

Fondazione Compagnia di San Paolo

Dal 1563, il bene comune.

STUDY

Cultural participation across generations

Practices, motivations and barriers in Piedmont and Liguria

Final report - 24 September 2026
Learning Department - Evaluation

Executive Summary

1. **Accessibility depends on several factors: price is only part of the problem.**

   Overall, **78%** report at least one economic, geographical or time-related barrier; **39%** report information and communication barriers. Price is cited by 35%, while distance and transport are the most widespread obstacle (**47%**).

2. **Lack of company is a barrier especially for young people.**

   It is reported by **36% of 19-24 year-olds**, versus **19% of 65-80 year-olds**. Social connections emerge as an important factor in accessing cultural experiences, even among the younger age groups.

3. **Participation varies across areas, while motivations are similar.**

   In municipalities under 5,000 inhabitants, the share of people with no experience of more traditional cultural forms is **21%**, versus **11%** in cities with over 250,000 inhabitants. Interest and curiosity, by contrast, are widespread across all municipality sizes, with values between **77% and 82%**.

4. **Young people combine digital media use with in-person experiences.**

   Among 19-24 year-olds, **51%** went to the cinema and **31%** to concerts, versus **26%** and **16%** of older people. Museum attendance is more uniform (**36% and 38%**): generational differences mainly concern the types of activities people engage in.

5. **Participation in social and informal activities is not widespread.**

   61% report no experience of the activities considered in the last three months; among older people the share reaches **75%**. The prevalence of individual cultural activities is therefore accompanied by more limited involvement in the collective practices surveyed.

6. **Cultural plurality is reflected in meanings and in requests for participation.**

   The in-depth analysis of people with a migrant background highlights traditions, belonging and collective practices, together with requests for music, intercultural exchange and family activities. The exploratory comparison suggests the need for cultural offerings that are attentive to the diversity of cultural reference points and forms of engagement.

Study Coordinates

EVALUATING BODY/BODIES AND/OR SCIENTIFIC COORDINATION

ANALYSIS AND INTERPRETATION

Fondazione Compagnia di San Paolo

QUESTIONNAIRE DESIGN

RAFT PIAM ideazione. MeltingPro

ADMINISTRATION

Ipsos

EVALUATION PERIOD

May 2026 - June 2026

OBJECTIVE

- [x] Informed Design *(Foresight)*
- [ ] Ongoing Improvement *(Improvement)*
- [ ] Performance Evaluation *(improvement)*
- [ ] Transparency *(accountability)*
- [ ] Experimentation and innovation *(learning)*
- [x] Knowledge and scientific research *(advocacy)*

METHODOLOGY

- [ ] Quantitative needs assessment
- [ ] Gap analysis
- [ ] Ex-ante impact estimate
- [x] Scenario planning and foresight
- [ ] Qualitative needs assessment
- [x] Context study
- [ ] Feasibility analysis / economic evaluation
- [ ] Preliminary study

Other: (specify)

SAMPLE AND DATA COLLECTION

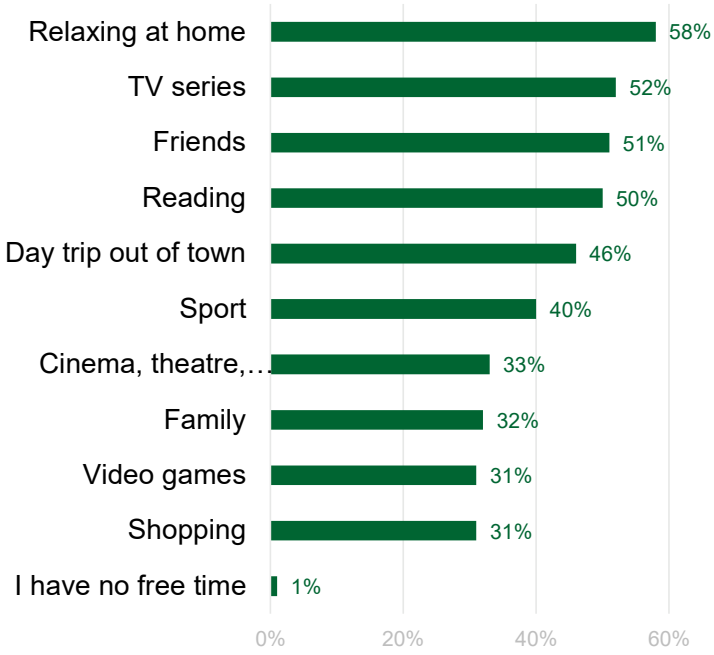
Representative sample (CAWI) from the Ipsos proprietary Panel, for the under-34 and over-65 population – 1,000 cases in Piedmont and Liguria
Probability sample (CATI) – 200 cases in Piedmont of people with a migrant background (under 34 and over 65) who have been in Italy for at least 5 years

COGNITIVE QUESTIONS

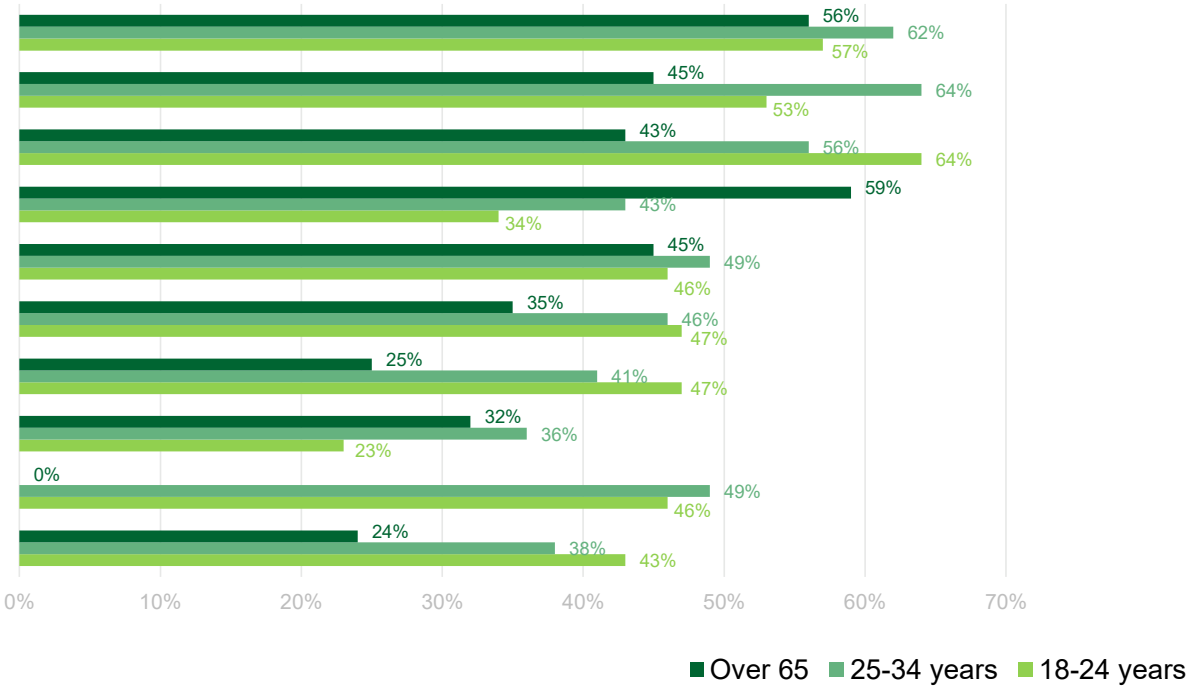
1. How is cultural participation experienced and interpreted in Piedmont and Liguria, and how do practices and forms of engagement change across generations?
2. Which motivations and barriers encourage or hinder cultural participation, and how do they vary across different population groups?
3. What indications emerge for making the cultural offer more accessible, relevant and able to engage diverse audiences?

What people like to do in their free time

FREE-TIME ACTIVITIES PEOPLE LIKE TO DO



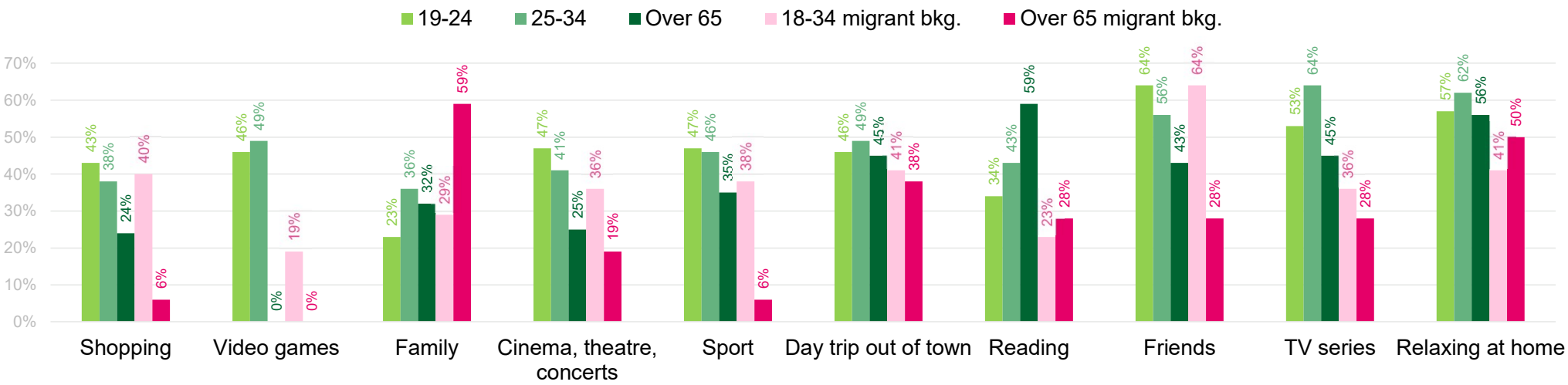
FREE-TIME ACTIVITIES PEOPLE LIKE TO DO (BY AGE GROUP)



- **Home relaxation and entertainment** dominate free time: relaxing at home (58%) and watching TV series (52%).
- Generational differences are clear-cut: young people favour friends, sport, cinema and shopping; over-65s mainly favour reading.
- Watching TV series is common across all age groups, but is particularly prevalent among 25–34-year-olds.
- Video games are almost absent as a favourite pastime among over-65s, while they appeal to about half of the youngest respondents.

What people like to do in their free time / Migrant background

FREE-TIME ACTIVITIES BY AGE GROUP (overall sample and people with a migrant background)

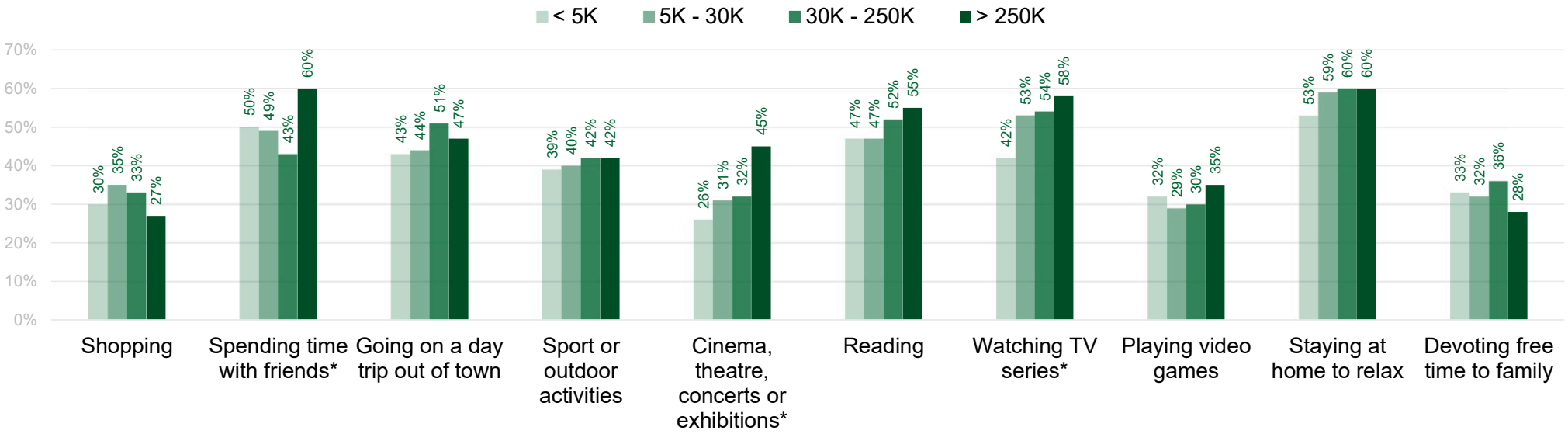


Note: For people with a migrant background, the younger age groups have been merged to simplify the chart. The number of older people with a migrant background is small (n = 32).

- **Among young people, socialising remains central:** 64% of people with a migrant background cite time with friends, in line with Italians.
- Young people with a migrant background less often report video games, TV series, reading, sport and cultural participation.
  The widest gap concerns video games: 19% versus 46-49%.
- **Among older people with a migrant background, family clearly prevails:** 59% versus 32% of Italians. Reading (28% versus 59%), sport (6% versus 35%) and friendships (28% versus 43%) are less common.
  → Leisure time appears to be more family-centred and less varied.

Free-time activities and size of municipality of residence

FREE-TIME ACTIVITIES BY SIZE OF MUNICIPALITY OF RESIDENCE (number of inhabitants)



* Statistically significant difference.

