to private operators whose patronage made it possible to recover and restore important sites and objects in the city. Thanks to a solid network of international and inter-institutional collaborations activated by the Capitoline administration, large companies such as Bvlgari, Gucci, Fendi, Sorigenia and Tim, international foundations like the Carlsberg Foundation from Denmark, and foreign nations such as Azerbaijan have supported the recovery of important pieces of the city's history. Examples include the recovery of the *Basamento Aventino* that made it possible to once again connect the Aventine Hill with the Lungotevere, the conservational restoration of the Spanish Steps, the beginning of works to rehabilitate the Area Sacra di Largo Argentina, the start of the grand project to redesign the Imperial fora with excavations in Via Alessandrina, the start of the project to refurbish the Palazzo della Civiltà Italiana in the EUR, and the restoration of the Mausoleum of Augustus, whose first phase is nearing completion. Additionally: the Porticus of Octavia, in the heart of Rome's Jewish quarter, was finally reopened after 14 years of restoration works; the roofs of the Auditorium Parco della Musica designed by Renzo Piano were the object of an impressive conservation project; the

restored façade of the Palazzo delle Esposizioni was unveiled in October 2020 in occasion of the Quadriennale di Roma; additional areas of the former “Miralanza” factory were recovered to provide new space at the Teatro India.

International...

“ *It is the problem of the peripheries. Over the past 40 years cities in Europe and around the globe adopted a model of growth that has generated profound inequalities. International is the problem, and any considerations on the future of cities must also be global.* **”**

Salvatore Monni

Professor of Economics of Development at the Università Roma Tre

“ *Cities are already cities-worlds, and their residents members of an international community. The first step toward being international is recognising the variegated nature of the population living in urban areas.* **”**

Filippo Del Corno

Councillor for Culture with the Municipality of Milan

“ *Rome exercises a magnetic attraction over leading artists from around the globe. We must increase the presence of big names, but also of young foreign artists to ensure that the city maintains its tradition as a European capital of the arts.* **”**

Salvatore Settis

Archaeologist

International...

“ *Managing to be international with forms rather than names is a very ambitious challenge. It permits an internationalisation of even the deepest ganglia of the city.* **”**

Matteo Scarlino

Director of Roma Today

“ *It is the Roma Europa Festival and the foreign Academies in Rome that spread contemporary culture and creativity in all of its forms and receive an extraordinary response from the city.* **”**

Monique Veaute

President of the Fondazione Romaeuropa

“ *For years Rome was largely absent from the international stage, from the movements of the contemporary art scene and European and global debate. Rome now belongs to a network comprised of other countries and large cities around the globe. Its already important presence is destined to grow in the future.* **”**

Jordi Pascual

coordinator United Cities and Local Governments' committee on culture

International: The World in Rome and Rome in the World

A study published in November 2019 in *Science* magazine demonstrated how since the dawn of time Rome has been a land of encounters and coexistence among peoples from all parts of the world.

Ancient DNA sampled from 127 people discovered in 29 archaeological sites in an around Rome, from a period ranging between the Upper Palaeolithic and the Modern Era, demonstrates that as far back as 8,000 years ago the current territory of the capital was inhabited by farmers of Middle Eastern origin, principally Anatolian and Iranian; and that between 5,000 and 3,000 years ago the city and its current metropolitan area attracted migrants from the Pontic steppe.

The most recent report by the UNHCR, the United Nations High Commissioner for Refugees, states that in 2019 almost 80 million people around the world left their homelands to flee war, poverty and natural catastrophes. One percent of the global population now migrates in search of better living conditions. This is equally true of young Westerners searching for better and diverse professional opportunities than those available where they were born.

Today's large cities, despite suffering from inequalities, are already multi-cultural, multi-religious and multi-linguistic. They are already international. They were already international before the number of migrants around the globe doubled from 41 million in 2010 to 79.5 million in 2019.

This situation involves and touches Rome each day and contributes to its constant evolution. Rome's cultural richness and variety is evidenced not only by the extraordinary heritage marking its course through centuries of history: from the remains of Ancient Rome to the triumph of the Baroque, from the Middle Ages to the transformations of the Fascist *ventennio*, from the disruptive force of the post-war reconstruction to large contemporary works of architecture, such as the Auditorium Parco della Musica and the Rome Convention Center "La Nuvola". The cultural variety of the capital is

also the fruit of a vast wealth of immaterial heritage comprised of stories, memories and public and private occurrences that have contributed in equal measure to the visible products and deep and invisible roots of a community.

Rome is one community animated by hundreds of communities of diverse origins, religions, interests, opinions, ages and cultural visions: in such a layered and variably dense urban context, these groups have established an equilibrium that permits them to live together. In this scenario, formal and associative networks, cultural spaces and outposts and public institutions can play a fundamental role in drawing out the city's human resources to ensure they become a driving force of society's collective growth. Given the large number of universities, research centres, foreign academies, religious and ethnic communities and international sites of worship, the capital is already an example of coexistence among different ideas, customs and cultures. Placed within a network, in the future they can produce knowledge and become long-term axes of development for the entire city.

Given the city's inherent vocation as an attractor of human and cultural ferment, and not only of tourism and business, in these years the Capitoline administration has invested in recovering Rome's international importance.

Rome – which will celebrate its 150th anniversary as the capital of Italy in 2021 – together with Paris, Berlin, Brussels and Luxemburg, played a central role in the immense project to create the European Union, the foundation of those values that have come to distinguish the history of the European people and continent since the post-war era. Rome is also the heart of the Catholic religion. Together these characteristics make it a global point of reference and for communities around the world.

Within this scenario, the Capitoline administration launched an international network of relations. In addition to producing *The 2020 Rome Charter*, this also led to the development of initiatives focused both on increasing the quality and quantity of what is offered and on attracting a national and international public: all by intervening directly in programming and guaranteeing private operators international conditions and standards.

In the field of music the city now boasts various open spaces for large concerts that have attracted international artists. This was also aided by the relaunching of the Circus Maximus, increased seating in the Cavea

at the Auditorium Parco della Musica, the use of the Stadio Olimpico, the Capannelle Arena, the archaeological area in Ostia Antica and the natural setting of Villa Ada. The international recognition of excellence in chamber music and symphonic music has permitted the orchestra directed by Sir Antonio Pappano to consolidate its role as a global ambassador of the city of Rome, while the growth of the Teatro dell'Opera has brought national attention to Roman opera.

Investments were also made in international art exhibitions. The new exhibition space of the Museo di Roma at Palazzo Braschi hosted two events that met with extraordinary success from critics and the public: *Artemisia Gentileschi e il suo tempo*, a voyage through early seventeenth century art to discover a precursor to the affirmation of female talent; *Canova. Eterna Bellezza*, exploring the ties between Antonio Canova and the city of Rome in over 170 works and prestigious loans from important private museums and collections and visited by more than 145,000 people by June 2020.

