

Creative Professions Guide 2025

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Plena Education aims to transmit, enhance and promote a wealth of **skills** typically attributable to the areas of **excellence recognized in our country**

(intrinsically linked to our history, creativity and know-how), which make **Made in Italy** one of the most relevant phenomena on an international level, from the post-war period to today.

Our schools



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COMMUNICATION
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CUISINE AND HOSPITALITY



A guide against the current

A year ago, together with **Piattaforma Moda**, we had the courage to launch a **Guide to Creative Professions**. It was a gamble, in times of social media and digital platforms, a guide might seem out of time, yet we were convinced that it was a useful tool capable of speaking to families and students to tell them that there are different schools for *different intelligences and aptitudes*.

The results proved us right, almost 300 thousand copies viewed, reaffirmed that there is a need to tell creativity not only as an attitude, fruit of genius, but as a tool and technique to be learned and made available to a world of work. Today the labor market tends to reward two skills, knowledge of technology and the ability to approach reality creatively.

This is why a **Guide to Creative Professions** seems even more

necessary to us, not only to present a cutting-edge training system in the world, in the fields of arts, fashion and design, not only for its links with the great cultural tradition and crafts that characterise Italy, but also to give an account of how innovation has now fully entered the world of schools and constitutes part of their educational baggage. This guide represents an opportunity

for young people and their families to get to know a universe of Higher Education strongly linked to Italianness and to being Italian in the world, capable of providing a first-rate educational and employment opportunity given the very strong link that this school system has with the business world.

Creativity is a pervasive skill in the entire world of work that awaits our young people, that's why *Campus*, which for over thirty years

has supported the national training system in the orientation and in the creation of a bridge between

work and school,

felt the need to build this additional tool that will be added to the **Guida agli ITS Academy**, the **Salone dello studente** (19 local orientation events

in person), the **Sentieri delle professioni** (15 thematic digital events), and **Direzione Futuro** (Orientation meetings with professors). The guide is a look at 150 Academies and is supported by tutorials from working professionals

they are in the world of creativity and who better than anyone can give an idea of the scent that one breathes when working in the *world of creation*.

The guide is characterized by its richness and is divided into sections that give an account of the creative world. Starting with the presentation of the Training Offer, passing through the point

on Employment and the opinion of the guidance psychologist on the *Assessment of Aptitudes*, then the *Professions of the Future* with a high rate of creativity, the descriptions of the

District Jobs of the Italian regions, the *Tutorials* of the professionals and

the suggestions of the *Junior Tutors*, who in a peer to peer perspective give suggestions to the kids. Then it is the turn of the best practices *Academies - Companies* and then of the *Directory* and a guide to *Places and Events* to attend. The volume closes with information on the *Right to Study* and *Links* to continue to delve deeper into the professions covered, from their training to employment needs.



Domenico Ioppolo
CEO of Campus

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THE **CAMPUS** GUIDE ILLUSTRATES 150 **POST-DIPLOMA CREATIVE ACADEMIES** AND ALL THE USEFUL INFORMATION FOR STUDENTS. BUT ALSO FOR PARENTS, TEACHERS AND INSTITUTIONS, TO WHOM IT RECOMMENDS: **SUPPORT NEXT GEN**, IT IS THE TRUE **PNRR** OF THE COUNTRY

The second edition of the **Guide to**

Creative Professions 2025.

All the courses of the **Higher Education**

Academies, deepens the orientation and information for students, parents and

teachers on post-diploma choices illustrating the 150 main academies that train future young professionals in 10 macro-areas with a "high level of creativity": fashion, graphics, restoration, design, scenography, art, music, theater, dance and cinema.

And since a life choice is a delicate and complex moment, the content of this volume is equally articulated, to allow students to acquire all the tools and

stimuli necessary to answer their questions.

Sergio Bettini, counseling psychologist at the Campus Student Salons, describes

multiple intelligences, suggesting how to discover one's strengths and proposing exercises to identify one's **aptitudes**. The chapter on **Training follows**, illustrating the state of the art of post-diploma courses, and the one **on Employment**, showing the sectors where there is a greater need for young professionals.

The section on **Industrial**

Districts locates the most productive places of Made in Italy, which is good to know perhaps in view of a post-graduate transfer.

The long chapter **Counseling** brings back the advice to young people that comes from great professionals in all the areas covered, and recalls in pills those of the characters who animated the first edition of the publication in 2023 (**Dixit**). **Junior Tutor** contains tips from academies' graduates to *younger siblings* in secondary schools, about to become university or

academic freshmen or to choose their future career path.

The Best Practice section shows how academies and companies cooperate to offer students quality training, which often involves change into hiring or contracts of collaboration. The **Directory** illustrates all 150 high schools surveyed by

Campus and reports their essential contacts, from address to email, from telephone to web. The **Focus** x-rays some of these educational realities, also constituting a format of what a student should ask any

which academy before enrolling.

The Utilities final chapter proposes places to visit, initiatives to attend, institutions for the right to study to contact, links to explore and of course all the opportunities to meet in person, at the **Student Salons**

organized by **Campus**, the counselors of the academies. Because a guide is a complementary tool, a step in the orientation path of a student, but for a definitive choice it is necessary to touch with your hand, to know in person, the reality that you will attend for 3 or 4 years to best prepare your official entry into adult life.

Ottaviano Nenti



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WHAT WE KNOW OF CREATIVITY

FOR THE ORIENTATION PSYCHOLOGIST, SERGIO BETTINI, WE ARE NOT BORN CREATIVE BUT WE CAN BECOME SO IN A CIRCUMSTRATED SECTOR OF INTEREST. PROVIDED THAT WE HAVE STUDIED IT FOR A LONG TIME AND HAVE THOUGHT AND REFLECTED ON IT A LOT.

ONLY IN THIS WAY CAN THE PROVERBIAL LIGHT LIGHT UP

At the beginning of one of his *American Lectures*, Italo Calvino quotes a passage from *Purgatory* in which Dante says, "Then it rained inside the lofty imagination. Dante is contemplating the images that form in his mind and understands that they do not come from the sediments of memory but rain directly from the sky.

This is the role of imagination which can originate from the word and transform into an image or, conversely, arise from a vision and transfer

in verbal expression (a bit like the chicken and egg problem). Well, if at the time of Dante this was mainly connected to writing or painting, the much-quoted *ut pictura poesis* of Horace (as in painting so in poetry, ed.), in our contemporary society comes to concern the most heterogeneous sectors of life.

And, strictly connected to imagination, appears **the concept of creativity**, a term that deserves

Exercise:

TRY TO THINK TO A BOOK OR A FILM FROM THAT BOOK, WHAT HAVE YOU SEEN/READ BEFORE? AS YOU HAD IMAGINED THE CHARACTERS? IT WAS A SURPRISE OR A DISAPPOINTMENT?

immediately a reflection or it risks being an umbrella that covers the most disparate things. Let's start by saying that we still do not have a shared and satisfactory definition



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undoing the term creativity and what Saint Augustine said about the concept of time comes to mind: "If no one asks me, I know; if I had to explain it to someone who asks me, I don't know." Like certain abstract terms such as happiness, for example, one can try to define by contrast what is not, but even in this way it is easy to realize that the meaning of unhappy is not the simple opposite of happy.

What is the opposite of crea-tive? And how many things can that which is not creative be?

It's difficult to talk about a concept for which we don't even have a shared definition but



even 94 if you search for the word "creativity" on the web. With the required caution, but also with the need to better understand something that everyone talks about with great ease (and superficiality), Psychology has dedicated itself in the last 30 years to exploring this mysterious terrain with the intent of suggesting strategies and enhancements, where possible.

What can be said is that **what we still do not know about creativity is much more than we do know, for example we know a lot about the conditions that hinder creativity but we do not know how to make it arise.**

When speaking about the thing in itself, as Kant would say, moderation is needed because **the term creativity is often used when** in truth we can find at the origin of many manifestations what **would be more correct to call originality, novelty, inspiration, inventiveness...** Let us take

Exercise:

**LOOK AT THE OBJECTS
WHAT DO YOU HAVE AROUND YOU TOO?
HOME ONLY: HOW MANY ARE THERE
RESULT OF A PATENT/
INVENTION OR I AM A
BRAND TO DISTINGUISH THEM
INSIDE A
CATEGORY?**

from fashion or cooking or art whose products are often a simple aesthetic update of the previous version.

Wanting to give a first indication of belonging to talk about creativity, **the focus must not be so much on the answer but on the question** and

seeing a problem where no one had seen it before. Between **originality** and **creativity** the line of demarcation must be at least linguistically cautious, the two terms are not interchangeable

or synonymous and even the profession of the "creative" characterizes

a category that often works more on the image than on the substance of objects.

Instead, a better delineated connection can be drawn between the territories of creativity and innovation: we speak of innovation when it is present and a patent is issued that guarantees the use of the idea and its possession

to its inventor. This distinction is appropriate because there is an easy and popular belief

that Italy is a creative country, often referring to our bright past, but it is not equally accurate to say that we are in

a prestigious position with regard to new patents and innovations

where even in Europe alone our nation is placed in the middle of the classical.

Italy is creative (better to say original) in many aspects of daily life and we

can talk about widespread creativity but it is less rich in innovations which are the real engine of the economy. The topic is stimulating but it is time to come to the question that interests us: **are we born creative or do we become creative?** In the current state of research it seems we can answer with one of the few

certainities: **we are not born creative**, there is no evidence that demonstrates the presence of a predisposition or an innate talent but above all it seems there is no transversal and general ability

which we can call creativity usable in all areas. So what? **You are not born creative but you can become so in a limited area of interest, provided you know it very well**, you have

studied it for a long time and then by mulling it over and reflecting, the light bulb (insight) can, not necessarily, turn on and an idea emerges

creative.

But be careful, **there is no transfer in apparently close and similar fields:** you can be creative in landscape photography for example, but

this does not lead to being creative in portrait photography, you can be creative in writing but not in poetry and so on. Furthermore, **the creative idea does not**

necessarily come when we would like it to but when it wants to, often in

situations that the Anglo-Saxons indicate with the **formula of the three b's**, that is, in moments where you are not thinking about the problem at all. Where creativity is then, no one knows and you can only accompany Astolfo riding the Hippogriff on the Moon. It has been understood that creativity does not come unless requested, it must be stimulated by a need and a requirement, **you are creative when the situation requires it and motivation forces it** (incidentally, the same thing happens with "stupidity", you are not always stupid but you can be in a given situation).

ler have shown that only when faced with the need for food does the chimpanzee Sultan find a creative solution to get it and similarly Robinson Crusoe invents an original system for taking a shower when he is shipwrecked on the island, he never needed to think about it in London at his home. You can live a life as a non-creative convinced of not being so but in fact never having really needed

Exercise:

HAVE YOU EVER HAD THE NEED TO FIND A ORIGINAL SOLUTION OF FACING A SITUATION UNEXPECTED AND NEW?

WHEN AND WHAT DO YOU HAVE FOUND?

prove it.

But what does the creative idea consist of? When faced with a problem, **thinking can be reproductive or productive:** in the first case, a **sequence of moves learned in the past** is available and one proceeds by trial and error until reaching the solution, for example finding the right key in a new deck or reaching a place without having the map.

The solution is found gradually, over time, but it is not creativity but the natural conclusion of a search for which all the elements were available. **Productive thinking instead restructures the problem and places the emphasis on how it is perceived.** Creativity is restructuring but what is being restructured? The elements of

The experiments of the ethologist Koh-



problem, isolating them and relocating them in a new structure: it is a question of not stopping at the presentation, at the obvious solutions, at "it has always been done this way" but of **to review the situation with a new and divergent approach.** Easy to say but not to do and here is a first contradiction: it has been said that the creative idea comes to those who know the problem very well but **sometimes it is precisely the inexperienced, the naive who manages to see with new eyes what others take for granted.**

Alessandro Baricco offers an example of a creative move in the late 60s in the high jump of Fosbury who suddenly turns his back on the bar - absurd it would seem! - and jumps over it by jumping backwards instead of in front as had always been done

Exercise:
SOMETIMES TO SOLVE
A PROBLEM OCCURS
GO BACK
COMPARED TO THE WAY THAT
IT SEEMED OBVIOUS AND REVIEWED
THE INITIAL POINT OF VIEW

with the ventral style. Having established that creativity is not an innate gift, Psychology has tried, and is still trying, to find a **predictive test of creativity** (perhaps the reader expects such a test from the psychologist) but it is at this point evident that there is no test that can measure and predict creativity and **many tests that are presented as such in fact measure single aptitudes** related only to verbal, logical, numerical, spatial thinking, etc. At the moment what appears most correlated with creative thinking seems to be a factor called **dependence/**

independence from the field which in short characterizes people who do not limit themselves to passively undergoing messages but know how to read them critically, deconstruct them and grasp their individual parts. Tests can be used where, for example, **it is necessary to know how to recognize that a certain drawing is not just a graphic sign but is made up of letters placed side by side** and communicated

that the exercise of an interpretative hermeneutics is important, continuing to ask questions (this is what Philosophy is for), educating young people to reason and see with a critical spirit, if it also serves to foster creative thinking it will be *ad abu-dantiam*.

Psychologist Howard Gardner, whose studies on **Multiple Intelligences we remember**, looked for correlations between personality traits and creativity and, while recalling that individual differences remain notable, he affirmed that types who possess traits of **CURIOSITY, MOTIVATION, CONFIDENCE, PERSEVERANCE can be favored.**

We tend to believe that the creative person must be a hyperactive type, always on the move, tirelessly curious and dissatisfied, but if creative individuals certainly have a great deal of physical energy, they are often also calm and peaceful, they work for long hours with great concentration and know how to alternate rest and recovery.

Finally, with regard to intelligence, **no significant correlation was found between creative thinking and a high IQ. It seems much more important to have divergent thinking combined with a certain serene playfulness:** it takes brains but also the awareness that one can spend a lot of time mulling over things without obtaining any results. *A Pedagogy of Creativity* that can help through



Exercise:

COMPARED TO THE FEATURES OF PERSONALITIES RECALL FROM GARDNER VI PARE DI OWN SOME? WHERE COULD YOU IMPROVE?

towards training courses but there are no recipes or algorithms for creativity and innovation.

You can train like an athlete but you have to decide in which specific discipline. To draw a parallel, the same thing applies to memory: **there are many memories** (visual, auditory, spatial, musical...) and you can strengthen the specific one that you consider most useful through training, but you cannot improve Memory as a general psychic function with a single training session.

The pedagogical approach is also

three complicated by the fact that one does not always realize that one is faced with a problem. Indeed, as we have seen, **genuine cases of creativity consist in seeing a problem where no one had seen it before.**

The research is still open but **creativity is born** precisely from questions and doubts.

which is not the daughter of certainties but on the contrary **is born from insecurity** or, as the writer David Foster Wallace says, is born **from not being arrogant or closed in our bubble of certainties**, is born from "following virtue and knowledge" of Dante's Ulysses. Therefore, let's approach the concept of creativity with caution because there is still much to be investigated. A

only feature that seems be common to all the subjects who in various capacities have offered creative solutions and it is a characteristic that is very popular with the Orientation Psychologist: **EVERYONE LOVES WHAT THEY DO**

(text by Sergio Bettini)



Sergio Bettini, Orientation Psychologist

CREATIVITY PLUS TECHNOLOGY, THE WINNING ACE OF THE FUTURE

**ACADEMIES ARE INTRODUCING ARTIFICIAL INTELLIGENCE
IN THE STUDY PLANS, TO TRAIN SUITABLE PROFESSIONAL FIGURES
TO A WORLD THAT IS CHANGING MORE AND MORE FASTER** by Ottaviano Nenti

If **artificial intelligence** is not the ***Character of the Year***

according to **The Time** magazine, an American weekly that at the end of each year decrees the protagonist of the moment, as the personal computer was in 1982, it will certainly become so in the **Italian Academies of High Creative Education**, where, if not yesterday high technology played a priority role in evolving the skills of new generations of graduates, from tomorrow AI could become the second hi-tech pillar alongside the theoretical and practical skills of the best Made in Italy tradition.

From fashion to design, from music to cinema, it is clear that the chatGPT revolution, still in its infancy in its applications, is destined to become an essential tool for the generational cohort of graduates who will fully enter the professional world by 2030. Just to give a few examples, Istituto Secoli is launching the CreativIA project, which integrates generative artificial intelligence into the development of fashion concepts and collections; Istituto Modartech of Pontedera, in collaboration with the Department of Biorobotics of the Scuola Superiore Sant'Anna of Pisa, is activating the first level master's degree in Hi-tech Fashion to create garments interpolated with sensors, microchips and intelligent technological materials; Accademia Costume e Moda is introducing, in its modeling programs, software such as Clo3D, ICad3D, Rhino3D and devices such as Meta Quest Oculus for remote simulations; IED uses metaverse, 3D, AI and AR (augmented reality) in its courses in Italy and abroad.

And again, Rufa, Rome University of Art Design, inaugurates the course in Computer Animation and Visual Effects; Accademia Iuad of Naples the courses in 3D Visual Fashion; Laba that of Z-Brush and Digital Illustration; Naba a master in Screenwriting for series and courses for UX/UI designer. Accademia Uad of Milan and Naples goes as far as a doctorate in Technological Innovation and Communication that involves AI, virtual reality, augmented reality and blockchain.

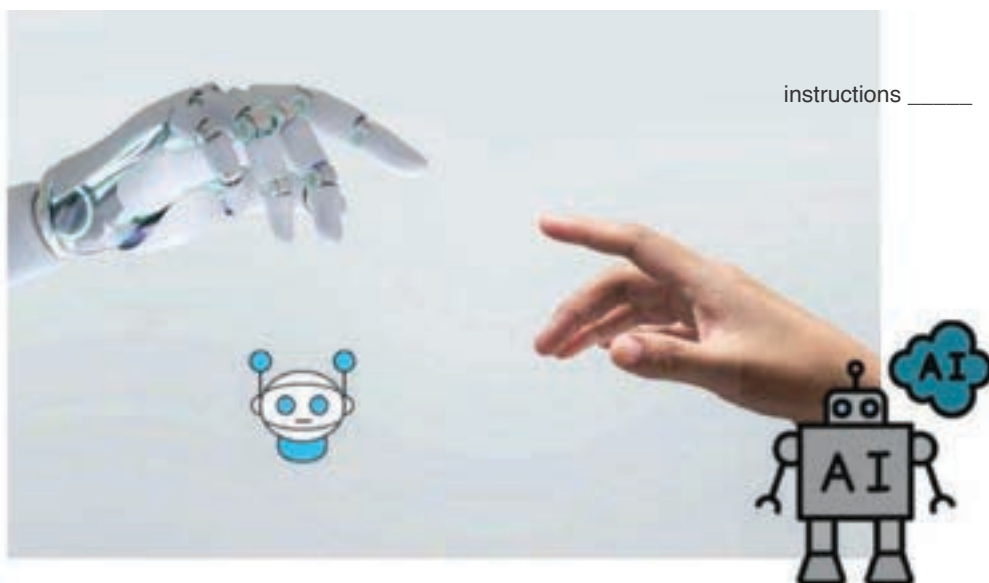
A theme, that of AI in creativity, which for the first time is also the protagonist of the ***Fashion Global Summit*** organized by **Class editori**, now in its 23rd edition and this year entitled *The New Rules*, or the new rules/techniques/modalities of Italian fashion and creativity, to which a book of the same name edited by **MFF, Milano Finanza Fashion**, is **also dedicated**. A topic that, from the first edition of the ***Guide to Creative Professions*** published by **Campus** in October 2023, in just one year also bursts into the teaching of the 150 post-diploma schools presented in the volume.

Training for professions with a *high ideational rate*, which in a century has moved from artisan workshops to highly specialized academies, is preparing for *an additional upgrade* in this decade and perhaps to

a Copernican revolution in the way of studying and working.

The Campus **Guide to Creative Professions 2025** seeks to highlight the metamorphosis and state of the art of the 150 post-diploma institutes surveyed, illustrating the courses offered for each one or, where they are very numerous, the educational sectors it covers .

Even in the **70 professions catalogued** by Campus, tools such as AI, hi-tech and blockchain stand out right from the names of the roles described. **From A for Art team builder to W for Web interaction designer**, passing through jobs such as Computer animation and visual effects and **Ecospace designer**; from Digital strategist to E-commerce specialist; from Digital product communication designer to Industrial model maker and prototype maker 4.0; from Interaction designer to sculptor for multimedia installations.



To explain the changes underway even in the most traditional creative professions, this new edition of the Campus Guide features many contributions from expert professionals in the *new digital world* . Starting with **Mario Rasetti**, professor emeritus of theoretical physics at the Polytechnic University of Turin and president of the Scientific Committee of Centai, the Advanced Research Center for Artificial Intelligence, who advises: «Become actors in generative artificial intelligence, because it is a component that is growing at a double exponential rate in professions, from medicine to entertainment, from industrial to cultural production».

Of course, not everything will be pervaded by technology. Manual skills, artistic sensitivity, theoretical culture, the ideative vocation will be **indispensable human elements** even in the professions of the future, but acquiring an approach to AI that is not only consumerist but also proactive is now an indispensable attitude to guarantee job stability that, due to the quantum leap of new technology, seems to have to be completely remodeled for the coming decades.

Alongside the *soft skills* (social skills) that have been so much written about in the last decade, we need to combine *AI skills*, and above all the propensity to continue learning new technologies without fear or unconscious resistance. A process that is valid first of all for the very young students to whom this guide is primarily intended, but also for all the figures who surround them and support them in their future choices: from teachers to tutors, from career counselors to, of course, their parents.

IN ITALIAN EXCELLENCE HIRING ON THE RISE

THE HIGH-END MADE IN ITALY PRODUCTION SEEMS IMMUNE TO ENERGY AND ECONOMIC CRISES. THE DEMAND FOR PREPARED YOUNG PEOPLE IS ALSO INCREASING COMPARED TO ESTIMATES OF PREVIOUS YEARS. ARTIFICIAL INTELLIGENCE, AT LEAST IN THE SHORT-MEDIUM TERM, CREATES NEW PROFESSIONS AND DOES NOT COMPRESS DEMAND

Exploit in Italy in the software and video game sector. Revenue grew 10.5% compared to 2022, while hiring increased 8.7%.



Culture and art are areas that are constantly growing in the absorption

of new young professionals. This is confirmed by the 14th report *I am*

culture 2024 - Italy of quality and beauty in the face of the crisis,

presented by **Unioncamere** in Rome on 19 September 2024 and created together with other stakeholders such as Fondazione Symbola, Centro studi Camere di Commercio Guglielmo Tagliacarne and Deloitte, with the patronage of the Ministry of Culture.

Culture, with an annual turnover of 104.3 billion euros **(+5.5% in 2023 compared to the previous year and +12.7% on 2019)**, boasts 1,550,069 active workers: +3.2% on 2022, against 1.8% of the entire employment market.

These numbers triple if we add those of the creative professions sector, which brings the overall annual market value of art and culture to 296.9 billion euros, equal to 15.8% of the entire national economy.

The most notable exploit is certainly that of **Software and video games**, which confirms its position as the leading sector with a turnover of 16.7 billion euros, with an increase of 10.5% compared to 2022, and a +8.7% in hiring. This is followed by professions related to the enhancement of Italian historical heritage (+6.9%) and those of Architecture and design with a +6.6% of employment in 2023 compared to the previous year, also thanks to the transformation of many of its companies, which are now much more structured and dimensionate.

In the five-year period, compared to 2019, the last year before the Covid pandemic, the greatest growth was recorded in the Historical and Artistic Heritage sector (+19.6%), followed by Architecture and design (+11.1%) and Software and video games (+10.7%). The Publishing and printing sector is in decline (-10.8%), offset however by the 9.2% growth of everything that falls under the name of Communication (9.2%) also thanks to the growing use of social media, artificial intelligence and overall technological development. Performing arts and visual arts are growing moderately (+1.5%) while the Audiovisual and music sector appears to be slightly down (-3.3%) probably damaged by the growing competition from music platforms and the internet in general.

Content production benefits, throughout the supply chain, from the first experiments with AI in the creative processes of many sectors. A phenomenon already developed in video games, where machine learning techniques have long been used to improve the gaming experience (from the realism of gameplay to the dynamism of the game environment) as well as to automate some development tasks.

In addition to the advancement of digital, many sectors are strengthened thanks to the growing relationship with tourism, starting with audiovisual. Videogames, in particular, are used to enhance cultural heritage. Now all regions are equipped with tools to attract productions and tourists.

linked to the places of cinema. The development of stylistically distinctive contents with a strong connection to the territory involves a growing number of Italian developers, also thanks to collaborations with regional Film Commissions and through unique projects in the European panorama such as the Italian Videogame Program (Ivipro), an association that puts developers of the Peninsula in contact with promotional organizations, bodies and institutions.

The Unioncamere-Fondazione Symbola report tells of a

**THE CULTURE SECTOR,
WITH AN ANNUAL TURNOVER
OF 104.3 BILLION EUROS,
GROWS BY 5.5% COMPARED TO
AS OF 2023 AND BOASTS 1,550,069
ACTIVE WORKERS (+3.2%
COMPARED TO 2022)**

a chain that, together with historical weaknesses - such as the excessive fragmentation of the productive fabric and poor levels of labor protection - demonstrates great vivacity. The interpenetration with digital technologies and the protagonism of the new generations in the use and production of content allow a transformative capacity capable of promoting innovation also in the economy and in society, accompanying the growth of the territories and of the country.

Among young people, the greatest criticality seems to be found in the very large presence of fixed-term contracts, which leads to a domino effect of job insecurity and uncertainty about existential planning. Factors which with

all likelihood have an impact on the dramatic birth rate that is affecting our Peninsula.

If we add to this evidence the well-known phenomenon of the brain drain abroad, the decline of the youngest generational cohorts (according to Istat, from 2002 to 2023 the under 35s in Italy have decreased by over 3 million, -23.2%), the inadequate salaries compared to the increased cost of living due to inaction (our country is at the bottom of the OECD nations also in terms of nominal contribution increases), the panorama

**FROM THIS YEAR TO 2028,
A REPORT FROM ALTAGAMMA
IT PROVIDES A NEED
OF AT LEAST 276 THOUSAND YOUNG PEOPLE
IN THE FASHION SECTORS ONLY
E DESIGN, AUTOMOTIVE,
FOOD E OSPITALITY**

seems to urgently require, from the Italian ruling classes, greater foresight, valorization and attention towards the last, and numerically smallest, Italian Next Gen. Suffice it to remember (data from Unioncamere and Fondazione Symbola) that youth precariousness, in the 3 most affected creative sectors, largely exceeds 20%: 30.8% in the Performing Arts and Visual Arts sector; 23.9% in the Activities for the Valorization of Historical and Artistic Heritage and 20.2% in the Architecture and Design sector.

Among the cities most capable of absorbing new highly qualified workforce, Milan stands out as always (13.4%), followed



closely followed by the capital Rome with 11.7% of employed people. Followed by Turin (5.1%), Naples (3.5%) and Florence (3.6%). The Top Ten is completed by Bologna (2.4%), Padua (2%), Brescia and Bergamo (both with 1.9%) and Verona (1.8%).

After the necessary underlining of the critical issues, it should be remembered that positive feedback on the employment needs of artistic-artisan companies also comes from other authoritative sources: in its conference «Giornata Altagamma 2024», the report of the association of the same name that brings together Italian companies positioned in the high range of Italian creativity and culture, presented on May 29, 2024 in Rome, predicts from this year to 2028 a need for at least 276 thousand young professionals in the sectors of Fashion and design, Automotive, Food and Hospitality alone, by Italian manufacturing brands.

In favor of the new generations of creatives there are also the macro-changes underway due to the digital and environmental transition. In the face of the marginalization of some occupations,

will create new ones, essentially linked to new technologies. The professions of the future will be more articulated, as well as the skills required. This could lead, in a four-year period, to an increase in private sector employees of up to 1.3 million and up to 418 thousand self-employed workers. Industry will require up to 438 thousand

new entries while services are up to 1.2 million. On such significant numbers, the incidence of generational turnover must be considered. Geographically, growth will be greater in the North-West with 40% of the national total.

Technological trends and the drive towards digitalisation will stimulate the IT and telecommunications supply chain first and foremost, followed by the consultancy, furniture, furniture and fashion sectors: sectors that will also benefit from an increase in exports.

Growth will also be supported by the transformation resulting from the solutions implemented during the Covid pandemic (distance learning, virtual access, etc.), which are set to change the way we work.

of provision of training and cultural services. The trade and tourism sectors, which have most suffered the pandemic shock, I am



Fondazione Altagamma brings together Italian cultural and creative excellence in the fields of fashion, design, beauty, jewelry, footwear, food and wellness.

affected by Component 3 of Mission 1 of the PNRR, which aims to relaunch culture and tourism with interventions to enhance historical and cultural sites, and to requalify and renew the offer with new services, which will lead to an increase in employment estimated between 0.9% and 1.4% per year.

The green transition has also received a boost from the Next Generation EU programme. A bene-

First of all, there are the sectors mechatronics, agri-food, furniture and construction. But the trend will affect most activities across the board. PNRR investments should support the evolution of modern sectoral supply chains, such as technologies related to hydrogen, satellites, microelectronics, battery development, strengthening cybersecurity and cloud.

Investments in infrastructure for research, circular economy, telecommunications, energy and tra-

sports will allow the development of a new offer of goods and services

vices in numerous segments, such as digital services in telemedicine and smart mobility.

Among the works related to cultural heritage they will make the difference skills such as historical and cultural knowledge, heritage management, conservation and restoration activities, museology, archiving, research and analysis, education and communication, knowledge of laws and regulations, familiarity with digital technologies.

Among the so-called soft skills, interpersonal skills such as the ability to collaborate with numerous stakeholders, knowledge of foreign languages and professional ethics will allow an upgrade.

Also growing are professions such as Digital curator, the person responsible for cataloging and accessing digital resources; Data visualizer, the translator of complex data into graphic visualizations; Cultural experience designer, creator

of immersive experiences in museums, theaters and companies; Social media manager for the arts, managing the online presence of institutions, organizations and artists; Cultural app developer, creating mobile applications and software to improve cultural access and experience.

A mapping of emerging cultural professions and their training courses was carried out by Fondazione

Compagnia di San Paolo (www.compagniadisanpaolo.it/it/progetti/professioni-culturali-e-loro-percorsi-formativi).

The cultural production sectors are grouped into 7 macrodomains: historical-artistic heritage (museums, libraries, archives, monuments); performing arts (theatrical activities, concerts), visual arts; publishing and printing; audiovisual and music; video games and software; communication. One of the main characteristics of cultural jobs, explains Eurostat, is their transversality: those employed are able to move with a certain agility

within the various domains that make up each sector.

JOBS OF THE FUTURE

WHAT ARE THE CREATIVE ROLES? CAMPUS HAS IDENTIFIED THE 70 TO BET ON: PROFILES TO WHICH ACADEMY AND ITS ACADEMY COURSES CORRESPOND OR ARE REPORTED BY THE INDUSTRY SUPPLY CHAINS. WITH A DESCRIPTION OF THEIR MAIN TASKS

1 INTERIOR ARCHITECT

Design the spaces and the arrangement of objects within a closed place, private or public, commercial, exhibition, work or other. Pay attention to the practical and functional aspects of living the space, from size to arrangement, from quality to healthiness.

2 ART TEAM BUILDER

It uses both artistic-creative and social skills to empower groups of different types, from work to sports, from study to research, from the school classroom to the family to corporate structures, promoting the achievement of results and the well-being of each individual in the group.