- Differences by municipality size are **generally small**.
- In municipalities with **more than 250,000 inhabitants** the following activities are more frequent:
  - Spending time with friends (60%);
  - Cinema, theatre, concerts and exhibitions (45%);
  - Watching TV series (58%).

What do they think of when they hear “culture”*?

Main themes

Italians

- **43% → Knowledge and learning**
  Knowledge, study, education, intelligence and curiosity.
- **29% → Arts and cultural venues**
  Art, books, museums, cinema, theatre and music.
- **18% → History, tradition and identity**
  Heritage, past, civilisations, territory and customs
- **12% → Growth, freedom and autonomy**
  Enrichment, open-mindedness and emancipation.

Main themes

People with a migrant background

- **53% → History, tradition and identity**
  History, religion, traditions, language, roots, belonging, country of origin and values.
- **23% → Arts and cultural venues**
  Art, music, books, museums, literature, dance and poetry.
- **19% → Knowledge and learning**
  Knowledge, study, school, education, information, intelligence and curiosity.
- **15% → Growth, freedom and autonomy**
  Freedom, openness, progress, development, future, evolution and interculturality.

* AI-assisted semantic analysis of open-ended answers to the question “What does culture mean to you?”. LLM: GPT 6.2

What do they think of when they hear “culture”*?

MOST FREQUENTLY USED WORDS IN RESPONSES

WORD	% OF RESPONDENTS
Art	10%
Knowledge	10%
Learning	8%
Intelligence	8%
History	8%
Interesting	7%
Books	7%
Important	6%
Museums	6%
Study	5%

Three prevailing dimensions emerge:

1. **Knowledge**
   Learning, intelligence, study.

2. **Engagement**
   Art, books, museums.

3. **Attribution of value**
   Interesting, important, beautiful, useful.

Culture has a **strongly positive connotation**: negative or critical associations are rare.

* AI-assisted semantic analysis of open-ended answers to the question “What does culture mean to you?”. LLM: GPT 6.2

The meaning of “culture” changes with age*

19-24 years

01

Culture as identity

Art, history, heritage, traditions, civilisation and diversity.

ASSOCIATED WORDS

- Art
- History
- Intelligence
- Interesting
- Important

25-34 years

02

Culture as experience

Books, museums, exhibitions, cinema, theatre, music and events.

ASSOCIATED WORDS

- Art
- Books
- History
- Knowledge
- Museums

Over 65

03

Culture as emancipation

Knowledge, education, growth, freedom and open-mindedness.

ASSOCIATED WORDS

- Knowledge
- Learning
- Intelligence
- Art
- Important

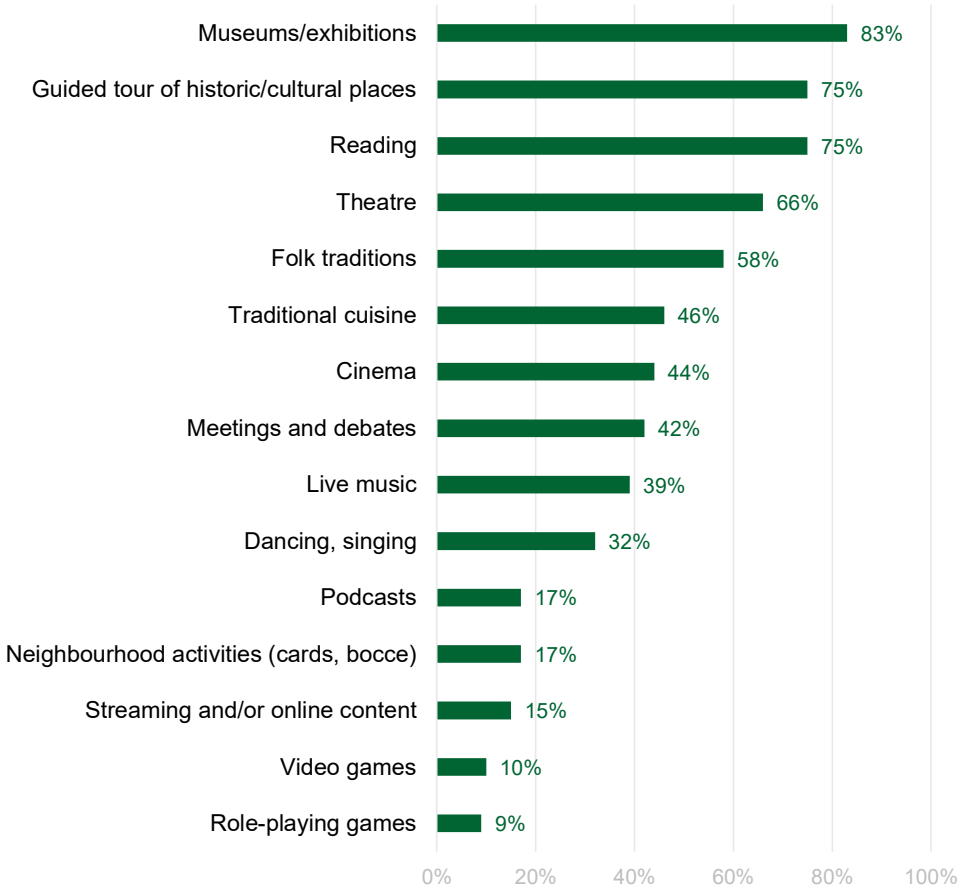
The same word, three different perspectives:

belonging → experience → personal growth

* AI-assisted semantic analysis of open-ended answers to the question “What does culture mean to you?”. LLM: GPT 6.2

What is considered a “cultural activity”

% OF PEOPLE WHO CONSIDER THE FOLLOWING ACTIVITIES “CULTURAL”

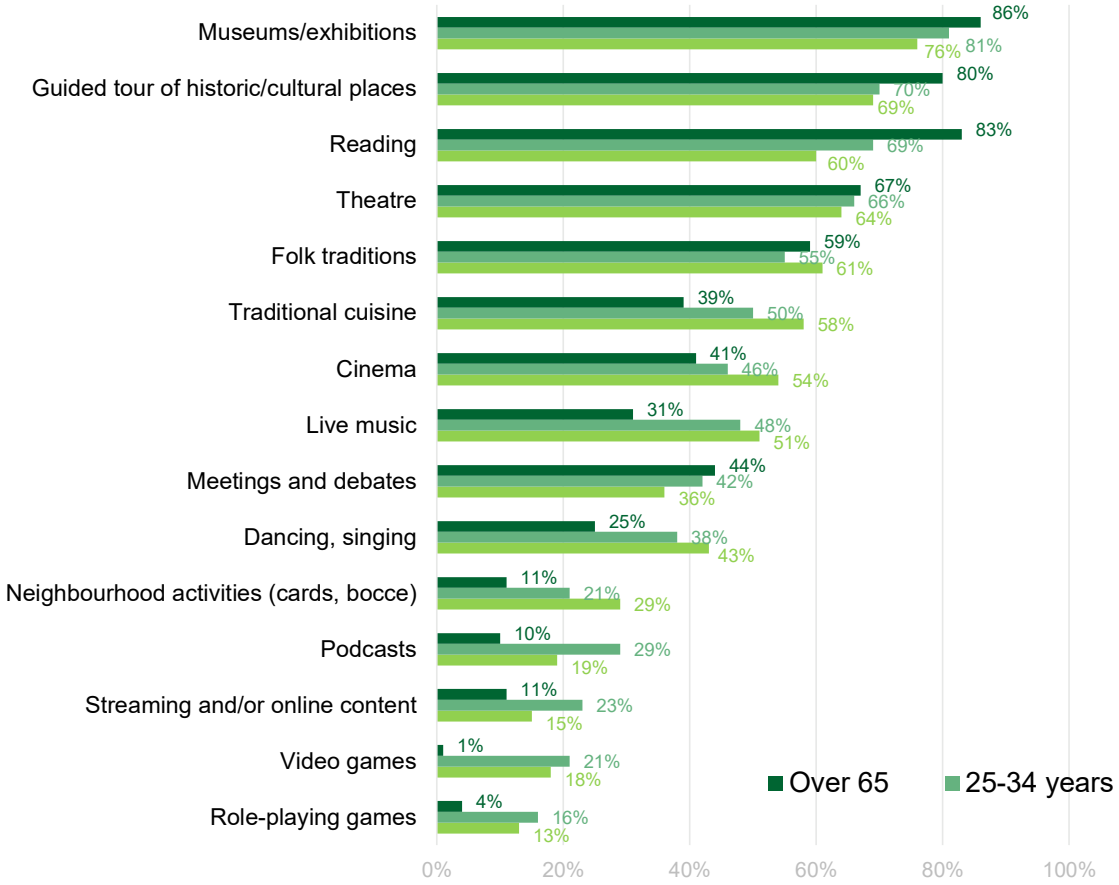


What emerges is a conception of culture still centred on **heritage, reading and cultural institutions** rather than on contemporary and digital practices:

- The idea of a cultural activity is associated above all with the **more traditional and institutional** forms: museums and exhibitions (83%), reading and visits to historical and cultural sites (75%).
- Theatre is also widely recognised as a cultural activity (66%).
- Activities linked to **fol culture and local heritage** attract broad agreement: folk traditions (58%) and traditional cuisine (46%).
- Digital, gaming and entertainment activities (streaming, video games, role-playing games and podcasts) are, by contrast, **less often associated with culture**.

What do young and older people consider “culture”?

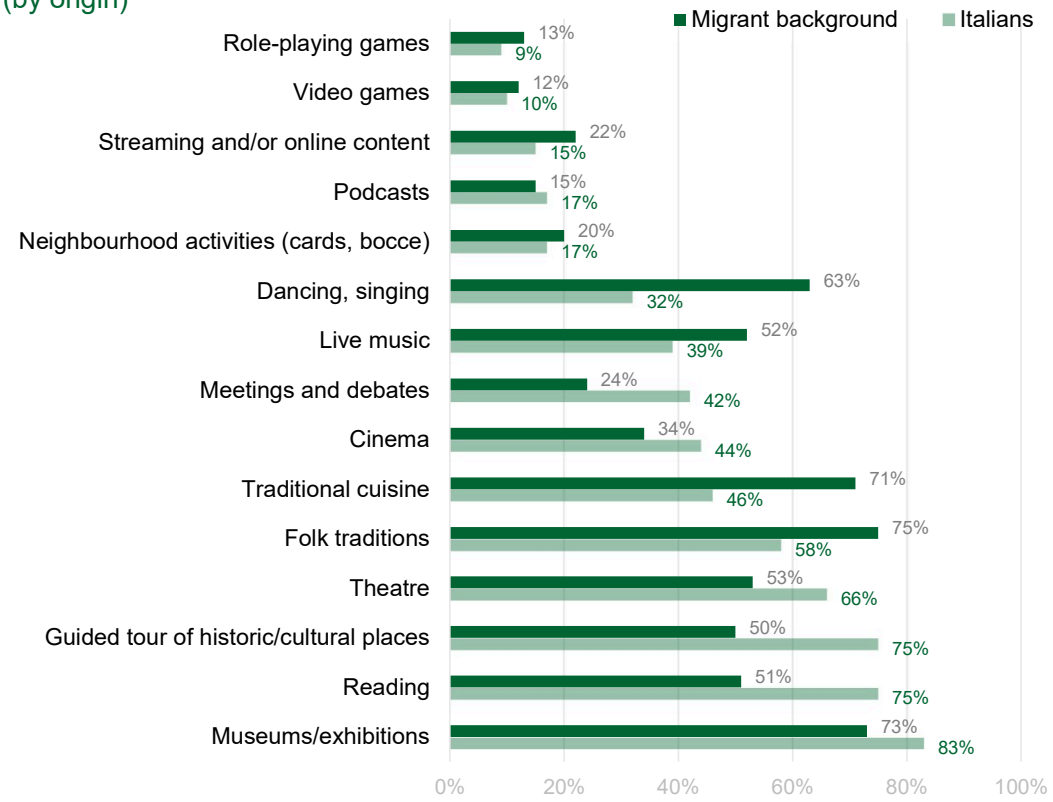
% OF PEOPLE WHO CONSIDER THE FOLLOWING ACTIVITIES “CULTURAL”
(by age group)



- **Museums/exhibitions and guided tours** are the activities most clearly recognised as cultural in all age groups.
- Recognition of **reading** and, to some extent, of more traditional forms of cultural engagement also increases with age.
- The youngest respondents, by contrast, have a broader conception, more often including **live music, cinema, podcasts, streaming and video games**.
- Some practices are less unanimously perceived as cultural, such as **role-playing games, neighbourhood activities and streaming**.
- Among the youngest there is a higher share of people who also consider neighbourhood activities, traditional cuisine, dancing and singing to be cultural.

Two ideas of “cultural activity”: more institutional for the whole population, more experience-based for people with a migrant background

% OF PEOPLE WHO CONSIDER THE FOLLOWING ACTIVITIES “CULTURAL”
(by origin)



- Italians more often recognise established cultural forms: guided tours (**75% vs 50%**), reading (**75% vs 51%**), theatre (**66% vs 53%**) and meetings and debates (**42% vs 24%**).
- Among people with a migrant background, practices linked to tradition and collective expression are more central: dancing and singing (**63% vs 32%**), traditional cuisine (**71% vs 46%**) and folk traditions (**75% vs 58%**).
- Live music is considered more cultural by people with a migrant background (**52% vs 39%**), while cinema and museums are more widely recognised by Italians.
- Video games, role-playing games and digital content remain marginal in both groups, although slightly more recognised by people with a migrant background.