Trajan's Market maintains its role as a point of reference for large exhibitions that foster dialogue between the art of other countries and Italian and Roman heritage. In 2016, the Market hosted *Lapidarium* by the Mexican artist Gustavo Aceves, whose itinerary also wound its way from the Arch of Constantine to Piazza del Colosseo; in 2019 these spaces hosted *Mortali Immortali, tesori del Sichuan nell'antica Cina*, sponsored by the Embassy of the People's Republic of China.

The Museum of the Ara Pacis. This space of encounter between diverse artistic languages hosted such exhibitions as: *Hokusai, sulle orme del maestro*; *Picasso Images. Le opere, l'artista, il personaggio* in collaboration with the Musée National Picasso-Paris; *C'era una volta Sergio Leone*, 30 years after the death and 90 from the birth of this great master of cinema, to mention only a few.

Together with these large exhibitions, a portion of investments also focused on renewing the experience of visiting the capital's archaeological sites and museums. Examples include *L'Ara com'era*, a multimedia narrative that transported visitors through an immersive and multi-sensory experience of the Ara Pacis; the relaunching of the "Viaggio nei Fori" curated by Piero Angela and Paco Lanciani, and the brand new *Circo Maximo Experience*, an itinerary that utilises augmented and virtual reality to bring the history of the Circus Maximus to life.

Other events integrated multiple levels of artistic expression and communication: for example, in 2018, to celebrate 50 years of Pink Floyd's career the MACRO presented the only Italian dates of *The Pink Floyd Exhibition: Their Mortal Remains*, while the Circus Maximus hosted a concert by Roger Waters that also inaugurated the exhibition; in 2020 *Back to Nature. Arte Contemporanea a Villa Borghese* established a surprising dialogue between art and nature, involving such high calibre artists as Mimmo Paladino, Edoardo Tresoldi and Mario Merz.

Reinforcing the general credibility in Rome's cultural system among national and international operators also involved the consolidation of festivals taking place in the capital for years and targeting a global public. This is the case of the Romaeuropa Festival that once again offered a dense autumnal programme of events in the city's large public spaces: the Auditorium Parco della Musica, Teatro Argentina and Mattatoio, which hadn't happened for some time. This initiative also offered public institutions an opportunity to embrace international productions. Important signals were also sent via the activities of the Teatro di Roma, for example, with new productions directed by Milo Rau. Similarly, the Auditorium Parco della Musica confirmed its role as a location whose year-round programme features many appointments that have become national and international points of reference: the **Festival delle Scienze, Economia Come** and **Libri Come**. The latter, together with the **Letterature** festival and the **Più Libri Più Liberi** book fair, contributes to Rome's standing as a capital of publishing and promotor of books. In particular, the relocation of the National Fair of Small and Medium Sized Publishers from the Palazzo dei Congressi to the Rome Convention Center "La Nuvola" made it possible to increase the number of publishers and events and stimulate groups such as the AIE, the Italian Association of Publishers, to evaluate the opportunity of investing in Rome.

Additionally, various private initiatives contributed to a climate of international renaissance in the city. To mention only a few: the reopening of Palazzo Merulana by the Fondazione Elena e Claudio Cerasi and Coopculture, and Palazzo Bonaparte curated by Generali Valore Cultura and Arthemisia; the relaunching of the GNAM - Galleria Nazionale di Arte Moderna under the direction of Cristiana Collu; the reinforcement of the Fondazione MAXXI and its museum; the renewed verve of the Fondazione Quadriennale di Roma.

This scenario was made possible by structured dialogue between institutions on all levels. A new synergy with the reformed State Superintendencies made it possible to overcome the limit imposed by overlapping roles and responsibilities that often trips up the work of external cultural operators.

Part Three

Dialogue...

“ It is art, because art means making others participants in our culture and our values. Dialogue fosters individual growth and is the principal means for accessing our knowledge and our history. ”

Paola Santarelli

President Fondazione Dino ed Ernesta Santarelli

“ It is encounter and exchange among those interested in contemporary culture and those responsible for the heritage of the past and the classical world. ”

Monique Veaute

President Fondazione Romaeuropa

“ It presupposes a plurality, otherwise it would be a monologue. It must be founded on the recognition of other, even radical points of view as well as the promotion of differences which represent the richness of the human race. Dialogue is fundamental for the city, for democracy and for culture, which must be antagonistic. It signifies respecting one another, but also accepting that we can be challenged. ”

Giorgio de Finis

Artistic Director of the Museodelle Periferie

“ It develops the attitude of cities to generate actions for the future. The Tavolo del contemporaneo in Rome, for example, is not only important but also indispensable in a complex city accustomed to an autonomy of institutions that is not always positive. It is a tool that can be perfected, but also a space which already exists and that everyone, even in the future, must question. ”

Francesca Corona

Artistic Consultant to the Teatro India

Dialogue...

“ *It must be reinforced in the relationship between public and private actors operating in the world of culture. The private sector must be more involved at the concept stage and not only during the phase of realisation. Recognising private contribution to cultural activities and offering this sector the possibility to implement them can only favour the growth of culture.* **”**

Innocenzo Cipolletta

President Confindustria Cultura Italia

“ *It must be accompanied also by an activity of listening. It must generate a proposal which meets the needs that emerge from this process of listening, which is possible only if we truly listen to one another and engage in reciprocal dialogue.* **”**

Filippo Del Corno

Councillor for Culture with the Municipality of Milan

“ *It means advancing proposals that go beyond the mise-en-scène of a performance to reveal what happens behind the scenes and how art is made. It is the capacity to build images, to plan initiatives that create an exchange and reveal the work underlying artistic expression.* **”**

Andrea Satta

Singer, Songwriter and Author

“ *It must be a way of behaving that is co-essential to human nature. However, our era is more inclined toward confrontation than dialogue. Those who wish to create culture must accept the dialogue essential to any policy, favouring it among diverse peoples and cultures to arrive at a synthesis that ensures initiatives accessible to everyone.* **”**

Gianni Letta

Vice President of the Accademia di Santa Cecilia

From Dialogue to Programming

Dialogue has been one of the true pillars of Roma Capitale's cultural policies since 2016.

Dialogue, reorganisation, simplification and programming: these are the four axes atop which, within the limits of what was possible, foundations were laid to make public institutions a driver of change and cultural growth of the civic community.

During the 1990s, following the approval of the law granting autonomy to local governments, Italy witnessed a proliferation of institutions, foundations, special agencies and organisations with an overabundance of management. Over time, competition developed among public cultural institutions in Rome, which also resulted in a dispersion of operating costs.

The first step for establishing a more synergic dialogue among all municipal structures and involving them in a common project focused on a future vision of the city was to reorganise a significant number of the city's cultural institutions.

Deliberation n. 126 from December 2016 fixed the operative guidelines for the managerial organisation of services offered by Roma Capitale's cultural institutions, agencies and companies. There were two aims: optimising the level of integration and increasing efficiency; ensuring a greater correspondence between Service Contracts and the specific institutional mission of each organisation while limiting and rationalising costs.

This reorganisation involved the city's theatres, the sector of music and the programmes offered by modern and contemporary museums.