3 BEAUTY DESIGNER

Recent role requiring a 360-degree knowledge in the cosmetic beauty sector. Creates projects through its cosmetic and decorative culture and careful stylistic research in order to create new trends that find application on the catwalks and in the pages of national and international magazines.

4 COMPOSER

Composes, or creates music and lyrics for music through writings and scores, combining musical ideas. In addition to classical studies in Conservatories, today the formation of a composer can also be acquired in academies, especially if linked to the use of electronic musical means.

5 COMPUTER ANIMATION AND VISUAL EFFECTS

He is a designer of digital animation and visual effects for cinema, television, audiovisual and web productions. He uses manual skills and digital techniques, cultural knowledge, psychological and creative skills to create video animations and work in different fields, from advertising to cinema, from TV to video games.

6 ART COMMUNICATOR AND COMMUNICATION DESIGNER

Imagines and creates the visual-strategic aspect of an advertising, branding or personal branding project, digital or traditional. Possesses the set

of knowledge and techniques useful for the effective construction of the promotional message through the code of visual language.

7 IMAGE CONSULTANT AND CHROMOTHERMIST

the professional figure who deals with to take care of and improve a person's image and aesthetics, enhancing their appearance through innovative style and color combinations.

8 COPYWRITER

Also called an advertising writer, he is a professional expert in copywriting, that is, an expert in writing advertorial (advertorials) and marketing texts. His aim is to create content to attract the attention of the target audience and achieve the objectives set by the campaigns he works on.

9 CHOREOGRAPHER

He is the professional who creates a choreography suitable for each specific occasion. He takes care of defining its structure and design, to then apply them to ballets, shows and events not only artistic but also of a sporting nature.

10 DECORATOR

This is an expert whose task is to carry out decoration work in industrial activities.

or artisanal, carrying out painting and decorative works on internal or external walls of buildings.

11 INTERIOR DESIGNER

It deals with the study and design of interior spaces and their furnishings, applying the rules of functionality and ergonomics, following the needs of those who use them.

12 PRODUCT DESIGNER

It is the professional who, through his creativity, provides for the definition of the design, materials and shapes of a product with the aim of creating a beautiful and functional good intended for one or more purposes.

13 DESIGNER AND ECOSPACE DESIGNER

He redesigns the city and spaces by freeing them from visual obstacles, restoring surfaces, restructuring and respecting the material and immaterial heritage, creating a sustainable environment for humans and the environment. He is an expert in technical and technological research of sustainability, useful for ensuring environmental comfort criteria.

— 14
**DESIGNER OF THE
COMMUNICATION OF THE
DIGITAL PRODUCT**

Design strategic visual elements for the success of a promotional campaign, for the sale of a product or for the creation of a branding or personal branding strategy.

— 15
**DIGITAL AND INNOVATION
MANAGER**

He is the professional who ensures the management of a company's activities in terms of organizational processes, stimulating research and promoting the consolidation of innovations for the development of the company.

— 16
DIGITAL STRATEGIST

She is mainly responsible for defining the correct digital strategy for specific projects or clients, developing and implementing tailor-made marketing strategies for the various programs under her jurisdiction.

— 17
E-COMMERCE SPECIALIST

He studies and implements innovative online sales strategies and solutions within both BTC and BTB companies.
He has a 360° vision on how to create and develop a successful e-commerce.

— 18
EXHIBITION DESIGNER

Study crowd behaviors to design or reinvent installations and displays in places such as shops, museums, fairs and urban spaces.

— 19
FASHION AND TEXTILE DESIGNER

It deals with very different functions, such as designing, planning and creating fashion collections, whether it concerns clothing, accessories, furniture or furnishing accessories, such as decorative fabrics.

— 20
FASHION STYLING

Defines visual communication strategies for fashion and luxury

and has the task of proposing ideas and solutions, which materialize in projects, in order to enhance and express the aesthetic line of the brand.

— 21
FASHION SUSTAINABILITY MANAGER

He is responsible for managing and coordinating the company between the various moments and sectors of production, from the style office to production, from supply chain management to communication, with the aim of making the brand more sustainable.

— 22
**FASHION JEWELLERY
COORDINATOR**

the coordinating figure of the jewelry world, or luxury jewelry. He is responsible for managing distribution both from the point of view of product design and from the point of view of material production.

— 23
**I PHOTOGRAPH
FOR COMMUNICATION
ADVERTISING AND FASHION**

This is a photographer capable of managing every phase of the project: from the conception to post-production, through the organization and production of the image, without neglecting the promotional and economic aspects necessary for the management of the company and the relationship with customers.

— 24
CARTOONIST

He is an artist who specializes in creating images to tell a story.
In the past he drew only by hand, using paper, pencils and colored pens.
Today he often uses programs for drawing comics and advanced tools such as a graphics tablet.

— 25
ILLUSTRATOR

Creates images for editorial, advertising, educational or entertainment purposes. He is the one who receives the client's requests and works to ensure ideas and storytelling have a visual form.

— 26
GAME DESIGNER

Using his "ludic" knowledge, the game designer uses his skills to create a successful game by studying the platform on which the game will be delivered, the genre and the target audience.

— 27
MULTIMEDIA GRAPHIC DESIGNER

He is someone who is able to design and develop graphic solutions for multimedia products, maintaining and updating their contents.

— 28
GRAPHIC DESIGNER

Visual communication designer, he tells and communicates an effective message through a convincing and incisive language, the result of a skillful combination of images, illustrations, graphics and texts.

— 29
GREEN PRODUCT DESIGNER

The professional who, thanks to the union of technical skills and creative talents, designs objects that simplify daily life, taking into account both the needs of the company and the needs and desires of the users. Products that combine aesthetics, innovation, sustainability and functionality.

— 30
HABITAT DESIGNER

Also called landscape architect, he is the expert who studies and improves the physical, natural and artificial structures in which we live. From living and working spaces to green spaces, to everyday objects, according to different scales of intervention.

— 31
ILLUSTRATOR FOR PUBLISHING

This figure creates detailed images for technical-scientific publishing, works for fantasy publishing, for children's and young adult publishing or designs the covers of editorial projects.

— 32
IMAGE CONSULTING

It deals with helping people in enhancing their image, with the aim of defining an image and a style consistent with the personality and peculiarities of the client.

— 33

INNOVATION DESIGNER

This is a multifaceted figure, with a wealth of tools that allow him to manage and guide transition processes, in teams and organizations, to achieve the desired business situation.

— 34

INTERACTION DESIGNER

The interaction designer is the professional who deals with designing the interaction between humans and mechanical and computer systems. He has deep knowledge in different sectors such as graphic design, cognitive psychology and marketing.

— 35

INTERIOR DESIGNER

the professional who designs interior spaces: a figure trained between architecture and design, who fully masters the themes of spaces and their functionality.

— 36

JEWEL AND ACCESSORY DESIGN

He designs those precious jewels and accessories that are usually admired, bought, given as gifts and of course worn.

He is able to translate an original idea into a precious object and follow its realization step by step.

— 37

MAKE UP BEAUTY PROFESSIONIST

This is a makeup professional who knows the techniques to enhance the strong points of people's image and applies them, together with his creativity, to highlight the potential of each face.

— 38

MEDIA DESIGNER

Design pages and communication plans through social media and develop modern applications such as custom tabs/sections, splash pages, games and interactive apps.

— 39

CLOTHING AND TAILOR MODELLER

A clothing professional capable of creating high quality garments starting from the interpretation of the designer's design.

— 40

INDUSTRIAL MODELLER AND PROTOTYPIST 4.0

a new strategic professional figure in fashion companies that combines technical modelling skills with knowledge

of CAD design.

— 41

FILM EDITOR

It deals with composing a film, a clip, a medium or short film, placing in the correct sequence, and in the most effective way possible, the various sequences recorded during the shooting phases.

— 42

PACKAGING DESIGNER

Interpret the history and usability of a product, through an original and personalized package or wrapping, in order to intrigue and persuade the potential buyer.

— 43

PRODUCT DESIGNER

Analyzes the purchasing and consumption needs of the company and tries to satisfy them through the conception of desirable products. Ideate and invent products that do not yet exist, but that can satisfy new needs or that are not yet fully reflected in consumer research.

— 44

PRODUCER CINEMATOGRAPHIC

the person who evaluates the subject or screenplay proposed by an author, with the aim of financing the project.

— 45

ARTISTIC DESIGNER FOR FASHION ENTERPRISE

It develops design skills and the practice of expressive technological tools, both traditional and contemporary, which concern the use and management of space and the principles of communication and representation.

— 46

CULTURAL AND ARTISTIC DESIGNER

It deals with the planning and organization of events for public and private cultural institutions.

— 47

SCENE DESIGNER

He designs and creates sketches, projects, animations and sketches for scenography. He takes care of the realization and the staging, building the scenes, calibrating the lights and supervising the staging of the entire scenography.

— 48

DIRECTOR

he who, in the context of production theatre, television or cinema directs a technical-artistic team, carrying out a guiding role for authors, scriptwriters, actors, set designers, costume designers, cameramen, sound and lighting technicians.

— 49

RESTORER

the professional who has the task of precisely defining the state of conservation of a work and implementing a series of direct and indirect actions to limit the degradation processes, safeguarding its cultural value.

— 50

MUSIC RESEARCHER

It works to produce and distribute an artist's musical work to the general public, in most cases collaborating with emerging authors.

— 51

SET DESIGNER AND STAGE DESIGNER OF EXHIBITION AND MUSEUM SPACES

Develops a careful design of museum spaces to take care of the layout

of the works in every single detail, offering the public an engaging and possibly *memorable experience*.

— **52**
THEATRE SET DESIGNER FROM OPERA

a figure who is responsible for designing all the set-ups and the entire scenario within which a theatrical work takes place.

— **53**
SCULPTOR FOR INSTALLATIONS MULTIMEDIA

He uses various mediums such as painting, drawing, sculpture, photography, print, installation, performance, digital media and other materials to create art.

— **54**
SET AND LOGISTIC DESIGN

the figure who deals with the logistics and design of internal and external sets for video production, photography and theatrical works.

— **55**
SHOES DESIGNER

He designs footwear for his own line or for the brand he works for, using his aesthetic and product knowledge in the fashion, design and footwear sectors.

— **56**
SHOWROOM MANAGER

She takes care of the samples, arranges appointments with customers and communicates both new fashion trends and sales trends to the company.

He knows the market very well of Italian and foreign fashion.

— **57**
SPACE DESIGNER

the figure who deals with the ideation and the design of the spaces in which a brand operates.

— **58**
STYLIST AND STYLIST TECHNOLOGICAL

He is a designer of clothing capable of combining industrial tradition, research and innovation, translating the initial creative idea into the final concrete product through an approach that is as innovative and practical as possible.

— **59**
STORYTELLER

He is a professional specialized in "corporate storytelling", whose goal is to promote a product or service in an engaging way: by telling a story capable of arousing as much interest and emotion as possible in the user.

— **60**
ARTISTIC TATTOO ARTIST

a designer who designs and creates tattoos on the skin. Depending on their artistic taste and personal aptitude, each tattoo artist can specialize in various genres and sizes.

— **61**
TEXTILE DESIGNER

A professional who has the skills needed to design, plan and produce a fashion collection, whether it be clothing and accessories or furniture and furnishings.

— **62**
THEATRICAL MAKE-UP ARTIST

It deals with applying make-up, with different purposes and using different specific cosmetics, to theatre actors involved in an artistic performance.

— **63**
VIDEO AND POST-PRODUCER

It handles editing, optimization, color correction, visual effects, animation, sound recording and sound effects recording of videos, clips and films.

— **64**
VISUAL MERCHANDISER

It deals with the display and arrangement of the products inside

of a commercial area and in the shop window, in order to create an attractive scenario for customers.

— **65**
VIDEOMAKER

Create visual content to tell and communicate a message through the best possible combination of images and sounds.

— **66**
VISUAL LIGHT DESIGN

a professional who uses light as an expressive, communicative and functional tool and is able to develop and coordinate a lighting project for a specific space, using natural and artificial light.

— **67**
VOCALIST

Entertains people in a public space, from the disco floor to the tables of a restaurant. Use

your own voice to liven up the evening or event, entertaining, animating and involving the audience.

— **68**
WEB DESIGNER

It deals with the planning and design of illustrated products on the Internet and on interactive platforms, from the development of images and information to ensuring compliance with the principles of usability and accessibility.

— **69**
WEB INTERACTION DESIGNER

he who tries to find a synthesis between the technically complex mechanisms of a technological machine and the simplest human maneuvers, minimizing efforts to increase involvement and satisfaction.

— **70**
3D DESIGNER

Modeling professional digital, must possess a strong aesthetic sense, which must be able to apply in a three-dimensional context.

HERE 'S WHERE TO KNOCK TO FIND A PLACE

CREATIVE ENTERPRISES ARE PRESENT ALL OVER THE PENINSULA. BUT THERE ARE SOME DISTRICTS THAT CONCENTRATE NUMEROUS OF THEM. KNOWING WHERE THEY ARE LOCATED CAN BE VERY USEFUL FROM A POST-GRADUATE PERSPECTIVE IN ORDER TO KNOW WHERE TO SEND YOUR CV AND PREPARE FOR A POSSIBLE TRANSFER

ABRUZZO

Clothing, North and South
Abruzzese; textile of the Val
Vibrata (Teramo); glass from
Vasto and San Salvo (Chieti);
textiles from Maiella (Chieti).

BASILICATA

Lavello Corsetry
(province of Potenza);
Matera furniture district.

CALABRIA

Agri-Food.

CAMPANIA

Leather goods and footwear
of Naples; goldsmith's art
Marcianise (Caserta); Solofra
tannery (Avellino); textile
of San Marco dei Cavoti
(Benevento); Saint Agatha of
Goths and Casapulla (Benevento);
Calitri (Avellino); San
Giuseppe Vesuviano (Naples);
Grumo shoemaker
Nevano (Naples); Aversa and
Trentola Ducenta (province of
Caserta); restoration of the arts of
oriental civilizations (Naples).

EMILIA ROMAGNA

Women's footwear of
San Mauro Pascoli (Forli-

Cesena); ceramics from Sassuolo
(Modena); upholstered furniture
from Forli; knitwear and total
look from Carpi and Bologna;
clothing from Rimini;
ceramics from Faenza (Ravenna);
footwear from Fusignano and
Bagnocavallo (Ravenna); motor
design from Borgo Panigale
(province of Bologna).

FRIULI-VENEZIA GIULIA

Manzano Chair Supply Chain
(Udine); Livenza mobile (river
on the border between Friuli and
Veneto); Maniago cutlery
(Pordenone); digital technologies
district of the cluster
Say by Feletto Umberto
Tavagnocco (province of
Udine).

LAZIO

Clothing from the Liri Valley
(Southern Lazio, province of
Frosinone); cinema (Rome
Cinecittà); theatre; opera;
publishing.

LIGURIA

Glass and glass district
Savona ceramics; electronics
of Genoa; processing of the
stone from the Gulf of Tigullio

(Rapallo-Genoa); shipbuilding,
nautical and nautical design of La
Spezia; shipbuilding
naval industrialist of Genoa.

LOMBARDY

Como silk and textiles;
clothing-textile of
Gallaratese (Varese and north-
west of Milan); footwear from
Vigevano (Pavia); textiles and
clothing from Val d'Aosta
Seriana (Bergamo); textile industry
of Lecco (Lecco); hosiery of
Castel Goffredo (Mantua/
Brescia/Cremona); district
of the scissors of Premana, high
Lecco (Lecco); district
of the Grumello button of the
Monte (Bergamo); electronics
of eastern Milan; district
of the Viadanese-Casalasco wood
(Cremona/Mantua);
design metadistrict of
Milan; metadistrict of the
fashion of Milan and Cernusco
on the Naviglio (Milan); mobile of
Brianza (Monza and
Brianza); intimate textile of the
Val Camonica (Bergamo and
Brescia); cutlery and pots from
Lumezzane (Brescia); toy
from Canneto sull'Oglio
(Mantua); high

fashion, advertising, publishing,
theatre, music (Milan).

WALK

Fermo footwear; footwear
from Civitanova Marche;
jeans valley of Montefeltro;
leather goods of Tolentino;
Pesaro mobile; instruments
musicals of Castelfidardo,
Loreto and Recanati (between
Ancona and Macerata); multi-sector
from Civitanova Marche
(Macerata); multi-sectoral of
Recanati (Macerata), Osimo and
Castelfidardo (Ancona); hat
district of Montappone
(Fermo).

MOLISE

Clothing from Trivento and
Riccia (Campobasso).

PIEDMONT

Biella wool textile industry;
goldsmith's shop in Valenza;
textile machinery from Biella;
industrial design of Ivrea;
Fiat supply district of
Turin Lingotto; taps of Cusio di
Valsesia (between the
province of Verbano-Cusio-
Ossola and the province of
Novara); textile of Chieri (city

Turin subway) and Cocconato (Asti); textile from Oreggio (lower Varese area in Lombardy) and Varallo Pombia (Novara); goldsmith from Valenza Po (Alessandria); design from Turin Lingotto.

PUGLIA

Salento sneakers (provinces of Lecce, Brindisi and Taranto); clothing from Bari; footwear from Barletta; shoemaker from Casarano (Lecce); computer science, Salento clothing

(Lecce); food and agribusiness from Bari.

SARDINIA

Marble District from Orosei (Nuoro).

SICILY

Santo Stefano Ceramics of Camastra (Messina); Silicon Valley of Catania; ceramic district of Caltagirone (Catania).

TUSCANY

Leather goods and footwear

Florence; Siena leather goods; textiles and clothing Prato; goldsmith's shop of Arezzo; clothing from Empoli; textile machinery from Prato; Santa Croce tanning on the Arno (Pisa); footwear from Lamporecchio (Pistoia); leather goods and footwear from Arezzo.

TRENTINO-ALTO

ADIGE

Wood, paper, construction and furniture, mechatronics.

UMBRIA

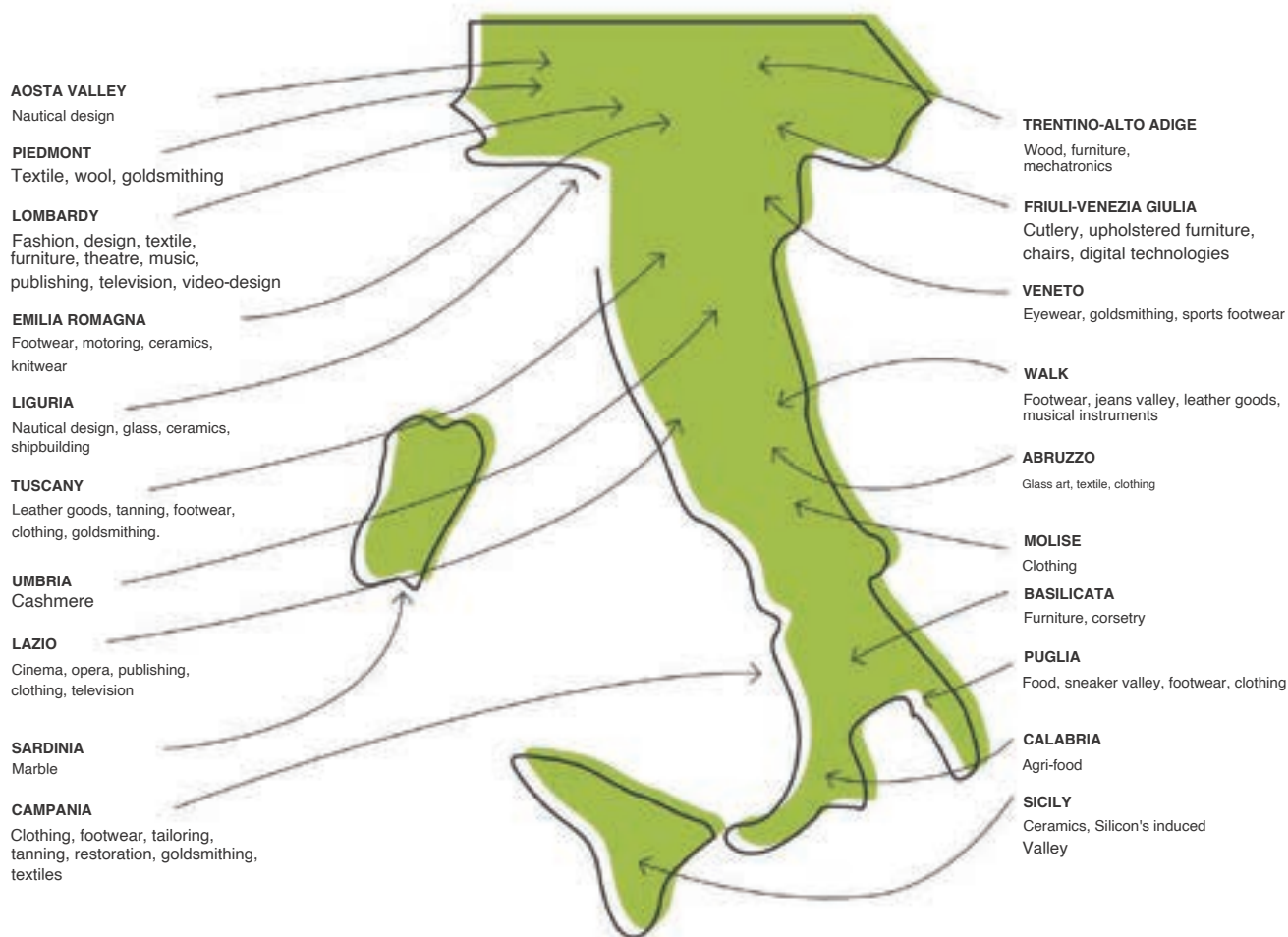
Cashmere and clothing from Perugia.

AOSTA VALLEY

Nautical design.

VENETO

Belluno eyewear; Vicenza goldsmith; footwear and sports system of Montebelluna (Treviso); textile from Treviso; footwear from Brenta (Padua and Venice); tanning of Arzignano (Vicenza); footwear of Verona (Verona).



Lode ai creativi



Fashion design
Communication design
Interior design
Cinema & ADV



CORSI TRIENNALI
BIENNI SPECIALISTICI
MASTER

**REGISTRATI
SUL SITO**



Counseling _



THE EXPERIENCE OF ART ENGINE OF INSPIRATION

THE INTESA SANPAOLO CULTURE PROJECT IS AN OPPORTUNITY FOR THOSE WHO ARE NEW TO THE WORLD OF CREATIVITY. MICHELE COPPOLA, GENERAL DIRECTOR OF GALLERIES D'ITALIA, TALKS ABOUT IT

With more than 30 thousand works in the collection and over half a million visitors a year in the Gallerie d'Italia in Milan, Naples and Vicenza, the Progetto Cultura Intesa Sanpaolo is certainly a virtuous example of valorization and sharing of the national cultural heritage, but above all a place where young people curious about the world of creativity can find inspiration not only artistically, but also in the professions of conservation. As the general manager of

Gallerie d'Italia, Art, Culture and Historical Heritage of Intesa Sanpaolo Michele Coppola.

What suggestions can students who want to undertake an artistic profession gain by visiting the Galleries of Italy?

Each of the four locations, from Milan to Naples, Turin and Vicenza, transfers and shares emotions in a different way.

The first thing that strikes you is the beauty of the buildings and the permanent collections, a dialogue

between painting, sculpture and photography that offers a unique experience and immediately gives an idea of the breadth of the art collections of the Gallerie d'Italia. The red thread that holds the four museums together is the value, strength and importance of the cultural heritage of our country, even more so if told in a contemporary key.

What opportunities gave rise to Intesa Sanpaolo's commitment to professional training and what are its objectives and characteristics?

What does your advanced training course qualify?

Gallerie d'Italia Academy stems from the desire to make available the skills acquired over the years in the management of our museums and collections to consolidate the preparation of those who already work in the world of art and culture, with the solid conviction that the cultural heritage of the country is a source of growth and moral, economic and occupational development.

How can students approaching high school discover if they have artistic/creative aptitude?

I don't think it's necessary to tra-
visiting a museum every week to
recognize one's artistic inclinations, but
certainly every place of culture, from art
to music, can help to strengthen the
curiosity to get to the bottom of things
and confront different expressions of
beauty and creativity.

If a young person, after graduating from high school, were to intend to follow a professional-educational path where creativity plays an important role, how do you recommend increasing, broadening and valorising these aptitudes?

If you want to discover, study, delve deeper, today there are many tools to satisfy your desire to know. The most important thing is to open yourself to experiences that enrich your skills and passion.



Michele Coppola director of Gallerie d'Italia. On the other page, Gallerie d'Italia, Sala Turinetti.

After a post-diploma training course, how do you recommend moving forward to find a rewarding job in such a changing and in some ways uncertain world of work as today's?

To be determined, so that those who will have to offer them a job opportunity will grasp the ability, of those who are younger, to bring a new vision, to contribute to updating the approach and methods. It is important to make yourself known for the potential for innovation that you have, even and even more so in a context in which uncertainty will be a traveling companion and not necessarily an adversary.

The artistic riches of Italy are immense: what avenues do the new generations have available to continue to enhance, in increasingly innovative ways, this extraordinary resource?

I am convinced that to continue to improve the promotion of our artistic and historical heritage, it is necessary to pool different sensibilities, skills and forms of creativity, with a modern management of artistic and cultural assets worthy of a country with a great tradition and with the right ambitions and prospects, typical of those who want to continue to be protagonists of their own future.



AI PUT THE ALI CREATIVITY

THE REALIZATION OF NEW IDEAS WILL BE ACCESSIBLE TO ALL. HE SUPPORTS IT ALESSANDRO DONETTI, PROFESSOR POLIMI

In the near future, it will be possible to work in the digital creativity sectors even without technical or IT skills. It is a process, according to Alessandro Donetti, professor at the Graduate School of Management of POLIMI and advisor to global brands, triggered by AI: the progressive diffusion of virtual environments combined with AI, which will allow content to be created much more easily, will only accelerate, opening up professional prospects that are yet to be invented.

Creative Profession: How to Begin This Journey?

If you had asked me this question five years ago, I would have given you a very different answer than the one I am about to give you. Five years ago, a young man who wanted to undertake a course of higher education for

then to land it in the world of creativity it clearly had to be addressed to schools with a certain content, of a creative type, such as design, art or fashion schools.

Today this is no longer valid, the possible paths have multiplied. The world today is very different from the one of five years ago and in five years it will be even more different: the speed with which everything is changing has never been so high.

So if in the recent past the orienting choices were obligatory, for example professional higher studies in the creative world of art, design and fashion, today a young person can build his own path following very different paths. In the corporate world, for example, there are increasingly frequent cases of companies looking for "curious" people, to fill roles in the field of innovation,

of developing new products or services, regardless of their academic background. If once a graduate in humanities would never have been able to occupy a corporate position in the product creation sector, today this is possible: what matters is not technical knowledge, but the ability to identify the right questions to ask.

How do you evaluate the new generations and what advice do you offer them for finding work in the world of creativity?

I express a very positive opinion, they are very brilliant: there is no evidence that young people are hypnotized by the smartphone. It is a completely false prejudice. I suggest to the new generations to pursue dreams and aspirations. I often give an example, that of a young person who does not have an academic curriculum wants to open a physical place where he can attract people to offer them experiences of some kind (even a simple bar), and let's imagine that he has the economic availability to buy a place, which however he cannot find, or rather, he cannot find the place in the position that he believes is suitable to offer those experiences he has in mind.

Well, now that young person can create that place in a virtual world, and he can do it using AI without any computer skills.

nut.

Technology and generative artificial intelligence are increasingly pervasive even in creative fields, including

more traditional: how do you advise a young person to relate to these elements?

I suggest using them possibly not alone, but together with other people, friends or classmates. I recently reported the results of a research paper from the University of Washington whose aim was to observe the impact of the use of generative AI tools on the formation of creativity in children. The study observed children from seven to 13 years old and as expected it emerged that these tools were used to intensify the exchange of ideas and questions between them.

This shows once again that creativity - innate in all of us - to be fully exploited requires a context that stimulates it, in which the presence of other people with whom to develop new ideas is fundamental: if a young person uses generative AI tools alone, he or she loses much of the possible training experience. Creative processes are by definition full of errors. And the fact of operating within a group encourages attempts, the search for new solutions. In other words, it helps to be curious. I'll give you an example that I give to CEOs when they ask me how to start using AI within their companies. I show a spoon and ask: how many things do you think can be done with this spoon? Usually I don't get any answer, other than the so-called "classic" use of the spoon, that is, taking the food and putting it in your mouth. In reality, if that question is asked to an intelligent chatbot, you get almost a dozen suggestions.

you are definitely interesting, that a person would never think of. Now imagine how much this same method applied to every process of a company can bring in terms of development opportunities.
new things.

Metaverse Professions: What Are They and What Opportunities Do They Offer? And what are the roles with the greatest potential in the world of digital creativity?

Today they are still mainly technical roles as there is still a lot to be achieved: developers of virtual worlds and environments



Alessandro Donetti, lecturer at the Graduate School School of Management del POLIMI

computer-generated three-dimensional models, for example, are highly sought-after roles in Italy and companies operating in this sector have difficulty finding personnel with adequate levels of training. It is still a part of a complex creation process. In three or four years the scenario will be completely different: at that point the technical infrastructure will be more advanced and the room for maneuver will be greater, companies will need people who can develop immersive environments even without technical skills.

technical type, and they will be able to do so thanks to the support of AI. If today only a few companies have needs of this type, tomorrow this development will concern everyone, to engage customers and consumers through immersive experiences. It will be an evolutionary leap that will open up a gigantic potential market in which companies will be involved that until today have no physical contact points with consumers. bulls, if not in very small numbers and sizes. In the future, these companies will be able to create immersive contact environments where they can come into contact with millions of consumers.

Where would you suggest doing an internship abroad?

In the places where they are planning the future, namely the United States and Asia. In the United States, the development of enabling technologies (i.e. AI, Virtual Reality, Web3, etc.) is moving at a very high speed because it is supported by billion-dollar investments from big tech, while in Asia, which then means China, it is the State that is pushing very hard, through tight and very structured planning that also sees the involvement of the main Chinese technology companies. Europe is moving much more slowly, we do not have big tech, and at a political-institutional level the only problem that arises is regulation.

For this reason, it can be very useful to gain experience abroad and then perhaps return and start a start-up or join European companies that look and move towards the future.



MADE IN ITALY, AI AND THE NEW CREATIVITY

ACCORDING TO MAURO FERRARESI, SOCIOLOGIST AND IULM TEACHER, TO BE SUCCESSFUL YOU NEED MAKE A LOT OF WRONG AND THINK DIFFERENTLY

To specialize in the creative sectors of Made in Italy after high school, it is necessary to move away from conventions and "think differently": how does this attitude develop in adolescents? This is explained by sociologist Mauro Ferraresi, who as an associate professor at Iulm University, has a privileged point of view on the new generations.

Creative profession, what is the first move?

First of all you have to develop your talent. When I speak

of creativity to the young generations I use the example of Leonardo da Vinci: he saw the same things that everyone else saw, but he thought differently and for this reason he tried to develop human flight. The idea was there, but not the technology. Therefore, the first move for a creative profession is precisely to think differently, or rather to invent it. Bruno Munari, one of the greatest protagonists of art, design and gr-

of the twentieth century, he always said to himself: how can I do this differently? Remember-

I once met him at the Venice Biennale and he said to me: Mauro, go and see my new oils on canvas. I thought they were paintings, but instead they were enormous brown jute canvases with oil stains on them. I had thought conventionally, Munari had thought differently.

How do you evaluate the new generations and what advice do you offer for finding work in the creative world?