Who has a broader definition of culture?

Single linear model, weighted (svy)
Index: number of activities considered cultural (0–15)

Age

★	65–80 years (reference)	
↑	19–24 years +0.60 activities considered cultural	p = 0.049
↑	25–34 years +0.59 activities considered cultural	p = 0.017

Even controlling for education and municipality size, young people have a broader definition of culture than over-65s.

Education

	Low / medium education (reference)	
	High education +1.20 activities considered cultural	p < 0.001

Education is the factor most strongly associated with a broad definition of culture.

Municipality size

	<5K (reference)	–	
	5–30K	+0.35	p = 0.240
	30–250K	+0.34	p = 0.279
	>250K	+0.54	p = 0.063

Association not statistically robust
Municipality size shows no significant association in the overall model.

Key message

The definition of culture is broader among young people and above all among the highly educated; municipality size has little effect.

Multivariate linear model, weighted (svy). $F(6,994) = 7.71$; $p < 0.001$; $R^2 = 0.040$.

The dimensions through which culture is defined

Three distinct (but complementary) ways of understanding culture

01

Digital, gaming and media culture

Contemporary forms, often digital, interactive and linked to entertainment.

DIGITAL · INTERACTIVE · ENTERTAINMENT

Video games	**0.79**
Streaming	0.74
Role-playing games	0.72
Podcasts	0.61

02

Institutional and intellectual culture

A more traditional, established conception, linked to institutions and opportunities for deeper learning.

INSTITUTIONS · KNOWLEDGE · IN-DEPTH STUDY

Museums / exhibitions	**0.77**
Reading	0.70
Theatre	0.66
Guided tours	0.59
Meetings / debates	0.55

03

Popular, performative and community culture

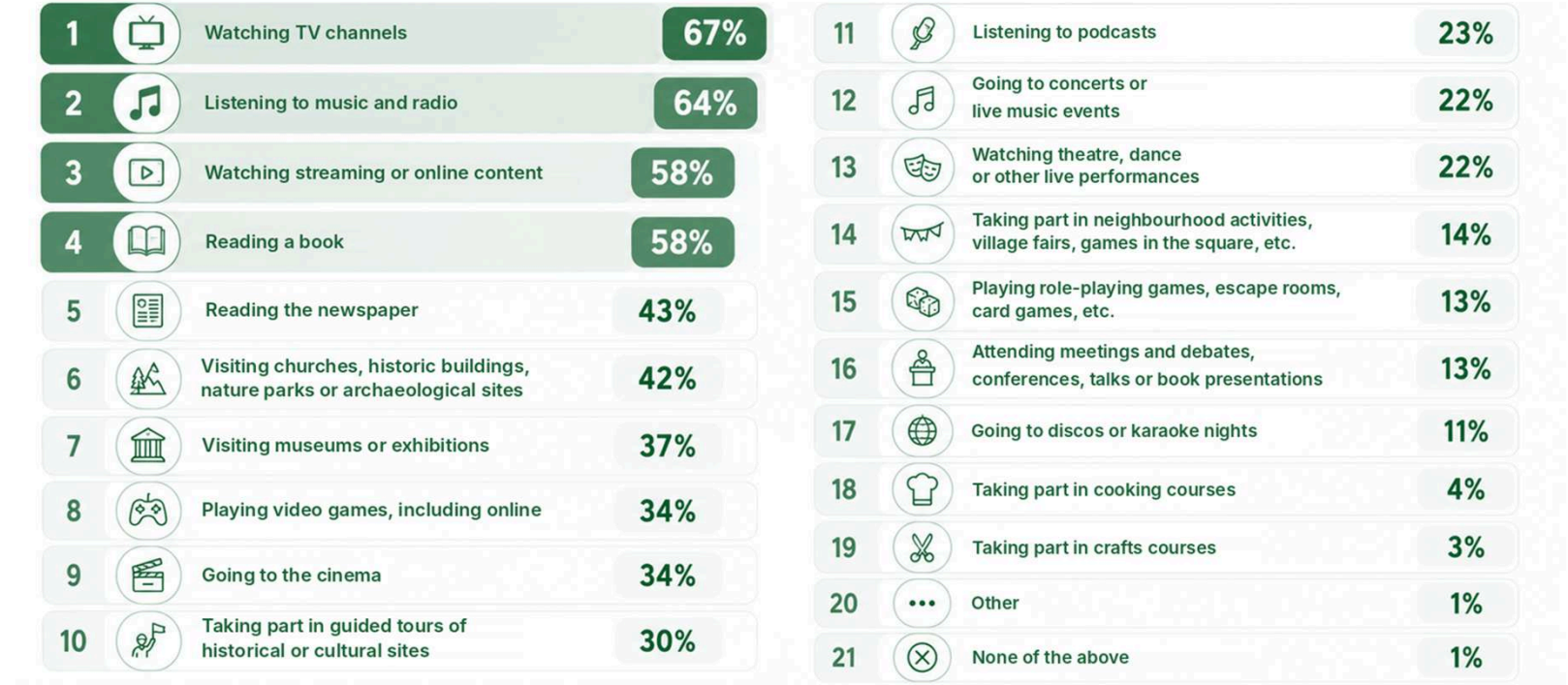
Activities experienced collectively, connected with traditions, sociability and live expression.

TRADITIONS · SOCIABILITY · LIVE

Traditional cuisine	**0.82**
Dancing and singing	0.69
Folk traditions	0.67
Neighbourhood / community	0.47
Live music	0.44

Note: dimensions identified through factor analysis (FCA); the values are factor loadings, i.e. the strength of the association between each variable and the factor identified.

What they did in the last 3 months



Individual, home-based cultural consumption prevails

Active and collective participation is far less frequent.

- **TV (67%) and music/radio (64%)** remain the most widespread cultural activities.
- Digital consumption is **also strong**: streaming and online content reach **58%**, on a par with book reading.
- Cultural activities “outside the home” involve smaller shares: **historical and cultural sites 42%, museums 37%, cinema 34%**.
- Participation in live activities is more selective but still substantial: **concerts 22% and theatre/dance 22%**.
- The more participatory or workshop-based forms remain **niche**: neighbourhood activities 14%, role-playing games 13%, meetings/debates 13%, cooking and crafts courses under 5%.

Cultural participation and age

% OF PEOPLE WHO DID THE FOLLOWING ACTIVITIES IN THE LAST 3 MONTHS (by age group)

Activity done in the last three months	19-24 years	25-34 years	Over 65
Watching TV channels*	53%	59%	**76%**
Listening to music and radio	68%	68%	62%
Watching streaming or online content*	68%	**71%**	49%
Reading a book*	45%	53%	**65%**
Reading the newspaper*	16%	29%	**59%**
Churches, historic buildings, parks or archaeological sites	38%	38%	45%
Museums or exhibitions	36%	36%	38%
Video games*	**53%**	48%	20%
Cinema*	**51%**	38%	26%
Guided tours of historical or cultural sites	28%	30%	30%
Podcasts*	27%	**38%**	14%
Concerts or live music events*	**31%**	29%	16%
Theatre, dance or live performances	21%	26%	20%
Neighbourhood activities, festivals or games in the square*	20%	**21%**	8%
Role-playing games, escape rooms or card games*	**27%**	22%	5%
Meetings, debates, conferences or talks*	11%	9%	**15%**
Disco or karaoke*	**26%**	19%	2%
Cooking courses	4%	4%	3%
Crafts courses	2%	4%	3%

* Stat. significant differences ($p < 0.05$)

- The **over-65s** are more oriented towards **traditional consumption**: TV (76%), books (65%), newspapers (59%) and, to a lesser extent, historical and cultural heritage.
- **19-24 year-olds** lead in **the more recreational and social activities**: video games (53%), cinema (51%), concerts (31%), role-playing games (27%) and disco/karaoke (26%).
- **25-34 year-olds** stand out **above all for digital consumption**: streaming/online (71%) and podcasts (38%).
- Other practices, by contrast, are **more consistent across age groups**, such as **music/radio, museums, guided tours, performances and courses.**

Cultural participation: Italians and migrant background

% OF PEOPLE WHO DID THE FOLLOWING ACTIVITIES IN THE LAST 3 MONTHS (by origin)

Activity done in the last three months	Italians	Migrant background	Difference (migrant bkg – Italians)
Watching TV channels	67%	34%	−33 p.p.
Listening to music or radio	64%	47%	−17 p.p.
Watching streaming or online content	58%	40%	−18 p.p.
Reading a book	58%	35%	−23 p.p.
Reading the newspaper	43%	9%	−34 p.p.
Visiting churches, historic buildings, nature parks or archaeological sites	42%	37%	−5 p.p.
Visiting museums or exhibitions	37%	27%	−10 p.p.
Playing video games, including online	34%	14%	−20 p.p.
Going to the cinema	34%	41%	+7 p.p.
Taking part in guided tours of historical or cultural sites	30%	19%	−11 p.p.
Listening to podcasts	23%	13%	−10 p.p.
Going to concerts or live music events	22%	39%	+17 p.p.
Watching theatre, dance or other live performances	22%	34%	+12 p.p.
Taking part in neighbourhood activities	14%	16%	+2 p.p.
Taking part in role-playing games	13%	7%	−6 p.p.
Taking part in meetings and debates	13%	7%	−6 p.p.
Going to discos or karaoke nights	11%	25%	+14 p.p.
Taking part in cooking courses	4%	11%	+7 p.p.
Taking part in crafts courses	3%	4%	+1 p.p.

Different patterns of participation: more home-based for Italians, more “live” for people with a migrant background.

- Italians report a broader repertoire on average: **5.9 activities versus 4.6** among people with a migrant background.
- The biggest differences in favour of Italians concern newspaper reading (**43% vs 9%**), TV (**67% vs 34%**), books (**58% vs 35%**) and digital content.
- People with a migrant background more often take part in live and social activities: concerts (**39% vs 22%**), theatre and dance (**34% vs 22%**), disco or karaoke (**25% vs 11%**) and cinema (**41% vs 34%**).
- The gaps narrow for visits to historical and cultural sites and for neighbourhood activities.

Gender gap in activities

DIFFERENCES IN CULTURAL PRACTICES BETWEEN MEN AND WOMEN IN PERCENTAGE POINTS (PP)

Age group	More women		More men	
19-24 years	Concerts Museums Books Neighbourhood activities Guided tours	+11 pp +11 pp +13 pp +10 pp +7 pp	Role-playing games **Video games** Music / radio	+13 pp **+31 pp*** +7 pp
25-34 years	Concerts Cinema **Books** Newspapers Podcasts **Streaming** **Music / radio**	+6 pp +7 pp **+23 pp*** +9 pp +6 pp **+13 pp*** **+14 pp***	–	–
Over 65	Heritage / sites **Books**	+5 pp **+14 pp***	**Newspapers** **Streaming** **Music / radio** **TV**	**+11 pp*** **+5 pp*** **+6 pp*** **+8 pp***

* Stat. significant differences ($p < 0.05$). N = 1,000 observations

The gender gap in cultural participation **changes shape with age**, rather than following a single stable pattern.

19-24 years

Gender differences are **widespread but selective**; the sharpest gap concerns **video games**, with markedly higher participation among men.

25-34 years

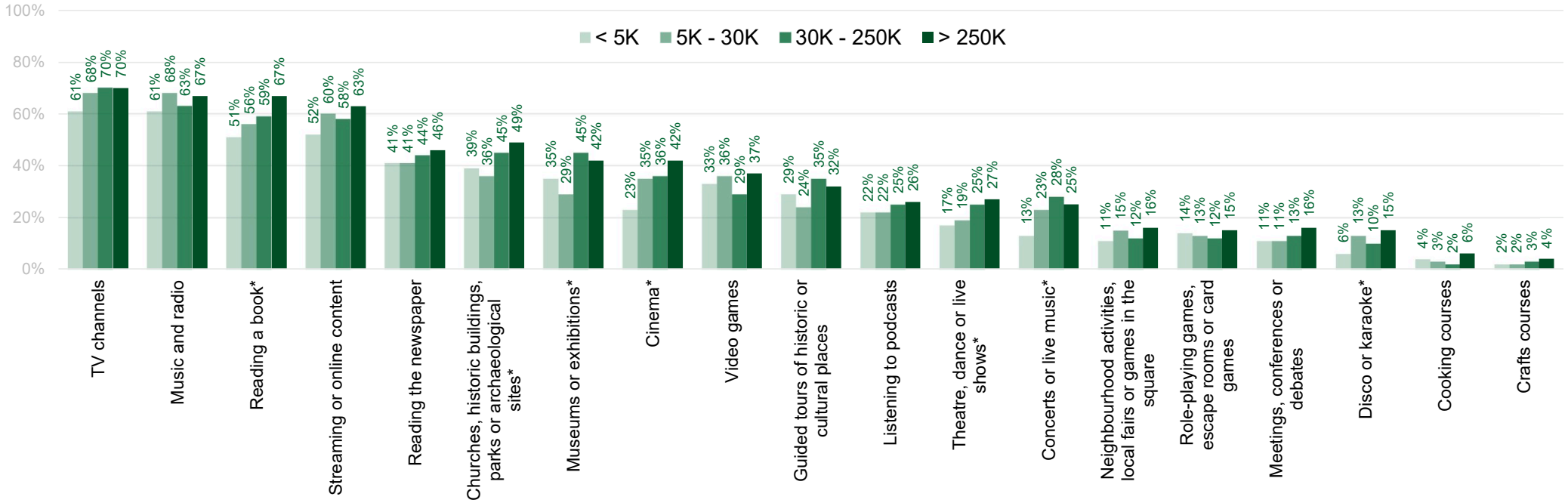
The profile is more clearly defined, with **greater female participation** in almost all practices that show notable differences, above all book reading, streaming and music.