A distinction was made between museums oriented toward contemporary practices and those dedicated principally to classical and modern art. Recognising the know-how acquired over the years by the Azienda Speciale Palaexpo, various spaces dedicated to contemporary art were placed

within its orbit (Palazzo delle Esposizioni, MACRO and the Mattatoio). To further affirm its vocation of caring for and promoting archaeological and artistic heritage inherited from the past, the management of the civic museums belonging to the *Musei in Comune* network remained under the direction of the Capitoline Superintendency for Cultural Heritage.

This system, together with a new composition of the Board of Directors of the Azienda Speciale Palaexpo, made it possible to include within the new offering of contemporary activities also those new artistic and scientific experiences generated by the technological, virtual and digital innovations animating the city; additionally, the Palaexpo was also entrusted with the production and distribution of exhibitions and other cultural events.

In recognition of its ability to provide a broad, multidisciplinary and innovative programme, above all in the field of music, acquired during its years managing the Auditorium Parco della Musica, the Fondazione Musica per Roma was entrusted with the management of the Casa del Jazz. Operating out of a property confiscated from the mafia, this space was formerly assigned to the Azienda Speciale Palaexpo.

For live performance, there was an intention to conserve the roots already laid down in different territories thanks to existing experiences, some of which were also relaunched. The Associazione Teatro di Roma – already responsible for managing the city's theatres (Argentina and India) – was also tasked with contributing, through three-year calls for proposals, to the programmes of theatres belonging to the *Teatri in Comune* network (Quarticciolo Theatre Library, Teatro Tor Bella Monaca and Teatro Villa Pamphilj), as well as the Silvano Toti Globe Theatre, Teatro Torlonia and Teatro del Lido. Grouped together for the first time under the unified direction of the Associazione Teatro di Roma, the capital's theatres were finally in a condition to offer a varied, diversified and plural programme that presents citizens with various typologies of theatrical and performing arts. This system will also include the Teatro Valle in the future. While awaiting completion of its renovation, it was partially reopened thanks to the commitment of the Teatro di Roma and now hosts thematic exhibitions exploring themes of particular symbolic value.

Together with this reorganisation, a fundamental and central role in the diffusion of cultural initiatives in the city's various territories was assigned to

the *Istituzione Sistema delle Biblioteche e Centri culturali*. Rome's libraries receive 2,000,000 visits annually. Through collaborations with more than 2,000 local associations each year they attract about 195,000 people to meetings, projections, exhibitions and book presentations.

Similarly, the internal structures of the municipal government that answer to the Department for Cultural Growth were reorganised as part of Deliberation n. 222/2017 issued by the City Committee. This document reordered the macro-structure of the Capitoline government and, in the specific area of cultural institutions, transferred the management of the Capitoline Historical Archives from the Department of Cultural Activities to the Directorate for Archaeological and Historical-Artistic Museums of the Capitoline Superintendency for Cultural Heritage. Additionally, it transferred responsibilities for street naming, with the exception of the specific Commission, from the Department of Cultural Activities to the Operative Unit of the Registry Office of the Delegated Services Department.

The restructuring of different departments also concentrated on the progressive simplification of procedures as part of a broader reform of the Capitoline government. The objective of simplification, intended as the removal of obstacles to the growth of cultural life, was pursued with consistence, though the road ahead remains long. In the meantime, it was possible to simplify and harmonise procedures of accounting for calls for proposals, renew the Funding Regulation, and develop and launch a platform for the online issuance of authorisations for film sets. In early October 2020 the new Cinema Helpdesk became operative: television and film productions can now request permits for film sets and the occupation of public areas for sets and equipment online.

Following this reorganisation, the Department of Cultural Activities is now responsible for developing and defining an integrated and coordinated system of relations between cultural structures, organisations, agencies and institutions under the direction of Roma Capitale. The objective is to favour integration between organisations operating in the field of culture and improve their efficiency; promote and implement cultural services in order to consolidate the offering of culture across the city; increase the efficacy of public investments by providing activities across the municipal territory to promote a stable, recurring and innovative offering of cultural;

create and develop a system for observing and monitoring phenomena linked to the participation, or non-participation, of citizens in cultural life and evaluate the impacts of and requirements for guaranteeing the right to culture; implement integrated multi-channel communications among cultural activities; curate European projects and civil service by ensuring the mentoring and analysis of calls for proposals and local, national and international funding proposals designed to contribute to the promotion of cultural heritage and services; manage permitting services that include the issuance of temporary and permanent licences for performances and entertainment; curate the administrative and managerial activities of the *Commissione Consultiva di Toponomastica di Roma Capitale*.

After three years of more or less regular meetings, the process of reorganisation also favoured the creation in 2019 of the **Tavolo della Produzione Contemporanea**. Operating under the direction of the Department of Cultural Activities, this technical committee unites all of the city's public agencies, foundations and cultural organisations and fosters coordination and integration among programmes. Additionally, a project was also initiated to develop an **Observatory on the (non) participation** of citizens in the cultural life of the city.

This reordering was also the necessary condition for the development of an attentive and organic programme. The three-year structure of calls for proposals, introduced in 2017 for the Estate Romana and later extended to Eureka! and Contemporaneamente Roma, guarantees the promotion of cultural initiatives in the city in the medium-term. For the three-year period 2020-2022, this new structure made it possible to earmark €9,750,000 of funding for cultural activities. The announcement of **three-year calls for proposals** was fully up and running by 2019 following approval by the Capitoline City Committee of the deliberation on "Guidelines for the 2020-2022 three-year seasonal programming of culture in Roma Capitale". In December 2019 the Capitoline City Committee approved a total of 3 calls for proposals with a three-year duration dedicated to cultural activities, with a total budget of €3,250,000, allocated from 2020 to 2022. The three public calls issued for these three seasons will consolidate a programme that had already been tested and define the capital's offering of culture for the next three years. Additionally, this structure also fosters solid relations between cultural operators and local territories by funding each project up to a maximum of 85% of its total cost.