This is a good question, because we sociologists are the ones who invent the categories that define generations. Those who are young today belong to Generation Z, whose traits are ease in moving between the real world and the virtual world, they are health conscious, environmentalist and a little impatient. These people have two main characteristics: they belong to the global culture, they can discover what happens in a red cedar forest in California as well as in their backyard, and they are very open-minded. These are important characteristics that allow all young people of Generation Z to develop the culture necessary to build creative professions. They just need to add determination to these characteristics.

How do you enhance creativity in adolescents?

Through the continuous administration of cultural stimuli. If one wants to think differently, it is necessary to build a fabric of knowledge. However, in this historical moment and in reference to

culture must become more attractive. Immersive exhibitions are more in tune with the attitudes of this generation and can build a valid cultural path. Museums must also make an evolutionary leap.

Which mistake would you recommend avoiding before the age of 20 and which one should be made?

You have to make a lot of mistakes. It is necessary to try and try again, not to let the fear of failure block every idea and initiative at birth. Mistakes are important. An English teacher many years ago told me: it is right to make mistakes, because when you make a mistake in a foreign language you get a mocking or pitying smile that triggers the sense of

is. Then it That's exactly what shame will give you the strength to avoid committing others.

Having taken an artistic path, what is the next step?

Fill yourself with knowledge in all possible ways, including those made available by new technologies. It is first of all a matter of understanding the sector in which you want to work, choosing schools and universities that dedicate space to creativity declined in the desired professional field.

Are there creative jobs that go against the current employment trend?

All creative work is useful by definition, because inventive flashes are part of human nature. Creativity is the

vity also transform a tibia into a weapon as in the opening sequence of *2001: A Space Odyssey*, or use straw to light a fire. To be creative you have to read the things of the world as it had never been done before. The creative is by definition always one step aside from the dominant mainstream thought, he starts and continues in counter-trend. For this you have to have courage and be determined not to stop at the first obstacle.

From an employment and hiring perspective, is the creative production sector healthy?

In Italy I would definitely say yes, because in our country a young person can choose to take up a creative profession in many sectors such as fashion, design, advertising, crafts, music, cinema, television, radio, photography.

These are all sectors that, in various ways, increase the gross domestic product and therefore become necessary for development.

Mauro Ferraresi, sociologist, associate professor at Iulm University.



Technology and artificial intelligence are increasingly pervasive: do you consider them obstacles to creativity or allies?

Current technology could become an ally, but I use the conditional. In reality, mankind has always produced new technology: so are fire and the alphabet, for example.

The problem is another, because technology is like a Janus Bi-fronte: on one side it is our daughter and on the other it moves away from us, just like children do with their parents. Every technology raises issues related to its management, yet this has never stopped the race towards a new world. However, these new technologies require greater management skills, because they are increasingly powerful and involve equally great risks.

In your opinion, what will be the creative professions of the future?

First of all, those that concern the development of AI which, thanks to this push towards the new, will lead to an increase in the categories of creative sectors that we were talking about before. Craftsmanship, for example, will be helped by highly specialized machines.

However, behind every creation of the intellect, there will always be that desire to think of a new wallet, a new bag, a new pair of shoes that AI is not able to do, because now it can only draw on that enormous encyclopedia that is the Internet. But this encyclopedia concerns only the existent, while the possible is still the exclusive property of the human being.

KEEP DREAMING, BUT ABOVE ALL, STUDY

THE PROFESSION OF DANCE TOLD BY DANIELA MACCARI

It is a passion for many, but a job for few. Dancing and living from dance is one of the most difficult activities to undertake at a professional level in Italy.

However, this world also offers behind-the-scenes jobs that allow young creatives to realize their aspirations.

Here are the secrets of the world of dance revealed by Daniela Mac-cari, prima ballerina, choreographer and assistant to the unforgettable and great English choreographer, mime and dancer Lindsay Kemp.

To dance at his level you have to start very young: how can you understand if you have the right characteristics?

Dancing, moving your body inspired by music, silence or any sound, is a natural and primordial instinct, and it is beautiful to be able to see how it belongs to all living beings, of any age and any physical predisposition. It is also undoubted that in order to dance at a professional level it is necessary to start educating yourself both physically and mentally in this sense very early. Starting when you are young allows you to shape your body but also, no less importantly, it accustoms you to a discipline. Surely there are physical characteristics that help.

How important are physical qualities?

We hear a lot about qualities - physical: flexibility, predisposition to lift the legs, speed, ease in turns or jumps, opening, instep, etc. None of these characteristics is essential! First of all because there are many different styles and techniques of dance that allow you to find your own way.

Also because with assiduous study you can improve certain characteristics Intelligence, balance, concentration, will, are certainly more important than physical qualities. But above all musicality, generosity in giving oneself, in making every movement a gift for others, «for you!», as Lindsay Kemp used to say.

How do you notice a possible predisposition?

The good sense of the family or those around the child can notice if there is an innate predisposition and love and direct them to a dance school, where, surely, the teachers will be able to understand them better. My parents are great music lovers, especially classical music, and my father plays the piano. They tell me that every time they listened to something,

I, very small, two or three years old, immediately began dancing at home.

They took me around since I was a child to see ballets, concerts and operas. Even today I think I can feel the emotion I felt at four years old at the Verona Arena watching Giselle by a very young Carla Fracci. It was natural for me to enroll in the dance school.

Where to look for a course of study?

Dance schools have multiplied in recent years, so it is easy to find them near any place of residence. You can ask friends or acquaintances for advice to try to avoid falling into the low quality that unfortunately exists. The big city offers many more opportunities with a more guaranteed level both at private and state level. Unfortunately in Italy there are very few excellent ones at the lyric institutions which are accessed through very tough selections; in Rome the School of the Teatro dell'Opera or the Academy, in Milan the Academy of the Teatro alla Scala, the San Carlo in Naples.

Then there are large schools abroad, private or at lyric institutions. But you can also find in a small town a great teacher who will know how to take care of the g



Daniela Maccari, prima ballerina, choreographer and assistant of the unforgettable Lindsay Kemp

vane or the young person at the beginning of the path and understand when to recommend taking the audition route.

X Factor: How do you spot a young person's hidden talent?

If it is there, it comes out. That special light that distinguishes talent will necessarily shine. It will attract attention even if I am hidden in a last resort or intimidated.

And I'm obviously not referring only to technical virtuosity, but to that light in the eyes, that ability to communicate and involve that few have.

What professions does your world offer that are not related to dance but are necessary complements to it?

Dance is sharing with the public, it is giving emotions, it is lifting the spirits of the spectator, but surely the first instrument through which it happens is the body. And the work on the body has surely evolved; new disciplines and techniques, for example Gyrotonic, help the preparation of the body also from an athletic point of view. Just think that often in theaters a personal trainer is used alongside the dancers. All this has surely improved the performances, making the technique evolve and making important goals be achieved. In this I prefer moderation and not excess; I don't like an excessive ostentation of virtuosity like a circus and I don't like dancers who are in shape.

Can you give us some examples of the work that goes on behind the scenes?

The dancer and the choreographer need around them various gu-res who contribute to the realization of the show. From the costume designers to the set designers. And then the make-up artists and hair stylists and the lighting designer, the technicians, the carpenters who build the sets. All professionals coming from other paths. Creativity that blends to create the magic, the poetry, the beauty of the show.

Technology and AI are increasingly pervasive even in creative fields: does this also apply to dance?

Dance is the first, most immediate, means of communication.

It follows that it is affected by changes in society but I would like to not lose

sight of its immediacy and naturalness.

Technology, if used intelligently and with balance, can be a great added value. I am still a little scared of artificial intelligence, of what it can really do and how to make it an accomplice. I always advise young dancers and choreographers to learn as much as possible, to see as much as possible, to go to the theater, to the cinema, to read. And think about how many means there are now that make it easier for us to broaden our horizons, as long as they are used intelligently!

Furthermore, new technologies are increasingly present in the creative process. Even in this case, they can be an added value if used with moderation.



THREE DRAWINGS ARE ENOUGH FOR RECOGNIZING TALENT

ADVICE TO YOUNG PEOPLE WHO DREAM OF BECOMING STYLISTS

BY ROSSELLA JARDINI, CREATIVE DIRECTOR OF AEFJE
AND HEIR OF FRANCO MOSCHINO, TO WHOM HE DEDICATED A BOOK

What do aspiring designer students and stylist Rossella Jardini, an expert in the sector, former right-hand man of Franco Moschino and then his heir, creative director of the Aeffe brand for the 20 years following the death of the ironic genius of Italian fashion, have in common? First of all, a curious gaze.

The passion for research, then. Above all, a love for that fashion industry that one must learn to navigate, directing one's efforts, honing one's skills and making choices.

right. Now imagine an intergenerational dialogue, which becomes possible in these pages, where Jardini opens up to young people and offers advice, sharing stages of a career full of milestones. She, friend, muse and partner of Moschino, who succeeded him in 1994 at the helm of the eponymous brand until 2013. And who has now written a book, *Ma chi l'avrebbe detto?*

Elegance has only one face.
An illustrated atlas of anecdotes, edited by the journalist Antonio Mancinelli and published by La

Theseus' ship, to travel through the history of complementarity and symbiosis that Rossella Jardini shared with the talent that more than anyone else led Made in Italy to embrace freedom, social criticism, and biting slogans.

"Franco and I have always been ironic and never comical," explained the creative. On one page, here is a piece by Franco Moschino, on the other, Rossella Jardini's interpretation of the theme. A volume dedicated, not by chance, to the new gen, published precisely 30 years after his death

by Moschino. "One of the reasons that pushed me was that it could serve as a source of inspiration for those who study fashion," Jardini said in this interview.

A representative anecdote of your life, not just your work life, with Franco Moschino?

Under the suit, I wanted a basic T-shirt, with no writing, white. So I asked Franco: "Can we make a T-shirt with nothing written on it?" He: "Right away."

And he imagined a T-shirt with the word "nothing" emblazoned in block letters. Or, when we worked on a jewelry collection with Sharra Pagano, I said, "We have to show them on the runway," but he wouldn't listen to reason, so he put all the jewelry on just one model, the last one to come out.

Why dedicate your book to students?

Take for example the Peter Pan-inspired collection I designed for spring-summer 2000. Or the one that looked at the Wizard of Oz. But also the Moschino Cheap & Chic trench coat from autumn-winter 2001, later worn by actress Daryl Hannah, as Elle Driver, in Kill Bill vol. 1. Boys can take thousands of inspirations.

What references should young designers have today?

They should look for a slightly different creativity. Japanese designers remain my favorites, from Yohji Yamamoto to Rei Kawakubo, the soul of Comme des Garçons. There is also some English talent, like Simone Rocha. From China, Uma Wang.



MOSCHINO SPRING 1994 COLLECTION *A jacquard kimono and a satin jacket*

What do they have in common?

Having culture. And research on fabrics, essential.

At the beginning of her career in fashion, she worked for Cadette, a ready-to-wear company where she met Franco Moschino.

What did he learn?

It gave me a huge boost because I was in charge of everything, including the sales campaign, and this allowed me to observe first-hand the reactions of buyers, which gave me ideas. It is essential to know what buyers think, they are the ones who actually have to sell.

Another important stage was the 5 years at Bottega Veneta, where he called one of the founders of the brand, Michele Taddei, as his master.

What lessons did he learn that he still consider relevant today?

I used to travel hundreds of kilometres to go to Vicenza, to the factory, where I worked on the as-

together with the model makers. So, I learned how to build a bag, how to double it.

Then the long story from Moschino, enclosed in the book.

Did retracing it to compose this illustrated atlas give you a new awareness?

When Franco passed away, I didn't actually have time to grieve. The next day, I went back to the studio, saying: "Guys, let's move on". Writing this book, in a certain sense, hurt me.

Before taking the helm of the brand, you worked alongside Franco Moschino. Would you advise a young person to follow in your footsteps? If so, what qualities do you need to have to work alongside a great designer?

You must be a creative person yourself. In addition to the desire to learn, you must have a predisposition:



CREATIVITY AND IRONY Two images of Rossella Jardini with Franco Moschino

not necessarily a good hand in drawing, but the desire to do things that are classic and at the same time different, or to overturn the existing. However, as I wrote in the book, elegance has only one face.

What did Franco Moschino give you and vice versa, what did you give back to him?

We were like brother and sister, not the same but comple-the sun.

An example?

One season, Franco locked himself in the cellar to paint his pictures and told me: "You will never see me again, I don't want to know anything about it. Have everyone draw everything and then divide it up among the various collections." I did as I was told.

For her dedication, someone described her as "a bricklayer from Bergamo». Is this the secret of a good creative director?

I was born in Bergamo and I am a hard worker.

What skills should

acquire kids who want to become fashion designers?

In addition to the most obvious ones, knowing the raw materials, the fabrics, a basic aspect for creating a collection. And having direct relationships with suppliers, I spent hours to view the fabrics.

Not to be underestimated is knowing how to divide the work among everyone: a question of honesty.

A suggestion?

Observe others less and buy books, even about lifestyle.

Read a lot.

What is rewarding in the fashion industry?

Concreteness. That's fine.

think of a shirt with six sleeves, but everything must be proportionate.

Do you remember what struck you that time when you had to select a new graduate?

I remember asking Bill, one of my assistants, to introduce me to someone who had studied at his university, the School of the Art Institute.

te of Chicago. I received some drawings from a girl, JoAnn Tan. I was speechless in front of these clothes that were born from clay pots. So I hired her and put her on Cheap & Chic, then Tan became responsible for all the design of the windows and interiors of the Moschino stores.

How do you recognize talent?

Three drawings are enough.

In addition to fabrics, she has a passion for what she calls the "ABC" of fashion, starting with the lapels of a jacket. This requires a lot of training, however...

And a desire to acquire skills, schools and internships. You don't become Yves Saint Laurent right away.

With hard work comes reward. And in the meantime, you can have fun.

Can you confirm that?

Franco and I loved Spain. Once we went to Palomo Linares, a bullfighter competing with El Cordobés, and visited the tailoring shop to study the traje de luces. Linares had a small bullring. Franco wanted to try it, I told him: "When the bull comes out, you'll get scared." But he was stubborn. It went as I had hypothesized, he hid behind a barri-

cata.

One last question. Franco Moschino is considered by many to be a "genius never sufficiently understood". You, who understood him to the point of being his friend, companion and muse, can you tell us what his greatest talent was?

Franco's greatest talent?
Be Frank.

And what talent do you recognize?
Of having been a good student.

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LOOK FOR NEW ROADS BETWEEN CURIOSITY AND RESEARCH

**LORENZO MARINI, WORLD-FAMOUS ITALIAN ARTIST,
EXPLAINS HOW TO DISCOVER YOUR OWN ATTITUDES, FOCUS ON
TENACITY AND PASSION AND USING TECHNOLOGY TO IDEA**

What is your definition of creative profession?

The trivialization of the word today makes it difficult to give a univocal definition. I could say that it is the ability to create something that can surprise with intelligence. More than a profession, an attitude, an inner strength that knows how to escape from the superstructure that often cages creativity.

How can young people find out?

to reveal in them artistic/ideational vocations?

I believe that everyone can understand if they have an artistic-creative attitude if they are curious. Curiosity is a form of research that stimulates the discovery of new ways of relating capable of developing a new awareness.

It is the passage from the focus on oneself (self-referentiality in itself, not an expression of creativity) to the relationship with others in which the search for new possibilities is manifested.

expressive skills (language, behaviors, etc.) that stimulate creativity.

What qualities are needed to face a profession like yours?

I would say that there is no need for strengths, but for openness, curiosity, conviction and constant commitment: these are values that it is appropriate to possess/develop in order to then consolidate the technical experience of the profession.

In your profession, there is a lot of talk about talent: what does it consist of?

Talent is innate. It is like a gift of one's DNA that should not be wasted. For this reason, it cannot be taught, but it is possible to build a good level of technical ability that is learned and increased through work.

With what attitude should we look at the world of creative communication for brands and businesses today?

As with any profession, young people today must study to know this profession well, which over the years has become a bit "impoverished", being considered a *commodity*.

(goods, ed.). My advice is to approach this world in a serious and convinced way, to believe that it is a profession that can give a role to those who practice it and not just a job.

What roles have the greatest growth potential?

Everyone and no one. The advent of digital has created new professions, very technical and vertical, which require specialization but offer specialized knowledge. Strategy is important and therefore a strategic planner can make a good path. The role of the creative remains the primary one in a communication path, but to exercise it we have already said previously what is needed.

Technology and artificial intelligence are increasingly pervasive even in creative fields: as recommended by re-

to complain about these probable pillars of almost all future professions?

Today, new media have multiplied the possibilities of developing content and contributions. The stimulus that comes from communication channels, which by definition are containers of engagement and entertainment, increasingly need to be linked to creative content to delight and involve people and try to attract their attention. They are forms of communication that arise from people who are always connected and that have the function of accompanying

pay for everyday life with the engagement that comes from sharing and enjoying increasingly advanced content. There is a need to "rediscover" ways of engaging that make brands empathetic and close to people's emotions and interests: new forms of attraction to overcome the quantitative barrier of information that makes the individual journey crowded.

We therefore welcome methods that go beyond the mere informative function and recover "emotion" as a qualitative driver towards the brand.

RainType is the title of the installation on the next page. Below: the author **Lorenzo Marini**





Blackhole, an installation from Marini's retrospective exhibition in Beijing until February 19, 2025

Do you consider AI an ally or an antagonist to creative roles?

These technologies, which have entered forcefully into communication, are innovations that will integrate the development of multimedia content. Innovating means changing patterns and behaviors because these technological innovations will also create new forms of experimentation.

I say experimentation because,

Before a technology is consolidated, it needs to be fine-tuned so that it doesn't take uncontrollable turns.

The media market has dived into AI to evaluate its potential and limits. It is useful to think about the advantages of development speed and saving resources, but let's not forget that behind the algorithm there is always a "human" thought that invents creativity in

original way.

The transition from analog to digital has not been painless: we have gained a lot in terms of simplification of processes and therefore speed of execution, not to mention the possibilities provided by the web regarding the diffusion of the message, but we have certainly also lost something in terms of quality.

You are a multidisciplinary artist: what do you recommend to develop an aptitude for different modes of expression?

Hybrid language has always existed, the result of a contamination between art and advertising.

Art has always been a great source of inspiration for advertising agencies. Creatives have drawn from great artists for years and pop art has made advertising a key element in many works known throughout the world. I believe in languages that arouse emotions and that are pure expressions of creativity, creative signs and symbols that serve as inspiration, especially today, in an era in which it is increasingly necessary to distinguish oneself from forms of communication based on technique.

executive smo.

Therefore, I advise anyone who wants to follow this path to contaminate these two worlds in a visual synthesis that maintains the disruptive force of the pure creativity of art and, at the same time, the effective and original communication that serves to be remembered, and at the same time also to sell, as the market and everyone's work require.

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FUTURE AT HAND

HIGHER EDUCATION AND CREATIVITY FOR WORK IN THE WORLD OF AI

MARIO RASETTI HIGHLIGHTS THE IMPORTANCE OF ENRICHMENT CULTURAL TO TRAIN THE NEW ITALIAN RULING CLASS

Mario Rasetti, professor emeritus of theoretical physics at the Polytechnic University of Turin, as well as President of the scientific committee of Centai (the Center for Advanced Research on Artificial Intelligence), is one of the world's leading experts in "visions of tomorrow". According to Rasetti, Italy has only one way to make AI a protective sector at a scientific, technological and industrial level, and that is through cultural enrichment: we must train a ruling class, he explains, that has AI in its DNA and does not only know it in a superficial way.

social. Training and educational paths must therefore be redesigned on the basis of these new needs. Humans have always had on their side that quality still unknown to intelligent machines: creativity, or the ability to promote the unlikely to be a winning solution.

Professor Rasetti, how is artificial intelligence growing?

Artificial Intelligence is growing rapidly, in all

its multifaceted and often unexpected expressions, and is gradually occupying new areas of our knowledge and skills.

The development index of human society is about to enter a double exponential growth rate in many of the sectors in which it is now at work, from medicine to entertainment, from industrial production to cultural production, from science to war (unfortunately!). Its growth will be slowed only by the intense demand for energy that accompanies it and by any limitations in the innovation of the technologies that support it. The

science is spasmodically working on the energy cost front, while with respect to technologies, a transition within the transition will occur if biological materials come into play, which are themselves intrinsically carriers of information and "intelligent" functions, an example of which is the shape memory of proteins, a crucial step in a path in which AI has already given a contribution as fundamental as it is powerful: protein folding (the mechanism through which a protein passes from its primary structure to a stable and functional final conformation). Thus, AI will have a profound impact on many aspects of our lives, in ways and through forms that today we cannot even begin to imagine.



Mario Rasetti, Professor Emeritus of Theoretical Physics at the Polytechnic University of Turin

What is the European scenario with respect to training in AI methodologies and how important is this in imagining a national strategic path that aims to place Europe among the important players in Artificial Intelligence?

At the geopolitical level, the great industrial, but also financial and political game that revolves around AI is, and promises to be for a long time, a game with only two players: the United States and China. Europe has so far taken on the role of "regulator" and has done an excellent job in this direction.

There is, however, a strong weakness in this choice: first of all, the two countries in the field are certainly not inclined to be controlled and regulated by a third block that is outside the competition and, secondly, a controller with total knowledge of the object that must be controlled in order to be able to carry out its task in a rigorous, complete, authoritative way. Therefore, the choice to be made is to become AI actors, in order to be able to comprehensively and strongly assume the mandate that one wants to have. I believe that this choice can only be Europe's (in order to compete with China and the USA, individual European countries are not strong enough, as the de facto unsuccessful attempts of France with Mistral and the United Kingdom have demonstrated.

What role could Italy have in this scenario?

Italy could courageously take the initiative in this choice, assuming the technical-scientific and moral leadership. At the moment, however, neither on the scientific front nor on that of technology and industry nor, above all, on that of culture, can our country aspire to do this. A negative premise,



true, but it must stimulate us to operate on what is the key area of the scenario outlined: training. We must train a ruling class that has AI in its DNA and does not only know it superficially. Training paths must be redesigned and not simply patched up. It is a new piece of culture, what we are dealing with and as such it must be perfectly connected with the rest of the culture that our school and in particular our university are called to provide. Only the creation of new training paths that are able to merge into a coherent whole the humanism that is our own with the use of those tools and ways of thinking that AI will lead us to adopt will allow us to emerge victorious from the great challenge that we must (if we want to) undertake.

What would you suggest to a student who wants to face the world of intelligent machines? What characteristics should it have?

The world of intel-

lelligent is the whole world and much more: it is also a virtual world (there are infinite possible ones!), similar to the shadows at the bottom of the cave in Plato's myth but where the shadows are not those of the real but of an imaginary that those shadows often generate. Facing it can happen in a constructive sense, participating as actors in that tumultuous growth process we have spoken about, or instrumentally, as users, making it become a precious work tool, or an indispensable aid in creative processes, or even a portal to access unimaginable baggage of knowledge and know-how. So to a student who wants to enter I would just say "follow your calling", whatever it is, be it mathematics (logic, computer science) or cognitive philosophy (traversing the labyrinths of thought) or any activity that can make use of computational thinking and benefit from an expansion of creative or analytical faculties to improve oneself (from medicine to law to agronomy to politics...). The characteristics are

always the same: motivation, the desire to know and learn more and more and more deeply to do better and better what you want to do. We don't all have to become computer scientists (that would be terrible!) but we have to learn to be citizens in a society in which men have extraordinary prostheses that enhance their mental activity (because this is, in short, AI).

Technology and generative artificial intelligence are increasingly pervasive even in creative fields, even the most traditional ones: how do you advise a young person to relate to this element that will be a founding pillar of almost all professions in a few years' time?

Generative AI is an interlocutor: it is the tool that allows us to converse, just as we would do with a human being when we talk to solve a difficult problem together.

chile, talking about everything and delving into any topic that comes to mind, with someone more cultured and wiser than us but who has somewhat disturbing, albeit extraordinary, properties: he knows practically all human knowledge, but is substantially incapable of feelings and emotions. Using such a tool is an extraordinary experience, making it a tool to use is an intellectual enrichment without equal: however, it is essential to learn how to use it. Today in the United States the great universities that are the queens of AI: MIT, Stanford, Seattle... offer a variety of

prompt engineering courses that teach how to communicate with generative AI (so not engineering courses, but efficiency and ability in communicating with the machine!) in greater numbers than courses on AI. How can we get involved in such a complex and indecipherable process as the one put into practice by a program that implements an algorithm that creates a code that simulates a human thought? By behaving like a human who wants to put that thought into action with the help of a friend to whom he turns for help. AI, the generative one, knows how to play that role of super-friend well and we must not be outdone.

Which sectors impacted by AI have the greatest employment growth?

This is an almost Gödelianly undecidable question because perhaps the most correct answer would be: «those that do not yet exist». If, like new epigones of Janus bifrons, we look to the past we see that where AI has been successful there is not much to do: machines have taken over to work in our place; if instead we look to the future we see something that could be described as the bottom of the crater of a volcano that is about to erupt, a swarm of ideas, challenges, visions where the real contest will take place: it will be our creative capacity that will challenge the machine and ourselves to «generate» the myriad of new things that can be done with AI. But to say now whether the AI that takes care of the environment or the AI that is not there will be a winner is a question that we must address.

the one that will give us more stable and long-lasting health, the artificial intelligence that will lead us to create tailor-made drugs for each individual patient or the one that will allow us to demonstrate new algebra theorems, the generative intelligence that will find the perfect sentences in judicial processes or the optimal strategies for growing wheat in the planet's deserts is impossible to say here and now: we would need a dedicated AI...

What skills will be needed to keep pace with the transformation?

All those that man already has plus the new ones that he will be able to imagine: AI is nothing more than a tool that we will have at our side to strengthen

ourselves and be increasingly adequate and efficient in doing the complex things we want to do. We will have to be humble (only in this way will we learn to give ourselves intelligent machines and to fully exploit their potential), courageous (we must not be afraid of intelligent machines: our brain is in any case a much more flexible, powerful, creative machine than a computer that however has much more "brute force" than us, and will certainly not try to dominate us if we do not ask it to. Creativity is the ability to promote the improbable to be a winning solution, to change a paradigm following a crazy intuition; exactly the opposite of what the machine does. In other words, be human, with a conspicuous baggage of values, first and foremost ethical, aimed at the good of all.



THE WORLD OF PROFESSIONS BEHIND A WORK

THE MARKETING DIRECTOR OF LA SCALA IN MILAN, LANFRANCO LI CAULI, TELLS ALL THE CREATIVE PROFESSIONS WHO WORK IN MUSICAL THEATRES AND HOW TO ACCESS THEM

The Teatro alla Scala is the main opera house in Milan and one of the most famous in the world. Inaugurated in 1778, it has been the favourite stage for artists and composers in the field of opera, ballet and classical music for over two centuries. However, this exceptional theatre does not live only on music: in addition to the Orchestra, the Chorus and the Corps de Ballet, the Scala - as the Milanese call it -

It also employs assistant teachers, managers, employees, stage technicians, set designers, designers, make-up artists and hairdressers. Lanfranco Li Cauli has also been working here as Marketing and Fundraising Director since 2016; from 2013 to 2015 he held the same role at the Piccolo Teatro di Milano – Teatro d'Europa, where he began his career in 1997 after graduating in Economics and Business.

mercio at Bocconi University in Milan. Thanks to the initiative known as Primina under 30, which since 2008 has invited an audience of young people destined to become the audience of the future to La Scala, Li Cauli has a privileged view of the new generations and therefore his suggestions on the world of creative professions in the theater are particularly valuable. The interview.



Lanfranco Li Cauli, marketing and fundraising director of the Teatro alla Scala in Milan. On the right, works for scenography.

During Primina under 30 you meet many young students: how do you find the new generations?

This is an event that La Scala has been organizing for 18 years for young spectators who have the extraordinary opportunity to experience the preview of a highly anticipated moment at a Milanese, national and international level. The boys and girls tell us that they experience the great emotion of participating in an important show, but also the enthusiasm for a sort of collective ritual with their peers. For them it is an unforgettable moment. In general one has the impression that it is a generation distracted by the use of new technologies but the theater itself proves the opposite, because it is a place that "forces" you to take your time. The theater space has two crucial aspects: the alternation of light and dark, as well as that of silence and listening. It is a special time, in which the kids disconnect from the virtual to connect to the real, all together. Inside

of this path we organize meetings between the kids, the actors and the orchestra members, and this also becomes an exciting, educational and even inspiring moment for some of them. The numbers confirm that the new generations appreciate Primina very much: the age of the audience is getting lower, with a 20 percent increase in spectators under 35 in the last season. Furthermore, 25 percent of these kids remain loyal and become season ticket holders. In fact, a community of foreigners, Juvenilia, has formed and about fifty of its members have come here from all over Europe.

How did you enter the world of opera music?

While I was studying business economics I started working as an usher at La Scala (an usher is a professional figure who provides information and takes care of checking tickets and admissions to the theatre). In that circumstance I discovered that behind the stage there is an extraordinary machine governed by a complex managerial system that fascinated me.

After completing my studies I joined the marketing division of the Piccolo Teatro, where I remained for 18 years, learning the tools necessary for the functioning of the organizational machine of a large theater.

What characteristics should a young person who wants to choose his career have?

Mainly being ready to create opportunities, cultivating curiosity, seizing interesting opportunities when they arise,



put some courage into it. To seize opportunities, however, it is necessary to build up one's own scale of values over time and work to understand if the path we have chosen to follow coincides with our aspirations. Ideas must in fact be built over time and put to the test of reality, investing one's skills to acquire new knowledge: living each day as a first day. Having said that, it is also necessary to know that a career path in the theater can be very demanding. There are days that start very early in the morning and end late at night. But the reward is great: we make people happy.

From your experience, what mistake would you recommend avoiding before the age of 20 and which one to make?

It is not easy to answer this question because mistakes are inevitable and the judgment on our



operated changes with time. The problem with mistakes is that they contain a paradox: they always teach something, provided we are aware of it. The only mistake not to make is not to make one. experience.

What is Opera for you? How would you explain it to a young person who has never approached it?

I would tell it very simply: it is an emotional representation of life. The extraordinary emotion of music, of voices, of the choir, of soloists, of the stage machinery. Just to give an example, on April 27, 2025 the opera *The Name of the Rose*, based on the novel by Umberto Eco, will be performed, and it is a historic debut, we are already excited about it. Opera is like magic.

What are the fastest growing professions in the Opera and music industry that we should invite young people to look at, and which ones?

behind-the-scenes jobs?

There are many professions, because La Scala is a production theatre and therefore employs a considerable number of professional figures: there is the artistic direction, those who structure the season, those with relational and organizational skills, then there is the production area, the creation of calendars and the show plan and also set designers, costume designers, carpenters, make-up and hairdressers, tailors and craftsmen who make costumes, jewelry, stage props. Without forgetting the administration, the service staff, general affairs, ceremonial staff, strategy and analysis experts, management of spectators and season ticket holders, the communication, marketing, relations with institutions and the press... it is a world that works in sync of which the public only sees the external aspect, but which hides an extraordinary machine that offers many opportunities to young people who are willing.

When a student has decided to take a path in the world of Opera, both creative and in support of the show, what is the next step?

First of all, feed your passion. Go to see shows, learn about artists and composers, increase your culture by visiting exhibitions, start frequenting the theater environment and talking to people who do this job, understand the advantages and disadvantages, understand if it really is a field to try your hand at, attend university specialization courses in the area of cultural heritage. And if you really feel ready, take the initiative: the website teatroallascala.org, for example, has a section, "Work with us", which I recommend exploring to begin to understand what positions are required by our world and from which you can apply even just by sending your resume.