Over 65

The **picture becomes more polarised again**: women participate more in reading, men in newspapers, TV and some media content.

Activities by municipality of residence

FREE-TIME ACTIVITIES BY SIZE OF MUNICIPALITY OF RESIDENCE (number of inhabitants)



* Statistically significant differences ($p < 0.05$)

- **Home-based and digital consumption** is similarly widespread across all areas.
- In larger municipalities, participation in **cinema, museums, theatre, concerts and reading is higher**.
- The differences seem mainly to reflect the **greater availability of cultural activities in urban areas**.

Audience typology

Drawing on the typology by Tajtáková and Arias-Aranda (2008)[1], it is possible to identify **(3+1) types of audience**.

AUDIENCE TYPE MATRIX BY APPRECIATION FOR AND PARTICIPATION IN CULTURAL ACTIVITIES

		Appreciate cultural participation in their free time	
		NO	YES
Did the activity in the last three months	NO	**"Indifferent"**	**"Potential audience"**
	YES	**"Activatable audience"**	**"Current audience"**

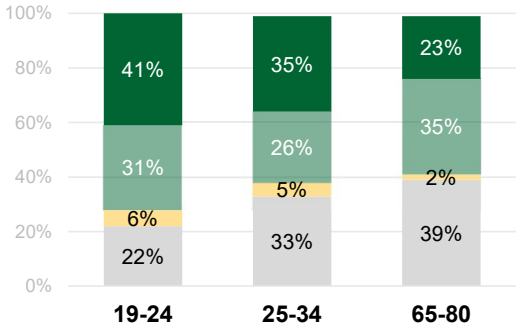
[1] Tajtáková, M. and Arias-Aranda, D. (2008), "Targeting university students in audience development strategies for opera and ballet", *The Service Industries Journal*, 28(2), pp. 179-191.



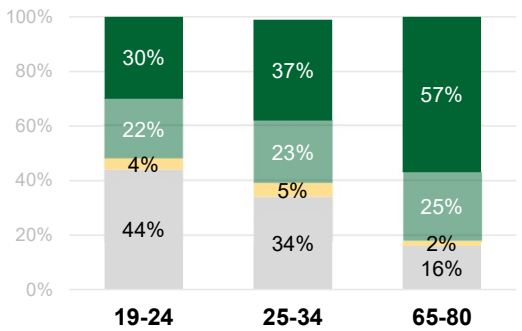
Audience typology and age

Indifferent | Potential audience | Activatable audience | Current audience

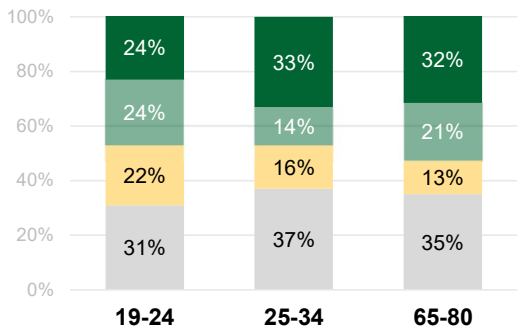
CINEMA, THEATRE, CONCERTS OR EXHIBITIONS



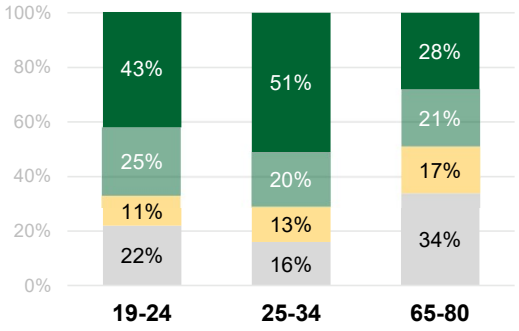
READING



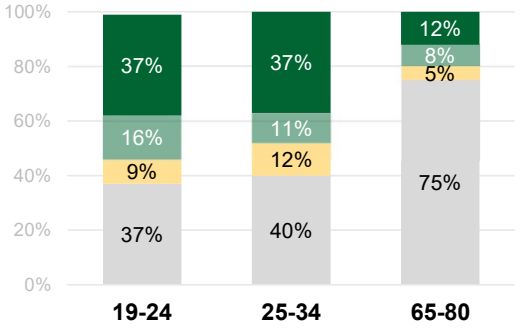
TRIPS AND VISITS TO MUSEUMS / SITES



TV SERIES AND STREAMING



VIDEO GAMES



→ Current audience

Largest among over-65s for reading, among 25-34 year-olds for streaming and among young people for shows and video games.

→ Potential audience

Particularly present among 19-24 year-olds for trips and visits and, to some extent, among over-65s for streaming.

→ Activatable audience

Larger among older people for cinema, theatre and exhibitions and among young people for streaming and visits.

→ Distant audience

Grows markedly with age for video games and, to a lesser extent, for streaming; it decreases for reading.

The three factors of cultural activity

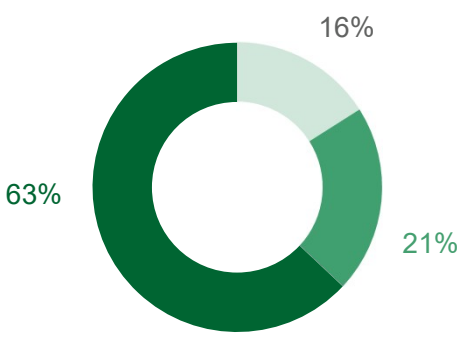
Factor	Proposed label	Main activities	Loading
1	Traditional culture and heritage visits	Museums and exhibitions	0.65
		Historical, religious, archaeological and natural sites	0.58
		Guided tours	0.57
		Theatre, dance and live performances	0.42
		Meetings and debates	0.40
		Reading books	0.38
		Reading newspapers	0.34
2	Mass-media and digital consumption	Music and radio	0.53
		Streaming and online content	0.47
		Television	0.42
		Video games	0.38
3	Entertainment and informal sociability	Disco and karaoke	0.46
		Role-playing games, cards and escape rooms	0.40
		Concerts and live music	0.35
		Neighbourhood activities	0.32

Note: Dimensions identified through a factor analysis (FCA); the values indicate the *factor loadings*, i.e. the strength of the association between each variable and the identified factor.

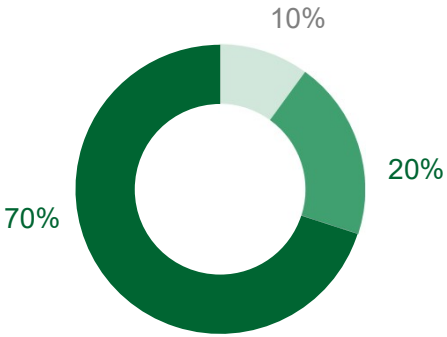
The three dimensions and activities

No experience
One experience
Two or more experiences

Traditional culture

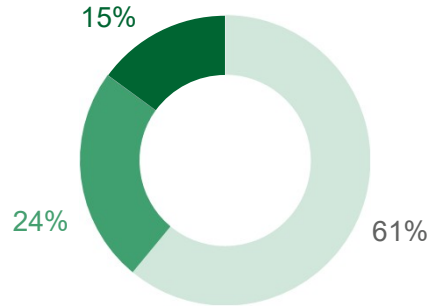


Mass-media & digital consumption



In traditional culture and in mass-media and digital consumption, about **2 in 3 people** report two or more experiences.

Participation and informal sociability

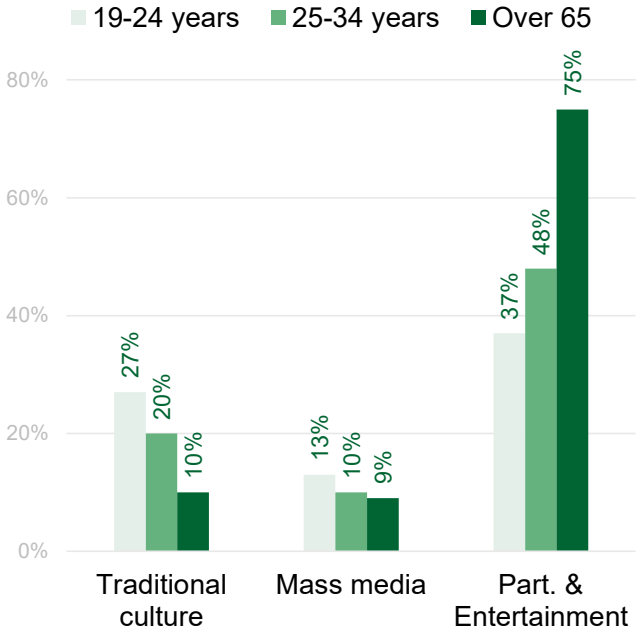


In participation and informal sociability activities, by contrast, **61% had no experience at all**.

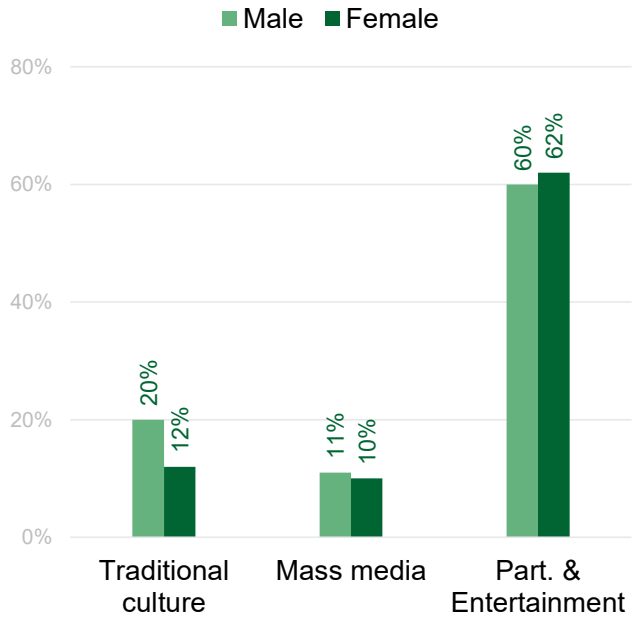
Cultural participation is more intense in traditional and digital forms, much less in social and informal ones.

Non-participation by age, gender and municipality of residence

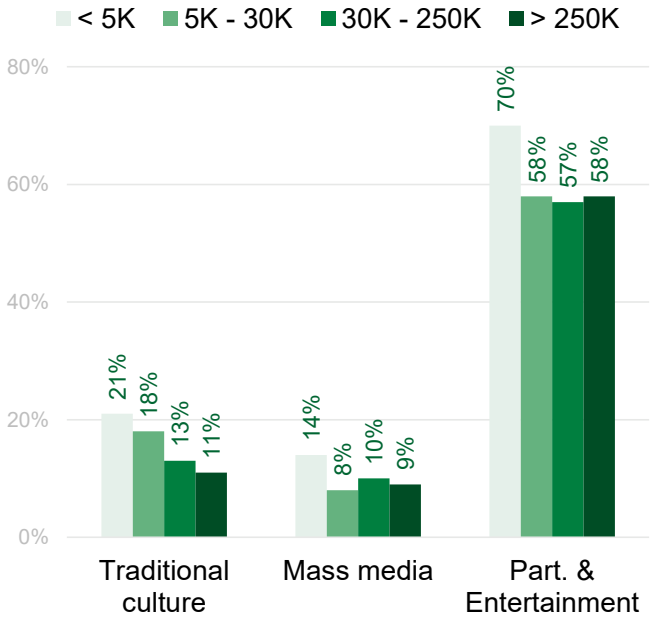
NON-PARTICIPATION BY AGE GROUP



BY GENDER



BY MUNICIPALITY SIZE
(number of inhabitants)



Non-participation varies mainly by **age** group and **size of municipality of residence**:

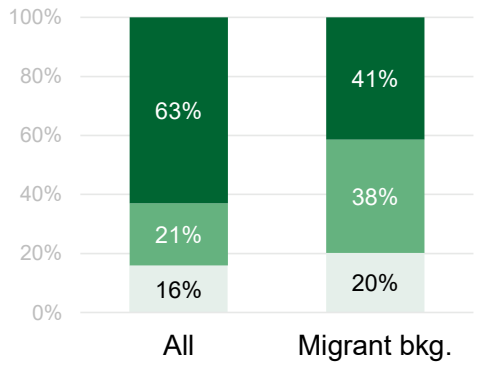
- non-participation in **traditional culture** is higher among young people and in small municipalities;
- exclusion from **participation and entertainment** activities grows sharply with age, up to **75%** among **over-65s**;
- gender differences are small, except for lower participation among men in activities related to traditional culture.