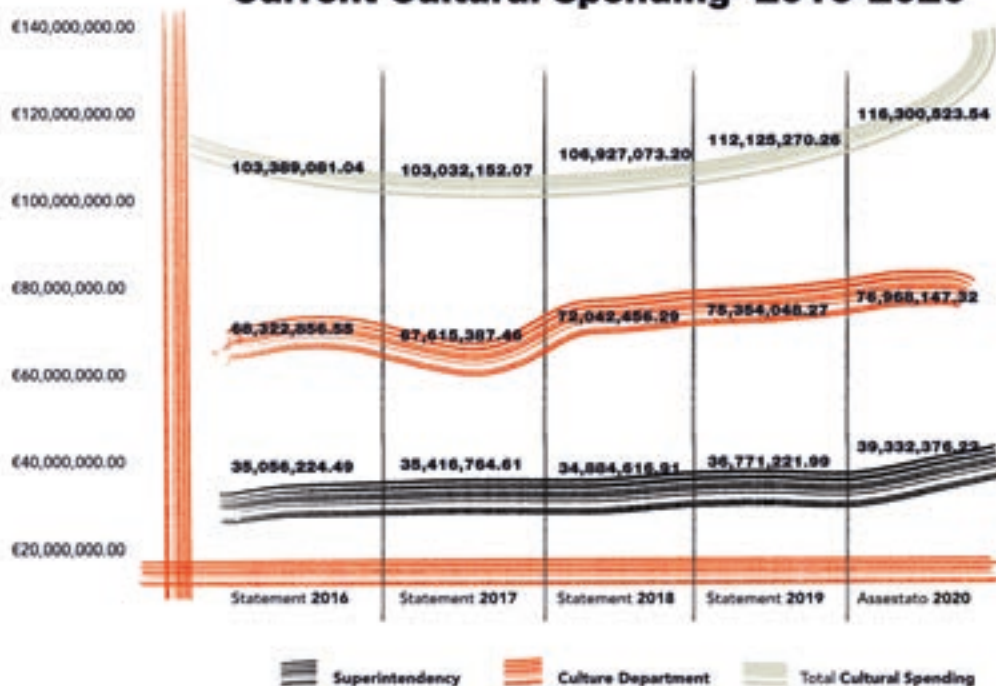
Successively, after 25 years the **Regulation for the assignment of funding and attribution of financial advantages in support of cultural activities**, approved in November 2019 by the Capitoline Assembly, expanded the concept of culture. Cultural operators eligible for public funding under the new Regulation, in addition to those involved in performances, events, exhibitions and various projects, now include those promoting and presenting the world of science together with activities to increase creativity and promote sustainable development. With this new Regulation, Rome also reached the level of programming of important national and European funding. Additionally, this new Regulation introduced the possibility to access multi-year funding – up to a maximum of three annuities – in coherence with the economic and financial planning of the municipal government. Additionally, the threshold of project funding was raised from 70% to 85% of the total project or programme cost. Finally, new regulations were established for indirect economic benefits, including, for example, concessions with respect to obligations requested by other Departments or the facilitations made possible by eventual agreements with third parties. The offspring of this regulation is the *Bando Programmi*, approved at the end of the most acute phase of the Covid-19 emergency. It earmarked €800,000 of funding for agencies, organisations, associations, companies, art schools and other exclusively private subjects operating in the cultural sector. These contributions support general and operating costs, such as rent and utilities or staffing costs relative to activities carried out during the entire year 2020.

Economic Resources and Budgets

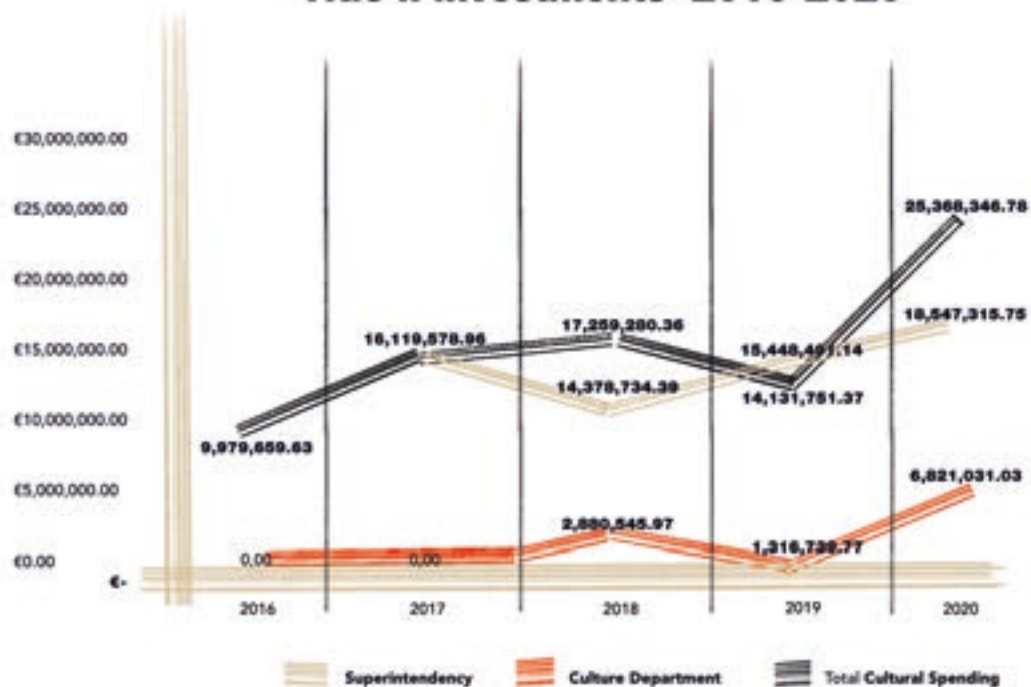
Thanks to this reorganisation, the total spending of the Department for Cultural Growth increased progressively from 2016 to 2019.

In 2016 a total of €103,389,081.04 were spent, which rose to €116,664,183.94 in October 2020: an increase of +€13,275,102.90, or 12.84%. In particular, the Capitoline Superintendency for Cultural Heritage rose from a current expenditure of €35,056,224.49 in 2016 to a balance in October 2020 of €39,760,529.62, an increase of €4,704,305.13, or +13.42%; the Department of Cultural Activities rose from a reported €68,332,856.55 in 2016 to a balance in October 2020 of €76,903,654.32, an increase of +12.54% or €8,570,797.77. For activities considered under Title II [of the Public Procurement Code] – for investments in works, services and supplies – the Capitoline Superintendency for Cultural Heritage rose from a reported €9,979,659.63 in 2016 to a balance of €18,547,315.75 in October 2020: a variation of more than €8.5 million, or +85.85%. With regard to investments, the Department of Cultural Activities rose from a reported figure of almost €2.9 million in 2018 to a balance of more than €6.8 million in 2019: in 2016 and 2017 the value of investments was equivalent to zero.

Current Cultural Spending 2016-2020



Title II investments 2016-2020



The Roma Capitale Cultural Observatory

The impact of the participation of citizens in the city's cultural life on perceived wellbeing and the development of a sustainable society is a recent theme in Italy. Discussed for some years now above all in Anglo-Saxon countries, it has assumed particular importance at this specific moment in time as we search for diverse means for measuring the growth of a nation.

In 2014, the European Commission, via the Joint Research Centre, for the first time dedicated part of the Eurobarometer analyses to cultural participation, drawing notable interest also from the OECD. These analyses showed that participation in cultural life, and the tangible effects of this growth on a society, are affected by multiple factors: from accessibility to the proximity of events, from the variety to the value, also immaterial, generated by projects.

Beginning in 2017, Roma Capitale initiated a study of the system of data collection in the cultural sector, both inside and outside the municipal government. The following year, a remodulation of processes of gathering information and a new definition of the terminology and indicators utilised in the capital's variegated cultural system, was accompanied by a collection of data and indications from the cultural sector and from spheres of analysis relative to social and demographic conditions, population density or social malaise in specific territories.