ARE YOU LOOKING FOR PHOTOGRAPHY? FIRST STUDY AND THEN SHOOT

IN THIS INTERVIEW, PHOTOGRAPHER MANUEL CICHETTI OFFERS IDEAS AND ADVICE ON TRAINING AND ATTITUDES NEEDED TO TURN A HOBBY INTO A CAREER

Manuel Cicchetti, today we all have a camera in our pocket, but how can we transform this opportunity into a job?

Having access to a technology in a simple and daily way allows you to test your initial skills, to experiment and correct your mistakes almost immediately. From taking these first steps to thinking about making it a profession, however, the road is long and demanding. To explain myself better, I will borrow the thought of Ansel Adams, a great American photographer, who in

an interview said: «The most important part of a camera is behind it». The study of the image, from prehistoric graffiti to the latest avant-garde, the study of literature, music and in general of humanistic subjects is fundamental to becoming a good photographer, even before the technical aspects we must have something to say and to tell.

What characteristics are necessary to succeed in your profession?

The widest possible training

bile, never be satisfied with the baggage acquired, increase it as much as possible even during the years of profession. My advice is to overlap two activities, on the one hand an in-depth technical study that can be acquired by attending photography schools and at the same time put into practice in the field the baggage of notions learned and use them for "bold" experiments. I also believe it is essential to develop a high relational capacity with the subjects involved in the work and a dedication similar to that of Olympic athletes.

How do you start? Is it better to focus on creativity or technique?

The photographic fields are multiple and diversified: commercial photography, fashion, reportage, stage, wedding, portrait, architecture, etc., consequently the clients-commissioners can have very different natures such as publishers, public bodies, brands, private citizens, architectural studios.

Each of us feels inclined towards a certain photographic sector, but my advice is to seek multiple experiences also of support to a professional. I am convinced, in fact, that being able to offer a wide range of services is always advisable.

To study photography, "is it enough to study photography" or does your field require different skills and knowledge? And where to look for a training path?

The technical subjects that make up a photography course are the basis of our profession but transversal knowledge is equally fundamental to develop creativity and understanding of the world in which we operate professionally. The study program varies from Contemporary Art History to Cultural Anthropology to arrive for example at Mass Media Theories and Techniques. There are many photography courses both in the Fine Arts Academies and in private Institutes, I advise anyone

who wants to undertake this cycle of studies to view their programs.

What employment opportunities does your profession offer?

The world of photography has changed-

changed and will change again with the advent of Artificial Intelligence, predicting the future is not easy at the moment. Currently there is an overproduction of images and as almost always happens quantity does not go hand in hand with quality. The sectors of photography are many and involve very diverse actors: brands from almost all sectors, advertising agencies, publishers, public and private bodies and many others. The idea of a fixed position does not match this profession, once the initial work experiences in studios have been made there is a tendency to be a freelancer.

Zionist and to move autonomously-mind on the job market.

How important is specialization in your world?

It is very important to specialize in a sector, but my advice is to get there gradually. At the beginning it is very useful to learn the techniques specific to many sectors of photography, first of all because it is a cultural baggage that enriches us but above all because it allows us to consciously choose where to direct our energies.

Transversal technical knowledge will allow us to have more solutions, perhaps adapting them to the work we are carrying out in that area. moment.

Technology and generative Artificial Intelligence are increasingly pervasive even in the world of photography: do you consider them an obstacle to creativity or an ally?

I wouldn't put technology and artificial intelligence on the same level. I consider the former to be a

: I have lived through the transition from analog to digital and today I use both with satisfaction. Will cameras and lenses improve? Will post-production software continually evolve? Obviously yes, but they are only tools that we will have to use for our work and will potentially make it better and sometimes easier. The reasoning on Artificial Intelligence is different, we are at the beginning of this journey, it is right to question ourselves but with age I have learned to doubt oracles. The future today is yet to be written. It could potentially change our profession and it could change it from within, in fact we can already create photographic images without using a "classic" camera. *Cosmopolitan* magazine created a photograph with AI that portrayed a female astronaut on the Moon and made it one of its covers. We are only at the beginning of a journey, it is very important to keep informed on the technical and regulatory evolution that will regulate the use of AI in the coming decades.

*"Basic humanistic and technical knowledge," explains photographer **Manuel Cicchetti**.*





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ERCOLE BOTTO POALA

President of Conindustria

Fashion from July 2022 to January 1, 2024

Advice to the very young. A graduate must first decide whether to work immediately or continue his studies. In both cases, since the world of fashion and creativity changes quickly, you need to be curious, intuitive, self-critical and flexible to fit into any segment of the production chain.

AI: ally or enemy? Technology helps to create different objects in less time. But a human has the advantage of experience: he processes thoughts more slowly but with greater depth. A good combination of the two "intelligences" can make the difference.

Technical training or humanistic path?

There are too many students who take non-technical paths, and we also see it from the scarcity of mathematics professors. For a long time it was thought that a humanistic training was a better way to carry out more interesting professional roles. Today, however, we know that figures with the ability to use their hands with creativity, technique and ingenuity are worth a lot. And they receive very interesting salaries.

Specialization or multi-tasking?

It depends on the individual roles but also on the individual people: some are more suited to the first path, others vice versa.

It is certainly necessary to constantly update oneself, because production and markets are changing ever more quickly. And if we rest on our laurels, the excellence of Made in Italy is destined to suffer from growing competition.

Do you need experience abroad?

The main know-how for this type of work is found in Italy, so it is rather foreign students who move to us and not vice versa. But for certain roles, such as marketing, a period abroad can be useful to understand

other markets: for example in China and the United States, to understand how to adapt their business strategies to the needs of such numerous and heterogeneous consumers. As a life experience, then, a period abroad, even a short one, is always useful to broaden one's mentality.

What is the job market looking for?

There is a lack of specific technical figures: artisans who work with leather or precious stones, yarn, fabric, or eyeglass material. They are practical technical figures that suffer from a misperception by public opinion, especially among the younger ones: they think they are repetitive jobs, but they are exactly the opposite.

The districts to focus on. All the Italian ones are excellent.

Among the many, to name a few, Como for silk; Varese and Busto Arsizio for technical cotton fabrics; Prato for textiles; the Northeast and Brenta for shoes; Marche, Puglia and Campania for clothing; Biella for sheet metal; Liguria for textiles for sailing. Finally, I would recommend keeping an eye on technical textiles, because they will be used in numerous sectors, from smartphones to automotive.



RENZO ROSSO
Founder of the clothing
brand Diesel and president of
OTB Group,
Only the brave

Get involved with the energy of your age. Believe in yourself and be courageous in everything you do. Find the area in which you feel strongest and develop it to the best of your ability. Create a good team of people to best realize your ideas. And don't be afraid of making mistakes because with mistakes you become stronger.

Make yourself a biography-to tailor-made. I attended the Technical Institute for Clothing Experts in Padua, where I learned a lot and I created my first pair of jeans at 15 using my mother's Singer sewing machine because I didn't like the classic trousers of that time and I wanted to wear something unique. My first job was as a production technician for a clothing company, then I created my own company. Do the

equally, follow your dreams.

Contamination and hybridization are the claims of the future.

Those who undertake a creative profession can now range from design to art, from fashion to digital, from furniture to planning, there are no longer closed compartments. Fashion is a sector that creates culture and its laws are an asset that can also be developed in other industries. Contamination creates a value chain in people as in business, it arouses stimuli and new ideas.

Review each role, from the most classic to the most futuristic. There are not only the figures of creative

director, designer, merchandiser, in the fashion and creativity supply chain, there are also less flashy professions, such as model makers, prototype makers, product office managers. In addition to all the tasks related to the virtual, digital and artificial intelligence, where the possibilities

they are infinite.

OTB, Only the brave, for girls and next gen.

With the Only the brave brand we aim at training in digital with a dedicated Academy It; with Otb Foundation and the Brave Woman Awards (550 thousand euros for 55 scholarships) we fight gender differences and encourage the training of a female managerial class. With the Scuola dei Mestieri of Staff International, a company controlled by Only the brave, we support recent graduates of higher technical schools and those attending specialist degree courses in the fashion sector: at the end of the training semester, most of the attendees are placed in the group's companies in various roles, from prototype maker to product expert. Finally, by contributing to the Yu Prize and Andam Fashion Awards we valorize young people who come from all over the world and who bring new experiences, starting from Chinese and French.





MATTHEW CENTURIES
Chairman of the Board of
Directors of Platform
Fashion Training System

How to use the initiatives of Piattaforma Moda? By participating in our orientation events. Starting with Fashion Graduate Italia, three days of slates and events with three objectives: to tell the industry to students leaving our academies; to encourage their scouting by showing their portfolio reviews; to inform teachers and students of secondary schools, for which we organize a week of lessons and talks as orientation for post-maturity choices.

What it takes to succeed in the most creative activities. A well-made orientation, because it directs the subsequent career. Having clear ideas and determination because fashion is a beautiful world, but made of rhythms and deadlines. Its supply chain has a myriad of professions, from stylists to tailors, some of which are transversal to multiple sectors such as design, graphics, communication. And culture and art for which it also provides

what careers as a scholar. Go and see the schools, the open days, the Student Fairs: look for the path that is suitable for the type of work you intend to do and then compare it with your teachers.

Techno-fashion professions.

Fashion today is based on advanced technologies, graphic software, cad, digital prototyping. The biggest brands are developing specific collections for the metaverse and for products developed to remain digital. The Italian fashion industry is the

most advanced in the world. From a nancial point of view, the French one is the most consistent, but for the development of the products also the transalpine cousins bring their headquarters to us.

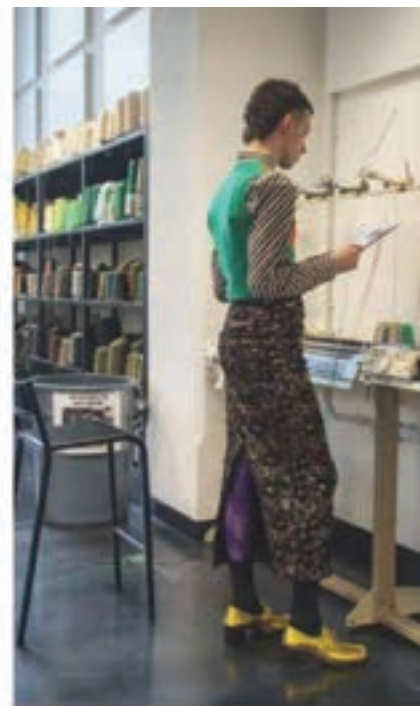
Parents fear too original choices.

Let's dispel a myth: inside Piattaforma 80% of the training institutions were born between the 30s and 70s of the 20th century. Of course they were not academies but fashion schools that evolved: Secoli, led, Naba, Secoli, Polimoda, Marangoni, etc. Those born in the last 20 years are the fashion disciplines within the Academies of Fine Arts first and then in the Universities.

Higher education has solid roots: in the industry and in the craftsmanship of fashion. It is not a fad for eccentrics.

Fashion schools are very expensive.

Almost all of the Platform schools offer scholarships or fees based on income. Unfortunately, in Italy we do not have a system of loans.



you on the honor structured as in the Nordic and Anglo-Saxon countries. However, as a Platform, for some years we have developed a financing tool with Intesa Sanpaolo called "Per merito": each academy combines it according to its own clauses but in general it allows everyone to ask for a few tens of thousands of euros at the beginning of the training path, starting to repay it at the beginning of the work path and over a very long time range, up to 30 years.

Is Italy really the right place to find employment?

From a work perspective, all Western countries are interesting. However, Italy remains a leader in roles related to product development. For example, Alexander McQueen, an English brand, has its communication, design and strategy headquarters in England, but has 13 thousand square meters of offices and laboratories in Novara, where it does everything else: design, sampling, development, prototyping.

ROBERTO CICUTTO

**Film producer and Biennale
president
Venice from February 2020 to
March 2024**

Vocation and effort. Without wanting to dissuade anyone, it is important to make students and parents aware that an artistic profession is a lot of effort: you don't become an actor just because you have a pretty face, or a painter because you know how to draw nicely. It is therefore necessary to start by making a realistic assessment of your internal resources and distinguishing the fascination for an environment with your ability to adapt to the lifestyle it requires.

What and who to look up to. Young people must put aside the aesthetic aspect of the sector and prepare themselves for a great deal of study. In Mestiere Cinema, Ermanno Olmi, a director with whom I worked for a long time, said that he did not teach the technique of cinema to students but tried to help them understand if they were truly ready to sacrifice themselves for



that profession. It takes study, work and several years of constant commitment before you see results. They must therefore first understand whether they feel ready to face this ordeal.

Between trust and luck. To succeed you also need luck: having the opportunity to meet the right people at the right times. Understanding who to trust without being fooled by those who promise easy results. And also choosing places where the chances are greater: for example, as a boy I loved cinema and I moved from Venice to Rome. Of course I was also privileged,

because unfortunately leaving the house is expensive and not everyone has this opportunity.

Parents' hesitations. Understandable. However, it is important to consider that in an artistic sector there are not only roles under the spotlight. Maybe a young person approaches cinema to become an actor and then discovers that he has the right characteristics to become an excellent lighting technician, a good photographer or an excellent set designer. Each artistic line is made up of different professional figures, all very worthy, not just stars.

What are the growing professions in cinema? Today we live in the digital age so everything that is linked to new technologies has additional opportunities. Furthermore, the acceleration of technological evolution allows us to change choices during the process more easily, because it continually creates new potential and therefore new roles, both in the restoration of old films and in the creation of tomorrow's films.



ARTI FIGURATIVE



EIKE SCHMIDT

Art historian, director of the
Uffizi Galleries
Florence from 2015 to 2023

How to Live Off Art? Artists and Sculptors Are Not the Only Ones - figures of the artistic world. Today the sector is in great need of good restorers and archaeologists. In restoration, for example, Italy excels throughout the world and our restorers are also called to work abroad.

What do you recommend to those who are identical with art and painting? Being a painter today does not necessarily mean working with oil on canvas: there are cartoonists, video game developers and digital figurative art. In our century, as in the nineteenth century, only 1% of artists manage to live from painting: at least, today, the remaining 99% can try to live from its other conjugations, from digital to restoration.

And for those who want to be an artist

pure? For those who intend to live as a painter, sculptor or contract artist who makes a living exhibiting in galleries, it is not enough to have an artistic vision, you need to acquire and develop management skills, because you cannot live from those jobs if you do not also know how to be a manager of yourself.

What other jobs does the artistic supply chain offer? All the tasks

related to craftsmanship, quality, methodology and manual technique. To get an idea of which and how many of these roles the job market requires, I recommend contacting the local Chambers of Commerce, which have lists of companies by type and all the details on the professional figures employed.

There are art-ar-districts

abroad where is it worth moving to get the best training? In China and Japan there is a good culture for the production and

paper and certain woods. In the United States there are high quality regional schools on wood craftsmanship but, in general, the skills for the best artistic-artisan training are found here in Italy.

How do you find out if you really have inclinations for these jobs? By

trying, by getting to work. If you get bored, distracted by your smartphone or social media without concentrating, it means that you are not suited. If, on the other hand, you are passionate about it, it is worth continuing and insisting.





MUSIC AND THEATRE



MICHELE MARIOTTI
Music Director of the Rome Opera
House since 2022

She often meets students in schools and universities, what does she tell them? That opera, even when the librettos were written centuries ago, does not only describe the world of yesterday but also tells the dynamics and problems of today because it narrates the human: love, hate, war, violence, existential unease, dif-

ability to communicate, family and social relationships.

How do you know if you are suited to such particular jobs or not?

Knowing them thoroughly. Coming to attend rehearsals, which are more fun than official performances because they show all the dynamics between musicians, actors and all the other figures involved. If what we see excites us, it is worth investigating this passion to understand the possibilities of translating it into a profession.

Once you have made such a difficult choice, how do you feed it? With

commitment, consistency, seriousness and quality. With dedication but also slowly. I have always acted calmly, pondering every choice. Today we all live at 200 miles an hour but frenzy sometimes leads to crashing. Speed is not the right mood to cultivate and grow creativity and inspiration.

And where do you get your stimuli from? From places, from experiences, from conversations. Visiting, traveling, reading, watching films, visiting museums and listening, listening a lot: music, works but also people, asking for advice, comparing, drawing from the experience of others, interacting, communicating.

However, his remains a difficult world, where the outcome is extremely uncertain.

How to combine vocation and fulfillment? By investigating in depth the specificities of one's vocation. In music, as in opera, many figures are involved: from sound engineers to stagehands, from tailors to costume designers, a whole world of workers who remain far from interviews but allow all the members of an orchestra or a company to perform their role to the best of their ability.



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& MODA**
EST. 1993

CORSI TRIENNALI

ACCREDITATI MUR

COSTUME E MODA - ROMA

**COMUNICAZIONE DI MODA: FASHION EDITOR,
STYLING & COMMUNICATION** - ROMA/MILANO

FASHION MANAGEMENT - ROME/MILANO

**MODELLISTICA, SARTORIA, PROTOTIPIA
PER LA MODA E IL COSTUME** - ROMA

**FOUNDATION - CORSO PROPEDEUTICO
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REGISTRATI AGLI OPEN DAY





ALBERTO CAVALLI

**General Manager
Cologni Foundation
Arts and Crafts**

What the X factor is all about.

Curiosity for details, tenacity in pursuing goals, patience, aptitude for deepening, experimenting, researching, shaping are the characteristics that young people must have to carry out an artistic-artisan profession. When their gaze meets an object of evident beauty their question must be: what is the way to create it?

Does making talent a profession make one happy?

It requires sacrifice but it allows one to give meaning to life. It allows the privilege of maintaining a

very careful observation of the world and allows one to transform what we

like into paid work. It allows one to train the mind, the eye, the hands. Today, not knowing how to do anything is the true form of slavery. Gravity, not inertia, is the most powerful force in the world.

ARTISAN ART



Are Italian academies still world leaders?

Foreign competition grows

but we are still the first: from the avant-garde academies on technological art recounted by Campus to the most traditional and historic workshops. I cite, among the many, the Tarì Goldsmith Art Center of Marcianise (Caserta), the La Veneria Reale Conservation and Restoration Center (Turin), the Restoration Workshop of Florence. For training of excellence, Italy is still a point of reference.

How can teachers help the next generation?

By showing them stories of artisanal success, by taking them to the workshops where embroiderers and weavers now carry out their tasks. By organizing educational trips to places where

observing the beauty of creating: from the Homo Faber exhibition at the Giorgio Cini Foundation in Venice to the jewellery exhibition at Palazzo Madama in Turin.

Does having the best in the Belpaese dispense with a foreign experience?

No, because going to see what others are doing offers ideas and stimuli. The best craftsmen of the past set out from Fussen and other Hanseatic cities of excellence for a wan-derschaft (wandering, in the manner of the clerics vagantes, ed.) to see what their colleagues were doing. Richard Sennett's *The Craftsman's Man* is a good read on this subject: "The ar-tifex man pursues the search for the almost perfect work, for good work done with art, intelligence, knowledge and manual wisdom."

LA GUIDA AGLI ITS

Una Guida ai 146 **Istituti Tecnologici Superiori**.
Dove si incontrano *Formazione e Lavoro*.



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Classeditori

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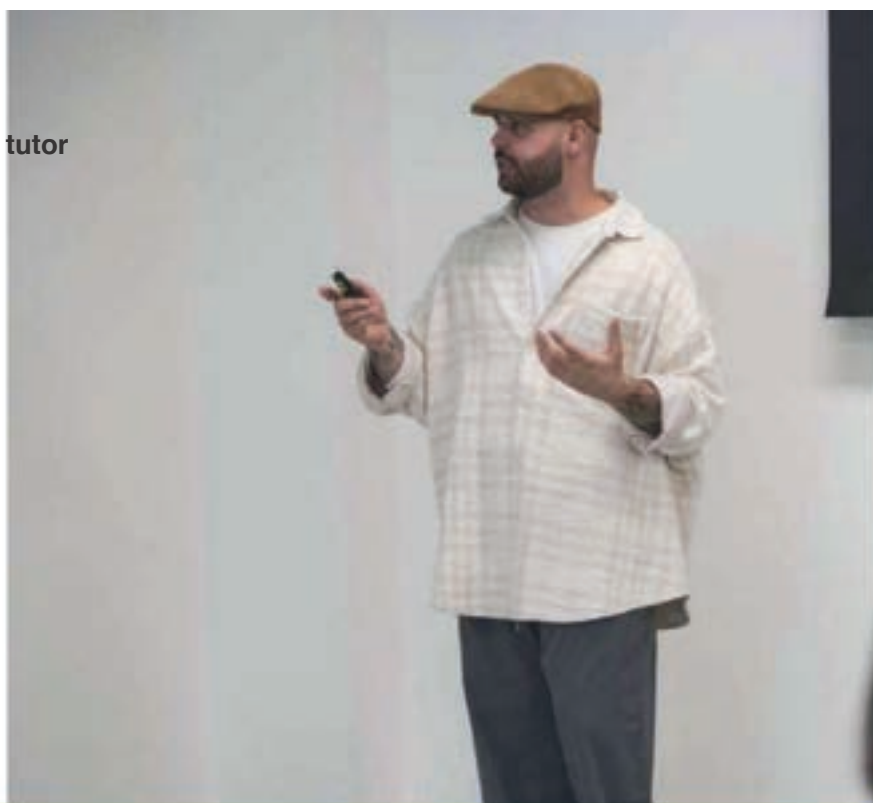
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Junior Tutor _



RICCARDO BALDANI,
Academy of Fine Arts RUFA of Rome
Creativity for me: *CURIOSITY, OPENNESS
MENTAL AND DESIGN ATTITUDE*

Riccardo, what made you realize that you had the characteristics to succeed in a creative profession?

It was a gradual process that began to take shape in the last two years of high school. I have always had original ideas but I have never been able to recognize this originality on my own. The feedback from the people around me and a house covered with paintings by a painter grandfather were fundamental. In those early moments I did not think I could succeed or establish myself in a creative profession with certainty, but I understood that it was worth giving it a try. And that was enough.

Why did you choose RUFA Academy?

I got to know the RUFA Academy thanks to a chat with two girls older than me who were already attending it. Then the fascination materialized during an Open Day and the following month, on a Monday in October I started my very first lesson.

How did you manage this choice with your parents?

My parents were immediately open to the idea of an academic path for a creative profession. My mother accompanied me to the Open day and was convinced by the RUFA Academy of Fine Arts so much

as much as me.



What attitude is needed for creative work?

Constant curiosity and open-mindedness are essential, as is being educated in the methodology of design. Then you have to know how to sell ideas and have a bit of cynicism to treat them as products. And, even more difficult, once sold you have to know how to let them go.

Have you already started a first professional course?

I am lucky enough to work as a Designer and Art Director in a studio in Barcelona. I started with an internship at the end of which I was offered to stay full time. I always take some time to work on personal projects and promote my work on social media. On Instagram my name is @riccardobaldani and I am always happy to answer questions from young high school graduates who want to follow my same path.



**MARGHERITA FRONTINI, 21 years old,
CINEMA AND ANIMATION COURSE at
NABA in Milan**

Margherita, what made you realize that you had the characteristics to succeed in a creative profession?

I started at the linguistic high school, but since I was lucky enough to be born into a family of artists it was easy to orient myself towards a creative profession. I started studying languages to intensify my communication skills, but in the end I understood that it was not an effective path. This is why I chose to dedicate myself to art: it is a universal language that goes beyond languages, time and

space. I chose Cinema, because images are worth a thousand words. From the very beginning this experience brought me to know very different people and cultures. Now I write down my ideas, I film them, I go to the editing room and I create a creative product: thanks to this production process I can communicate what I want.

What cinematographic languages do you prefer us?

I like to tell stories with simple content, but with a particular form. I get inspiration from the same tools

that we use in our lives, the things we learn, the people we meet, the places we visit. These elements generate a work of art that is life itself, and it is this aspect that I like to tell.

How did you handle this choice with your parents?

My parents basically agreed. My dad is a filmmaker and at first he disagreed with my choice, he started independently.

However, here the relationships with professors and students, the collaboration and participation create a networking that was not possible in my father's time. And he is also changing his mind.

What attitude is needed for creative work?

Two things are needed: the will to face a commitment that takes up most of your time. And then humility, because ideas make us feel special, but the feeling of satisfaction must not exceed in presumption. Working here at NABA

with teachers and students you understand the value of empathy and how it is connected to the creative stimulus. When the ego takes over, creativity is useless.

Have you already started your first professional path?

Yes, I work at the University on video projects for open days, I'm editing material for an American director who is filming in Rome and I'm collaborating on the making of a series of documentaries in Ancona, where I live.



**ADELE RASINI, Modartech Institute,
Pontedera (Pisa), *FASHION AREA***



Adele, what made you realize that you had what it took to succeed in a creative profession?

As far back as I can remember, I have always been a very creative child, I loved drawing and I was passionate about everything related to clothes. I understood that I could find my way in this field in high school, I attended a professional institute with a fashion focus. I have always been one of the most curious girls in the class, also thanks to the push of my teachers. I then discovered that I could succeed in what I was doing at university, when I started to be selected for special projects.

Why did you choose the path at the Modartech Institute?

I chose the Modartech institute because I won a scholarship with a small project requested by them, and I was also very impressed by their relationship with companies in the sector.

How did you manage this choice with your parents?

My parents always encouraged me to follow this creative and less “obvious” path. When in middle school all my friends wanted to enroll in high school, I had some doubts.

But thanks to the support of my parents I understood that it is important to listen to yourself and follow your passions and aptitudes.

What attitude is needed for creative work?

Certainly a lot of enthusiasm and a lot of curiosity, creativity and taste are something innate but that certainly must be cultivated.

Have you already started your first professional path?

Yes, thanks to a project in collaboration with Max Mara through the Modartech institute, I was selected for a curricular internship at MAX&Co. I started in September and I am slowly learning about all the business and commercial dynamics of a fashion product and I am sure that it will be a very formative and stimulating experience!

Best Practice _



WHEN THE ACADEMY GOES TO THE WORKSHOP

STUDENTS REINTERPRETED TRADITIONAL AND UNUSUAL ENVIRONMENTS TO PRACTICE THE TYPE OF CREATIVITY REQUIRED BY FUTURE MARKETS

In the second semester of the 2023/24 academic year, Accademia Italiana entered into a partnership with Ofcine Gullo, an Italian excellence in the production of luxury kitchens, born from the vision and passion of its founder Carmelo Gullo. The development of the project was divided into two departments: the protagonists of the project were the students of Interior & Product Design and Graphic Design. The Design students reinterpreted a classic kitchen model in new contexts, such as the nautical or outdoor one, and designed a line of products related to the world of kitchen in the style of the brand.

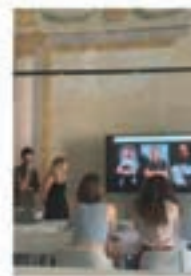
The Graphic Design students also worked on two projects involving the design of layouts for a launch campaign in the United States and the design of a social editorial plan. The design included numerous interactions with the company.

An approach that allowed students to constantly improve their projects, reinforcing the importance of continuous improvement and learning from feedback. The students, demonstrating the ability to innovate in creating projects that comp

binano contemporary aesthetics close to GenZ with the artisan tradition of Ofcine Gullo, have honed their creative skills, learning to understand the importance of precision and attention to detail, highlighting the quality of Italian craftsmanship and demonstrating that it is possible to create coherent solutions while following new trends for unexplored markets.

The Florentine company Gullo, an expression of artisanal savoir-faire and technological innovation, makes its creations only with noble metals and according to Florentine artisanal traditions. The result is an aesthetic balanced between classic and contemporary, achieving the excellence of a product that boasts among its customers personalities such as tennis player Venus Williams, tenor Andrea Bocelli, the Mr. Hilger brand.

Accademia Italiana has always been close to the artisanal realities of the territory and in the partnership with Ofcine Gullo it rediscovers its founding values of ethics, aesthetics, reliability and affirms its mission to spread the teachings of Made in Italy with the international community and to experiment with innovation through artisanal heritage.



A
PARTNERSHIP
WITH
WORKSHOPS
GULLO
Thanks to the
numerous
interactions with
the Florentine company,
the students
of the Academy
Italian have
I could improve
constantly the
own projects

THE STUDENTS OF NABA, THE NEW ACADEMY OF FINE ARTS, HAVE CREATED A CAPSULE COLLECTION FOR HARD ROCK CAFE IN MILAN. LEARNING TO TACKLE A LONG AND COMPLEX JOB

A REMIX OF THE PRODUCTS ICONIC OF THE OUR SOCIETY,

Supported and

Recommended

Dai Mentor

of the Academy

The number below

professionals of

Hard Rock Café,

the students have

made a

fashion collection

in line with

the canons

contemporaries,

with materials

sustainable and design

functional

Behind a visually agile and fun event, there is a long and complex backstage of work. Weeks of commitment that start from brainstorming on the idea and arrive at the most detailed details of the realization and the feedback necessary to draw up a balance.

cio. This is what the students of the Nuova Accademia di Belle Arti (Naba) were able to experience, who, working in the project work carried out with the Milanese branch of a chain of Hard Rock Café-branded venues (a brand born in London in 1971 and now present in almost 200 cities in 59 countries), created a collection of clothing and accessories that blend the innovative aesthetics of young people with the rock and authentic spirit of Hard Rock Cafe.

Supported and advised, step by step, by the mentors of the Naba Academy and the professionals

of Hard Rock Café, the young people of Naba, divided into small work groups, started from the conceptualization, design and creation of a fashion collection, identifying the fundamental items to celebrate and support it with a specific communication campaign. The collections covered all types of markets: men, women, uni-sex, children, accessories. In line with contemporary canons, the fabrics chosen were characterized by sustainable materials and functional designs.

The selection criteria were oriented towards favoring an elegance capable of blending with

the smartest, casual and youthful environments of the Lombard metropolis, the capital of fashion but also of happy and after hours and all the social rituals of a university city, which combines work and leisure, seriousness and relaxation. The

remixing of the so-called iconic products of our society was another of the paradigms used by the students in their laboratory activity. Reinventing and remixing them according to the cultural

disjunctions and hybridizations that followed the growth of the phenomenon of globalization. The activity of the students participating in the project touched all the "senses" involved. The care of the visual aspects, for example, was accompanied by that of the musical and sound motifs, trying to tell, with all the tools available to technology, the storytelling of the brand involved. The final event was held in the heart of the Lombard capital, via Dante, a space in front of the Hard Rock Café store and a natural stage for the movida combined in Milanese style.



DAL MUTO AL 3D, HOW 20TH CENTURY CINEMA IS REBORN

FOR THE 100 YEARS OF WARNER BROS, THE STUDENTS OF THE INSTITUTE EUROPEAN DESIGN HAVE REWORKED THE MOST PRESTIGIOUS FILMS OF THE LAST CENTURY, RESTORING ITS ATMOSPHERE IN A MODERN KEY

Students and former students of the Illustration and Computer generated animation courses at IED, Istituto Europeo di Design, have reinterpreted 50 of the greatest cinematic successes of Warner Bros. From Hollywood classics to new fantasy and superhero franchises, from the 80s to horror, science fiction and adventure, the works range across different creative techniques. Some have chosen digital painting, to digitally convey atmospheres and characters, others have preferred life drawing, creating freehand illustrations that capture the essence of the cinematographic scenes.