Non-participation of the “new Italians”

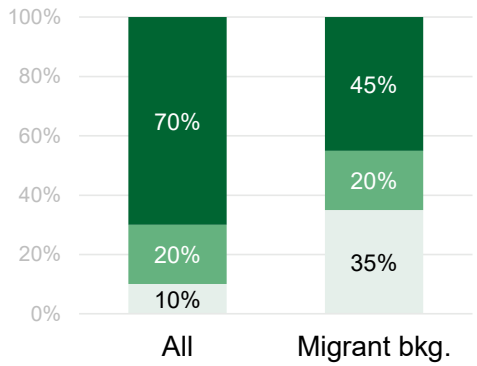
PARTICIPATION IN:

No experience | One experience | Two or more experiences

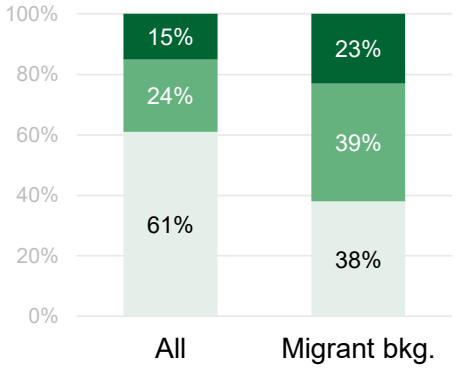
Traditional culture



Mass-media & digital consumption



Participation and informal sociability

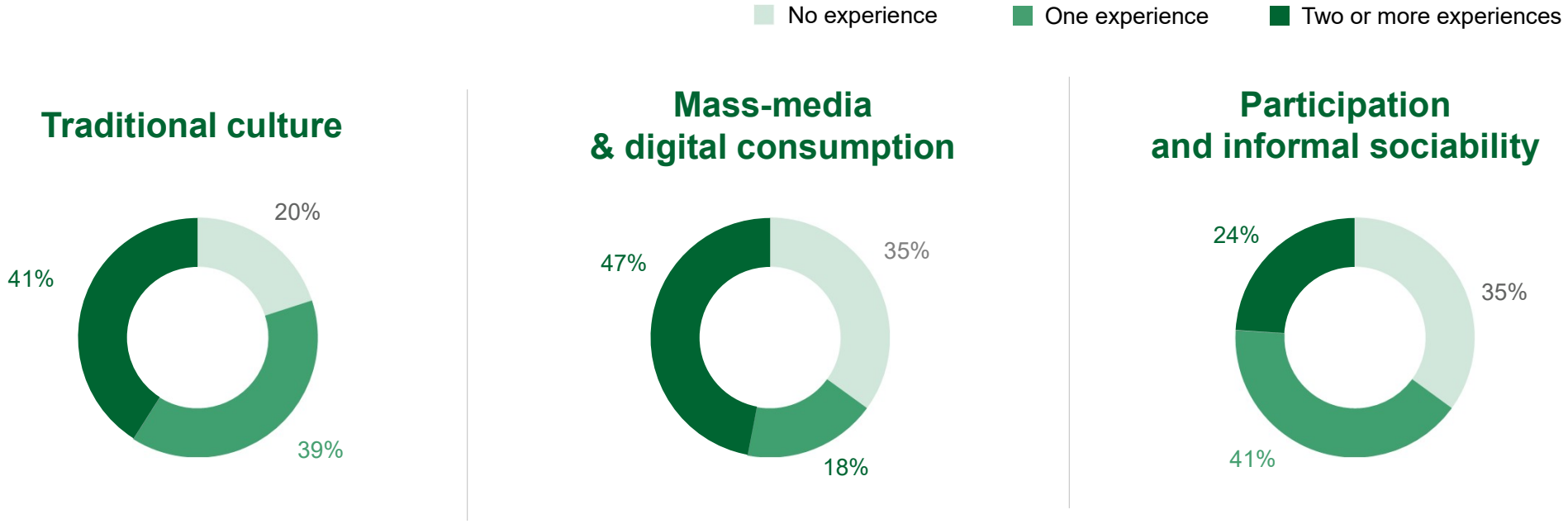


- **Traditional culture** → **less variety of experience.** Among people with a migrant background non-participation is close to that of the overall sample (20% vs 16%), but practising at least 2 activities is less common (41% vs 63%).
- **Mass-media and digital** → **lower participation.** 35% of people with a migrant background report none of the activities considered, versus 10% of the overall sample.
- **Informal sociability** → **greater involvement.** 62% of people with a migrant background take part in at least one activity, versus 39% of the overall sample.

Note: exploratory comparison; differences may be affected by the age composition of the samples and the different survey modes.

Non-participation of young “new Italians”

18-34 years with a migrant background



Data on the cultural participation of young people with a migrant background (18-34 years) show that:

- **Traditional culture involves most young people:** 80% report at least one experience and 41% two or more. The share with no experience is just 20%.
- **Mass-media and digital consumption are not universal:** 35% report none of the experiences considered, while 47% report at least two.
- **Informal sociability involves 65% of young people**, but a single experience prevails (41%); 24% report at least two.

Use of platforms for entertainment

FREQUENCY OF USE OF PLATFORMS FOR ENTERTAINMENT

Channel	Never / rarely (1-2)	Sometimes (3)	Often / always (4-5)
YouTube	22%	27%	52%
TikTok	62%	9%	29%
Instagram	34%	15%	51%
Facebook	33%	16%	51%
Twitch	86%	9%	6%
News sites / blogs	42%	28%	29%
X (formerly Twitter)	73%	13%	14%
Streaming (RaiPlay, Netflix, Prime, Disney+ etc.)	25%	19%	56%
Spotify or similar	52%	14%	35%
Reddit	84%	9%	7%
TV	12%	13%	75%
Radio	33%	29%	37%

A hybrid ecosystem, in which TV remains dominant alongside a small number of widely used digital platforms.

- **TV clearly in first place**: 75% use it often or always.
- Among digital channels, **streaming (56%)**, **YouTube (52%)** and **Instagram/Facebook (51%)** stand out.
- **Spotify and radio** show intermediate use, with about a third of respondents using them frequently.
- **TikTok** divides the audience most: 29% use it often, while 62% never or rarely use it.
- **X, Reddit and Twitch remain niche channels**, with very low frequent use (14%, 7% and 6%).

Use of platforms by age

FREQUENCY OF USE OF PLATFORMS FOR ENTERTAINMENT BY AGE GROUP

Channel	19-24 years	25-34 years	65-80 years	Total
YouTube	73%	71%	35%	52%
TikTok	66%	44%	11%	29%
Instagram	85%	77%	27%	51%
Facebook	20%	53%	60%	51%
Twitch	12%	11%	1%	6%
News sites / blogs	21%	32%	30%	29%
X (formerly Twitter)	20%	25%	6%	14%
Streaming	67%	73%	44%	56%
Spotify or similar	74%	59%	10%	35%
Reddit	11%	14%	2%	7%
TV	54%	64%	87%	75%
Radio	15%	38%	43%	37%

Young people oriented towards social media, video and digital audio; older people concentrated on TV, Facebook and radio.

- **Strong generational gap in digital channels**: among 19-24 year-olds **Instagram (85%)**, Spotify (74%), YouTube (73%) and TikTok (66%) prevail.
- Among 25-34 year-olds, consumption is also strongly digital, with high values for **Instagram (77%)**, streaming (73%) and YouTube (71%).
- Over-65s, by contrast, show a more traditional profile: **TV (87%)**, Facebook (60%) and radio (43%) are the most used channels.
- **Facebook is the only social network whose use increases with age**, rising from 20% among 19-24 year-olds to 60% among 65-80 year-olds.
- The widest generational gaps are for **Instagram, Spotify, TikTok and YouTube**, while news sites / blogs show much smaller differences.

How do they get digital information? Differences by age

FREQUENCY OF USE OF PLATFORMS FOR INFORMATION BY AGE GROUP

Channel / platform	19-24 years	25-34 years	65-80 years
TV and radio*	45%	52%	**80%**
News sites, blogs or newspaper sites	38%	41%	**45%**
YouTube*	**48%**	48%	34%
Facebook*	24%	43%	**43%**
Instagram*	**70%**	56%	21%
Streaming*	16%	23%	**25%**
TikTok*	**51%**	29%	6%
X (formerly Twitter)*	**15%**	14%	5%
Spotify or similar*	16%	**16%**	3%
Reddit*	6%	**9%**	1%
Other*	1%	1%	**4%**
Twitch*	4%	**5%**	1%
None of these	2%	2%	**3%**

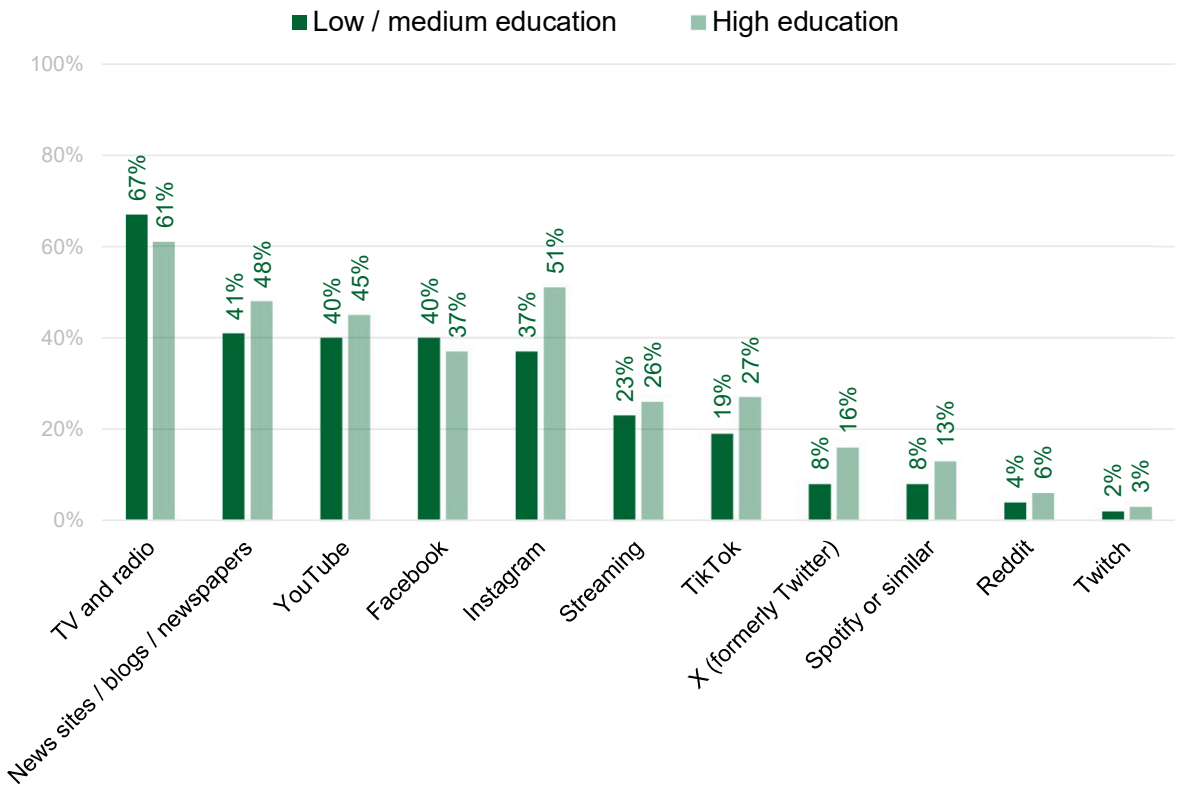
* Statistically significant differences ($p < 0.05$)

Strong generational segmentation of information sources: traditional media among older people, social media and digital platforms among young people.

- **TV and radio remain the main source of information**, especially among 65-80 year-olds: 80% versus 45% of 19-24 year-olds.
- Among young people, **social media and digital platforms** prevail: Instagram reaches 70% and TikTok 51% among 19-24 year-olds.
- **YouTube** retains an important role among the youngest (48%) but declines among over-65s (34%).
- **Facebook shows the opposite trend** compared with the other social networks: 24% among 19-24 year-olds and 43% in the older age groups.
- **News sites and online newspapers are the most cross-cutting channel**, with similar values across the three age groups (38-45%).

Use of platforms by level of education

USE OF PLATFORMS FOR ENTERTAINMENT BY LEVEL OF EDUCATION



A higher level of education is associated with greater diversification of use for entertainment towards certain digital and social channels, while traditional media are more cross-cutting.

- Those with a **high education level** more frequently use **Instagram (51% vs 37%)**, **TikTok (27% vs 19%)**, **X (16% vs 8%)**, **Spotify (13% vs 8%)** and **news/blog sites (48% vs 41%)**.
- **TV and radio remain the main information channel** for both groups, with slightly greater reach among those with a low/medium level of education (67% vs 61%).
- **YouTube, Facebook and streaming, by contrast,** show small differences that are not statistically significant.

Note: The response categories “often” and “always” have been summed.