This experimental project, which permits an integrated and systemic reading of data from multiple sources and also includes analyses provided by big data, makes it possible to pursue a complex reading of the variables that affect non-participation in cultural life. Currently in development, there are plans to expand the study to the entire municipal territory.

In operative terms, to ensure that the new system of surveying provides more specific indications to municipal structures with respect to cultural policies to be developed, work groups dedicated to measuring these indicators were created inside the three structures of the Department for Cultural

Growth (Department of Cultural Activities, Capitoline Superintendency for Cultural Heritage and Biblioteche di Roma). Their work is provided to an interdepartmental Committee dedicated to collecting, sharing and an integrated reading of this data.

The Observatory also permits an integrated reading of the initiatives and work of these three structures. During the first break-in year it was possible, for 2018, to calculate more than 8 million attendees during the initiatives organised by Roma Capitale and more than 22,000 appointments. In 2019, instead, it was possible to estimate that 40% of the 869 events realised by the entities of the *Consolidato capitolino* (Capitoline Cultural Assets) were the result of a collaborative effort: this information makes it possible to describe and monitor the progress of relations between the public cultural institutions controlled by Roma Capitale.

Drawing a Balance That Puts Things in Perspective

The scenario outlined in this publication reveals two principal themes in matters of cultural policy. In the future they will require an extra push: the promotion, through forms of participation of active citizenship, of diffuse cultural heritage and the structural openness of institutions toward the city's cultural diversity. To this we can add a third theme that, while not strictly under the direct responsibilities of the Department for Cultural Growth, has the power in the future to favour the spread of cultural life in urban areas lacking services: the use of municipal real estate assets.

The initial working hypothesis for promoting common and widespread heritage was to entrust associations, neighbourhood committees and territorial realities with the protection and use of specific examples of the city's monumental, artistic and archaeological heritage, and to involve experts from the Capitoline Superintendency for Cultural Heritage to assist and orient local groups. For the future, we must imagine an agreement with communities of citizens and convey the relationship between public-private actors toward the principle of bartered services. This process requires above all a cultural leap forward to overcome the concept of direct control over public goods by government institutions.

With respect to the promotion of the city's cultural diversity, instead, the intention was to initiate a reflection on cultural cooperation. This was to begin with how institutions can overcome the concept of intercultural and openly relate with territorial communities to favour the development of an integrated offering while protecting the diversity and specificity of each proposal. The direction to be followed in the future must not only consider how to reorganise programmes, but also how to integrate the multiple experiences that animate the capital within the panorama of its cultural life.

Finally, regarding the city's public assets it must be remembered that Rome benefits from a large number of independent operators. This lively and rich group operates in a zone where public institutions face difficulties in responding to local needs. In these years there was an intention to explore a structured relationship with informal spaces. A few attempts

were made, however the vivacity of associations in Rome emerged only spontaneously and by reason of its strength. To date no relationship has been structured between public institutions and the different associations operating at the territorial level, in particular, those integrating housing within their offering of social and cultural services. Building a dialogue between public institutions and these realities, which began as forms of protest, is a historical theme of informal culture in Rome that any future government will have to confront. In the years to come the hope is that public institutions will recognise the value and interest of a social and organisational model whose response to housing issues is a tool for building communities, social cohesion and, at the same time, bringing culture to a territory. On-going debate on the function of public assets continues to present substantially opposing views, which have also been translated into contrasting pronouncements by judiciary authorities. There are those who consider these assets a prevalently economic resource for generating revenue or saving on rental expenses, and others who consider them a social and cultural resource where the State falls short, in other words, a subsidy. Starting now it would be useful to analyse the needs of territories by looking at spontaneous experiences. Public institutions must begin to support those realities by animating peripheral areas with meaningful projects that respond to the needs of citizens.

Part Four

Department for Cultural Growth



Department of
Cultural Activities



Capitoline
Cultural Assets



Capitoline
Superintendency
for Cultural
Heritage



Department for Cultural Growth

Councillor

Luca Bergamo

Mandates

- Policies for cultural growth and the right to culture
- Definitions and verification of managerial guidelines for special agencies, institutions, foundations, businesses, entities operating in the cultural sector
- Cultural Cooperation
- Free Time and Creativity
- Policies for Memory
- Theatres, cultural spaces and centres
- Capitoline Superintendency for Cultural Heritage
- Capitoline Historical Archives
- Patronage
- Street naming

The Capitoline Superintendency for Cultural Heritage

Capitoline Superintendent of Cultural Heritage

Maria Vittoria Marini Clarelli

Director of Archaeological and Historic Artistic Museums

Claudio Parisi Presicce

Director for Villas, Historical Parks and Scientific Museums

Giancarlo Babusci

Director for Heritage Promotion and Management

Antonello Fatello

Principal Mandates:

- preservation, protection and conservation of archaeological and historical artistic heritage (including the study, cataloguing and documentation of cultural heritage as well as the scientific coordination of archaeological excavations, restoration works and consultancy for issuance of building permits)
- issuance of authorisations for the use of monumental, archaeological and historical artistic heritage
- promotion and presentation of this heritage through services to provide access and the promotion of museums and archaeological or historical-artistic sites

Department of Cultural Activities

Director of the Department of Cultural Activities

Director for Semi-Public and Cultural Organisms (ad interim)

Director for Support to Cultural Activities and Authorisations

Patrizia Del Vecchio

Principal Mandates:

- announcement and management of Public Notices to support cultural projects
- service contracts with Capitoline government-controlled entities: Zetema Progetto Cultura and the Azienda Speciale Palaexpo
- management of funding provided to semi-public cultural institutions and entities of Roma Capitale
- management and development of an integrated and coordinated system of relationships among cultural structures, entities, companies and institutions operating under Roma Capitale
- management and development of a system for the observation and monitoring of phenomena linked to participation/non participation in cultural activities
- coordination of the activities of the Istituzioni Biblioteche with particular reference to the modernisation of properties
- issuance of authorisations for public performances and filming/recording in the city

A Look at Public Cultural Institutions in Rome

With respect to other Italian cities, for its history and the political and geopolitical processes that have characterised it, in addition to a department dedicated to cultural policy, Rome also benefits from its own Cultural Heritage Superintendency that operates in synergy with the State Superintendencies, which are peripheral organisms of the MIBACT – Ministry of Cultural Heritage.

Roma Capitale currently has two structures responsible for culture under the direction of the Department for Cultural Growth: the Capitoline Superintendency for Cultural Heritage and the Department of Cultural Activities. They are accompanied by semi-public organisations, institutions, special agencies and foundations of Roma Capitale. Together they compose the *Consolidato culturale capitolino* (Capitoline Cultural Assets).

The Department for Cultural Growth

The choice to assign the name “Cultural Growth”, rather than “Cultural Policies”, to the Capitoline Department responsible for cultural activities reflects the necessity to increase opportunities for participation in cultural life everywhere in the city. The focus of every initiative became affirming citizens’ rights to culture and cultural growth.

The rituality and cadenced repetition of occasions for coming together was recognised as an important action in creating a sense of belonging to a community and consolidating new experiences and languages.