There are also those who have opted for collage, assembling graphic elements and image clippings to give life to original compositions; watercolour, on the other hand, has been the tool used by some to interpret the film settings in a fluid and nuanced way. There are no shortages, in-

ne, the 2D and 3D graphics solutions, which have allowed the creation of real digital worlds starting from the narrative plots

native. This project celebrates 100 years of Warner Bros and 50 years since the birth of the IED in Rome.

Istituto Europeo di Design, founded in Milan in 1966, is present in three countries: in Italy in Milan, Cagliari, Florence, Rome, Turin and Como with the Aldo Galli Academy of Fine Arts; in Spain in Barcelona, Madrid and Bilbao and in Brazil in Rio de Janeiro and San Paolo. Every year it launches projects in the disciplines of Design, Fashion, Visual Arts and Communication, developing training models to interpret the future, and it is configured as a research space and open and inclusive network, where the approach to design becomes a tool for cultural and socio-economic transformation. Students live an educational experience based on the concept that knowledge and know-how must grow together. Theory and practice come together, with the contribution of professionals in the sector and the research needs of partner companies. This approach characterizes the entire educational path, from the three-year and master's degrees to the master's degrees, up to the summer courses in Italian and English.



**REINVENT
THE MAGIC OF
AN OLD MAN**

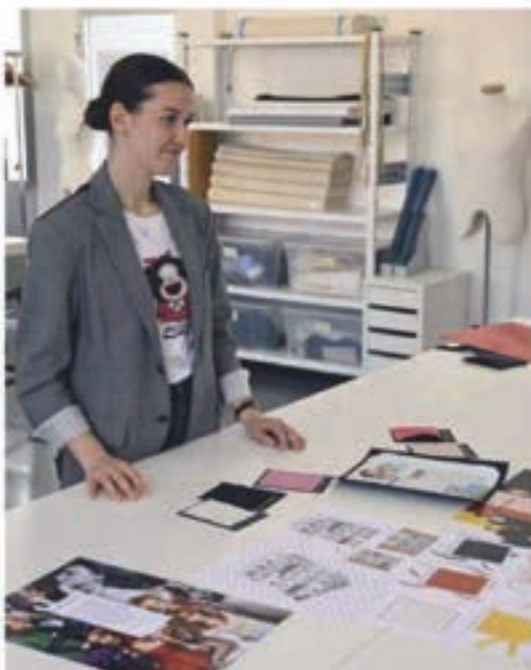
FILM,
Some students
they have reworked
the classics of the
cinema using
il digital painting,
others have
preferred life drawing,
college, watercolor or

the solutions of
2D and 3D graphics





THE INSTITUTE
MODARTECH DI
PONTEDERA,
offers many
experiences
technical training-
practices and
develops original
teaching projects
thanks to a
network of over
900 companies and
a network of 200
technical partners
in the most important
Made districts
in Italy.



INNOVATION THAT LEADS TO THE FUTURE

MODARTECH INSTITUTE INVOLVED ITS DEGREE COURSE STUDENTS
IN FASHION DESIGN IN A DESIGN JOURNEY WITH MAX MARA FASHION
GROUP TO UNDERSTAND HOW A CREATIVE PROJECT IS BORN AND DEVELOPED

With a network of over 900 companies and a network of 200 technical partners in the main Made in Italy districts, the Modartech Institute of Pontedera (Pisa) offers numerous technical-practical training experiences where the dialogue between research and experimentation leads to the development of original educational projects. Through an approach called Project Based Learning, students deal with real case histories in collaboration with the companies involved.

The collaboration with Max Mara Fashion Group has developed under the banner of creativity and innovation. The project has seen a selection of students from the Fashion Design degree course immerse themselves in the Max Mara universe, visiting the campus and the historical archives of the Emilian company, to better understand all the details of the creative process. Each student has chosen a brand of the Group - Sportmax, Weekend Max Mara, Max&Co.

and Pennyblack - and developed a structured project, through the choice of a personal theme, the creation of a mood-board, the research of fabrics and colours and the design of 8 outfits.

The 5 finalists then tried their hand at modeling and creating a look from their capsule collection, in view of the final selection. An original training experience, supported by the fashion house's professionals. At the end, Max Mara Fashion Group chose to reward the project of the student Adele Rasini: a garment aimed at ennobling the ancient traditions of manual work, characteristics of Made in Italy, celebrating the cultural heritage of our territory. At the end of the project, the young designer will have the opportunity to do an internship in a Max Mara Group Style Office.



VENTI ANNI
di **INNOVAZIONE** e **QUALITÀ**
nella **FORMAZIONE DIGITALE**



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Directory _

WHERE TO LEARN THE JOBS REATIVES AND ART CRAFTS

A RICH SELECTION, 150 HIGHER EDUCATION SCHOOLS POST-DIPLOMA TO PREPARE FOR THE MOST PARTICULAR PROFESSIONS AND SPECIALIZED. AN ESSENTIAL TOOL FOR CHOOSING

A century ago, to begin a profession of genius, one went "to the workshop", at the beginning of the third millennium one goes to the academy. The idea is the same. In Italy, from north to south, there are now dozens of post-diploma higher education schools that carefully prepare one to pursue the professions offiicae and ecializae artistic and artisanal together, in the sectors most closely linked to invention and ideation.

Campus has found 150 of them and illustrates them with their essential data for a first contact: name of the school, city, address, telephone, email, website, toll-free number or whatsapp, courses and/or areas of specialization. This is a first step to understand which ones intrigue and inspire the most. And, consequently, which ones are best to know and study in depth based on their educational areas and

at the geographical options the answer is yours: contact them and visit them, make an appointment with their student secretariats and ask for an interview to ask all the questions you want and to clarify all the aspects you need.

Or come and meet them at the Campus Student Halls, where in a single location, step by step, you will have at your disposal, at the same time, a large part of them, with their counselors and advisors ready to answer all your questions and help you in all aspects of the choices you may make: from content to logistics, from formal procedures for enrollment to services and scholarships to facilitate the start of your future training, teaching and professional chapter.

Higher education academies Artistic

1. IUAD ACADEMY

Headquarters Via G. Pica 62 - 80142 Naples.
Second office Corso A. Lucci 104 - 80142 Naples;
Tel. 081-5540383
info@iuad.it Milan
office: Via
Copernico 3 - 20125 Milan; Tel. 02-66703030 Mail:
milano@iuad.it Website:
www.iuad.it Sectors:
Cinema & Advertising,
Interior Design, Communication
Design, Fashion Design, Fashion Business

2. ACADEMY OF FINE ARTS OF BARI

Via Re Giuseppe David, 189, 70125 Bari Tel.
080-5566471 Mail:
orientamento@accademiabari.it Website:
accademiabelleartiba.it Sectors:
Painting, Sculpture, Decoration, Graphic art,
Scenography, Fashion Design, Web design
and Visual Communication, New art
technologies, Cinema, Photography,
Audiovisual

3. ACADEMY OF FINE ARTS OF BOLOGNA

Via delle Belle Arti, 54, 40126 Bologna Tel.
051-4226411 Mail:
didattica@ababo.it Website:
ababo.it Sectors:
Decoration - Art and Environment, Graphic Design,
Product Design, Art Education and
Communication,

Fashion Design, Comics and Illustration,
Languages of Cinema and Audiovisual,
Graphics and Art, Painting, Scenography,
Sculpture, Art Education and Mediation
Cultural and Artistic Heritage,
Architectural decoration, Art graphics, Fashion
design, Photography,
Illustration for publishing, Comic book
languages, Painting visual arts, Scenography and
installations of exhibition and museum
spaces, Scenography of the Opera
House, Sculpture, Restoration

4. ACADEMY OF FINE ARTS OF CARRARA

Via Roma 1, 54033 Carrara (MS) Italy Tel.
0585-71658
Fax:0585-70295
Email: segreteria.studenti@
accademiacarrara.it
Website: accademiacarrara.it

Sectors: Decoration, Graphics, New technologies for art, Painting, Scenography, Sculpture, Master of digital sculpture, Free school of the nude, Summer school

5. ACADEMY OF FINE ARTS OF CATANIA

Via Raimondo Franchetti, 5, 95123 Catania
Tel. 095-219120

Mail: abacatania@pec.it
Website: abacatania.it

Sectors: Painting, New Languages of Painting, Sculpture, Decoration, Design Art, Environment, Decoration, Product Design, Graphics, Illustration, Theater Scenography, Cinema, Television, Visual Communication Design, Fashion Design, New Art Technologies, Communication and Valorisation of the Contemporary Artistic Heritage, Photography, Cinema Regia and Filmmaking

6. ACADEMY OF FINE ARTS FROM CATANZARO

Via Tripoli, 6/8, 88100 Catanzaro
Tel. 0961-777658

Mail: segreteria@abacatanzaro.it
Website: abacatanzaro.it

Sectors: Decoration, Graphics, Painting, Sculpture, Art Education, Artistic Design for the Business World, Cinema, Photography, Audiovisual, Scenography, New Art Technologies

7. ACADEMY OF FINE ARTS OF FLORENCE

Via Ricasoli, 66, 50122 Florence Tel.
055-2159 Email:

segreteria.direzione@accademia.firenze.it

Website: accademia.firenze.it

Sectors: Painting, Decoration, Sculpture, Graphics, Scenography, Artistic Design for Business, New Technologies for Art, Teaching for Art

8. ACADEMY OF FINE ARTS OF FOGGIA

0881-726301

Mail: segreteria.direzione@abafg.it
Website: abafg.it

Sectors: Painting, Sculpture, Decoration, Decoration with a focus on urban furnishings, Scenography, Artistic design for businesses with a focus on Graphic Design,

Artistic design for the fashion and costume business, Cinema, Photography, Audiovisual, New art technologies, Interior design, Art education

9. ACADEMY OF FINE ARTS OF FROSINONE

Viale Giuseppe Mazzini,
12, 03100 Frosinone

Tel. 0775-211167

Email: info@accademiabellearti.fr.it
Website: accademiabellearti.fr.it

Sectors: Communication and promotion

of the artistic heritage, Decoration, Fashion Design, Graphic Art, Graphic Art for Illustration, Graphic Design, Audiovisual languages, Media Art, Painting, Scenography, Sculpture

10. ACADEMY OF FINE ARTS OF THE EAGLE

Via Leonardo da Vinci, 6b, 67100 L'Aquila Tel.
0862-317380

Mail: direttore@abaq.it

Website:

abaq.it Sectors: Multimedia Graphics, Art Graphics, Illustration, Graphics - Comics, Painting, Restoration, Scenography, Sculpture, Fashion and Costume, Art Education and Communication

11. ACADEMY OF FINE ARTS FROM LECCE

Via Giuseppe Libertini, 3, 73100 Lecce
Tel. 0832-258611

Mail: accademiabelleartilecce@pec.it Website: accademialecce.edu.it Sectors:

Decoration, Graphics, Painting, Scenography, Sculpture, New technologies, Artistic design for business, Cinema, Photography and audiovisual

12. ACADEMY OF FINE ARTS OF MACERATA

Piazza Vittorio Veneto, 5, 62100 Macerata Tel.
0733-05111

Mail: infopoint@abamc.it
Website: abamc.it

Sectors: Contemporary decoration, Graphic art, Painting, Sculpture and new technologies for sculpture (two-year period), Contemporary decoration, Graphic art for contemporary publishing,

Illustration for publishing, Contemporary painting, Sculpture and new technologies of the contemporary Three-year period, Graphic Design, Fashion Design, Light Design, Interior Design, Photography, Comics and Illustration, Scenography for the Show, Visual and Multimedia Communication (two-year course), Graphic Design for Visual Communication, Fashion design per l'impresa, Visual light design, Design ecospace Design, eb interaction design, Photography for advertising and fashion communication, Languages and art of comics

13. ACADEMY OF FINE ARTS OF MILAN BRERA DISTRICT

Via Brera, 28, 20121 Milano MI Tel.
02-86955601 Sectors:

Decoration, Photography, Email: relazioniesterne@accademiadibrera.it; president@accademiadibrera.it; communication@accademiadibrera.it Website: accademiadibrera.milano.it

Sectors: Painting, Sculpture, Graphic art, Decoration, Scenography, Stone materials and derivatives, Decorated architectural surfaces, Painted artefacts on wood/textile. Book material, Artistic design for business, New art technologies, Disciplines for the enhancement of cultural heritage, Communication and teaching of art

1. ACADEMY OF FINE ARTS OF NAPLES

Via Santa Maria di Costantinopoli, 107, 80138 Naples
Tel. 081-1887

Mail: direzione@abana.it
Website:

abana.it Sectors: Visual Arts, Design and Applied Arts, Communication and Teaching

15. ACADEMY OF FINE ARTS OF PALERMO

Via Papiroto, 22,
9013 Palermo Tel. 091-580876

Mail: direzioneaccademiapalermo@pec.it Website: accademiadipalermo.it Sectors: Decoration, Graphic Art, Painting, Sculpture, Sculpture for multimedia installations

**16. ACADEMY OF FINE ARTS
FROM REGGIO CALABRIA**

Via XXV Luglio, 10, 89121 Reggio Calabria Tel. 0965-896852

Mail: direttore@accademiabelleartirc.it Website: accademiabelleartirc.it Sectors:

Communication and Art Education, Comics and Illustration, Graphic Art and Graphics, New Art Technologies, Painting, Fashion Design, Scenography, Sculpture

**17. ACADEMY OF FINE ARTS
OF ROME**

Via Ripetta, 222, 00186 Rome Tel. 06-3227025

Mail: from the form abaroma.it/contatti

Website: abaroma.it

Sectors: Scenography, Editorial Graphics, Design, Fashion Cultures and Technologies, Multimedia Arts and Technologies, Art Graphics, Photography and Video, Audiovisual Theories and Techniques, Teaching and Communication

of Art, Communication and Promotion of Contemporary Artistic Heritage

**18. ACADEMY OF FINE ARTS
OF SASSARI**

Via Duca degli Abruzzi, 4, 07100 Sassari Tel. 079-280022 Email:

segreteria.studenti@accademiasironi.it

Website: accademiasironi.it

Sectors: Visual Arts, Department of Communication and Art Education, Design and Applied Arts

**19. ACADEMY OF FINE ARTS
OF TURIN «ALBERTINA»**

Via Accademia Albertina, 8, 10123 Turin Tel. 011-089 7370

Mail: protocollo@albertina.academy Website: albertina.academy Sectors:

Painting, Sculpture, Decoration, Graphics, Scenography, New Technologies, Artistic Design for Business, Communication and Enhancement

of contemporary artistic heritage, Art Education, Cinema, Photography, Audiovisual

**20. ACADEMY OF FINE ARTS
GIAMBATTISTA TIEPOLO, UDINE**

Viale Hungary, 22, 33100, Udine Tel. 0432-292256

Mail: info@accademiatiempolo.it

Website: accademiatiempolo.it

Sectors: Corporate Graphic Design, Interior Architecture and Design, Painting, Artistic Tattoo, Art Team Building

21. ACADEMY OF FINE ARTS OF URBINO

Via dei Maceri, 2, 61029 Urbino Tel. 0722-320287 Mail:

direzione@accademiaurbino.it Website: accademiaurbino.it

Sectors: Painting, Decoration, Sculpture, Graphics, Scenography, New art technologies

22. ACADEMY OF FINE ARTS OF VENICE

Zattere allo Spirito Santo Foundation, 423, 30123 Venice Tel. 041-2413752

Email: orientamento@accademiavenezia.it Website: accademiavenezia.it

Sectors: Painting, Decoration, Sculpture, Graphics, Scenography, New technologies of art

**23. ACADEMY OF FINE ARTS
LEGALLY RECOGNIZED OF BERGAMO
«CARRARA»**

Piazza Giacomo Carrara, 82d, 24121 Bergamo Tel. 035-399563

Email: segreteria@accademiabellearti.bg.it

Website: accademiabellearti.bg.it

Sectors: Painting, New technologies, Multimedia arts and cultures

**24. ACADEMY OF FINE ARTS
LEGALLY RECOGNIZED
TWO**

S. Giorgio, 2, 38068 Rovereto (Tn) and Via Don G. Vender, 66, 25127 Brescia Tel. Laba Brescia: 030-38089; Tel. Trento: 0464-031000 Mail: info@laba.edu

Website: laba.edu

Sectors: Design, Graphic Design, Fashion Design, Painting, Interior and Decoration Design, Photography, Scenography.

**25. LEGALLY RECOGNIZED ACADEMY OF
FINE ARTS OF COMO ALDO GALLI**

Via Francesco Petrarca, 9, 22100 Como Tel. 031-301430

Mail: info@accademiagalli.com

Website: accademiagalli.it

Sectors: Fashion and Textile Design, Painting and Visual Languages, Product Design

**26. LEGALLY RECOGNIZED ACADEMY OF
FINE ARTS OF CUNEO**

Via Savigliano, 8B, 12100 Cuneo Tel. 0171-695753

Email: direzione@accademiabellearticuneo.it

Website: accademiadellearti.it

Settori: Videomaking, Graphic Design, Advertising, Interior Design, Fotografia, Metaverso

**27. LEGALLY RECOGNIZED ACADEMY OF
FINE ARTS OF GENOA «ACCADEMIA
LIGUSTICA»**

Largo Pertini, 16121 Genoa Tel. 010-560131

Email: administration@accademialigustica.it

Website: accademialigustica.it

Sectors: Painting, Sculpture, Decoration, Graphic art, Scenography, Artistic design for business.

**28. LEGALLY RECOGNIZED ACADEMY OF
FINE ARTS OF MILAN AND NOVARA - ACME**

Novara, via Costantino Porta 25 Tel. 0321-627101

Mail: accademia@acmenovara.it Website: acmenovara.it

Sectors: Comics and Visual Storytelling, Painting and new expressive practices, Illustration, Publishing and communication, Scenography, Artistic design for business, New technologies for art, Communication and valorisation of the

contemporary artistic heritage

**29. LEGALLY RECOGNIZED ACADEMY OF
FINE ARTS OF MILAN AND ROME, NABA -
New Academy of Fine Arts**

Via Carlo Darwin, 20, 20143 Milan Tel.
02-973721

Email: info@naba.it
Website: naba.it

Sectors: Design, Creative Technologies,
Cinema and Animation, Fashion Design,
Graphic Design, Painting and Visual Arts,
Scenography

30. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF PERUGIA «PIETRO VANNUCCI»

Via S. Francesco, 5, 06123 Perugia Tel.
075-5730631

Mail: info@abaperugia.org
Website: abaperugia.com
Sectors: Painting, Sculpture, Scenography,
Artistic Design for Business, Fashion Design

31. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF RAVENNA

Via delle Industrie, 76, 48100 Ravenna Tel.
0544-453125

Mail: accademia@abaravenna.it
Website: abaravenna.it
Sectors: Visual Arts, Mosaic

32. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF ROME

Via di Ripetta, 222, 00186 Rome Tel.
06-3227025 Mail:

rufa@unirufa.it
Sito: unirufa.it

Settori: Multimedia and Game Art, Graphic
Design, GD Comics and Illustration,
Design, Fine Arts, Scenografia, Visual and Innovation,
Computer animation and Visual effects,
Cinema, Fotografia e Audiovisivo.

33. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS ABADIR

30046 San Martino delle Scale (PA)

Tel. 091-418104

Mail: abadir@abbaziadisanmartino.it
abbaziadisanmartino.it
Sectors: Painting

34. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF SANREMO «ISADORA DUNCAN»

Via Val del Ponte, 34, 18038 Sanremo
Tel. 0184-668877

Mail: info@accademiabelleartisanremo.it Website:
accademiabelleartisanremo.it Sectors:

Graphics and Illustration, Interior

Architecture and Design, Painting,
High Professional Training

35. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF SYRACUSE «ROSARIO GAGLIARDI»

Via Cairoli, 20, 96100 Siracusa Tel.
0931-21908

Mail: fill out the form on madeprogram.
it/form/richiedi-informazioni Website:

madeprogram.it Sectors:

Design, Visual Arts, Animation and CGI, Fashion

36. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF VERONA

Via C. Montanari, 5 – 37122 Verona Tel.
045-8000082 Mail:

direttore@
accademiabelleartiverona.it

Website: accademiabelleartiverona.it

Sectors: Painting, Sculpture, Decoration, Design,
Scenography, New Art Technologies

37. LEGALLY RECOGNIZED ACADEMY OF FINE ARTS OF VITERBO «LORENZO DA VITERBO»

Via Col Moschin, 17, 01100 Viterbo Tel.
0761-220442

Mail: abav@abav.it
Website: abav.it

Sectors: Painting, Sculpture, Scenography,
Graphic design, Fashion Design, Restauro,
Cinema and Television, Photography

38. ITALIAN ACADEMY Piazza de' Pitti,
15, 50125 Florence Tel. 055-284616

Mail: firenze@accademiaitaliana.it Website:
accademiaitaliana.com Sectors:

Fashion, Design, Photography, Graphics, Jewelry,
Communication

39. ACADEMY OF LUXURY

Via Montenapoleone 5, 20121, Milan Piazza di
Spagna 9, Rome Tel. 800-334411

Email: info@accademiadellusso.com
Website: accademiadellusso.com

Settori: Fashion Styling &
Communication, Fashion Design

40. NATIONAL ACADEMY OF DRAMATIC ART OF ROME «SILVIO D'AMICO»

Via Vincenzo Bellini, 16, 00198 Rome Tel.
06-8542505 Mail:

didattica@accademiasilviodamico.it Website:
accademiasilviodamico.it

Sectors: Acting, Directing, Journalistic
Criticism, Dramaturgy

41. NATIONAL ACADEMY OF DANCE OF ROME

Largo Arrigo VII, 5, 00153 Rome Tel.
06-57177771 Mail:

iscrizioni@accademianazionaleanza.it
Website: accademianazionaleanza.it

Sectors: Classical, Contemporary,
Choreography

42. ACADEMY OF FINE ARTS AND POLIARTE DESIGN

Via Valle Miano, 41 ab,
60125 Ancona
Tel. 071-2802979

Mail: info@poliar.te.net

Website: poliar.te.net

Settori: Fashion, Interior, Product, Visual, Film
Industry

43. COSTUME ACADEMY AND IN FASHION

Via della Rondinella, 2, 00186 Rome Via
Antonio Fogazzaro, 23, 20135 Milan Tel. 06-97604899;
02-36643100

Mail: info@accademiacostumeemoda.it Website:
accademiacostumeemoda.it Sectors:

Fashion, Costume and Fashion, Fashion
Communication, Management, Cinema and
Filmmaking

44. ITALIAN ACADEMY Piazza de' Pitti,
15, 50125 Florence

Via Dello Scalo San Lorenzo, 10, 00185 Rome

Tel. 055-284616; 06-68809333

Mail: firenze@accademiaitaliana.it

Website: accademiaitaliana.com

Sectors: Fashion, Design, Photography, Graphics, Jewel, Communication

45. ACADEMY OF FINE ARTS OF BRESCIA SANTA GIULIA

Via Nicolò Tommaseo, 49, 25128 Brescia Tel.
030-383368

Mail: direzione@accademiasantagiulia.it Website:
accademiasantagiulia.it Sectors:
Decoration, Interior Design, Graphics, Sculpture,
Painting

46. IAAD - INSTITUTE OF APPLIED ART AND DESIGN

Via Pisa, 5d, 10152 Turin Tel.
011-548868 Mail:

info@iaad.it
Sito: iaad.it

Settori: Trasportation Design, Interior Design,
Textile Design, Product Design, Innovation Design,
Communication Design, Communication
Design

47. IED - INSTITUTE EUROPEAN DESIGN

Milan, Rome, Cagliari, Turin, Florence Tel. 02-5796951

Mail: presidenza@ied.it
Website: ied.it

Settori: Sound Design, Fashion Stlist and
Communication, Product Design,
Illustration and Animation, Graphic Design,
Photograph

48. MARANGONI INSTITUTE Milan, Florence

Tel. 02-39296500

Mail: milano@istitutomarangoni.com,
firenze@istitutomarangoni.com

Website: istitutomarangoni.com
Sectors: Fashion, Design, Art

49. MODARTECH INSTITUTE Viale Rinaldo Piaggio, 7, 56025 Pontedera (PI)

Tel. 0587-58458

Mail: info@modartech.com Sito:
modartech.com Settori:

Fashion Design, Communication Design, eb e
Graphic Design, Modellistica

50. PANTHEON INSTITUTE - DESIGN AND TECHNOLOGY Clivo di Monte del Gallo, 8, 00165 Rome; Via Alberto Mario, 65 20149, Milan Tel. 06-6786478

Mail: info@istitutopantheon.it

Website: istitutopantheon.it

Sectors: Digital Applications for Visual Arts,
Graphic Design, Graphics and Design of
Computer and Smartphone Games, Cultural and
Tourism Design

51. MICHELANGELO POLO INSTITUTE

Via Francesco Baracca, 3, 40133 Bologna
Tel. 051-4844328

Mail: direzione@polomichelangelo.it Website:
polomichelangelo.it Sectors:

Design, Urban Planning, Perspective Drawing,
Computer Drawing, Computer Science,
Aesthetics Visual Arts

52. PERUGIA DESIGN INSTITUTE Via Alessi 3/A

06122 Perugia Tel. 075-5734647

Mail:

info@istitutoitalianodesign.it Website:
istitutoitalianodesign.it Sectors:
Fashion, Interiors, Product, Communication,
Design

53. HIGHER INSTITUTE FOR ARTISTIC INDUSTRIES

(ISIA) OF FAENZA

8018 Faenza (RA)

Tel. 0546-22293

Mail: info@isiafaenza.it

Website: isiafaenza.it

Sectors: Design and Communication

54. HIGHER INSTITUTE FOR ARTISTIC INDUSTRIES

(ISIA) OF FLORENCE

Via Pisana, 79, 5013 Florence Tel. 055-
700301

Mail: info@isiadesign.fi.it

Website: isiadesign.fi.it

Sectors: Design, Industrial Product Design,
Space Design, Communication Design

55. HIGHER INSTITUTE FOR ARTISTIC INDUSTRIES

(ISIA) OF PESCARA

Via C. Battisti, 198, 65123 Pescara Tel.
085-2059763 Mail:

isiape@isiadesign.pe.it

Website: isiadesign.pe.it

Sectors: Multimedia Communication, Product
Design

56. HIGHER INSTITUTE FOR ARTISTIC INDUSTRIES (ISIA) OF ROME

Piazza della Maddalena, 53, 00186 Rome Tel.
06-6796195

Email: didattica.pordenone@isiaroma.it Website:
isiaroma.it

Sectors: Design, Product Design, Systems
Design, Advanced Technological Product Design

57. HIGHER INSTITUTE FOR ARTISTIC INDUSTRIES

(ISIA) OF URBINO

Via Santa Chiara, 36, 61029 Urbino Tel.
0722-4336 Mail:

direzione@isiaurbino.net Website:
isiaurbino.net

Sectors: Design and Graphics

58. FREE ACADEMY OF FINE ARTS OF RIMINI

Via Roma, 64b, 47921 Rimini
Tel. 0541-27449

Mail: segreteria.generale@accademia.rimini.it

Website: accademia.rimini.it

Sectors: Graphic Design, Fashion Design,
Photography, Cinema

59. QUASAR INSTITUTE FOR ADVANCED DESIGN

Via Crescenzo, 17/A, 00193 Rome
Tel. 06-8557078

Mail: info@quasarinstitute.it

Website: quasarinstitute.it

Settori: Grafica, game design, habitat Design,
Interaction Design

60. SAE INSTITUTE INTERNATIONAL TECHNOLOGY COLLEGE

Via Domenico Trentacoste, 14, 20134
Milan

Tel. 02-89120540

Mail: mareting.milano@sae.edu
Website: sae.edu

Sectors: Audio Production, Production
Video, Game Design, Game Art, Music
Business

61. SCUOLA POLITECNICA DI DESIGN

- SPD Piazzale Lugano, 19, 20158 Milano T. +39
0221597590 Mail: info@scuoladesign.com

Sito: www.scuoladesign.com Settori:
Transportation and Car Design,
Interior Design, Product Design, Communication
Design, Food Design, Event and Exhibition
Design

62. ACADEMY INTERNATIONAL OF THEATRE

Via Valle delle Camene, 1B, Rome Tel.
06-7009692

Email: info@scuoladiteatro.it
Website: scuoladiteatro.it

Sectors: Acting, Stage Design

The academies Musicals

63. ACADEMY OF THE SCALA THEATRE

Via Santa Marta, 18, 20123 Milan Tel.
02-8545111

Mail: infocorsi@accademiascala.it
Website: accademiascala.it

Sectors: Dance Courses, Music Courses

64. POLIARTE INSTITUTE MILAN CIVIC SCHOOL OF MUSIC CLAUDIO ABBADO

Via Stilicone, 36, 20154 Milan Tel.
02-971524 Mail:

info_musica@scmmi.it Website:
musica.fondazionemilano.eu Sectors:

Classical, Ancient, Musical Research, Jazz, Choirs

65. DUOFIN ART INSTITUTE - ACADEMY OF ARTS AND NEW TECHNOLOGIES

Via Monza, 21, 00182 Rome Tel.
06-6864008 Mail:

fill in the form on
accademiadellearti.it
Website: accademiadellearti.it

Sectors: Design, Interior, Public,
Videomaking, Story, Cinema,
Communication

66. HIGHER INSTITUTE OF MUSIC STUDIES OF AOSTA AND OF THE AOSTA VALLEY

Via Guido Rey, 11100 Aosta Tel.
0165-43307

Mail: segreteria@imaosta.com
Website: consaosta.it

Sectors: Bass Tuba, Singing, Guitar,
Clarinet, Composition, Double Bass,
Horn, Conducting,
Visual Communication, Communication and
Design for Publishing, Photography,
Illustration

67. HIGHER INSTITUTE OF MUSIC STUDIES OF BERGAMO «GAETANO DONIZETTI»

Via Don Luigi Palazzolo, 88, 24122
Bergamo
Tel. 035-237374

Email: segreteria@consbg.it
Website: consbg.it

Sectors: Drums, Opera Singing, Guitar, Clarinet,
Harpichord and Keyboards, Composition

68. HIGHER INSTITUTE OF MUSIC STUDIES OF CALTANISSETTA «VINCENT BELLINI»

Corso Umberto I°, 84, 93100
Caltanissetta
Tel. 0934-20078

Mail: segreteriestudenti@istitutobellini.cl.it Website:
issmbellini.cl.it

Sectors: Flute, Oboe, Clarinet, Bassoon,
Horn, Trumpet, Trombone

69. HIGHER INSTITUTE OF MUSIC STUDIES OF CATANIA «VINCENZO BELLINI»

Via Istituto Sacro Cuore, 3, 95125 Catania Tel.
095-437127 Email:

direzione@istitutobellini.it Website:
istitutobellini.it

Sectors: Harp, Electric Bass, Bass Tuba,
Jazz Drums, Singing, Guitar, Clarinet

70. HIGHER INSTITUTE OF MUSIC STUDIES OF CREMONA «CLAUDIO

MONTEVERDI»

Via Realdo Colombo, 1, 26100 Cremona Tel.
0372-22423 Mail:

info@istitutomonteverti.it Website:
conscremona.it Sectors:

Harp, Singing, Renaissance
Singing, Guitar, Clarinet, Harpsichord and
Keyboard

71. GALLARATE "GIACOMO PUCCINI" HIGHER INSTITUTE OF MUSIC STUDIES

Via Dante Alighieri, 11, 21013 Gallarate Tel.
0331-790202 Email:

segreteria.didattica@
issmpuccinigallarate.it

Website: issmpuccinigallarate.it

Sectors: Singing, Guitar, Clarinet Bassoon,
Saxophone

72. HIGHER INSTITUTE OF MUSIC STUDIES OF LIVORNO «PIETRO MASCAGNI»

Via Galileo Galilei, 40, 57122 Livorno
Tel. 0586-403724

Mail: segreteria@consli.it
Website:

consli.it Sectors: Singing, Vocal Music, Chamber
Music, Jazz Masterclass

73. HIGHER INSTITUTE OF MUSIC STUDIES OF LUCCA «LUIGI BOCCHERINI»

Piazza del Suffragio, 6, 55100 Lucca
Tel. 0583-464104

Mail: Info@boccherini.it
Website: boccherini.it

Sectors: Singing, Harp, Guitar, Clarinet, Composition

74. HIGHER INSTITUTE OF MUSIC STUDIES OF MODENA AND CARPI «ORAZIO VECCHI - ANTONIO TONELLI»

Via Carlo Goldoni, 10, 41121 Modena Tel.
059-2032925 Mail:

segreteria@modena@vecchitonelli.it Website:
vecchitonelli.it Sectors:

Instrumental, Vocal, Composition courses

75. PITCHAIKOVSKY HIGHER INSTITUTE OF MUSIC STUDIES OF NOCERA TERINESE

Via Dante Alighieri, 8, 88047 Nocera Terinese (CZ)

Tel. 0968-923854 Mail:

segreteria@tchaikovsky.it Website: conscz.it Sectors:

Instrumental courses

76. HIGHER INSTITUTE OF PAVIA MUSIC STUDIES «FRANCO VITTADINI»

Via Volta, 31, 27100 Pavia Tel.