Places where culture is “lived”

USE OF CULTURAL PLACES BY ORIGIN AND AGE GROUP

	Whole sample					Migrant background	
Context	**19-24 years**	**25-34 years**	**65-80 years**	**Total**	**Stat. significant differences by age**	**19-34 years**	**65-80 years**
In the home where I live	34%	44%	46%	43%	no	43%	66%
In the neighbourhood where I live	23%	28%	21%	23%	no	37%	41%
In the city where I live	41%	46%	43%	44%	no	49%	44%
In other cities*	**42%**	43%	21%	31%	**yes**	24%	9%
Online*	44%	**50%**	23%	34%	**yes**	32%	13%

Note: The response categories “often” and “always” have been summed.

* Statistically significant differences ($p < 0.05$)

1. Young **people show greater geographical mobility and digital** participation; older people's participation is more concentrated close to home.
   - The most cited contexts are **the city where people live (44%)** and **their own home (43%)**.
   - **The neighbourhood (23%)** is less relevant and shows no significant differences by age.

2. Generational **differences** emerge **mainly for activities in other cities or online**.
   - **19-34 year-olds** more often take part in activities **outside their own city** (42-43%) and **online** (44-50%).
   - Among **65-80 year-olds** these modes are much less common: **21% in other cities** and **23% online**.

3. The cultural participation of people with a **migrant background appears more rooted in local spaces**,

   while that of the whole population extends further beyond the city and online.

What they do at least once a month

ENGAGEMENT IN CULTURAL ACTIVITIES AT LEAST ONCE A MONTH, BY AGE GROUP

Activity	19-24 years	25-34 years	65-80 years	Total	Stat. significant differences by age
Going for walks	80%	85%	**93%**	**89%**	**yes**
Listening to music or taking part in choirs / groups	59%	**62%**	53%	**57%**	**yes**
Theatre, cinema, museums, exhibitions and guided tours	36%	**37%**	28%	**32%**	**yes**
Festivals, village fairs, markets, fairs and games in the square	29%	**35%**	19%	**25%**	**yes**
Lectures, meetings, libraries and reading groups	18%	**25%**	18%	**20%**	**yes**
Workshops and practical or creative courses	17%	**18%**	8%	**12%**	**yes**
Photography, writing and visual arts	**17%**	16%	6%	**11%**	**yes**

With age, participation grows in the simpler, everyday activities, while younger groups show a greater variety of cultural, social and creative practices.

- **Going for walks is the most widespread activity (89%)**, with participation rising with age to **93% among 65-80 year-olds**.
- Activities linked to **music and choirs / groups** involve over half of the sample (57%) and are more frequent among 25-34 year-olds.
- The more structured cultural activities (**theatre, cinema, museums, exhibitions and guided tours)** account for 32%, with greater participation among the younger groups.
- Festivals**, village fairs, markets and fairs** are also mostly the preserve of 19-34 year-olds, and drop sharply among 65-80 year-olds.
- The more participatory or creative activities (**conferences and reading groups, workshops, photography, writing etc.**) remain a minority and are more common among young people.

What they never or almost never do

LOW OR NO ENGAGEMENT IN CULTURAL ACTIVITIES BY AGE GROUP

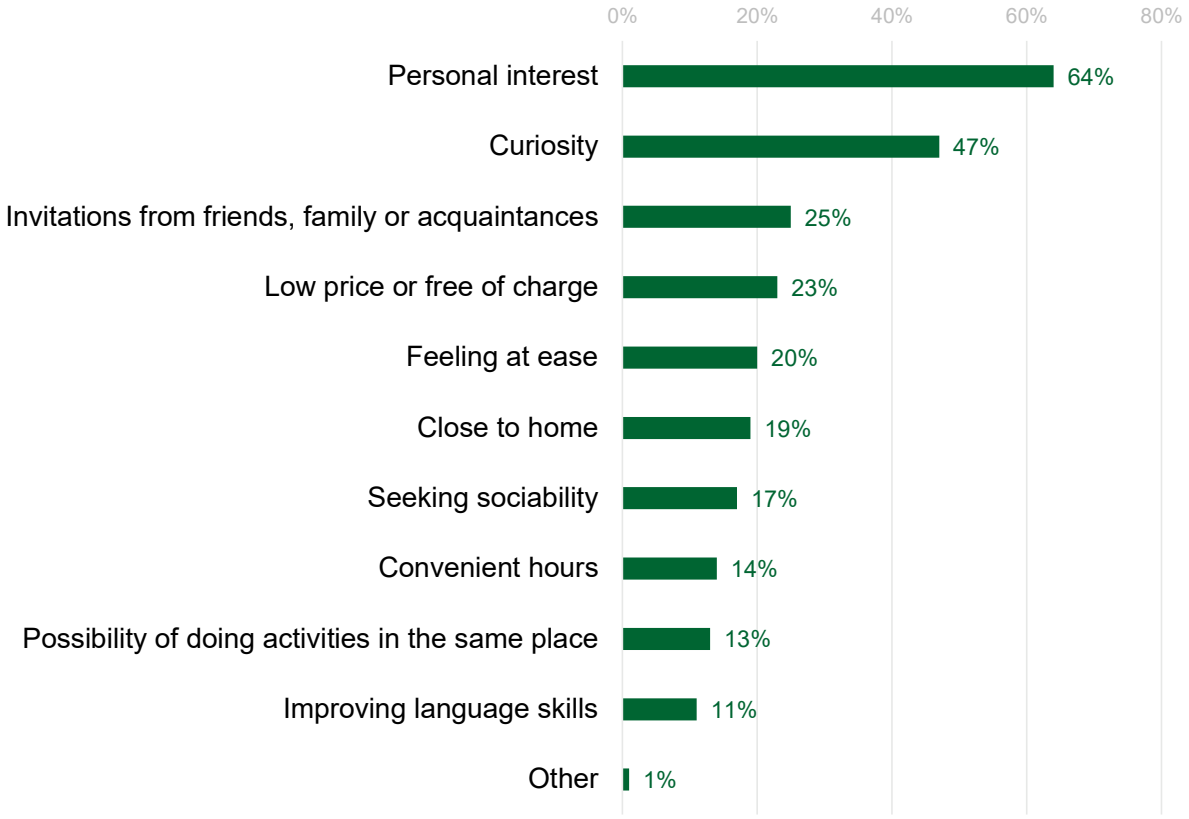
Activity	19-24 years	25-34 years	65-80 years	Total
Photography, writing and visual arts courses	59%	64%	**85%**	**74%**
Workshops and practical or creative courses	59%	56%	**78%**	**69%**
Conferences, author meetings, libraries and reading groups	52%	50%	**59%**	**55%**
Festivals, village fairs, markets, fairs and games in the square	21%	20%	**37%**	**29%**
Theatre, cinema, museums, exhibitions and guided tours	18%	19%	**35%**	**28%**
Listening to music or taking part in choirs / groups	20%	16%	**33%**	**26%**
Going for walks	3%	**2%**	3%	**3%**

The main barriers concern organised, educational or creative activities, and are lower for simpler, more accessible practices.

- The least practised activities are mostly the **creative and educational ones**: photography / writing / visual arts (74%) and workshops/practical courses (69%).
- Next come **conferences, author meetings, libraries and reading groups** (55%).
- The more traditional cultural activities are less problematic: **theatre / cinema / museums** (28%), **festivals and village fairs** (29%), **music / choirs (**26%).
- Difficulties are generally **higher among 65-80 year-olds**, especially for creative courses (85%), workshops (78%) and traditional cultural activities (35%).

Why people take part in cultural activities

REASONS FOR TAKING PART IN CULTURAL ACTIVITIES (percentages)

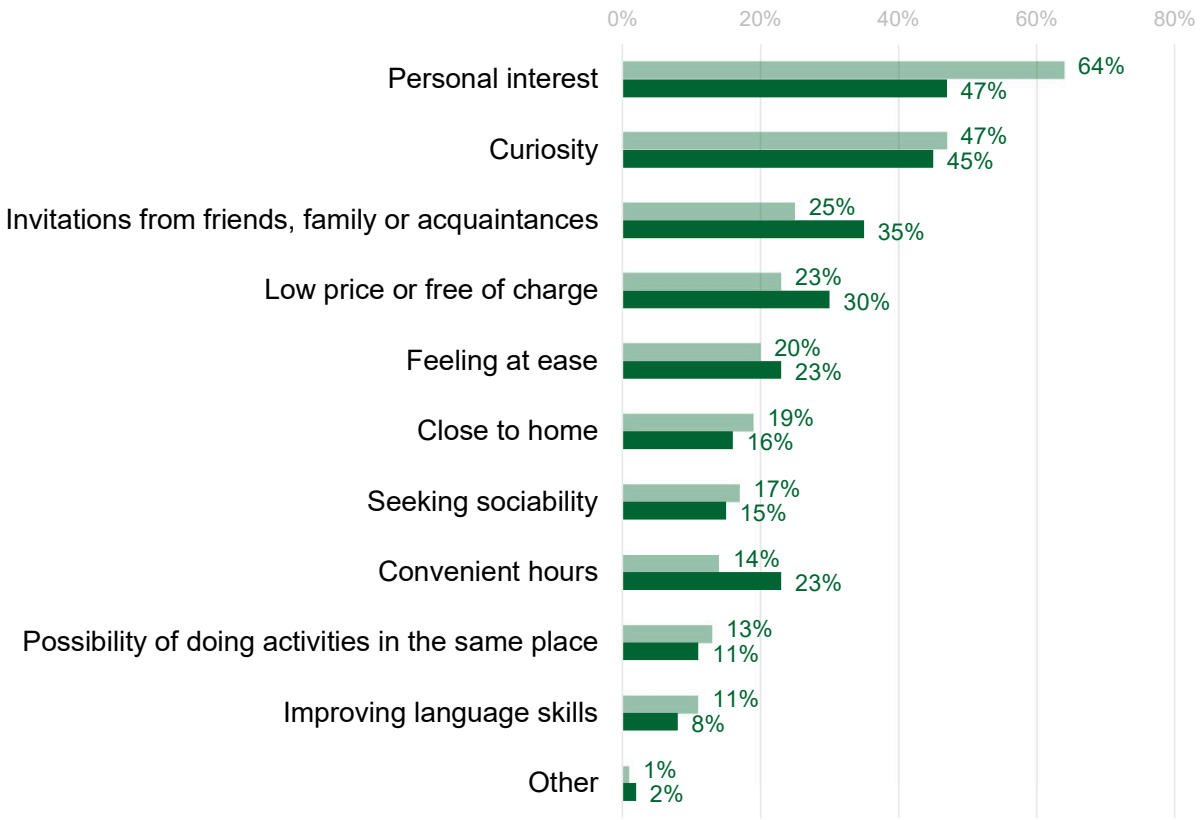


Interest and curiosity are the main drivers of cultural participation.

- The main motivations are **personal interest (64%)** and **curiosity (47%)**.
- Practical and economic factors also count: **invitations from people they know (25%)**, free admission or low prices (23%) and proximity to home (19%).
- **Social interaction and convenience** are less influential, while language aspects are marginal.
- Differences between areas are small overall; in large cities, invitations from friends or family carry more weight (33%).

Why people take part in cultural activities / Migrant background

REASONS FOR TAKING PART IN CULTURAL ACTIVITIES BY ORIGIN (percentages)



Note: the comparison is purely exploratory, as the surveys use different response formats.
Each item was rated in the CAWI, while respondents selected up to three motivations in the CATI.

Interest and curiosity drive both groups, but practical conditions matter more for people with a migrant background.

- **Personal interest** is the main motivation in both groups, but it is stronger in the whole population: 64% vs 47%.
- **Curiosity** is common to both samples.
- Among people with a migrant background, **invitations from friends and family** (35% vs 25%), **price** (30% vs 23%) and **convenient hours** (23% vs 14%) carry greater weight.
- Proximity, sociability, feeling at ease in the context and knowledge of the language show smaller differences.

Why people take part in cultural activities / Age groups

REASONS FOR TAKING PART IN CULTURAL ACTIVITIES BY AGE GROUP (percentages)

Motivation	19-24 years	25-34 years	65-80 years	Total
Personal interest*	54%	57%	**71%**	**64%**
Curiosity	45%	47%	**48%**	**47%**
Invitations from friends, family or acquaintances	24%	24%	**26%**	**25%**
Low price or free admission	26%	**27%**	20%	**23%**
Feeling at ease in the context	15%	20%	**21%**	**20%**
Proximity to home*	15%	15%	**21%**	**18%**
Seeking sociability	17%	16%	**18%**	**17%**
Convenient hours	**18%**	14%	13%	**14%**
Possibility of doing activities in the same place / context	13%	**16%**	11%	**13%**
Improving language skills*	11%	**16%**	8%	**11%**
Other	1%	**1%**	1%	**1%**

Note: Sum of the response categories “often” and “always”. * Statistically significant differences ($p < 0.05$)

Curiosity is shared across generations; personal interest carries more weight among older people.

- **65-80 year-olds** attach greater importance to **personal interest** (71% vs 54-57%) and to **proximity to home** (21% vs 15%).
- **25-34 year-olds** more often cite **improving their language skills** (16%).
- **19-24 year-olds** appear slightly more drawn to convenient hours (although the difference is not statistically significant).