The Department for Cultural Growth of Roma Capitale has two structures representing the two principal branches of cultural policy action: the Capitoline Superintendency for Cultural Heritage and the Department of Cultural Activities. They are responsible for the programming and regulation of indications dictated by political bodies, supporting the activities of the Municipalities, guiding and supervising public service contractors, management activities and providing services.

The Capitoline Superintendency for Cultural Heritage

The historical centre of Rome is now the largest in the world among those recognised as World Heritage Sites by UNESCO. The institution of the first nucleus of archaeological and monumental heritage in the city dates back to 1847, when Pope Pius IX, with *motu proprio*, created the Municipality of Rome. He donated the city's Ancient Walls, Forums, Aqueducts and the initial core of the collection of the Antiquarium, now conserved in the Capitoline Museums. In 1872, when Rome was named capital of Italy, there was a lively debate on the conservation of the city's heritage. Thus, in 1889 a mayoral ordinance instituted the "Permanent Commission for Historic Artistic Services" to monitor the growth of building in the city and preserve monumental and archaeological heritage. More than 20 years later, in 1914 the city instituted the 10th Office for Antiquities and Fine Art, also assigned a directorate. The initial responsibilities of this office, which ranged from the conservation of cultural heritage to the organisation of public festivals, were expanded in 1917 to include street naming. In 1920 the 10th Office was renamed the 10th Department for Antiquities, Fine Art and Gardens. As early as 1967 the head of this structure was known as the Superintendent of Museums, Galleries, Excavations and Monuments. In 1997 mayoral ordinance n. 182 identified an extra-departmental structure attributed with the same functions provided today by the Capitoline Superintendency for Cultural Heritage. However, it wasn't until 2013 that this structure assumed the name by which it is still known.

The Capitoline Superintendency for Cultural Heritage preserves many of the responsibilities assigned in the early 1900s to the 10th Department for Antiquities and Fine Art. However, the increased heritage of Roma Capitale, from Italian Unification to the present day, made it necessary to redesign its role and functions. This municipal structure now coordinates the management of the city's cultural heritage and interventions to make use of and promote it, in collaboration with the State Superintendencies.

Following the issuance of deliberation n. 222 by the Capitoline City Committee, since 2017 the Superintendency consists of four directorates: Archaeological and Historic-Artistic Museums; Interventions Involving Monumental Constructions; Heritage Promotion and Management; Villas, Historical Parks and Scientific Museums. They are accompanied by a departmental directorate of services necessary for the functioning of

the Superintendency and those necessary to ensure a connection among the other directorates.

The Department of Cultural Activities

Beginning in 1995, following the approval of Law n. 142/1990 on the reorganisation of local authorities, the responsibilities of the 10th Department for Antiquities and Fine Art were divided between two structures. The 4th Department for Cultural policy was created alongside the Capitoline Superintendency for Cultural Heritage. This new Department conserves diverse functions originally assigned to the 10th Department, but incorporates responsibilities for sport, tourism, zoological gardens and animal rights. In the late 1990s, law n. 142 also led to the creation of institutions, special agencies and other cultural entities in Rome. Since the late 1990s, the 4th Department has been providing services in the field of culture and street naming, promoting historical memory and managing the Capitoline archives.

In 2016 a deliberation by the Capitoline City Committee revised the organisational structure of the Department of Cultural Activities, now articulated in two directorates: Directorate for Semi-Public Organisms and Management of Cultural Spaces; Directorate for Support to Cultural Activities and Authorisations. Their responsibilities were successively defined during the reorganisation of the macro-structure of the municipal government.

Azienda Speciale Palaexpo

President **Cesare Pietroiusti**

Board of Directors **Clara Tosi Pamphili** **Fernando Ferroni**
Dulio Gimmaria **Maria Francesca Guida**

Director-General **Fabio Merosi**

Service Contracts

2014 11,166,000 2020 14,970,108.61

Variation + 3,804,108

+34.07%

Azienda Speciale Palaexpo

Created in 1998, the Azienda Speciale Palaexpo is the first national public company dedicated exclusively to culture and the visual arts. Over the years, the Azienda Speciale Palaexpo has managed the Palazzo delle Esposizioni, the Scuderie del Quirinale, the Casa del Jazz, the Casa del Cinema and the Teatro del Lido di Ostia. In the summer of 2015 the company's Board of Directors stepped down *en masse* owing to an "untenable cut in funding for museum activities". This marked the beginnings of a lengthy phase under external administration which lasted until July 2018, when the Capitoline government identified a new Board of Directors and restored the ordinary administration of the company. In 2016 Ales, a company controlled by the MIBAC, replaced the Azienda Speciale Palaexpo as the manager of the Scuderie del Quirinale. This transfer was requested directly to the Ministry by the Presidency of the Republic in May. An agreement between the Palaexpo and Ales facilitated this transition and resulted, in March of 2017, in the transfer of both the Scuderie del Quirinale business unit and 15 staff members. The Palazzo delle Esposizioni, home since 1931 also to the Quadriennale d'Arte di Roma, often accompanied its exhibitions with other initiatives, from theatre performances to dance, from musical reviews to performances. Since 2018, in addition to the Palazzo delle Esposizioni, the Agency also manages the MACRO and the Mattatoio and coordinates the *Polo del Contemporaneo*, nurturing an integrated system of cultural spaces and events that reach a large and attentive public.

Associazione Teatro di Roma

President **Emanuele Bevilacqua**

Board of Directors **Cristina Da Milano**

Rossana Rummo **Francesca Vergari** **Berta Maria Zezza**

Artistic Consultants **Giorgio Barbero Corsetti**

Francesca Corona

Funding from Roma Capitale

2016	3,150,000	2020	6,500,000
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variation +3,350,000

100.00%

Associazione Teatro di Roma

The Associazione Teatro di Roma is a permanent theatre organisation founded and funded by Roma Capitale, the Lazio Regional Government and the *Città metropolitana di Roma Capitale*. The organisation was created in 1964 at the Teatro Valle, under the artistic direction of Vito Pandolfi. In 1972 it moved to the Teatro Argentina and opened up toward collaborations with the *cantine teatrali*. In 1976, with the arrival of Luigi Squarzina as director, it became the heart of cultural life in the city. In the 1980s and '90s, the organisation opened up to professional training projects and the inclusion of disadvantaged groups. In 2014 the Associazione Teatro di Roma was recognised as a National Theatre by the MIBACT and currently manages the city's permanent theatres – the Argentina, India and Torlonia – together with the network of theatres in the periphery. The periphery's theatres are an entirely Roman experience, born in 2005 to create spaces for multidisciplinary performances in the city's new urban and peripheral areas. From the outset, the Associazione Teatro di Roma plays a leading role in this project and participates in the experiments of the Lido, Globe, Tor Bella Monaca, Quarticciolo and Villa Pamphili theatres. Since 2017, it uses public notices of award to directly or indirectly manage the programming of theatres in the city's peripheries, now gathered together in the *Teatri in Comune*¹ network, ensuring the diversification of proposals and the maximum distribution of initiatives. In September 2019 it published a call for proposals, for the first time ever with a three-year duration, to provide programming and services for three spaces belonging to the *Teatri in Comune* network (Quarticciolo Theatre Library, Teatro Tor Bella Monaca and Teatro Villa Pamphilj).