0382-304764 Mail:

segreteria.vittadini@conspv.it Website:

conspv.it Sectors:

Instrumental, Vocal, Composition courses

77. HIGHER INSTITUTE OF MUSIC STUDIES OF RAVENNA «GIUSEPPE VERDI»

Via di Roma, 33, 48121 Ravenna Tel.

0544-212069 Mail:

istverdi@comune.ra.it Website:

verdiravenna.it Sectors:

Instrumental, Vocal, Composition courses

78. HIGHER INSTITUTE OF MUSIC STUDIES OF REGGIO EMILIA AND CASTELNUOVO NE' MONTI «ACHILLE PERI AND MERULO»

Via Dante Alighieri, 11, 42121 Reggio Emilia Tel. 0522-456771

Mail: direzioneperi@comune.re.it Website:

peri-merulo.it Sectors:

Instrumental, Vocal, Composition courses

79. HIGHER INSTITUTE OF MUSIC STUDIES OF RIBERA «ARTURO TOSCANINI»

Corso Umberto I, 359, 92016 Ribera Tel. 0925-61280

Mail: segreteria@istitutotoscanini.it

Website: istitutotoscanini.it

Sectors: Choir, Orchestra

80. HIGHER INSTITUTE OF MUSIC STUDIES OF RIMINI "G. READ ME"

Via Cairoli, 44, 47923 Rimini Tel.

0541-647843 Mail:

istitutolettimi@gmail.com Website:

istitutolettimi.it

Sectors: Instrumental courses, Vocals, Composers

81. HIGHER INSTITUTE OF MUSIC STUDIES OF SIENA

«RINALDO FRANCI»

Prato di S. Agostino, 2, 53100 Siena Tel.

0577-288904 Mail:

segreteria@conservatoriosiena.it

Website: istitutofranci.com

Sectors: Instrumental, Vocal, Composition courses

82. HIGHER INSTITUTE OF MUSIC STUDIES OF TARANTO

«GIOVANNI PAISIELLO»

Via Duomo, 276, 74123 Taranto Tel.

099-9627000 Mail:

direzione@paisiello.it Website:

paisiello.it Sectors:

Instrumental, Vocal, Composition courses

83. HIGHER INSTITUTE OF MUSIC STUDIOS OF TERNI «GIULIO BRICCIALDI»

Via del Tribunale, 22, 05100 Terni Tel.

0744-432170 Mail:

briccialdi@libero.it Website:

briccialditermi.it Sectors:

Instrumental, Vocal, Composition courses

84. MUSSIDA MUSIC PUBLISHING

Private Street Elio Reguzzoni, 15, 20125 Milan

Tel. 02-6411461

Mail: to the form cpm.it/contatti

Website:

cpm.it Sectors: Instrumental, Vocal,

Composition courses

85. SAE INSTITUTE INTERNATIONAL TECHNOLOGY COLLEGE

Via Trentacoste, 14, 20134 Milano Tel.

02-89120540 Mail:

marketing.milano@sae.edu Website:

sae.edu Sectors:

Audio Production, Video Production, Game Design,

Game Art, Music Business

86. SAINT LOUIS MUSIC CENTER - COLLEGE OF MUSIC

Via Baccina, 47, 00184 Rome Tel. 06-4870017

Mail: info@slmc.it

Website: slmc.it

Sectors: Instrumental,

Vocal,

Composition courses

87. SCHOOL OF MUSICAL THEATRE

Viale dell'Innovazione 20, 20126 Milan Tel.

02-80898907 Mail:

info@scuolateatromusicale.it Website:

scuolateatromusicale.it Sectors:

Theater, Acting, Singing, Dance

88. FIESOLE MUSIC SCHOOL

Via delle Fontanelle, 24, 50014 Fiesole Tel.

055-597851 Mail:

info@scuolamusicafiesole.fi.it Website:

scuolamusicafiesole.it Sectors:

Instrumental, Vocal, Composition courses

89. SIENA JAZZ - NATIONAL JAZZ ACADEMY

Fallen Law Enforcement, 10, 53100 Siena Tel.

0577-271401

Mail: info@sienajazz.it

Website: sienajazz.it

Sectors: Jazz instrumental courses, Jazz vocals

90. THE BERNSTEIN SCHOOL OF MUSICAL THEATER

Via Paolo Nanni Costa, 12/6, 40133 Bologna

Email:

info@bsmt.it Website:

trentinoartacademy.it Sectors:

Design, Fashion Design, Graphic Design.

91. TRENTINO ART ACADEMY

Via dei Solteri, 56, 38121 Trento Tel.

0461-1636339 Mail:

info@trentinoartacademy.it Website:

trentinoartacademy.it Sectors:

Design, Fashion Design, Graphic Design.

ITS Academy

92. COSMO FASHION ACADEMY HIGHER TECHNICAL INSTITUTE

Via Michele Sanmicheli, 8, 35123 Padova Tel.
347-6313922 Mail:
info@itscosmo.it Sito:
itscosmo.it Settori:
Fashion coordinator, Knit Specialist,
Sportswear product manager, EyeWear product
manager, Fashion product manager, Digital
jewellery design, Fashion shoes coordinator, Fashion
sustainability manager, Fashion jewellery
coordinator, Fashion coordinator

93. MACHINA LONATI HIGHER TECHNICAL INSTITUTE Via Nicolò Tommaseo, 49, 25128 Brescia Tel. 030-300671 Email:

segreteria@itsmachinalonati.it Website:
itsmachinalonati.it
Sectors: Green Product Designer, Digital &
Innovation Manager, Modelling, Packaging
and tailoring, Technological stylist, 3D Fashion
designer, Showroom manager.

94. TAM HIGHER TECHNICAL INSTITUTE - TEXTILES, CLOTHING AND FASHION Corso Giuseppe Pella, 10, 13900 Biella Tel. 015-8853523

Mail: segreteria@itstambiella.it
Website: itstam.it
Sectors: Textile Product Development and
Production, Textile Processes,
Innovation and Sustainability, Industrial and
Sartorial Packaging, Design and Development of
Knitwear Products

95. HIGHER TECHNICAL INSTITUTE MI.TI. TECHNOLOGIES AND INNOVATION FOR MADE IN ITALY

Via Gianbattista Pergolesi, 48 74015
- Martina Franca (TA)
Tel. 388-4985804
Mail: info@itsmitimoda.it
Website: itsmitimoda.it
Sectors: Modelling, Technological,
Clothing, Pattern Maker, Technological
Shoemaker, Marketing Technician
Digital

96. TECHNICAL INSTITUTE SUPERIORE MITA - MADE IN ITALY TUSCANY ACADEMY Via Pantin, 63,

50018 Scandicci (FI)
Tel. 055-9335306
Mail: info@mitacademy.it
Website: mitacademy.it
Sectors: Artist Course, Top 3D Course, Best
Course, DB MITA Course, MC Fash Course, ALT
Course.

97. TECHNICAL INSTITUTE SUPERIOR FOR NEW TECHNOLOGIES FOR MADE IN ITALY Via Giuseppe

Pica, 60, 80142 Naples Tel. 081-287199 Mail:

info@itscampaniamoda.it Website:
itscampaniamoda.it Sectors:
Clothing, Footwear
and Leather Goods

98. TECHNICAL INSTITUTE SUPERIORE MODA PESCARA Piazza Italia, 30, 65121 Pescara Tel. 085 943 2571 - 393 8126701

Email: segreteria@itsmodape.it
Website: itsmodape.com
Sectors: Digital Tailoring, Fashion
Coordinator, 4.0 Pattern Maker, Higher
Technician for the Coordination of Fashion
Product Design Processes.

99. HIGHER TECHNICAL INSTITUTE OF FASHION CAMPANIA

Via Giuseppe Pica, 60, 80142 Naples Tel.
081-287199 Mail:
info@itscampaniamoda.it Website:
itscampaniamoda.it Sectors:
Clothing, Footwear and Leather Goods

The schools of Higher education

100. ACCADEMIA CAROL FASHION AND DESIGN INSTITUTE

Via Astuti, 121, 84014 Nocera Inferiore, Tel.
081-0483980
Email: info@accademiacarol.it
Website: accademiacarol.it
Settori: Fashion Design, Graphic Design

101. FILM ACADEMY TUSCANY

Via di Tiglio, 370, 55100 Lucca Tel.
348-0326882
Email: segreteria@
accademiacinematoscana.it
Website: accademiacinematoscana.it
Sectors: Direction, Screenplay, Direction of
Photography, Editing, Compositing, history of cinema,
Storyboard

102. RENAISSANCE FILM ACADEMY

Via Cucchini, 60, 00149 Rome Tel.
06.87568552 Mail:

info@accademiadelcinemarenoir.it Website:
accademiadelcinemarenoir.it Sectors: Film
Production, Music, Film Editing, Screenwriting,
Film Direction,

Social Media e Advertising, Design,
Copywriting, E-Commerce&Marketing Automation,
Video e post-produzione

103. ADVERTISING ACADEMY

Viale S. Concordio, 461, 55100 Lucca Tel.
335-7119991 Mail:
info@accademiadellapubblicita.net Website:
accademiapubblicita.com Sectors: Art
Direction and Communication, Graphic Design and
Layout, Photography and Post Production,
Digital Marketing,

104. ACADEMY IN BELLE ARTI ALMA ARTIST OF PISA

Via Vincenzo Gioberti, 39, 56124 Pisa Tel.
050-7846415 Mail:
info@almaartis.it Website:
almaartis.it

Settori: Art And Digital Technologies,
Graphic and Multimedia Design

105. ACADEMY OF COMMUNICATION

Via Savona, 112A, Milan Tel.
02-92882211 Mail:
info@accademiadicomunicazione.org Website:
accademiadicomunicazione.org Courses:
Advertising, copywriting, Art direction,
Graphic design, Marketing, communication,
digital marketing and social media strategy

106. ACADEMY

OF FASHION SITAM OF LECCE Via

Cesare Battisti, 46, 73100 Lecce Tel. 0832-314732

Mail: sitamlecce@yahoo.it
Website: sitamlecce.it

Settori: Fashion Design, Fashion Marketing, Fashion Visual Merchandising, Image Consulting, Modeling, Prototyping Industrial, Corsetry & Underwear, Master of Photography

107. ACADEMY

INTERNATIONAL MUSICAL

Offices in Turin, Catania, Rome, Cagliari, Sassari, Udine, London Tel. 800-913575 Mail:

info@aidmusical.it Website: aidmusical.it

Sectors: Musical (acting, diction, phonetics) with courses divided into various age groups. For older students: two-year preparatory course (15-19 years) and three-year academic course

professional (up to 35 years)

Via Montani, 7, 63900 Fermo (FM) Tel. 0734-622632

Mail: info@itssmart.it
Website: itssmart.it

Sectors: Made In Italy Fashion, Web Marketing, Digital Strategy, E-commerce for Fashion

108. KOEFIA ACADEMY

Via Cola di Rienzo, 203, 00192 Rome Tel. 06-3207774

Mail: info@oefia.com
Website: oefia.com

Sectors: Fashion Design, High Fashion Production, Modeling and Tailoring, High Fashion Packaging

109. FASHION ACADEMY

AND DESIGN MARIA MAURO

Corso Garibaldi, 52, 80142 Naples Tel. 333-965 436

Mail: info@mariamauroacademy.it Website: mariamauroacademy.it Sectors:

Wedding Dresses, Cad, Men's Shirt, Costume Designer, Pattern Maker, Embroidery and Design, Men's Cut, Fashion Design and Pattern Maker

110. NATIONAL ACADEMY OF THE TAILORS

Via Crispi, 115, 00187 Rome

Tel. 06-42872259

Email: segreteria@accademianazionaledeisartori.it
Website: accademianazionaledeisartori.it
Sectors: Three-year school of sewing for men and women, School of modeling for men and women

111. AFOL MODA

Via Luigi Soderini, 24, 20146 Milan Tel. 02-77405205

Mail: moda@afolmet.it
Website: afolmoda.com

Sectors: ITS Courses, Pattern Making and Tailoring Courses, Fashion Design Courses, Product Management Courses

112. ALTA MODA ACADEMY Piazza

Guglielmo Marconi 15, Rome Tel. 345-4495313 Mail:

altamodaacademy@gmail.com Ig: @altamodaacademiofficial Sectors: Tailoring, Sewing

113. APRO FASHION Str.

Castelgherlone, 2/a, 12051 Alba CN Tel. 0173 284922 Mail:

informa@aproformazione.it Website: fashion.aproformazione.it Sectors: Elements of Artisan Tailoring, CAD Modeling

114. ARSUTORIA SCHOOL Via Ippolito

Nievo, 33, 20145 Milan Tel. 02-31912327 Mail: school@arsutoria.com

Website: arsutoriaschool.com

Sectors: Diplomas and specialization courses in Footwear, Bags, Accessories

115. ALEX VISCONTI TRAINING CENTER

Via Alex Visconti, 18, 20151 Milan Tel. 02-88465588

Mail: plo.visconti@comune.milano.it
Website: formami.comune.milano.it/sede-visconti-ex-quarenghi
Sectors: Optics, Fashion

116. CERCAL - RESEARCH CENTER AND INTERNATIONAL SCHOOL SHOE FACTORY

Independence Street, 12, 47030 San

Mauro Pascoli (FC)

Tel. 0541-932965 Mail:

cercal@cercal.org Website:

cercal.org Sectors:

Footwear, Shoe Design, Footwear Modeling, Leather Goods Modeling

117. CIVIC FILM SCHOOL

LUCHINO VISCONTI Viale

Fulvio Testi, 121 - 20162 Milan Tel. 02-971522 Mail:

info_cinema@scmmi.it; Website: cinema.fondazionemilano.eu

Fields: Art and technology of cinema and audiovisual (equivalent to a bachelor's degree); Series development; Acting for cinema and seriality (master); Documentary, screenplay, film critic, festival programmer; film production, digital videomaker (evening courses)

118. CIVIC THEATRE SCHOOL

PAOLO GRASSI Via

Salasco, 4, 20136 Milan Tel. 02-971525 Mail:

info_teatro@scmmi.it
Website: teatro.fondazionemilano.eu

Sectors: Acting, Directing, Dance Contemporary, Writing for show, Organization of the Show

119. CREATIVE ACADEMY

Via Morimondo, 17 - 20143 Milan Tel. 02-3026421

Mail: info@creative-academy.com

Website: creative-academy.com

Sectors: post-graduate for 20 students (7 months of classroom and 3 months of internship with Richemont Maisons). Courses on fashion, jewelry and accessories.

120. DOMUS ACADEMY

Via Carlo Darwin, 20, 20143 Milan Tel. 02-4792 4471

Mail: admissions@domusacademy.it

Website: domusacademy.com

Sectors: Design Innovation, Interior Design and Living, Product Design, Urban Vision and Architectural Design, Online Preparatory Program

121. ESSENCE ACADEMY

Via Santa Marta, 18, 20123 Milan; Via
Mentana, 15, 20900 Monza
Tel. Milan: 02-49532440
Monza: 039-2847794

Mail: milano@essenceacademy.it

Website: essenceacademy.it

Sectors: Aesthetics, Hairdressing, Digital
Design, Fashion design.

122. FERRARI FASHION SCHOOL

Via Savona, 97, 20144 Milan Tel.
02-45375390 Mail:

ammissione@ferrarifashionschool.
with

Website: ferrarifashionschool.it

Sectors: Fashion Design, Styling and
Communication, Business and Marketing

**123. FOUNDATION CENTRE
EXPERIMENTAL OF
CINEMATOGRAPHY, NATIONAL SCHOOL
OF CINEMA**

Via Tuscolana 1520, 00173 Rome.
Tel. 06-722941

Teaching locations in: Milan, viale Fulvio Testi 121;
Turin, via Cagliari, 42; Palermo, via Gili 4;
L'Aquila, via Carrabba
2; Venice, San Servolo Island; Lecce in activation.

Mail: segreteriapresidente@fondazionecsc.it
Website: fondazionecsc.it

Courses: Direction, Audiovisual Reportage,
Editing, Production, Conservation and Management
of Audiovisual Heritage; Costume, Photography;
Acting; Screenplay; Scenography; Sound;
Visual Effects Supervisor & Producer; Animation;
Advertising and Corporate Cinema; Production

**124. FOUNDATION CENTRE
CONSERVATION AND RESTORATION
OF CULTURAL HERITAGE
THE ROYAL VENARIA**

Via XX Settembre 18, 10078 Venaria Reale (To).
Tel. 011-4993011

Mail: info@ccrvenaria.it

Website: centrorestaurovenaria.it

Sectors: Restoration laboratories of cultural heritage
cultural, Preventive conservation, Research and
diagnostic activity applied to cultural heritage

**125. COLOGNI FOUNDATION
FOR ART CRAFTS**

Via Lovanio, 5, 20121 Milan

Tel. 02-89655350

Mail: info@fondazionecogni.it
Website: scuolemestieridarte.it

Sectors: Goldsmithing, Leather goods, Artistic
techniques, Footwear, Glassmaking.

126. IDD, DESIGN INSTITUTE Via Pasquale
Vena, 66C - 75100 Matera Tel. 379-1088485

Mail: info@istitutodeldesign.it

Website: istitutodeldesign.it

Courses or subject areas: Product, interior
and graphic design;

**127. IFDA - ITALIAN FASHION AND
DESIGN ACADEMY**

Via Pietro Filargo, 36, 20143 Milan Tel.
02-39520917; Mail: info@ifda.it; Website:
ifda.it

Sectors: Fashion Design, Fashion Styling and
Communication, Fashion Stylist, Shoes
Design, Modeling

128. BURGO FASHION INSTITUTE

Piazza S. Babila, 5, 20122 Milan Tel.
02-783753.

Email: imb@imb.it

Website: imb.it

Sectors: Fashion Design, Fashion Collection,
Professional Tailoring, Tailoring Pattern
Making

129. SECOLI INSTITUTE Viale

Vittorio Veneto, 18/A, 20124 Milan.
Tel. 02-6597501

Mail: info@secoli.com

Website: secoli.com

Sectors: Fashion Design, Modeling,
Prototyping, Cad Graphics, Tailoring, Time and
Method Analysis, Defect Correction

130. HARIM

Via D'Annunzio, 31, 95128 Catania Tel.
095-716-4138; Mail:

info@harim.it Website:
harim.it

Sectors: Fashion, Jewelry, Photography,
Project, Visual Communication

**131. I HAVE - MAIANI
FASHION ACADEMY**

Via Teodorico, 14, 00162 Rome Tel.
06-69302599

Mail: info@maianiaccademiamoda.it

Website: maianiaccademiamoda.it

Settori: Fashion design production,
Film and audiovisual costume designer, flat and
digital clothing modeler; Graphic design &

Multimedia, Cad Lectra and CLO 3D modelling
technician, Footwear modelling and design,
Interior Design & Misual
Merchandising, Clothing Technician

132. NEW FASHION ACADEMY

ITALIAN - NAMI Via del

Santuario, 11 Pescara Tel.

085-2056152 Mail:

info@accademianami.it

Website: accademianami.it

Sectors: Leather goods and textiles, Fashion
Designer, Cad Model Maker

133. NEXT FASHION SCHOOL by Carla

Secoli. Registered office: Via Giuseppe Prina, 5,
20154 Milan
Tel. 02-43001916.

Teaching locations: Bologna, via A. Testoni 2, Tel.

051- 266430; Ancona,

via Pontelungo 87, Tel.

071-8046355; Padua,

via. J. Avanzo 17, Tel.

049-2329077; Mail:

info@nextfashionschool.com Website:
nextfashionschool.com

Settori: Fashion design, Fashion global design,
Modellistica, Fashion stylist, Graphic design.

134. ITALIAN DESIGN INSTITUTE

via Alessi, 3A, 06122 Perugia Tel.
0757-34647 Mail:

info@istitutoitaliandesign.it Website:

istitutoitaliandesign.it Sectors:

Fashion, Interiors, Product,

Communication, Design, Light Design

135. POLIMODA

Via Curtatone, 1, 50123 Florence Tel.
055-275061

Mail: orientation@polimoda.com Website:

polimoda.com Sectors:

Atelier Design, Digital Strategy, Accessories
Design, Art Direction, Business, Fashion
Design, Design Management, Marketing
Management, Style, Product Management

136. RAFFLES MILANO I FASHION AND DESIGN INSTITUTE Via Felice Casati, 16, 20124 Milan

Tel. 344-0209122

Mail: info@rm-modaedesign.it
Website: rafesmilano.it

Settori: Fashion Design, Product Design, Visual Design, Interior Design, Communication Design And Adv, Multimedia and Game Art, Jewel And Accessory design, Fashion Communication and Marketing.

137. RAINBOW ACADEMY Via della Bufalotta, 374 - 00139 Rome Tel. 06-45664835

Mail: info@rainbowacademy.it
Sito: rainbowacademy.it

Settori: 3D digital production, Game assets, Unreal developer, Concept art; 3D architecture and design; 2D animation; After effect; Modellazione, animazione 3D con Autodesk maya.

138. REA ACADEMY Via Colombo, 440, 00145 Roma Tel. 800-910410

Email: orientamento.roma@reagroup.info Website: reaacademy.com

Sectors: Beauty Design and Management, Regional Make-up, Tattooing and Dermopigmentation, Make Up Beauty Pro, Make-up and Special Effects, Image Consultant and Colour Analysis

139. ROME FILM ACADEMY Cinecittà Campus, Via Quinto Publicio, 90, 00173 Rome

Tel. 06-6942 8715

Email: segreteria@romafilmacadem.it
Website: romafilmacadem.it

Sectors: Cinematography, Production, Acting, Directing & Screenwriting, Editing & Sound

140. RS, ROSA SBLANO FASHION AND TALENT

First operational headquarters:
Via Cacudi 50, 70132 Bari.

Second location:

Via della Magliana Nuova 93, 00146 Rome
Tel.333-8599978; 080-2378206 Mail: info@arsmodaetalento.it Website: rsmoda.it

Sectors: Fashion Designer, Pattern Maker;

Women's theatrical clothing, underwear-beachwear, Bridal; Women's pattern making/tailoring, Women's pattern making; Creative cutting and sewing; Women's cutting and sewing.

141. BLOW-UP ACADEMY

Headquarters: Ferrara (Via Mario Poledrelli, 21, tel. +39 377 3856631).

Other offices: Rome (tel. +39 377 3856631)

Mail: info@blowupacademy.it

Website: https://www.blowupacademy.it/

Sectors: Acting, Directing, Cinematography, Screenwriting, Editing and Post-Production, Comics and Illustration, Theatre

142. SCHOOL OF ART AND OF THE MEDAL

State Printing Office and Mint Viale Gottardo, 146, 00141 Rome Tel: 06-85083725

Mail: Sam@ipzs.it

Website: sam.ipzs.it

Sectors: goldsmith, silversmith, medal making.

143. HOLDEN SCHOOL

Piazza Borgo Dora, 49 - 10152 Turin Tel. 011-6632812

Mail: info@scuolaholden.it

Website: scuolaholden.it

Courses or subject areas: two-year master's degree in narrative technique

144. INTERNATIONAL SCHOOL OF COMICS

Main offices:

Milan. Piazzale Giulio Cesare, 14, Tel. 02-45409470

Rome. Via Lemmi, 10,

Tel. 06.5141120; other locations: Naples, Turin, Brescia, Reggio Emilia, Padua, Pescara, Florence, Genoa Email:

(città)@scuolacomics.it Website: scuolacomics.com

Sectors: Comics, Illustration, Tattoo, Animation, Drawing

145. MOHOLE SCHOOL ACADEMY

Via Ventura, 5 - 20134 Milan Tel. 02-36513670/366-8984302

Email: segreteria@mohole.it

Website: scuola.mohole.it

Sectors: cinema and videomaking, game design, 3d animation, acting and dance, comics

e concept design, visual art, fotografia, scrittura e story telling, digital development

146. SITAM - ISTITUTO

FASHION PROFESSIONAL Via Giuseppe

Verdi, 22, 35139 Padova Tel. 049-8751172

Mail: info@sitam.it

Website: sitam.it

Sectors: Cutting and packaging, Model maker, Fashion Design, Size Development, Fabric and Leather Flowers Course

147. THESIGN, COMICS&ARTS ACADEMY

Viale Lavagnini, 42, 50129 Florence Tel. 055-218950 Mail:

info@thesign.academy

Website: thesign.academy

Sectors: Graphic Novel & New Media Course, Storytelling Design, Business Illustration, Editorial Illustration, Animation, Game Design

148. UED – UNIVERSITY OF PESCARA DESIGN

Via Fosso Foreste, 65015 Montesilvano Tel. 085-4491765

Mail: info@uedpescara.it

Website: uedpescara.it

Sectors: Fashion Design, Techno Fashion, Technical Sketching, Moulage, Modelling.

149. COVA SCHOOL ABOUT ART CRAFTS Corso

Vercelli, 22 – Milan Tel. 02-48005104

Mail: cfp@scuolacova.it

Website: scuolacova.it

Sectors: Wood operator and technician, Design and Prototyping, Digital Modeling and Fabrication Technician

150. GOLDSMITH SCHOOL AMBROSIANA

Via Tadino 30, 20124 Milan

Mail: viatadino@scuolaorafa.com

Website: scuolaorafa.com

Sectors: Goldsmithing, Wax modeling, Microscope setting, Engraving, Fire enamels, Gemology; Strategies, Work planning and Communication for jewelry.



POLO IULM University OF EXCELLENCE ITALIAN

FOR TRAINING IN THE SECTORS

Communication \ Languages \ Tourism \ Valorisation
of cultural heritage \ Fashion

IULM guarantees all its students a **solid preparation**, proposing innovative educational paths, offering **cutting-edge services**, activating **contacts with the world of work**, encouraging **study experiences abroad**.





Libera accademia d'arte Novalia Libera il tuo talento.

Essere artista non è un dettaglio, un passatempo, una bizzarria. Essere artista è un lavoro. Un lavoro di ricerca incessante, di esercizio paziente, di abilità tecnica che esprime l'energia di una visione. Quell'energia che svela la bellezza del mondo e che ogni artista sprigiona con esemplare unicità.

Questo è ciò che farai a Novalia: studiare arte per farne la tua professione. Come tutti i docenti che insegnano qui, professionisti concentrati sullo sviluppo delle tue competenze per un monte di ore e senza assistenti. Un'esperienza che dividerai soltanto con 19 compagni di classe, perché la tua unicità vuole la massima attenzione.

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FOTOGRAFIA • DECORAZIONE • PITTURA • DISEGNO • INCISIONE



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Focus _



NABA

New Academy of Fine Arts

GOALS AND HISTORY

NABA is an academy of art and design training: it is the largest Academy of Fine Arts in

Italy and the first to have obtained, in 1981, the official recognition of the Ministry of Universities

sità e della Ricerca (MUR). It was founded by Ausonio Zappa in Milan in 1980, initially involving Guido Ballo and Tito Varisco, and then activating a group of artists including Gianni Colombo, with the aim of questioning the rigidity of the traditional

academic world and introducing visions and languages closer to contemporary artistic practices and the system of creative professions: it is an academy in constant evolution with an eye always turned to the future to capture the signals of change by welcoming the diversity typical of contemporaneity.

Confirming the excellence of its teaching methodology, also in 2024, for the fourth consecutive year, NABA was selected by QS World University Rankings® by Subject as the best Italian Academy of Fine Arts and among the top 100 institutions in the world in the field of Art & Design.

THE SUBJECTS THAT ARE STUDIED

With its two campuses in Milan and Rome, NABA offers first and second level courses in the Areas Communication and Graphic Design, Design, Fashion Design, Media Design and New Technologies, Set Design, Visual Arts, for which it issues academic diplomas equivalent to university ones.

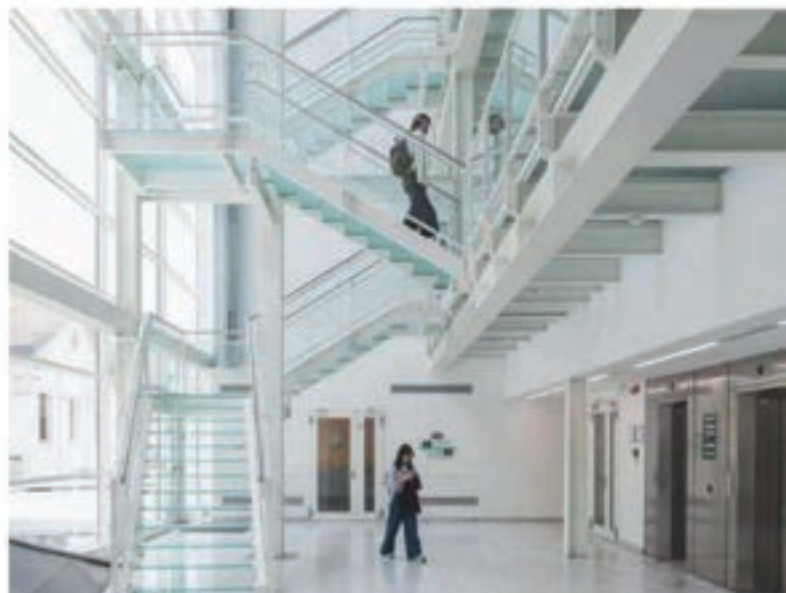
tari, in addition to completely practice-based PhDs across these fields and Special Programmes.

HOW TO STUDY

NABA combines an interdisciplinary teaching methodology with a "learning by doing" approach, the result of a vocation for research, experimentation and innovation on the most current topics, including new technologies, Artificial Intelligence and sustainability, and the relationship with the relevant artistic and professional context.

THE TEACHERS

NABA teachers are professionals active in the field of art and design: they come, among others, from fashion houses, communication agencies, design and architecture studios; they are curators, artists, entrepreneurs and thanks to their perspective the students come into contact with the world of work.