Four categories of motivation

CATEGORIES OF MOTIVATION FOR PARTICIPATING IN CULTURAL ACTIVITIES

Theoretical label	Items included	In the literature on the topic	Reference authors	%
Intrinsic motivation	▪ Personal interest ▪ Curiosity	Intrinsic motivations linked to curiosity, exploration, aesthetic pleasure and interest in the cultural experience itself.	Janssen Manolika & Baltzis Ostrower	**79%**
Relational motivation	▪ Seeking sociability ▪ Invitations from friends or family ▪ Feeling at ease	The role of socialisation, family, social networks and familiarity with the context as factors that encourage cultural participation.	Bourdieu Janssen Ostrower	**52%**
Accessibility and constraints	▪ Low price or free admission ▪ Proximity to home ▪ Convenient hours	Several studies show that costs, distance, transport and organisational convenience act as barriers to or facilitators of participation.	*Literature on participation barriers and museum accessibility*	**44%**
Learning and opportunities	▪ Improving language ▪ Level of language proficiency ▪ Possibility of doing more activities in the same place	Participation can also be motivated by learning, skill acquisition, cultural enrichment and the quality of the opportunities offered by the institution or event.	Janssen Ostrower *Studies on cultural participation motives*	**24%**

Motivations by size of municipality of residence

MOTIVATIONS FOR TAKING PART IN CULTURAL ACTIVITIES (%), BY SIZE OF MUNICIPALITY

Size of municipality (no. of inhabitants)	**Intrinsic motivations**	**Relational motivations**	**Accessibility motivations**	**Learning motivations**
< 5K	77%	53%	45%	22%
5K - 30K	80%	50%	41%	28%
30K - 250K	82%	47%	46%	24%
> 250K	79%	57%	48%	23%
Total	**79%**	**52%**	**45%**	**24%**

Municipality size makes little difference to the reasons for participating.

- **Interest and curiosity prevail everywhere**: intrinsic motivations apply to **77-82%** of respondents, from small municipalities to large cities.
- Next come **relational (47-57%)**, **accessibility (41-48%)** and **learning (22-28%)** motivations, in the same order in all size classes.
- The observed differences **are not statistically significant:** the motivational picture is consistent across areas.

Analysis of motivations by activity undertaken (1/2)

Activity done in the last 3 months	Intrinsic	Relational	Accessibility	Learning
Theatre, dance, live performances	82%	58%	48%	28%
Concerts / live music	82%	**60%**	48%	27%
Cinema	83%	54%	48%	26%
Museums / exhibitions	**87%**	55%	42%	29%
Churches, historic buildings, parks, archaeological sites	**89%**	54%	43%	26%
Reading a book	**87%**	**56%**	44%	22%
Reading the newspaper	**85%**	55%	44%	22%
Role-playing games / escape rooms / cards	83%	51%	49%	**34%**
Neighbourhood activities / village fairs	79%	**65%**	49%	33%
Cooking courses	83%	53%	51%	24%
Crafts courses	71%	54%	53%	39%
Podcasts	84%	54%	45%	26%
Guided tours of historical/cultural sites	**85%**	53%	47%	27%
Disco / karaoke	85%	62%	46%	26%
Meetings, debates, conferences, talks	83%	56%	42%	26%
Streaming / online content	**83%**	53%	44%	23%
Video games	**85%**	53%	49%	25%
Music and radio	**85%**	54%	44%	24%
TV channels	**83%**	52%	47%	23%
Total	79%	52%	45%	24%

Note: bold indicates a significant relationship ($p < 0.05$)

Intrinsic motivations prevail among participants in every activity; relational motivations are more widespread among those who take part in neighbourhood activities (65%), go to discos and karaoke (62%) and attend concerts (60%).

- **Intrinsic motivations**: the most widespread and cross-cutting, especially in cultural and information practices.
- **Relational motivations**: more present in social and collective activities.
- **Accessibility**: does less to distinguish between types of participation.
- **Learning**: emerges mainly in a few specific activities rather than across the board.

Analysis of motivations by activity undertaken (2/2)

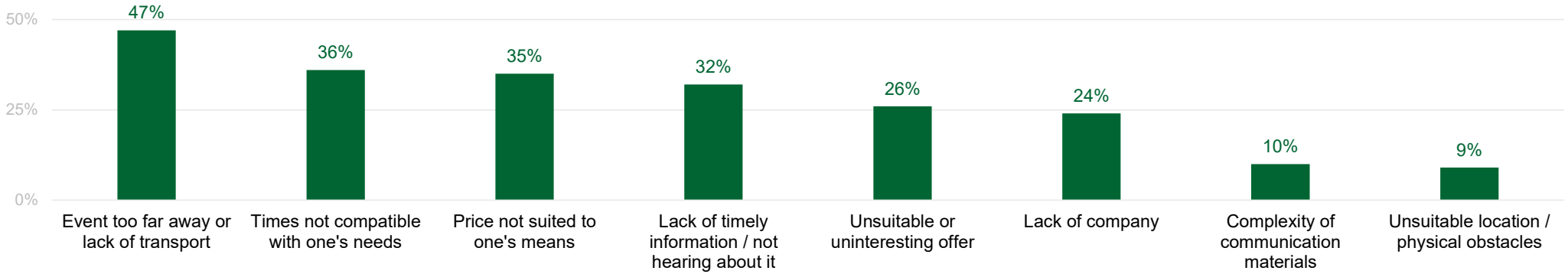
CULTURAL ACTIVITIES AND MOTIVATIONS (p.p. difference from the total % – statistically significant relationships only)

Activity	Intrinsic	Relational	Accessibility	Learning
Theatre / performances		↑ +6.5		
Concerts		↑ +7.9		
Museums / exhibitions	↑ +7.2			
Heritage / sites	↑ +9.8			
Reading a book	↑ +7.9			
Reading the newspaper	↑ +5.5			
Role-playing games / cards				↑ +9.5
Neighbourhood activities / village fairs		↑ +13.3		↑ +8.9
Cooking courses			↑ +5.6	
Crafts courses	↓ −8.3		↑ +7.8	↑ +14.9
Guided tours	↑ +6.1			
Disco / karaoke	↑ +5.5	↑ +10.0		
Video games	↑ +5.6			
Music / radio	↑ +5.9			

- Intrinsic motivations
  mainly characterise the more traditional cultural practices: museums, heritage, reading, guided tours, but also video games and music / radio.
- The relational component
  emerges mainly in collective and social activities: neighbourhood activities and village fairs, disco and karaoke, concerts and performances.
- Learning distinguishes in particular role-playing games, neighbourhood activities and, above all, crafts courses.
- Accessibility emerges as a distinctive element especially in crafts and cooking courses.
- Crafts **courses** show the most distinctive profile: fewer intrinsic motivations, but more weight on accessibility and learning.

Factors hindering cultural participation

PERCEPTION OF FACTORS HINDERING PARTICIPATION IN CULTURAL ACTIVITIES

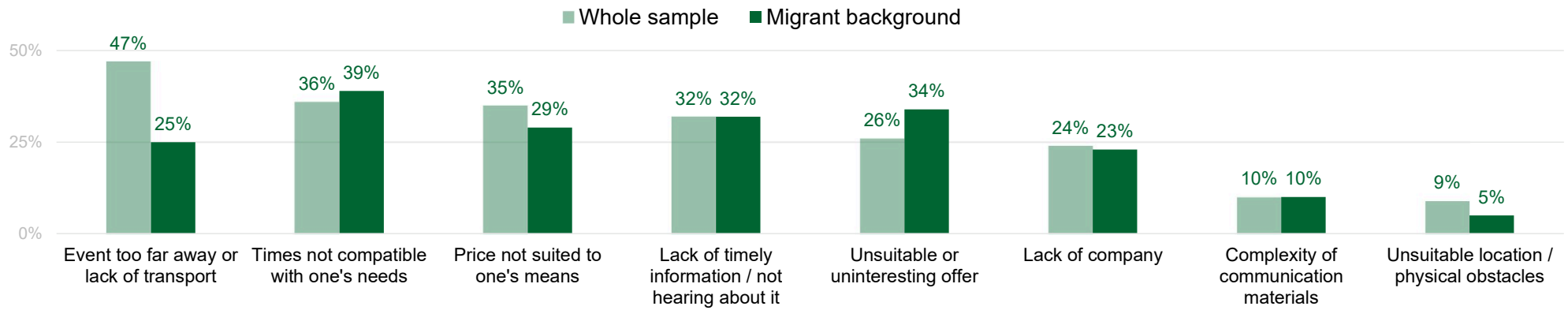


Getting to cultural events is the most common obstacle: participation comes up against distance, timing and cost.

- **The main barriers are practical and organisational**: distance and lack of transport are the most widespread obstacle (**47%**).
- **Time and cost constrain about a third of respondents**: incompatible hours (**36%**) and prices perceived as unaffordable (**35%**).
- Information is also an issue: **32%** report late communication or limited awareness of opportunities.
- The inadequacy of the offer (**26%**) and lack of company (**24%**) affect about 1 in 4 people.
- More marginal are difficulties linked to the complexity of communication materials (**10%**) and to the location (**9%**).

Factors hindering cultural participation / People with a migrant background

PERCEPTION OF FACTORS HINDERING PARTICIPATION IN CULTURAL ACTIVITIES BY ORIGIN



Note: the comparison is purely exploratory, as the surveys use different response formats.
Each item was rated in the CAWI, while respondents selected up to three motivations in the CATI.

For people with a migrant background, the main barriers relate above all to timing, the offer and information.

- The main barrier is hours that **are incompatible** with their needs (39%).
- Next come the difficulty of finding an **offer that interests them** (34%) and the **lack of timely information** (32%).
- Price remains relevant (29%), but is not the main obstacle. Distance or transport (25%) and lack of company (23%) also play a role.
- Compared with the whole population, among people with a migrant background distance is less central, while compatible hours and how well the offer matches their interests become more important.

Factors hindering cultural participation / Age groups

PERCEPTION OF FACTORS HINDERING PARTICIPATION IN CULTURAL ACTIVITIES BY AGE GROUP

Hindering factor	19-24 years	25-34 years	Over 65
Distance to the event or lack of transport*	37%	43%	**52%**
Incompatible hours*	28%	**39%**	37%
Price not suited to one's means	36%	**36%**	33%
Lack of timely information / not hearing about it	30%	**35%**	32%
Inadequate or uninteresting offer*	23%	22%	**30%**
Lack of company*	**36%**	28%	19%
Complexity of communication materials	8%	**12%**	9%
Inadequate location / presence of physical obstacles*	**14%**	10%	7%

* Statistically significant differences ($p < 0.05$)

Among the **youngest**, **relational and space-related obstacles** prevail; **with age**, **accessibility, transport** and the adequacy of the offer gain importance.

There are, however, no significant differences by gender or by size of municipality of residence.

- Among **over-65s,** distance and transport weigh most heavily (**52%**), along with the inadequacy of the offer (**30%**).
- For **25-34 year-olds** the main obstacle is timing (**39%**).
- Among **19-24 year-olds** the lack of company (**36%**) and the characteristics of the location (**14%**) weigh more.
- Price and information show no significant differences by age.

Four categories of barriers to cultural participation

DEFINITION OF TYPES OF BARRIERS HINDERING PARTICIPATION IN CULTURAL ACTIVITIES

Barrier types	Variables included	What the literature says	%
Economic and logistical	▪ Unsuitable price ▪ Distance or lack of transport ▪ Incompatible hours	The literature on barriers to cultural participation highlights obstacles linked to cost, distance, transport, time and the practical organisation of access.	**78%**
Informational and communicative	▪ Complex communication materials ▪ Late information or not knowing about the event	The literature counts among barriers poor information, messages that are hard to understand and difficulty navigating the cultural offer.	**39%**
Attractiveness or adequacy of the offer	▪ Uninteresting offer ▪ Location not suited to one's needs	Studies point to cultural, attitudinal and perceptual barriers, including a mismatch between offer and interests / needs, symbolic distance and low perceived attractiveness.	**34%**
Relational	▪ Lack of company	Cultural participation is socially situated; the absence of company or support networks can reduce the propensity to participate and reinforce exclusion.	**25%**

Barriers to cultural participation

NON-PARTICIPANTS IN THE LAST THREE MONTHS AND TYPE OF BARRIER TO PARTICIPATION

Activity	Economic, territorial and time accessibility	Adequacy of offer / spaces	Lack of company	Information and communication
Theatre, dance and live performances	77%	35%	25%	36%
Concerts and live music	77%	35%	24%	38%
Cinema	77%	33%	25%	37%
Museums and exhibitions	77%	36%	27%	33%
Historic sites, parks and archaeological sites	74%	35%	26%	35%
Book reading	73%	38%	25%	36%
Newspaper reading	76%	35%	27%	35%
Role-playing games, escape rooms and cards	77%	34%	24%	38%
Neighbourhood activities and village fairs	79%	35%	23%	38%
Cooking courses	78%	34%	25%	38%
Crafts courses	78%	34%	25%	38%
Podcasts	76%	35%	24%	39%
Guided tours	76%	35%	24%	35%
Disco or karaoke	78%	35%	24%	38%
Meetings and debates	77%	35%	26%	37%
Streaming and online content	76%	31%	21%	36%
Video games	77%	36%	21%	39%
Music and radio	75%	37%	23%	36%
TV channels	74%	35%	27%	39%

The type of engagement matters less than expected: the barriers that emerge are mainly structural and cross-cutting, rather than specific to individual activities.