¹ A play on two different meanings of the word *comune* = 'municipality' and 'in common'.

Teatro dell'Opera

Sovrintendente **Carlo Fuortes**

Consiglio d'amministrazione **Maria Pia Ammirati** **Michaela Castelli**
Gianluca Comin **Albino Ruberti** **Lorenzo Tagliavanti**

Direttore musicale **Daniele Gatti**

Direttore artistico **Alessio Vlad**

Maestro del coro **Roberto Gabbiani**

Direttrice del corpo di ballo **Eleonora Abbagnato**

- 2,27%

Contributo Roma Capitale

2016	15.342.500	2020	15.000.00
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variazione -342.500

Fondazione Teatro dell'Opera di Roma

The history of the Teatro dell'Opera di Roma is rooted in the social, artistic and cultural transformations that unfolded in the city after 1871. The Theatre was conceived by the entrepreneur Domenico Costanzi who dreamt of an opera theatre for the newly named capital of Italy. The Theatre was inaugurated, only eighteen months later, on 27 November 1880 with a performance of the *Semiramide* by Gioachino Rossini, attended by King Umberto I and Queen Margherita. As the State refused to take charge of the new theatre, it remained under the management of the Costanzi family: hence the name Teatro Costanzi. In 1926 the City of Rome acquired the Theatre and commissioned its renovation to the architect Marcello Piacentini: the entrance was moved from an alley that no longer exists to the square in front of the building to make room for the crowds that filled the porticoes during performances. This marked the birth of the *Teatro Reale dell'Opera*, the Royal Opera Theatre. In only a few years, a permanent dance troupe, orchestra and chorus were formed and the first training programmes were offered, initially in the dance school. The first outdoor season was presented in 1937 in the archaeological area of the Baths of Caracalla. In 1946, following the constitution of the Italian Republic, the theatre took the name it maintains today: Teatro dell'Opera di Roma. Over the years, the Teatro dell'Opera di Roma, has continued to expand beyond the wall of its building, with projects such as the "Opera Camion" (Opera Truck) that continues the traditions of the *Commedia dell'arte* by staging performances on a truck adapted to host smaller versions of famous operas in the city's public squares and peripheries.

Fondazione Romaeuropa

Honorary President **Monique Veaute**

President **Guido Fabiani**

Board of Directors **Fabrizio Grifasi** **Andrea Pugliese**

Federico Sposato **Nicola Zingaretti** (Regione Lazio)

Daniele Abbado **Daniele Frongia** (Roma Capitale)

Maria Fermanelli (Camera di Commercio di Roma)

Michele Dall'Ongaro (Accademia Nazionale di Santa Cecilia)

Christophe Musitelli (Ambasciata di Francia)

Ion de la Riva **Guzman de Fritos** (Ambasciata di Spagna)

Rachel Launay (British Council) **Joachim Bernauer** (Goethe Institut)

Fabio Bassan **Linda Lanzillotta** **Beatrice Bordoni Bulgari**

Gianni Letta **Claudia Fellus**

- 82%

Funding from Roma Capitale

2016	2020
650,000	596,230

variazione - 53,770,00

Fondazione Romaeuropa

The not-for-profit Fondazione Romaeuropa, jointly owned by the Regional Government of Lazio, Roma Capitale and the Rome Chamber of Commerce, works to develop cultural relations between Italy and other member states of the European Union in the pursuit of the free and plural exchange of cultures and artistic languages. Constituted in 1990, in the wake of a previous Italian-French initiative – the *Associazione degli Amici di Villa Medici* – the Fondazione Romaeuropa is now one of the most prestigious institutions, in Italy and Europe, for the promotion and diffusion of contemporary art, theatre, dance and music.

The Municipality of Rome joined the Fondazione Romaeuropa in 2002. In 2014, the Regional Government of Lazio emanated a law listing the Foundation among the leading cultural institutions in its territory. In 2019, at the suggestion of the Department for Cultural Growth, the Fondazione Romaeuropa became a permanent member of the “Protocol of understanding for the creation of a permanent Technical Committee for the production of contemporary culture”. Since January 2008, the Foundation is headquartered in the Opificio Romaeuropa in the Roman neighbourhood of Ostiense. The building is a true creative factory animated by meetings, talks, presentations and lectures. The principal event organised by the Foundation is the Ref, the *Romaeuropa Festival*, now in its thirty-fifth edition. In 2019 the Festival attracted 73,000 spectators, 60% under the age of 45, to events distributed across the centre and peripheries of the capital.

Fondazione Musica per Roma

President **Claudia Mazzola**

Amministratore Delegato **Daniele Pitteri**

Board of Directors **Paolo Dalla Sega**
Valeria Sandei **Nicola Maccanico**

Funding from Roma Capitale

2016

6,999,980*

2020

7,650,000

variation + 650,020

* of which 3.7 million from funding
and almost 3.3 million from Service
Contracts

Fondazione Musica per Roma

In July 1999, in view of the forthcoming completion of the Auditorium, the City of Rome founded the Musica per Roma S.p.a. company, transformed in 2004 into the Fondazione Musica per Roma. This action marked the first large transformation of an S.p.a.² into a foundation, consented by the reform of corporate law. Founded by the City of Rome, the Rome Chamber of Commerce and the Regional Government of Lazio, the transformation assigned the Foundation with the programming and production of cultural events in the field of music, and other areas.

The Fondazione Musica per Roma, operating out of the Auditorium Parco della Musica currently offers a multidisciplinary, highly diversified and international programme of cultural activities. Together with its traditional season of concerts, the Foundation organises encounters, lessons, events, theatre and dance performances, and thematic festivals such as *Economia Come*, *National Geographic Festival delle Scienze*, *Equilibrio Festival della danza*, *Libri Come*, *Roma Jazz Festival*, *Roma Gospel Festival*. Musical offerings curated by the Foundation include *Roma Summer Fest*, an event that has become one of the most important musical appointments in Europe and is recognised by Italian and European spectators and artists alike. Alongside these activities, the Fondazione Musica per Roma also offers lessons and masterclasses: from classical lessons in Rock, History and Art to Discussions of Mathematics, Philosophy and Law.

² *Società per azioni*, joint stock company.