TRAINING OFFER

TRIENNium:

Comics and Visual Storytelling | Graphic Design e Art Direction | Design | Fashion Design | Fashion Marketing Management* | Cinema and Animation | Creative Technologies | Scenography Painting and Visual Arts

TWO-YEAR SPECIALIST COURSES:

User Experience Design | Visual Design e Integrated Marketing Communication | Interior Design Product and Service Design | Social Design | Fashion and Costume Design | Fashion Design | Textile Design | Creative Media Production Digital and Live Performance | Visual Arts and Curatorial Studies

ACADEMIC MASTERS:

Sustainable Innovation Communication | Creative Advertising | Italian Design | New Urban Design | Fashion Digital Marketing | Sneaker Design Business La for the Fashion Sstem | Screenriting for Series Art and Ecolog | Contemporar Art Marets Photograph and Visual Design

PHD:

Artistic Practice
Artistic Practices and Project Culture

SPECIAL PROGRAMMES:

Short Courses | Foundation Course | Gap Year Programme Semester Abroad Programmes Summer Courses

*Pending approval

**Master's degree accredited by Telematic University International UNINETTUNO (60 CFU).

CAMPUS:

MILAN - Via C. Darin 20, 2013 Milan

ROME - Via Ostiense 92, 0015 Rome

Contacts:

Orientation Italy E-mail

orientamento@naba.it Tel. 02

97372106 Website

www.naba.it



HIGHLIGHTS

6000+ Number of students

35% Percentage of international students

100 Nationalities represented

87% Employment Rate within 1 Year of Graduation*

99% Employment rate of two-year graduates

Specialists and Academic Masters*

500 Scholarships every year

1 in 5 Students who receive a scholarship

of study valid for all years of the course

*Source: Annual employment survey by BVA Doxa, a leading market research company, on graduates in 2021 one year after graduation.



WHAT YOU BECOME Through

over 900 annual collaborations with companies, institutions, agencies for projects, internships and placements, and the activities (e.g. Recruiting Days) promoted by the Industry Relations and Career Service and Alumni Relations offices, NABA students develop skills in line with the professions required in the fields of design, fashion design, communication, media and new technologies, scenography and visual arts.



MODARTECH INSTITUTE

GOALS AND HISTORY

Modartech, an institute of higher academic and professional training in the Fashion and Communication sectors, is based on a proven mix of research, experimentation, technique and laboratory approach, thanks to constant dialogue with the world of work, developing a training center of excellence to support young people and industry.

From the very beginning, the Modartech Institute has presented itself to the market with a contemporary training offer and a methodology characterized by strong originality, based mainly on project work and important collaborations with a large network of companies.

Modartech is authorized by the Ministry of University and Research (MUR) to issue academic diplomas in the AFAM - Higher Education in Art, Music and Dance sector, with a training offer consisting of first-level three-year degree courses, second-level master's degrees and first-level master's degrees. In addition, there are specialization courses with the issue of qualifications legally recognized at European level.

SUBJECTS AND TEACHING

The composition of the Study Plans is designed to accompany the cultural and professional growth of the student by combining subjects of a predominantly practical nature with others that instead favor theoretical study, essential for research and the development of creativity. The teaching thus reflects the vision that Modartech has of the future of

its students, up-to-date and curious professionals, creatives with a contemporary taste that comes to life thanks to the practical skills assimilated during the many laboratory hours.

HOW TO STUDY

The teaching is composed not only of theoretical-practical or purely theoretical subjects but also of guided visits to the most important eras of the sector, as well as of a constant presence in the Institute of experts, companies and prominent personalities who, thanks to workshops, special lessons, seminars, bring direct experiences from the world of work and professions into the school. The project methodology





TRAINING OFFER

The Institute's educational offering consists of academic courses at various levels as well as high-value courses.

professionalizing. The areas of specialization are concentrated in the strategic areas of Fashion and Communication Design.

1st level academic courses

Fashion Design, Communication Design

2nd level academic courses

Fashion Product Management

1st level academic masters

Fashion Hi-Tech, Sustainable Fashion

Professional Courses

CAD Clothing Pattern Maker

Web & Graphic Design

CAD Footwear Modeler

CAD Modeler Bags and Leather Goods

Pattern Making and Haute Couture

LOCATION & FACILITIES

Between the historical and artistic centers of Florence and

Pisa, the Modartech Institute is located in the Piaggio

industrial spaces of Pontedera, in a context of innovation, culture and design projects

Around Modartech, an international network of companies

that produce for the biggest fashion brands, design studios,

technology hubs, research centers, hi-tech and web-oriented

companies. An attractive hub for students from all over the world

who can count on support in finding accommodation and a dedicated tutoring service.

DATA	
420	Number of students
900	Business Network
87% of	former students employed
20	Students per class
32	Number of scholarships awarded, for a value of
120,000	euros



based learning combined with teacher advisory on specific projects also guarantee a strong background of experience that is further enriched thanks to curricular internships at companies in Italy and abroad.

THE TEACHERS

In a dynamic and constantly evolving context such as that of communication and fashion, Modartech avails itself of the collaboration of academic teachers, as well as professionals, consultants, entrepreneurs and experts with many years of experience in their sector, who deal daily with business needs. Their approach is aimed at providing skills for contemporary and specialized training.

CONTACTS

Viale R. Piaggio, 7 Pontedera (PI)
+39 0587 58458

orientamento@modartech.com
www.modartech.com





EUROPEAN INSTITUTE OF DESIGN

GOALS AND HISTORY

The European Institute of Design was founded in 1966 in Milan, at a time when Italian design was in a phase of strong ferment, with the aim of giving shape to a new type of school for creative and design professions from industrial to interior design, from fashion to visual arts and communication.

With over 50 years of experience, IED confirms its goal of maintaining the leadership that its educational offering holds in Italy, Spain and Brazil, renewing it according to the needs of contemporary society. The Group has expanded its presence internationally, opening branches in various cities beyond Milan, in Rome, Turin, Florence, Cagliari, Barcelona, Madrid, Bilbao, San Paolo, Rio de Janeiro and including the Aldo Galli Academy in Como in the network. The Group's vocation remains international: very recent (July 2024) is the agreement signed with CESAP for the joint design of undergraduate and postgraduate training courses delivered in Portugal through the Escola Superior Artística do Porto in the fields of Fashion and Design.

The owner of the IED Group is the Francesco Morelli Foundation, whose mission is to promote the culture of design in the broad sense and innovation for young people and global society through an educational model that enhances creativity and experimentation in a multidisciplinary and transversal way.

COMPANIES WITH WHICH WE DESIGN

The number of partner companies, with which IED collaborates, grows month by month and includes small and medium-sized enterprises, large multinationals, top brands, studios of various sizes, innovative start-ups and freelancers, including: San Pellegrino, 3M, BMW, Bottega Veneta, Ferrari SpA, LVMH, Nike Ogilvy. This type of educational and extra-educational partnership also offers students the opportunity for internships in highly professionalizing work contexts.



COURSES DELIVERED AND TRAINING OFFER

THREE-YEAR DEGREES

First Level Academic Diploma (CFA 180): Product, Interior and Transportation Design. Fashion Design, Fashion Stylist, Fashion Marketing. Graphic, Video, Sound Design, Illustration and Animation, Photography, Communication Design, Advertising Communication, Communication and Valorization of Contemporary Artistic Heritage

MASTER'S DEGREES

Second Level Academic Diploma (CFA 120): Interior, Product, Interaction, Fashion and Transdisciplinary Design, Visual Communication.

1ST LEVEL MASTER: (CFA 60)

Design - Innovation, Strategy and Product, Visual Arts
Lifelong Learning: Options for continuous and specialized training throughout the year and in summer with courses in Italian, English, online, blended and in person.

MASTER'S OPPORTUNITY

IED offers one-year Masters in design, fashion, art, communication and visual communication to develop advanced skills and prepare students for leadership roles in the creative sector.

LOCATION E FACILITIES

IED has 11 locations around the world, equipped with modern facilities and cutting-edge laboratories for an immersive learning experience.



KEY NUMBERS

- + 50 years of experience
- 11 locations worldwide
- + 10,000 students per year
- + 100 nationalities of origin
- + 100 undergraduate courses
- + 300 postgraduate courses
- + 170 partnership accademiche
- + 3000 teachers
- 90% of students find employment within a year of graduation.

HOW TO STUDY

IED students attend courses, in English and Italian, in the areas of design, fashion, visual arts and communication.

The courses include creative design, marketing, production techniques and project management, preparing them for a multi-functional career in the creative industry. The teaching model integrates lectures, laboratories, real projects with partner companies, offering a practical-theoretical experience.

PECULIARITIES OF IED

Studying at IED means receiving stimuli from an international network of professors, alumni and companies, which allows you to access unique and multidisciplinary training experiences. The faculty is made up of over 3,000 professors, selected among the best professionals in the creative sector, who bring their experience to the classroom by applying it to their respective teachings.

CAREER SERVICE

IED's Career Service, made up of a highly specialized team, supports students in their professional path through individual meetings, preparation for interviews and organization of events such as the Career Fair, promoting networking with leading companies in their reference sectors.

Info: ied.it

Academy.

La prima laurea in scrittura d'Italia

Academy è un corso di laurea triennale in cui si prova a cambiare se stessi, il proprio sguardo e addirittura il mondo attraverso un gesto molto preciso: *scrivere*.

Dopo la laurea potrai lavorare in:

- *comunicazione e marketing*
- *editoria ed eventi culturali*
- *redazioni radio e tv*
- *sceneggiatura*
- *giornalismo*
- *new media*

SCOPRI
ACADEMY



SCUOLA HOLDEN

CONTEMPORARY HUMANITIES



Utilities _

PLACES TO VISIT TO GET INSPIRED

IF YOU WANT TO DO A JOB IN THE ARTISTIC FIELD, IT IS REALLY VERY USEFUL TO FREQUENT THE PLACES WHERE THEY COME OBJECTS OF INSPIRATION AND CREATIVITY ON DISPLAY

REGIONAL MUSEUMS

The first places par excellence for the display of the fruit of the imagination are museums. Born over 2,500 years ago (the first is attributed to the city of Alexandria in Egypt), Italy is among the nations that possess the most of them - several thousand - for this reason we publish here only the regional websites of the general directorates of museums, where you can find the most discovered and your passions.

find lists, addresses and typologies, from art to architecture, from the most mysterious and ancient sculptures to the most surprising virtual creations. Many of them have open positions to apply for internships and traineeships, periods during which you can verify first-hand the degree of adherence between the



ABRUZZO

<http://museiabruzzo.cultura.gov.it>

SOUTH TYROL

<https://suedtirol.info>; <https://musei.provincia.bz.it/it/home> and <https://musei.provincia.bz.it/it/musei-in-alto-adige>

BASILICATA

www.musei.basilicata.beniculturali.it

CALABRIA

www.musei.calabria.beniculturali.it

CAMPANIA

<https://museicampania.cultura.gov.it/museums-and-places-of-direction/> To apply for internships and placements: <https://museicampania.cultura.gov.it/servizi-e-attivita/stage-e-tirocini/>

EMILIA ROMAGNA

www.musei.emiliaromagna.beniculturali.it/musei. Cv e

Internship applications at: www.musei.emiliaromagna.beniculturali.it/activities/internships-training-and-curricular-internships

FRIULI-VENEZIA-GIULIA

<https://musei.fvg.beniculturali.it/musei>

LAZIO

<https://direzioneregionalemuseilazio.cultura.gov.it/i-luoghi-della-cultura/>

LIGURIA

<https://museiliguria.cultura.gov.it/museums;>

LOMBARDY

<https://museilombardia.cultura.gov.it/museums/state>

WALK

www.musei.marche.beniculturali.it. Museums: www.musei.marche.beniculturali.it/musei/;

MOLISE

www.musei.molise.beniculturali.it/museums

PIEDMONT

www.polomusealepiemonte.beniculturali.it; personal area: <https://trasparenza.cultura.gov.it>; <https://trasparenza.cultura.gov.it/>

pagina639_bandi-di-concorso.html; internships <https://cultura.gov.it/tags/press-releases/other-personal>;

PUGLIA

<https://musei.puglia.beniculturali.it/museums/?state>; competition notices: <https://musei.puglia.beniculturali.it/public-notice/>

SARDINIA

www.musei.sardegna.beniculturali.it. Museums: <https://musei.sardegna.beniculturali.it/musei/>; Competition notices https://trasparenza.cultura.gov.it/page566_tenders-and-contracts.html by https://trasparenza.cultura.gov.it/pagina640_concorsi-attivi.html

SICILY

<http://musei.beniculturali.it>

TUSCANY

www.polomusealetoscana.beniculturali.it; competition notices: www.polomusealetoscana.beniculturali.it/index.php?it/148/competition-announcements

TRENTINO

www.cultura.trentino.it

UMBRIA

www.musei.umbria.beniculturali.it; tenders and contracts: www.musei.umbria.beniculturali.it/trasparenza/transparency/tenders-and-contracts/

AOSTA VALLEY

www.regione.vda.it/cultura/default_i.asp

VENETO

<https://polomusealeveneto.beniculturali.it/musei>

ART ASSOCIATIONS, ARCHIVES AND OTHER MUSEUMS SPECIALIZED

PURPOSE

Association of Art Museums contemporary Italians, Bergamo, www.amaci.org. Association of some of the most important museums

of Italy, from the Castello di Rivoli to the Gam of Turin and Verona, from the Mart to the Maxxi: here is the complete list of museums that can be discovered: www.amaci.org/partners

SPECIAL COMPANY

PALAEPO

It includes the Palazzo delle Esposizioni, the Macro, the Slaughterhouse and the Museum of the Suburbs of Rome, www.palaexpo.it. A body of the city of Rome, it is among the largest organizers of exhibition spaces in the capital and in the country.

CRAFTSMANSHIP & PALACE

Florence, www.artigianatoepalazzo.it. Craftsmanship, fashion and lifestyle are the main fields of this space to remember the connection between artisan art and the buildings where its creations have been exhibited for centuries. It hosts hundreds of artisans from many nations every year and is also active

towards young people by selecting at least 10 artisans under 35 every 12 months – Italian and foreign – inviting them

free of charge in a dedicated exhibition area in the Corsini Garden. For

they also have the Blogs section and Crafts, with young people from all over Europe, in collaboration with the World craft council Europe, and the section on "Ancient Crafts" to recall the origins of their more modern work.

MILAN BASE

<http://base.milano.it>. Former industrial complex of the former Ansaldo, it is now a cult place of the capital of Milan, the scene of frequent events of fashion, design, culture, art, photography and creativity in all its conjugations.

VENICE BIENNALE

www.labiennale.org. Founded in 1895, the Venice Biennale is a foundation that exhibits new artistic trends in theatre, architecture, music, dance and



cinema, with a historical archive of contemporary arts. At the website www.labiennale.org/it/lavora-con-noi the open positions and the space for self-candidacies.

The formula is also proposed in many other cities around the world. For

example: Berlin Biennale, www.berlinbiennale.de/en/ and Brazil, www.bienal.org.br

BOLSENA BIENNALE

Viterbo (Lazio), www.bolsenaricama.it/bolsena-biennale/

International meeting of embroidery and

lace, offers courses between the Viterbo area and lower Tuscany, and an international competition for embroidery and lace schools and associations.

Orvieto lace and filet of

Bolsena has nominated lace

Italian to UNESCO World Heritage Site.

CENTRE DU LUXE ET DE LA

CRÉATION Paris, [https://](https://centreduluxe.com)

centreduluxe.com One of the leading think tanks on the future paths of luxury and creativity professions.

Each year it recognizes awards to 10 new young talents in the industry.

CITY OF CRAFTS AND PROFESSIONS

Milan, www.cittadeimestieri.it/ A non-profit association of Milan and Lombardy, it has a database of 366 professions and carries out training courses in the metropolitan city of Milan.

CIVIC SCHOOL OF MILAN LUTHERIA

<https://civicascoladiliuteria.comune.milano.it>. In addition to being the only civic school of Italian violin making, is also library and museum.

RIVOLI CASTLE

Contemporary Art Museums, www.castellodirivoli.org.

One of the points of reference for Italian art, with a location (in Trentino) outside the traditional routes of

creativity made in Italy.

SFORZESCO CASTLE

MILAN

www.milanocastello.it Beyond

to numerous and historic

physical and online art collections, from

ancient archaeology to contemporary

photography, presents useful archives for

those who, on art, must prepare a diploma or degree thesis.

CENTER FOR ART CONTEMPORARY LUIGI PECCI

Prato, www.centropecci.it, In Prato, the second most populous city in Tuscany after Florence, there is the first Italian institution to present, collect, document and support artistic research in the visual and performing arts, cinema, music, architecture, design, fashion, literature and all contemporary expressions.

CHRISTIE'S INTERNATIONAL

Milan and Rome, www.christies.com.

Art not only to be made, but also to be exhibited and sold.

This is also a place to look for suggestions, perhaps starting downstream in the supply chain. The headquarters is in London. But it also has bases in Italy: in Rome since 1958 and in Milan since 2009.

CITY OF ART

PISTOLETTO FOUNDATION

Biella, www.cittadellarte.it. In

Piedmont, one of the main creative art laboratories

contemporary multi-sectoral.

EDC - SCHOOL FOR

MANAGERS & CREATORS

COMPANY, PARIGI



Images of the Sozzani Foundation in Milan and the Venice Biennale. On the left page, space of the Pistoletto Foundation in Biella

www.edcparis.edu/fr/. School of managers and entrepreneurs with regard to artisanal activities.

STEAM FACTORY

www.fabbricadelvapore.com. Palazzo del Comune di Milano, offers space for youth creativity and laboratory experiences. Its website also has a section for calls for proposals and

selections: www.fabbricadelvapore.org/the-opportunities

PRADA FOUNDATION

www.fondazioneprada.org. Contemporary art, cinema, photography, philosophy, dance and architecture are the areas of projects found in this space. The site also has a section for applications for internal job roles: www.fondazioneprada.org/lavora-con-noi/

In addition to the two Milanese locations, a third one was opened in Venice (Cà Corner della Regina) in 2011.

MILAN FRIDGES

Center for Contemporary Art, www.fmcca.it/ it/ From the unmistakable

red color of the walls on via Piranesi in Milan, hosts institutions and companies of and culture. It has a section training, www.fmcca.it/it/training/, where it offers restoration workshops

by the Open Care company, which host interns and trainees and offer a tutoring and ongoing training service.

ANTONIO FOUNDATION

RATS

How, <https://fondazioneratti.org/> it. Exhibition space on the art of textiles; artistic workshop in which about 20 young people participate every year, <https://fondazioneratti.org/it/art-lab>

fondazioneratti.org/it/art-lab

ARNALDO FOUNDATION

TOMATO

Milan, www.fondazionearnaldopomodoro.it

Collective space that proposes itself as a home of culture and art of the 1900s. He also creates a educational project for secondary schools, www.fondazionearnaldopomodoro.it/event/smartschooling/

[fondazionearnaldopomodoro.it/event/smartschooling/](http://www.fondazionearnaldopomodoro.it/event/smartschooling/)

MERZ FOUNDATION

Turin, www.fondazionemerz.org

Contemporary art center since 2005, it hosts exhibitions, events, educational activities and research projects.

NICOLA FOUNDATION

TRUSSARDI

Milan, www.fondazionenicolatrussardi.com

[fondazionenicolatrussardi.com](http://www.fondazionenicolatrussardi.com)

Non-profit institution for the dissemination of contemporary culture, it constitutes a nomadic museum

for the production and dissemination of contemporary art in multiple contexts and through different channels and modalities, including temporary exhibition events.

SOZZANI FOUNDATION

<https://fondazionesozzani.org/it/#>, Milan and Paris. It aims to

promote and disseminate contemporary cultural and artistic activity in all its expressive forms, through exhibitions, publications, conferences and meetings.

OUTSIDE THE SHOW

Milan, www.fuorisalone.it/it/ Includes all the design events that take place in conjunction with the Salone del Mobile in Milan.

BORGHESE GALLERY

Roma, <https://galleriaborghese.beniculturali.it>. State museum, exhibits works

by immortal authors such as Gian Lorenzo Bernini, Bronzino, Canova, Caravaggio, Raphael, Perugino, Lorenzo Lotto, Antonello da Messina, Rubens, Bellini, Titian. Unique in the world for the number and importance of Bernini's sculptures and canvases

of Caravaggio. He also creates podcasts to get students excited about the treasures it contains and that constitute they provide a reference and a basis essential for anyone who wants to deal with art.

ACADEMY GALLERY

OF FLORENCE

galleriaaccademiafirenze.it

It exhibits the largest number of Michelangelo's sculptures in the world (seven), including the famous David. It boasts several other sections, including the largest collection in the world of gold-ground paintings, and the Museum of Musical Instruments, which houses numerous artefacts from the historical collection



From left, Civic School of Violin Making in Milan; Ufzi Hall in Florence; craftswoman at work in the Artigianato & Palazzo space in Florence

of the Luigi Cherubini Conservatory.

Videopills are <https://www.galleriaaccademiafirenze.it/eventi/discoverthegallery/>

[discoverthegallery/](https://www.galleriaaccademiafirenze.it/eventi/discoverthegallery/)

UFFIZI GALLERY

Florence, uffizi.it One of the most important museum complexes in the world, it includes, in addition to the gallery of the same name, the Vasari Corridor, the collections of Palazzo Pitti and the Garden of Boboli. With a rich archive

digital on: uffizi.it/pagine/

digital archives and clips that tell the story of its collections and initiatives.

ESTENS GALLERY

Modena, <https://gallerie-estensi.it>

[beniculturali.it](https://gallerie-estensi.it). Museum that displays the collection of works of art that belonged to the Dukes of Este, as well as a collection of works acquired over the last two centuries.

GUGGENHEIM OF VENICE

www.guggenheim-venice.it/it/. Museum on the Grand Canal in Venice, located in Palazzo Venier dei Leoni, is part of the Solomon R. Guggenheim Foundation, which also has exhibition spaces in New York, Bilbao and Abu Dhabi. It is one of the main museums in Italy of European and American art of the first half of the 20th century:

from American modernism

from Italian Futurism to Cubism,

Surrealism and Abstract

Expressionism.

GINORI 1735

Richard Ginori 1735, In addition to being a historic company of Italian origin, it is a cross-section of the history of Italian manufacturing, especially in the Doccia headquarters in Sesto Fiorentino (Fi).

A place to learn the secrets of majolica, porcelain and earthenware:

www.museodidoccia.it

THE MILAN TRIENNALE

<https://trienale.org>. Art on stage.

With the entire supply chain of

technicians specialized in sound, lights, scenography.

MAXXI

National Museum of Arts

international of the 20th and 21st century

mai.art One of the most up spaces of the moment, directed until a few months ago by the current Minister of Culture

Alessandro Giuli, and previously by his fellow minister, Giovanna Melandri, has a section dedicated to schools and one to training, promoting numerous courses for which you can request further information at: formazione@fondazionemai.it

fondazionemai.it

MOMA New York

www.moma.org. The Museum of Modern Art in New York, on 53rd Street, between Fifth and Sixth Avenue (Midtown Manhattan) is considered by many to be the world's leading modern museum. Its collection

offers glimpses of modern art

and contemporary, with architectural projects, design objects, drawings, paintings, sculptures, photographs, silkscreens, illustrations, films and multimedia works. With over 300 thousand books and periodicals, and personal files of more than 70 thousand artists: a good library also for graduate research.

MODACULT

Center for the study of fashion and cultural production. The name says it all. Contacts: centro.modacultura@unicatt.it

unicatt.it; tel. 02-72342505. Catholic

University, Largo Gemelli 1, 20123 Milan, [.unicatt.it](https://www.unicatt.it)

MUSEUM AND LABORATORY OF CERAMIC SPACE NIBE

Milan, spazionibe.com/

laboratory. In addition to exhibitions and

ceramics workshops, organizes courses on molds, decoration, basic ceramics, paper clay, drawing, photoceramics, stoneware, high temperature glazes, jewelry.

SMALL THEATRE

OF MILAN

www.piccoloteatro.org. Like many theatres, the hub of initiatives that go far beyond the billboard

of the shows: workshops for teenagers and adults, evening courses, workshops to understand the professions that revolve around the proscenium,

SUPERSTUDIO



www.superstudiogroup.com.

A studio of avant-garde architects, since its foundation in 1966 it has

It includes authors who have achieved international fame, such as Ettore Sottsass.

Keep an eye on this for new design developments.

SWISS CORNER MILANO

www.swisscornermilano.it. In the center

in Milan, the exhibition space of the Switzerland is a location of numerous avant-garde exhibitions.

GOLDSMITH SCHOOL

AMBROSIANA

www.scuolaorafa.com; www.scuolaorafa.com/it/corsi/. It organizes

numerous practical courses, ranging from goldsmithing to modeling of the wax, from microscopic setting to engraving, from fired enamels to gemology. Up to the course in Strategies, work planning and communication for jewelry.

ALTRE LOCATION

TO VISIT

It is truly impossible to list all the centres of excellence in art and creativity in the country "most awarded in the world" in terms of number of sites.

recognized by UNESCO as cultural heritage of humanity. Aware

of the many inevitable gaps, here is a final and concise list of places to visit.

**MUSEUM OF MODERN ART
FROM BOLOGNA**

<http://www.mambo-bologna.org>
MART

Museum of modern art and contemporary of Trento and Rovereto,
www.mart.tn.it

MUDEC

Museum of Cultures, Milan,
www.mudec.it

ENZO FERRARI MUSEUM

Modena, www.ferrari.com/it-IT/museums/enzo-ferrari-modena

MUSEUM

NATIONAL CINEMA

Turin, www.museocinema.it/it
PAC

Contemporary Art Pavilion, Milan,
www.pacmilano.it

GRASSI PALACE

Venice, www.pinaultcollection.com/palazzograssi/it, among the largest collections of modern and contemporary art in the world.

ROYAL PALACE OF GENOA

<https://palazzorealegenova.cultura.gov.it>

ROYAL PALACE OF MILAN

www.palazzorealemilano.it/homepage

PAN, PALACE OF ARTS

NAPLES

www.napolike.it/turismo/place/pan-palazzo-delle-arti-di-napoli/
BRERA ART GALLERY

<https://pinacotecabrera.org>
PIRELLI HANGAR BICOCCA

Milano, <https://pirellihangarbicocca.org>
POLDI PEZZOLI

Museum and Foundation, Milan,
<https://museopoldipezzoli.it>

ROME QUADRIENNALE [https://](https://quadiennalediroma.org)

quadiennalediroma.org

ROYAL PALACE

<https://reggiadicaserta.cultura.gov.it>
ROYAL PALACE OF MONZA

<https://reggiadimonza.it>
MILAN TRIENNALE

<https://triennale.org/eventi/triennale-milano-1923-2023>

VENERABLE FACTORY

OF THE CATHEDRAL

www.duomomilano.it

VIAFARIN

Milano, www.viafarini.org



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WINDS AND HAPPENINGS TO GET INSPIRED

THE PHILOSOPHER BENEDETTO CROCE TAUGHT HIS STUDENTS THAT TO HAVE NEW STIMULI THEY HAD TO "GO FOR A WALK AND LOOK AROUND". HERE ARE SOME INITIATIVES TO UNDERSTAND THE SECTOR OF INTEREST

The regional bodies for the right to study offer an interesting range of benefits, starting from places to sleep in residences, through meals at controlled costs up to scholarships, assigned on the basis of income and merit, offered to allow all students, regardless of their economic conditions, to access tertiary education (post-diploma). There are also grants for international student mobility, prizes for theses and for the organization

of part-time work activities (i.e. paid collaborations) to support studies, agreements for financial assistance in the purchase of books or other materials useful for teaching such as computers and notebooks.

On the following pages, the websites of the regional institutions where you can find the details to participate in the competition notices and/or request services and financial facilities to better support the course of a year of academy life.

ARTIGIANO IN

FIERA, artigianoinfiere.it.
International exhibition on ideas and
production of the craftsmanship of peoples
and nations.

ARTISSIMA,

Turin, artissima.art
Italy's leading contemporary art fair, is held
at the Lingotto in Turin.
Since its founding in 1999,
joins the market illustration
current international exhibition of what is being
tested and researched.

AUDITORIUM PARK OF THE

MUSIC ENNIO MORRICONE, Bologna,

Designed auditorium.com
by Renzo Piano, it hosts some of the most
important events on multimedia art.

BIT, International Tourism Exchange,
bit.fieramilano.it. Omen nomem, all
about the art of traveling.

BOOCITY MILANO,

boocitmilano.it. Fair
of the book, events, meetings,
exhibitions, shows and dedicated seminars
to schools.

BOOK PRIDE,

booprider.net. International Book Fair
independent. The last two editions were held
at Palazzo Ducale in

Genoa, Italian book capital 2023 (6-8
October) and at Superstudio Mai in Milan
(8-10 March 202).

BRERA DESIGN DISTRICT,

Milan, breradesigndistrict.it. A point of
reference for design on an international,
commercial and cultural scale.

NATIONAL CHAMBER

OF ITALIAN FASHION,

cameramoda.it. Association
non-profit organization that regulates,
coordinates and promotes the development
of Italian fashion since 1958. It promotes
continuous fashion activities.

CARTOONS ON THE BAY,

cartoonsba.rai.it.

International Festival
of cross-media animation and
Kids TV.

COSMOPROF,

Bologna, cosmoprof.it. Fair
world of cosmetics industry and
of beauty.

DIGITAL ITALY SUMMIT,

theinnovationgroup. Fairs on
the evolution of the digital and IT market.
They are held in various locations, from
Calabria to Veneto, from Tuscany to
Lombardy.

ENTE MODA ITALIA, Florence,

abroad emimoda.it. Promotes
the Made in Italy fashion, organizing ad
hoc fairs from Seoul to Toronto, from Too to Ne
Yor. ÈSTORIA, estoria.it, Gorizia.

International history festival, it already
boasts 20 annual editions, with exhibitions,
screenings, shows, presentations
and testimonies.

EUROBEST, eurobest.com, European Festival

of creativity, includes a Young creatives
competitions, eurobest.com/
aards.

TOURISM,

fareturismo.it. Fair of
orientation to training and
work in tourism
for students, graduates, postgraduates,
teachers and operators. Editions in Milan,
Rome and Palermo.

FASHION WEEK. They are held in

numerous cities in the world.

The most important ones in
Paris (fhcm.paris/en/paris-fashion-ee), Milan (<https://milanofashioneer.cameramoda.it/it>), London
(<https://londonfashioneer.co.uk>) by Ne Yor (<https://nf.com>).

FESTIVAL OF THE

COMMUNICATION, Camogli,

festivalcomunicazione.it.

Shows, workshops, excursions, awards
on the world of media.

FESTIVAL OF THE MIND,

festivaldellamente.it. First festival
European on creativity and the birth of ideas.

FESTIVAL OF THE

TELEVISION, Monte Carlo,

tvfestival.com/fr. Simile
to the one of the same name held in Italy,
has been organized for over 60 years.

TV FESTIVAL

AND NEW MEDIA, Dogliani (Cuneo), festivaldellatv.it.

The 360 media universe: tv, eb tv, social
networks, formats, productions.

FILM FESTIVAL

(worldwide), com/. [film festivals](http://filmfestivals)

On this site the calendar of all the film
festivals of the 5
continents.

DUSSELDORF FESTIVAL,

HONEGGER, honegger.it/

IT/honegger.nsf/collettive. Italian netor
that since 1970 has accompanied Italian
companies and institutions in 150

An installation from Fuori Salone in Milan. On the left, the Salone del Libro in Turin.



fairs in 7 cities and 21 countries around the world.

It offers services, communication and trade fair marketing projects to increase the Made in Italy business (about 5 thousand Italian customers).

SAINT ORSOS FAIR

(Aosta),

fieradisantorso.it, lartisana.vda.it/. Showcase-fair italiansfestival.it. At the Base of

of artisans, counts approximately 1,000 artisans of all origins every year.