- Accessibility is the main barrier **across all types of engagement**, whether live cultural or home-based/digital.
- Out-**of-home** activities (theatre, cinema, museums, etc.) show very similar profiles: accessibility around 75-77%, information / communication about 33-38%.
- Even the more **participatory or workshop-based** activities (courses, neighbourhood activities, meetings) do not present very different critical issues from the more traditional forms of engagement.
- Digital **and home-based** activities (streaming, podcasts, TV, music/radio) do not entirely remove barriers: information / communication remains relevant and accessibility continues to be cited very often.

Barriers to cultural participation and age

INCIDENCE OF BARRIERS TO CULTURAL PARTICIPATION BY AGE GROUP

Barrier	19-24 years	25-34 years	Over 65	Total
Economic, territorial and time accessibility*	69%	78%	81%	78%
Adequacy of the offer and spaces	34%	31%	36%	34%
Lack of company*	36%	28%	19%	25%
Information and communication	35%	42%	39%	39%

Barriers change with age
above all in terms of accessibility
and the relational dimension.

There are, however, no significant differences by gender or by size
of municipality of residence.

- **Accessibility weighs more with age:** it rises from 69% among 19-24 year-olds to 81% among over-65s.
- **Lack of company follows the opposite pattern:** it affects 36% of the youngest and only 19% of older people.
- **Adequacy of the offer and information** vary little across age groups and show no statistically significant differences.

* Statistically significant differences ($p < 0.05$)

Barriers to cultural participation and municipality size

INCIDENCE OF BARRIERS TO CULTURAL PARTICIPATION BY SIZE OF MUNICIPALITY OF RESIDENCE

Size of municipality (no. of inhabitants)	**Economic, territorial and time accessibility**	**Adequacy of the offer and spaces**	**Lack of company**	**Information and communication**
< 5K	75%	34%	21%	35%
5K - 30K	81%	32%	28%	36%
30K - 250K	**82%**	31%	**19%**	**45%**
> 250K	76%	**38%**	**30%**	40%
Total	78%	34%	24%	39%

Municipality **size seems to affect mainly the type of secondary barrier rather than the presence of the main one**, which remains accessibility.

- Economic**, territorial and time accessibility** is the main barrier in all areas
- Information **and communication** issues are more common in medium-to-large municipalities: **45% in municipalities between 30K and 250K inhabitants**, versus 35% in municipalities under 5K.
- In municipalities with **over 250K inhabitants,** problems related to the **adequacy of the offer and spaces** (38%) and to the **lack of company** (30%) emerge more often.
- The smallest municipalities show relatively lower values on social and information barriers

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Barriers to cultural participation among people with a migrant background

NON-PARTICIPANTS IN THE LAST THREE MONTHS AND TYPE OF BARRIER TO PARTICIPATION

Barrier types	All		Young people (19-34 years)	
	Italians	Migrant background	Italians	Migrant background
Economic and logistical	78%	71%	75%	73%
Attractiveness or adequacy of the offer	34%	38%	32%	39%
Relational	25%	23%	31%	24%
Informational and communicative	39%	37%	40%	16%

Among young people, a migrant background does not heighten barriers: if anything, they weigh less, especially in relational and information/communication terms, while the adequacy of the offer remains more critical.

- **Economic and logistical barriers remain the most widespread** in all groups, with very high values and small differences between Italians and people with a migrant background.
- Among **young people**, differences become sharper on some dimensions: **relational** barriers weigh more among Italians (31% vs 24%), while those linked to the attractiveness/adequacy **of the offer** are more frequent among young people with a migrant background (39% vs 32%).
- The largest gap, however, concerns **information and communication barriers**: among 19-34 year-olds, they are reported by 40% of Italians but only 16% of young people with a migrant background.

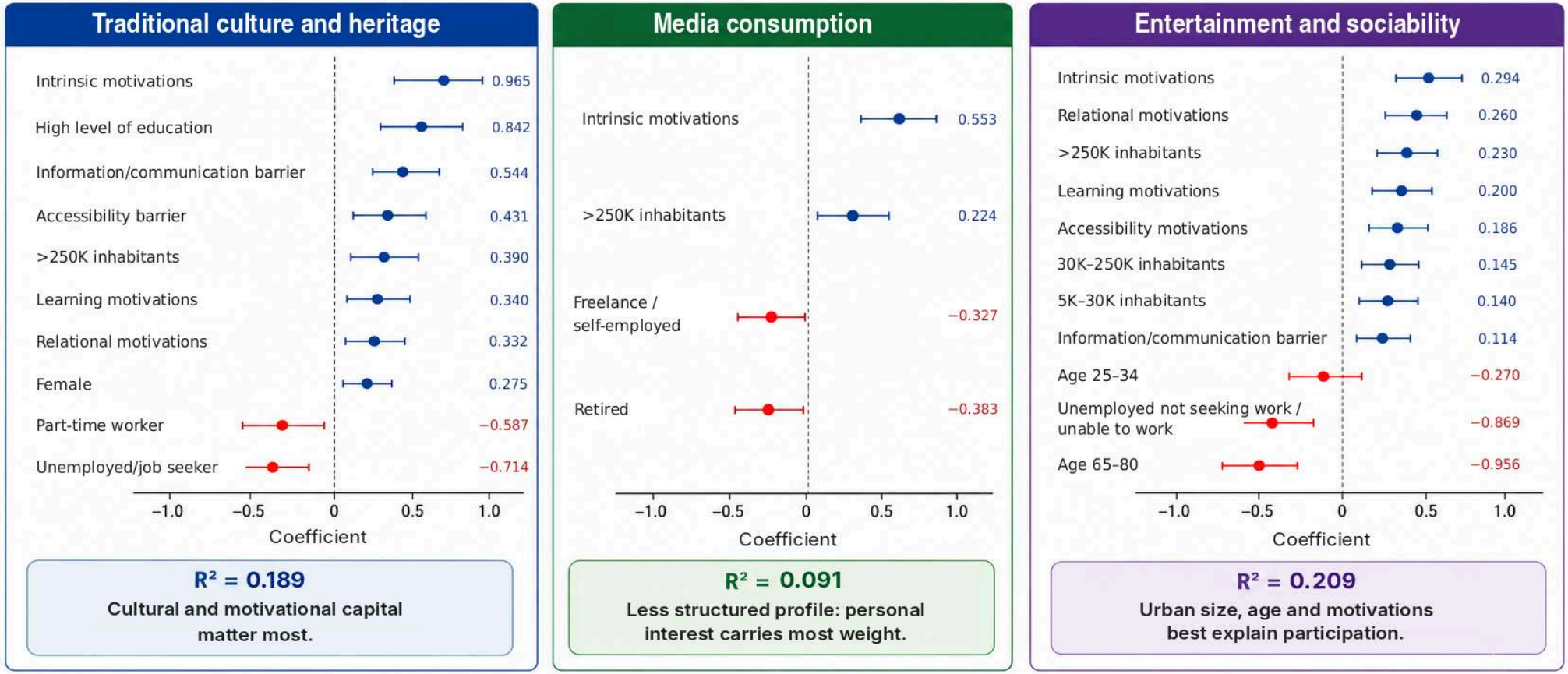
Note: exploratory comparison owing to the different measurement of barriers: dichotomous answer per item in the “Italians” group, selection of at most three options in the “people with a migrant background” group.

Diapositiva 48

o1 titolo "Quattro barriere alla partecipazione di chi ha
un background migratorio" uniformato alle slide precedenti (omesso 4 e aggiunto culturale)
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Factors associated with the three types of cultural participation

LINEAR REGRESSIONS - STATISTICALLY SIGNIFICANT COEFFICIENTS (95% CI, N=1,000)



Note: Only statistically significant coefficients are shown ($p<0.05$). The dots indicate the estimated coefficient; the horizontal lines the 95% confidence interval.

What kind of activities they would like to find in their city (1/2)

Overall

- Demand focuses above all on the most recognisable cultural offer: about **1 respondent in 5** cites museums, exhibitions or visual arts; a similar share mentions history, heritage and knowledge of the local area.
- Music and concerts feature in about **16%** of responses, while theatre, cinema and live performances account for about 13%.
- Conferences, courses, debates and other opportunities for in-depth learning are requested by about **14%**.
- Alongside cultural content, there is a desire for activities that foster sociability and participation: festivals, village fairs and food-and-wine events are cited by about 1 person in 10, while explicitly social or community initiatives appear in 7%.
- The request for free, accessible, outdoor activities close to everyday life is cross-cutting, although not always explicitly stated.

By age

- **19-24 year-olds** prefer informal, local and social events, with greater openness to sport and pop culture.
- **25-34 year-olds** combine traditional culture, music, innovation, sociability and the search for accessibility.
- **Over-65s** favour heritage, learning opportunities, visits, theatre, music and reading.

→ Rather than a simple request for “more culture”, what emerges is the need for a **differentiated offer by form of expression, mode of participation and age group.**

What kind of activities they would like to find in their city (2/2)

19-24 years

They mainly look for activities that combine culture, fun and sociability.

- Almost **1 young person in 5** cites festivals, village fairs or food-and-wine initiatives; a similar share mentions the history, places and traditions of the local area.
- Museums and exhibitions interest about **18%**, while music and concerts appear in about **14%** of responses.
- Sport and outdoor activities are cited by almost **9%**.
- Gaming, geek culture, board games and other contemporary forms of expression reach about **7%**, well above the share among over-65s.
- There is a recurring request for more events explicitly designed for young people and for informal opportunities to meet.

25-34 years

They express the most diverse and wide-ranging demand.

- Almost **1 respondent in 4** cites museums, exhibitions or visual arts
- Music, concerts and dance interest about **1 young adult in 5**; theatre, cinema and performances about **14%**.
- Activities oriented towards sociability and community building reach about **10%**.
- Reading, libraries and reading groups appear in **6%** of responses.
- Comics, manga, new technologies and artificial intelligence are a minority but recognisable component, at about **5%**.
- Attention to economic accessibility is particularly evident, with requests for free museums, free courses and cheaper cinema tickets.

Over 65

They favour more structured, ongoing cultural activities oriented towards in-depth study.

- About **1 respondent in 5** cites history, heritage, traditions and visits to discover the local area.
- Conferences, courses and educational meetings interest about **17%**, a higher share than that found among the youngest.
- Museums and exhibitions are mentioned by about **16%**; music and concerts by **15%** and theatre, cinema and performances by **14%**.
- Books, reading, libraries and book presentations reach about **8%**, more than in the other age groups.
- Festivals, village fairs and food and wine, by contrast, fall to **5%,** while gaming and pop culture remain around **2%**.
- Almost **18%** do not indicate any particular additional activity, because they do not know what to propose or consider the activities already available adequate.

The cultural needs of the “new Italians”

THE MAIN ACTIVITIES REQUESTED

Field	%
Music, concerts, singing and dance	27%
Visual arts, photography, fashion and handicrafts	11%
Festivals, village fairs, markets and fairs	9%
Cooking and gastronomy	8%
Theatre and cinema	6%
Books, reading, libraries and writing	6%
Sport, outings and trips	6%
Technology, video games, manga and science fiction	2%

- **Music and dance are the main point of interest.** Requests range from concerts for young people to hip hop, from group singing to traditional dance.
- **Cultural plurality concerns both recognition and exchange.** Some want to rediscover the music, language and traditions of their home country; others ask for opportunities to share them and to meet people of different origins.
- **Cultural activity is also an opportunity to build relationships.**
- **Accessibility also means proximity and organisation.** Free admission, presence in neighbourhoods, the possibility of taking part with children and programming beyond the summer provide concrete pointers for designing the offer.

THE NEEDS THAT EMERGE

Dimension	Indications that emerged	%
Interculturality, cultures of origin and religions	Multicultural festivals, music and cinema from the countries of origin, knowledge of Arab and Moroccan culture, cultural exchanges	16%
Activities for young people	Concerts, sport, workshops, community centres and initiatives for second-generation young people	7%
Families, parents and children	Shared workshops, meetings for mothers, children's theatre, trips and games	16%
Public spaces and outdoor activities	Concerts, cinema, theatre, dance, street art and meeting places	6%
Free admission and low costs	Cheaper concerts, free workshops, affordable access for families	5%
Neighbourhoods, Suburbs and decentralisation	Initiatives outside the centre of Genoa and in other municipalities	3%
Activities for older people	Meeting opportunities and dedicated multicultural spaces	3%
Continuity of the offer	Activities throughout the year and more frequent events	2%

Methodological note on the survey

	Whole population	People with a migrant background
Sample size	1,000 respondents in Piedmont and Liguria	208 respondents in Piedmont
Sample type	Ipsos proprietary panel, with data weighting	Stratified probability sample
Administration mode	CAWI: self-completed online questionnaire	CATI: telephone interview with an operator
Target population	Age groups: 19-34 and 65-80 years	Age groups: 19-34 and 65-80 years; people living in Italy for at least 5 years

Notes on interpreting the results

- **Comparisons between the two samples are exploratory:** the surveys differ in sampling design, in the wording of some questions (adapted to the survey mode) and in the effects of the survey method.
- **Some questions and response options differ**, having been adapted to online self-completion or telephone interviewing. The corresponding percentages are therefore comparable only on an exploratory basis.
- The migrant-background sample includes people who have been resident in Italy for at least five years and therefore does not reflect the experience of recent arrivals. The small size of the older subgroup, reflecting the smaller share of older people in the reference population, calls for caution in interpreting the results.



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