Accademia Nazionale di Santa Cecilia

President and Superintendent **Michele Dall'Ongaro**

Vice President **Gianni Letta**

Board of Directors **Luigi Abete**

Giorgio Battistelli **Luca Bergamo**

Nicola Bulgari **Giuseppe Cornetto Bourlot**

Matteo D'Amico **Vittorio Di Paola**

Stefano Antonio Donnarumma **Ivan Fedele**

Carlo Maria Parazzoli **Francesco Starace**

Musical Director **sir Antonio Pappano**

Choir Master **Pietro Monti**

~ 1233%

Funding from Roma Capitale for the
Accademia Nazionale di Santa Cecilia

2016	3,760,000	2020	3,300,000
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~ 460,000

Accademia Nazionale di Santa Cecilia

The Accademia Nazionale di Santa Cecilia is one of the oldest musical institutions in the world. Its origins date back to 1585, when Pope Sixtus V founded the *Congregazione dei Musici* dedicated to Saints Gregory and Cecilia. Its first home was the Church of Santa Maria ad Martires, more commonly known as the Pantheon, after which the Congregation moved numerous times. Following the unification of Italy, the *Regia Accademia di Santa Cecilia* instituted the *Liceo musicale di Santa Cecilia* (a musical “high school”) followed by a conservatory, library and advanced courses in music, the “Eleonora Duse” drama school, later the “Silvio D’Amico” National Drama Academy, and the National School, later the Centre for Experimental Cinema. After the Second World War, concerts were hosted at the Teatro Argentina until 1958, before moving to the *Auditorio Pio* in Via della Conciliazione where performances were held until the end of the century, before moving in 2003 to the Auditorium Parco della Musica di Roma. This new home provided the Accademia Nazionale di Santa Cecilia the possibility to expand its programme of concerts. Traditional seasons of symphonic and chamber music were now accompanied by summer performances, events for children and adolescents, thematic festivals and tours in Italy and abroad: a production of over 600 annual performances. The Academy’s archives, reorganised and catalogued using the most modern technologies, was moved to the new *Bibliomediateca* media library. In 2008 the Academy inaugurated the *Musa - Museo di strumenti musicali*, Museum of Musical Instruments, in occasion of the celebrations of the 100th anniversary of the Orchestra di Santa Cecilia.

Fondazione Cinema per Roma

President **Laura Delli Colli**

Board of Directors **Valerio Toniolo**

Goffredo Maria Bettini **Daniele Pitteri**

Director-General **Francesca Via**

Artistic Director of the Festa del Cinema di Roma **Antonio Monda**

Funding from Roma Capitale

2016 1,000,000 2020 1,000,000

variation **stable**

Fondazione Cinema per Roma

Created in 2007, the Fondazione Cinema per Roma is jointly owned by Roma Capitale, the Regional government of Lazio, the Rome Chamber of Commerce, the *Istituto Luce Cinecittà* and the Fondazione Musica per Roma. The Foundation was created to promote cinema at the local, national and international levels. The Foundation provides artistic and industry support in the audio-visual sector in Rome and Lazio and promotes the spread of a culture of cinema among the public, in particular among young people, favouring the interaction between the public and private sectors. The Foundation works with leading international film producers and distributors and the most interesting operators in independent cinema around the globe, in addition to collaborating with private partners and national and international companies. The principal event organised by the Foundation is the *Festa del Cinema di Roma*, the Rome Film Festival, at the Auditorium Parco della Musica. Since 2015, this event is accompanied by *CityFest*, a programme of cultural events and initiatives organised by the Foundation across the capital throughout the course of the year. The same year, at the suggestion of Roma Capitale, the Fondazione Cinema per Roma also became responsible for the Rome City of Film project as part of the UNESCO Network.

Istituzione Sistema Biblioteche e Centri culturali

Special Commissioner **Vittorio Bo**

Director **Maria Rosaria Senofonte**

+ 8.66%

Service Contracts

2016	18,510,000	2020	20,002,815
variation + 1,492,815			

Istituzione Sistema Biblioteche e Centri culturali

The *Istituzione Sistema Biblioteche e Centri Culturali* (ISBCC) is an instrumental agency of Roma Capitale with its own managerial autonomy. More commonly known as the *Biblioteche di Roma* (Libraires of Rome), the Institution founded in 1996 is a centre of socio-cultural activity with a strong identity and visibility, managing a capillary network of services for the city that guarantees all citizens access to knowledge and information. The system of municipal libraires in Rome is comprised of 39 structures in the city's 15 Municipalities, 17 libraries in its penitentiaries, 6 federated libraires and 36 *Bibliopoints* in various schools in the capital, 20 of which are open to the public. The *Biblioteche di Roma* receive 2 million visits per year, while book presentations, exhibitions and other events are attended by 195,000 people each year. The collection of the *Biblioteche di Roma* consists of over 1,100,000 books, CDs and DVDs: this number was increased during the Covid-19 emergency by the arrival of 532 e-books acquired at an estimated cost of €5,300. Following the closure of libraries across Italy to contain the health emergency, the *Biblioteche di Roma* offered every citizen access to online loans, and not only its 19,100 free "Bibliotu" library card holders. Additionally, the MLOL digital newsstand, offering 7,100 periodicals from 90 countries in 40 different languages, offered free access to information to almost 18,000 people, for a total of more than 30,000 consultations during the months of March and April alone.

Zetema Progetto Cultura

Sole Administrator **Remo Tagliacozzo**
Director-General **Roberta Biglino**

Service Contract

2016 35,948,975.44 2020 42,777,838.54

of which more than 5.7 million
from the Department of Cultural
Activities and more than 28.2
million from the Capital
Superintendency for
Cultural Heritage

26.7 million for culture, 1.6
million from the Department
of Cultural Activities and more
than 25.1 million from the
Capital Superintendency
for Cultural Heritage

variation + 6,828,863.10

Zètema Progetto Cultura

Zètema Progetto Cultura is an “instrumental company”, 100% owned by Roma Capitale. Since 2016 the function of Zètema Progetto Cultura, initially directed toward the organisation and management of cultural events and spaces, was reimagined as a provider of services to the entities, institutions, foundations and special agencies of Roma Capitale. Service Contracts with this company for 2020-2023 feature a format for the acquisition of services that the structures of the Capitoline government may require to respond to specific needs, responsibilities and budgets. This revision has heightened the efficiency of monitoring the services provided by the company and permitted city government a clearer, more organic and easier to consult understanding of available services. In January of 2020, a deliberation by the Capitoline Assembly (102/2019) modified the statute of Zètema Progetto Cultura and assigned the company responsibilities also for the management of large facilities for sport and the planning, organisation, development and promotion of sporting and cultural events, as well as management and promotional activities in the sectors of creativity and fashion.

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In memory of Francesca Jacobone.

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Roma Capitale

Virginia Raggi
Mayor

Assessorato alla Crescita culturale

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Deputy Mayor and Head of the Department for Cultural Growth

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Head of the Secretarial Office

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Secretary and General Services


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Rome is simultaneously ancient and modern. Witness to catastrophes, wars and rebirths, this global crossroads of cultures, histories and stories is a capital with all of the pros and cons of the world's large cities. Between 2016 and 2020, the city tested new models designed to transform its limits into opportunities and affirm the fundamental rights of its citizens, including the right to culture.

This publication is available online at www.culture.roma.it



This publication retraces the actions of the Department for Cultural Growth of Roma Capitale between 2016 and 2020. The Department's objective was to imagine the capital of Italy in the near future as an inclusive, resilient, classical, contemporary and international city, animated by the vivacity of the know-how and languages that have come to characterise it.