PHILOSOPHY FESTIVAL,

[.festivalfilosofia.it](http://festivalfilosofia.it). If you have

Modena, Carpi and Sassuolo

since 2001. It involves students and schools with master classes, exhibitions, concerts, films, games and philosophical dinners.

INTERNATIONAL FESTIVAL

OF AUDIOVISUAL PRODUCTS

EBNATIVI, DIGITAL MEDIA FEST.

Info on Ancef's lin, National Association of Creatives and Filmmakers, on the website

[.digitalmediafest.it](http://digitalmediafest.it)

INTERNATIONAL FESTIVAL

OF

JOURNALISM, [.festivaldelgiornalismo.com](http://festivaldelgiornalismo.com).

Every year in Perugia, the world of reporters at 360, from collaborative journalism to decolonising journalism to audio and video podcasting.

INTERNATIONAL FESTIVAL

OF CREATIVITY, Cannes

Lions. Representative for Italy: Art

Directors Club Italiano, [.canneslions.com](http://canneslions.com)

LITERATURE FESTIVAL,

Mantua, it. [.festivalletteratura](http://festivalletteratura).

Born in 1997, it is held every year in Mantua in September, with readings, shows and artistic installations.

FESTIVAL OF MEDIA GLOBAL,

[.festivalofmedia.com](http://festivalofmedia.com). Festival of

all the media of the world, from Europe to South and North America. With awards and presentations. In Italy it is held in Rome with companies and TV production houses.

FUORISALONE, Milan design

yes, [.fuorisalone.it](http://fuorisalone.it). Carretta of events held concurrently

at the Salone del Mobile. One of the most important in the world, from industrial design to furniture.

IF ITALIANS FESTIVAL,

Milan every November with Italian and international guests, over 300 partners, meetings and training courses on all-round creativity.

INSPIRINGPR,

Venice, [.inspiringpr.it](http://inspiringpr.it).

Public relations festival created by the Federation of Public Relations

Italian public.

INTERNET FESTIVAL,

FORME DI FUTURO, Pisa,

[.internetfestival.it](http://internetfestival.it) Yes

Regione Toscana and Cnr, the festival of everything that is "artificial" in art: ai and human creativity.

LINEAPELLE, .lineapelle-fair.

it. International exhibition of leather, accessories, components, synthetic fabrics and models. At the Rho Fair in Milan, but also in London and New York.

LINGOTTO FAIR, Turin,

[.lingottofiere.it](http://lingottofiere.it). In its dense calendar this space hosts various initiatives on craftsmanship and creativity. For young people: ubitat, the university parties fair and, in the Dance Festival, Fuoriclasse live festival with Italian rap and trap artists.

MAY I DO ROME.

The European edition .0, Rome Chamber of Commerce,

[.maerfairerome.eu](http://maerfairerome.eu).

Fair on technological innovation, with companies and universities. Maer and innovators meet

to share their projects with visitors.

SEASIDE. Fortress from

Low, Florence, [.maredamare.eu](http://maredamare.eu).

International Beachfair Fair with over 200 brands.

MEET DIGITAL CULTURE

CENTER, Milan, it. [.meetcenter](http://meetcenter).

International Center for Digital Art and Culture, Milan: digital applied to design, art, science and education. It connects

professionals, families and young people, trying to promote new talents.

MERCANTE IN FIERA, Parma, .fiereparma.

[.fiereparma.it](http://fiereparma.it). Event on antiques, modern antiques and collectibles.

MASSES FRANKFURT ITALY,

[.messefrankfurt.it](http://messefrankfurt.it). Italian Headquarters of the Frankfurt Fair, a connector of Italian fairs and companies from textiles to construction.

In-person and digital events ([.messefrankfurt.it/it/ricerca-fierte](http://messefrankfurt.it/it/ricerca-fierte)).

MICAM MILANO FOOTWEAR,

[.themicam.com](http://themicam.com). Salon international footwear fair

work of Assocalzaturifici.

MIDO, Milan eear sho,

[.mido.com](http://mido.com). World Fair of glasses and eyewear.

MILAN ARCHITECTURE

EPO BUILDING DESIGN,

[.madeepo.it](http://madeepo.it). At the Rho fair Milan, the most innovative aspects of design and creativity in construction.

MILAN MUSIC AND,

<https://milanomusicee.it>. Week on music and its market, with over 100 content partners and 150 events, for enthusiasts, professionals and aspiring insiders.

MILAN UNIQUE,

[.milanounica.it](http://milanounica.it). Italian Salon of clothing, with fabrics and accessories for men and women, organized by Altagamma.

MIPEL, Milan Fair, [.mipel](http://mipel.com).

[com](http://mipel.com). International Exhibition of leather goods and fashion accessories.



MUSEOCITY, Milan,

www.museocity.it. Architecture festival, focusing on Milanese and national museum heritage.

NEW SPACE ECONOMY, Expo Forum,

Rome, www.nseexpoforum.com. Annual event on the future, attended by researchers, students and young professionals.

PITTI IMMAGINE, Florence,

www.pittimmagine.com. Fashion fair with different sections: Men, Children, Yarns, Fragrances, Taste.

MORE BOOKS MORE FREEDOM, Rome, www.plpl.it.

National fair on small and medium independent publishing.

Next edition **4-8 December**

2024.

PORDENONE LEGGE, Pordenone,

www.pordenonelegge.it. Book festival founded in 2013.

PORTO ANTICO DI GENOVA,

www.portoantico.it. Events and festivals of all kinds, from the art of sailing to multimedia, from innovation to musical experimentation.

PRIZE STREGA,

www.premiostrega.it. The well-known literary award also includes a section dedicated to: young writers; young poets.

PRIX ITALIA, www.prixitalia.rai.it.

The International competition for radio, television and web, rewards successful programs and innovative formats from which to draw inspiration.

RO.ME MUSEUM EXHIBITION,

www.romemuseumexhibition.com.

International fair on museums, places and cultural destinations.

ROMA DRONE CONFERENCE,

www.romadrone.it. Event on

robotics and AI, including design and aesthetics.

ROMICS, Roma, www.romics.it.

Creativity Fair:

comics, cinema, games.

FURNITURE FAIR, Milan,

www.salonemilano.it. Fair

international design in all its

forms, including hyper-

contemporary Alpine architecture.

Next appointment 8-13 April 2025.

INTERNATIONAL FAIR OF

BOOK, Turin,

www.salonelibro.it. Publishing at its best

round, with meetings that explain the toolbox of the aspiring writer. Ad hoc activities also for

schools, students and teachers.

INTERNATIONAL SHOWS

FRENCH, www.salonifrancesi.com.

The Italian delegation of the Promosalons network, among the many events in France, from Paris to Lyon, promotes participation in lifestyle, fashion and design fairs.

TALENT GARDEN, Milan,

www.talentgarden.com. A company and community of digital innovators, founded in 2011, it is now based in 12 countries. It also deals with training, with the Swedish business school Hyper Island. At the link <https://talentgarden.org/it/careers/> the open positions.

THEONEMILANO,

www.theonemilano.com. In the salons physical (Fiera Rho-Milano) and digital ones of TheOneMilano and Alwaysonshow. with focus on outwear and haute-à-porter production.

UDINE AND GORIZIA FAIRS,

www.udinegoriziafiere.it. Multifunctional hub on creativity: from Mestieri in fiera to Librinsieme at the European Youth Olympic Festival.

WHITE SHOW, whiteshow.com.

Concept tradeshow in via Tortona in Milan is a showcase

international fashion event for buyers, press officers, operators, current, young and aspiring stylists.

WHERE TO FIND NEW IDEAS

HERE IS A SELECTION OF USEFUL SITES FOR LEARNING ABOUT THE HETEROGENEOUS WORLD OF HIGHLY CREATIVE WORK, FROM TEXTILE FROM FOOTWEAR TO LEATHER GOODS TO GOLDSMITH AND DESIGN

adi-design.org

ADI. ASSOCIATION FOR
INDUSTRIAL DESIGN

Located in Milan. It brings together entrepreneurs, teachers, critics, researchers and designers on design topics. Organizes events and continuing education courses.

ales-spa.com

ALES. ART AND WORK
SERVICES In-house company of

Ministry of Culture committed to supporting the conservation and enhancement of Italian cultural heritage. Promotes projects to improve the conditions of usability of Italian cultural heritage and projects to support Made in Italy

archiviomissoni.org

MISSONI ARCHIVE

It holds almost 70 years of research and experimentation of the fashion house founded by Ottavio and Rosita

Missoni in 1953, from the first knitted tracksuits designed by Ottavio, who wore them at the 198 Olympics, to around 25,000 items from the Missoni collections, as well as original drawings, textile studies, fabric samples and accessories, but also editorials and photography books, up to the famous patchwork tapestries. Accessible on request only by scholars, researchers and professionals of the

sector, the Missoni historical archive also opens its doors to Fashion Archives students.

artex.firenze.it

ARTEX Center for Artistic and Traditional Crafts of Tuscany.

It organizes fairs and events of artistic craftsmanship. Its main Italian event is the Mida in Florence: International Craft Exhibition.

In the podcasts *The voice of the master* illustrates artisan stories of creativity, innovation and enterprise: until. firenze.it/podcast-la-voce-del-maestro/

artigianodelcuore.it

ARTISAN OF THE HEART

biennial digital competition for artisan projects, with prizes including financial support for the training of artisan start-ups and participation in free artisan training courses.

texclubtec.com

ITALIAN ASSOCIATION
TECHNICAL TEXTILES AND
SYSTEM INNOVATIVE
ITALIAN FASHION The name says it all

everything. At [lin https://teclubtec.com/](https://teclubtec.com/) [inde.php/eventi/formazione](https://teclubtec.com/inde.php/eventi/formazione) the educational path for tutors and company referents in the apprenticeship of young people.

euratex.eu

EUROPEAN ASSOCIATION
OF THE TEXTILE INDUSTRIES

The voice of the textile industry and of clothing.

assocaaturifici.it

ASSOCALZATURIFICI

Association that represents at a national level the industrial companies that produce footwear. With approximately 500 registered companies, it is a spokesperson for the excellence of footwear.

Italian with a turnover of 14 billion euros per year, employs over 70 thousand people and exports 85% of its production.

anfao.it

ITALIAN ASSOCIATION
MANUFACTURERS OF ARTICLES
OPTICI

Founded in 1954, it brings together over 130 Italian companies in the eyewear supply chain. The calendar of fairs organized year by year is on: <https://anfao.it/pages/calendario>

assopellettieri.it

ITALIAN ASSOCIATION
LEATHER WORKER Since 1966

represents the leather goods industry, a sector worth approximately 9 billion of euros, made up of luxury brands and highly qualified small and medium-sized enterprises.

carthusiaedizioni.it

CARTHUSIA Publishing House



From left, dress at the Altgamma Foundation; artisans at work and an artifact exhibited at the IMNA, Institut National des Métiers d'Art.

of books and illustrations for children, such as the Storie Talentouse series, to introduce the very young to the professions of the artisan tradition.

confindustriamoda.it

CONFINDUSTRIA MODA It is the

Federation that brings together the companies and business associations of Made in Italy in the footwear, optical, fur, leather goods, textile and fashion, goldsmith, jewelry and silverware, and tanning sectors. It includes the Italian Federation of Textiles, Fashion and Accessories. With the companies associated with Smi, Sistema Moda Italia; Assopelletteri; Aip, Italian Fur Association; Anfao, National Association of Optical Goods Manufacturers, Assocalzaturifici; Federeorafi, National Federation of Goldsmiths, Silversmiths, Jewelers and Manufacturers; Unic, Italian Tanneries. It represents 61,400 Made in Italy companies, which generate a turnover of over 92 billion euros.

and employ approximately 545,000 workers. The Federation offers its members legal advice, management of industrial relations and a research office.

cna.it

**CNA, CONFEDERATION
NATIONAL CRAFTSMANSHIP AND
SMALL AND MEDIUM BUSINESS**

With over 620 thousand members, 1.2 million workers and 19 Cna

regional, is a point of reference for those seeking information, advice and assistance directly from the categories.

confartigianato.it

CONFARTIGIANATO ENTERPRISES

It is the largest European network of artisan companies, with 1.5 million entrepreneurs and over 3 million workers. It offers

services to associated entrepreneurs and aspiring entrepreneurs: from support for the initial business idea to the establishment of the company, from financing to operational start-up up to administrative procedures and market positioning.

AI link www.confartigianato.it/cosa/training/ information about

projects and funding for the staff of artisan companies and on funds for training courses.

imprendere.net

CONFARTIGIANATO ENTERPRISES

MARCHE Illustrates and updates the potential of the sector by describing the most requested roles in the manual creativity sectors.

dcomedesign.org

DCOMEDESIGN Female artisanal entrepreneurship project.

eduscopio.it

EDUSCOPIO Foundation Link

Agnelli, present rankings on training institutes, including technical ones, with a search engine aimed at both students and teachers, associating them with the characteristics

which are needed to successfully undertake its attendance: <https://eduscopio.it/parents-path-choice-high-school-work>

fashionheritage.eu

**EUROPEAN FASHION
HERITAGE ASSOCIATION**

Non-profit organization, founded in 2014 to bring together fashion institutions and industries creative in the valorization of the online fashion heritage.

expo2025.or.jp/en

EXPO JAPAN 2025

An exhibition of some of the best achieved by various countries in terms of artistic and artisanal manufacturing. The focus of the edition will be «Outlining the future society for our lives.»

federorafi.it

**NATIONAL FEDERATION
GOLDSMITHS, SILVERSMITHS,
JEWELRY MANUFACTURERS**

It brings together over 500 Made in Italy companies in Ital. AI lin federorafi.it/ training/ the section dedicated to

training: in less than 10 years, the association informs, 58% of the current employees will retire. For this reason, the federation is active in transmitting skills to the new generations.

fondazionecogni.it

COLOGNI FOUNDATION

OF ART CRAFTS

With headquarters in via Lovanio 5 a Milan (tel. 02-89655350) is a private non-profit institution, founded in 1995 by Franco Cologni, who is its president. It promotes cultural, scientific and informative initiatives for the protection and diffusion of crafts

of art. With the editorial series «Art Crafts» and «Research» (Marsilio Editori), historically reconstructs the reality of these excellent activities.

He conceived and produces the biannual magazine «Mestieri d'Arte & Design. Crafts Culture», on the excellence of know-how and design, distributed to Elle Decor Italia subscribers and in art institutions and museums applied.

Collaborates with Starhotels, OMA and Gruppo Editoriale on the patronage project «La Grande Bellezza», in support of high Italian craftsmanship, and with dozens of artistic, artisanal and professional entities that can be found on the website: www.fondazionecogni.it/it/about-us/partners

fondazionecogni.it/it/attivita training and educational projects of Fondazione Cologni, including mini masters created in collaboration

with Milanese universities and art schools, including the Polytechnic and Bocconi.

Among the courses: Personal branding and

portfolio creation, micro-enterprise management and marketing, marketing mix and balance sheets. Hybridizations between academies, workshops and universities.

altagamma.it

ALTAGAMMA FOUNDATION

Since 1992 it has brought together the companies of the Italian high cultural and creative industry, recognized as ambassadors of Italian style in the world with the mission to promote growth and competitiveness. The companies associated with Altagamma operate in numerous sectors, in particular: fashion, design, jewellery, food, hospitality and wellness. Altagamma is also a global point of reference for knowledge of the

luxury market. Every year the Foundation conducts research with international partners on high-end markets, analyzed from supply to demand, with insights and forecasts on consumption and consumer profiling, digital, retail and specific product sectors. Activities also include the Altagamma Young Business Award for the mentorship of young culture and creativity businesses and the Human Capital and Talent Development Project.

ec.europa.eu/european-social-fund-plus/it

EUROPEAN SOCIAL FUND

OF THE EU COMMISSION.

The site explains how to proceed to finance training courses for professions.

ffri.it/archivio-moda-online/

FUND-EMMANUEL-SCHVILI/

EMMANUEL FUND

SHVILI Bologna. Contains part of the historical archive of the homonymous

Bolognese company owned by Emmanuel Schvili and his wife Giorgia Fioretti, masters in the transformation of the

daywear in small masterpieces, through their refined embroidery

cartoon theme. Ideal for designers looking for inspiration (www.ffri.it/archivio-moda-online/#page-3) the

digital archive contains 30 thousand hand-made designs for textile printing, with hundreds of finished garments, advertising materials and 5 thousand volumes on sector research. A

repertoire of patterns and graphic variations representing different styles and eras, which tell the entire production chain of important companies and offers training courses on fashion archives: www.ffri.it/corsi-per-lavoro-nella-moda/archivi-della-moda/#page-4

scuolacova.it

JOHN FOUNDATION

AND IRENE COVA School of

art professions born to facilitate the entry of young people into the world of work.

hautehorlogerie.org

FOUNDATION OF THE HAUTE

WATCHMAKING

A site about high-end artisan watchmaking, focusing on the ways and places to best learn the art of time.

patriadellabellezza.it

PATRIA FOUNDATION

OF PUBLIC BEAUTY

open calls and applications, for prizes to support cultural projects, to encourage generational change in this sector.

institut-metiersdart.org

INSTITUT NATIONAL DES MÉTIERS D'ART The French equivalent of our craft art

associations. In addition to events and trade fairs, it organizes information and orientation activities, a detailed catalogue of 281 works on art crafts and

some ad hoc competitions: www.institut-metiersdart.org/agenda/participez-au-souls-works-competition

ipzs.it

POLIGRAPHIC INSTITUTE AND STATE MINT

A site about craftsmanship... counterfeit-proof, about the art of creating coins. With a section on recruiting: recruiting.ipzs.it/

maestrodartemestiere.it

MAM, MASTER OF ART AND CRAFTS project by Fondazione

Cologni Mestieri D'Arte dedicated to the heritage of knowledge of Italian crafts.

mestieridarte.it

ART CRAFTS Magazine

online semester dedicated to crafts of artisan art.

michelangeloofoundation.org

MICHELANGELO

FOUNDATION Private, international, non-profit organization based in Geneva, Switzerland.

Created by Johann Rupert and Franco Cologni, it aims to preserve, encourage and enhance excellent artistic crafts.

researchcentres.unicatt.it/

modacult-home

MODACULT Center for the study of fashion and cultural production

of the Catholic University of Milan.

youunique-experience.com

ALTO MARKET EXHIBITION

ARTISTIC CRAFTSMANSHIP

INTERNATIONAL

It is organized every year in the historic Villa Ciani in Lugano.

museimpresa.com

MUSEIMPRESA Association

Italian corporate archives and museums. It brings together museums and archives of large, medium and small Italian companies.

sistemamodaitalia.com

ITALIAN FASHION SYSTEM

One of the world's largest organizations representing textile and fashion industrialists

Western market, with just under 400 thousand employees and 50 thousand companies.

unic.it

NATIONAL UNION

TANNING INDUSTRY

the most important world association of tanning industrialists.

It also deals with training, unic.it/servizi-associativi/ servizio-

training, technical, merchandise, stylistic and promotional.

unioneartigiani.it

ARTISANS UNION

OF MILAN Association that

organizes webinars on artisanal activities and offers services for those who want to start their own business.

unascuolaunlavoro.it

ONE SCHOOL ONE JOB

Call for schools, launched by Fondazione Cologni, on the genius loci, between tradition and contemporaneity with the project Una scuola un lavoro. Paths of Excellence» claims

training of young people in high

craftsmanship and their insertion into the world of work. The program, created thanks to the main partners Fondazione Cariplo and Costa Crociere Foundation, allows trainees

to specialize in various sectors: restoration of books, paintings, fabrics and musical instruments; goldsmithing; violin making; haute cuisine and the art of baking; artistic stained glass; special effects for the cinema; costumes and make-up for the show; tailoring; pebble mosaic; puppet art and nativity scene art; leather goods; ceramics; Murano glassworks; footwear; bookbinding; traditional weaving.

wellmade.it

WELLMADE Platform

useful for discovering the best Italian artisans, learning about their work and reviewing their products and tailor-made services. The site is divided into sectors: clothing and accessories; furniture and decoration; travel and tourism; music and entertainment; conservation

youunique-experience.com

YOUNIQUE – FINE CRAFT

ART & DESIGN Mostra-

market of excellence dedicated to the high craftsmanship, art and design held in Lugano – next edition 28-30 March 2025 - in the splendid Villa Ciani: artisans at work, great masters and budding talents.

DATA AND STATISTICS SITES

OF THE CREATIVE SECTORS:

statistica.beniculturali.it

dati.cultura.gov.it

imuseitaliani.beniculturali.it



ACCOMMODATION AND SCHOLARSHIPS

THEY FIND IT BY KNOCKING HERE

EDUCATION RIGHTS INSTITUTIONS HELP STUDENTS OBTAIN ROOMS AT AFFORDABLE PRICES, DISCOUNTS AND FACILITATIONS. THE MAIN ADDRESSES IN THE 20 ITALIAN REGIONS

Living away from home is increasingly expensive, and for those who have to move for a three-year period of studies, the cost of rent, and living costs, represent a burden that not all families are able to sustain.

For this reason, the Right to Study Institutions were created, called Isu, Adisu, Esu, and similar according to the regions, which help students to obtain meal vouchers and places to sleep in university residences, provide accommodation at controlled costs, advertise competitions to apply for scholarships awarded on the basis of merit and income and to participate in collaboration activities (the so-called 150 hours) which allow one to obtain a part-time job as a student-worker in academic institutions,

so as to contribute, together with your family, to support the cost of studies. For all needs, it is possible to deepen in different ways.

The institutions also provide information on grants for international student mobility, provided by projects for young people such as Erasmus, prizes for theses, financial incentives for the purchase of books and other materials useful in studies such as computers and tablets, psychological counseling services for students. On these pages, the main websites of the regional institutions for the right to study, where you can find telephone contacts and methods of participation in calls for tenders, competitions, services and other benefits for post-diploma students.

ABRUZZO

Dsu Company, www.adsuchietipescara.it; viale dell'Unità d'Italia, 32/a - 66100 Chieti; viale Marconi, 189 - 65126 - Pescara; tel. 0871-561740; office hours: Mon, Wed, and Fri 9:30 am - 12 pm; Tue-Thu 3-4:30 pm. Pec, Certified e-mail: adsuch.

protocollo@postecert.it; e-mail for requests on the right to study: mario.vaccarili@adsuch.it; marco.ciammaichella@adsuch.it; i.desanctis@adsuch.it; silvia.sarracino@adsuch.it.

BASILICATA

Ardisu, Basilicata Regional Agency for the Right to Education, www.ardsubasilicata.it, corso Umberto I, n. 28 - Potenza, tel. 0971-41821; Urp, Public Relations Office, Macchia Romana office (Potenza), tel. 0971- 205483. Office open on Thursdays 11.30/13 and 15/16; info@ardsubasilicata.it;

for economic benefits: www.ardsubasilicata.it/main/page/1/567/1/2021/Benefits; housing services are www.ardsubasilicata.it/main/page/1/629/1/2021/Housing_Services; catering: www.ardsubasilicata.it/main/page/1/630/1/2021/Catering

CALABRIA

<https://old.regione.calabria.it/website/organization/departement13/subsite/sectors/>. The site of the Department is composed of 5 chapters: Higher education; Culture, libraries, museums; Professional education; Education and right to study; Youth policies and equal opportunities. Provisions for students on <https://old.regione.calabria.it/website/organization/departement13/subsite/sectors/coordination> universitiesresearch centersenterprises/

CAMPANIA

www.adisurcampania.it Via Alcide De Gasperi n. 45 - 80133 Naples (NA), switchboard 081-7603111; for catering service: ristorazionecral@adisurcampania.it it for students enrolled in the Naples offices; ristorazionecra2@adisurcampania.it for students enrolled in the offices in the provinces of Avellino, Benevento, Caserta and Salerno. Information on stock exchanges in the studio: www.adisurcampania.it/pagina1089scholarships.html. For residences: <https://www.adisurcampania.it/residenze/il-servizio-residenze>

EMILIA ROMAGNA

www.er-go.it. Call for Provisions 2024/2025: <https://www.er-go.it/tutte-le-notizie/pubblicato-il-nuovo-bando-dei-benefici-per-il-diritto-allo-studio-a-a-2024-25>. Contacts: tel. 051/19907580. The number 051/0185268, provides information and assistance on tenders and procedures. It is active from Monday to Friday from 9.30 to 16. Territorial offices: Bologna and Romagna, via Schiavonia, 3/A - 40121 Bologna, tel. 051-6436711; Cesena, via Montalti, 69 - 47521 Cesena; Ferrara: at the Santa Lucia Residence, via Ariosto 35 - 44121 Ferrara; Modena, strada Vignolese, 671 - 41125 Modena; Reggio Emilia, via Borsellino, 26 - 42124 Reggio Emilia; Parma, vicolo Grossardi, 4 - 43125 Parma.

FRIULI - VENICE GIULIA

www.ardis.fvg.it. Ardis, Regional Agency for the Right to Education of Friuli - Venezia Giulia, registered office and operational headquarters in Trieste: Salita M. Valerio 3 - 34127 Trieste, telephone 040-

3595326. Operational headquarters in Udine: viale Ungheria, 47 - 33100 Udine, tel. 0432-245711. Right to study University: Trieste, info.trieste@ardis.fvg.it; tel. 040-3595205; Udine, info.udine@ardis.fvg.it, tel. 0432- 245772.

LAZIO

www.laziodisco.it. Services website for students: <http://www.laziodisco.it/servizi>, with chapters on scholarships, accommodation places, graduation prizes, women's help desk, international mobility, catering, book vouchers, services for the disabled, study rooms, accommodation contributions and other benefits. 2024/2025 Call: <http://www.laziodisco.it/riapertura-modulo-bando-diritto-allo-studio-2024-2025/>. From the site you can also open a skype online desk. Offices: via Cesare De Lollis 24/b - 00185 Rome; tel. 06-4970241, Monday to Thursday from 9.30 to 13 and from 15.30 to 16.30; Fridays from 9.30 to 13;



LOMBARDY

www.regione.lombardia.it/wps/portal/institutional/HP/services-and-information/citizens/school-university-and-research/education-post-diploma. Or www.regione.lombardia.it/wps/portal/institutional/HP/DetailService/services-and-information/Citizens/school-university-and-research/University-and-academic-training/law-university-study.

For information on the calls for scholarships, contact the universities, institutions, Afam, and high schools for linguistic mediators directly. General contacts: Toll-free number 800.131.151 (8 am - 8 pm except on holidays; e-mail: bandi@regione.lombardia.it

LIGURIA

aliseo.liguria.it. Offices: Service economic benefits, tel. 010-2911 (Monday to Friday from 9 am to 12 pm; Tuesday and Wednesday also from 1.30 am to 4.30 pm); mail borsestudio@aliseo.liguria.it. Virtual counter: www.aliseo.liguria.it/sportello-virtuale/ subdivided into three sections: economic benefits, catering and housing services. On Facebook: www.facebook.com/aliseoliguria.com.

WALK

<https://erdis.it> Erdis, Regional Agency for the Right to Education Registered office: via Tiziano, main - 60125 Ancona. The offices are in Ancona, Camerino, Macerata and Urbino. For scholarships: <https://erdis.it/borse-di-studio/>; to book an appointment online or in person: <https://erdis.it/prenota-appuntamento/>



MOLISE

www.esu.molise.it Esu, the Institution for the Right to University Education of the Molise, III multipurpose building c/o Faculty of Agriculture, University of Molise, via F. De Sanctis - 86100 Campobasso; tel. 087-69816; e-mail segreteria@esu.molise.it; e-mail pec: erdis@brand.it. For scholarships: www.esu.molise.it/borse-di-studio.html

PIEDMONT

www.edisu.piemonte.it. Headquarters: via Madama Cristina, 83 - 10126 Turin; tel. 011-6531111; edisu@cert.edisu.piemonte.it. For scholarships: www.edisu.piemonte.it/it/servizi/scholarships-and-other-contributions; university residences and student accommodation: www.edisu.piemonte.it/it/services/housing; canteens: www.edisu.piemonte.it/it/servizi/ristorazione; student desks www.edisu.piemonte.it/it/sedi-e-contatti/sportelli-studenti. The ticketing service summarizes the services by income bracket and offers frequently asked questions on 17 main intervention chapters for the study service: <https://clio.edisu-piemonte.it/ticket.aspx>;

PUGLIA

<https://adisupuglia.it>. Adisu Puglia: regional single number 800-9682000 active during opening hours

of the offices: from Monday to Friday 8.30am to 1pm; on Tuesday and Thursday also from 3pm to 5pm. Established in 2007, in 2009 it incorporated the 5 pre-existing provincial structures of the right to study in Puglia. It has 13 university residences; 80 refreshment points; 35 million euros in scholarships awarded. Details on: <https://adisupuglia.it/pagina116395portale-studenti.html>. Offers contributions cheap accommodation up to 1,900 euros per year for 10 months (190 euros per month) upon presentation of a regular rental contract. Canteen services at a reduced rate: <https://adisupuglia.it/pagina11602catering.html>.

SARDINIA

<https://ersucagliari.it/it/> and www.ersusassari.it/it/. Ersu Cagliari, Corso Vittorio Emanuele II, 68 - 0912 Cagliari. Urp, Public Relations Office, tel. 070-662066 (or with 5 and 6 endings instead of); urp@ersucagliari.it; su facebook: www.facebook.com/ErsuCagliariInfo; e-mail direzione generale@ersucagliari.it; the site in detail: <https://ersucagliari.it/it/mappa-del-sito.html>. Direct contacts for the various provisions: <https://ersucagliari.it/it/student-service.html>. Ersu Sassari, student services: www.ersusassari.it/it/servizi-studente.

OTHER ADDRESSES OF REFERENCE

Full or partial scholarships are also made available by the academies themselves

of creativity, always based on criteria of merit and

income. The sites published in the **Directory** chapter are therefore as many sources from which to draw information.

It is also useful to review institutional sites such as that of the Ministry of Education and

of merit and above all, of the Ministry of Universities, at miur.gov.it site

Search engines are also useful come european-funding-guide.eu/it, a German non-profit organization, allows you to select by country

(among 17 European countries, from Italy to the United Kingdom), based on the purpose (internship or study), and the type of course (bachelor's degree, specialist degree or master's degree).

The Ministry of Foreign Affairs offers scholarships every year for young people aged 18 to 30, for training or internship programs.

abroad: <https://esteri.it/it/opportunities/scholarships/study/>

Information can be requested by email to dgdp-0@esteri.it. The calls for tenders are published in typically at the beginning of each year and expire in March.

Administrative offices: via Michele

Coppino 18 - 07100 – Sassari.

Switchboard: 079-990000, e-mail

affarigenerali@pec.ersusassari.it
SICILY.ersusiciliani.it

It includes the institutions for the right to study of Palermo, Catania, Enna and Messina. At <https://notif.ersupalermo.it> you can find the

announcement for scholarships 202/2025.

Public Relations Office - Contact Center: Tel. 09-1651111 from

Monday to Friday 9am-7pm; bags@ersupalermo.it

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TUSCANY

dsu.toscana.it. Student help desk: single number 055-

237200 Monday to Thursday 10am-1pm;

Tuesday and Thursday also 3pm-4:30pm.

Offices open to the public: Florence, viale Gramsci, 36; Pisa, lungarno Pacinotti, 32; Siena, via Mascagni, 53; Arezzo, via Laschi, 26; Carrara, via Solferino, 12/A - Palazzo Saffi. E-mail: urp@dsu.toscana.it; pec.dsutoscana@postacert.toscana.it. For appointments: sportellostudente.dsu.toscana.it.

tosca.it. Scholarships: dsu.toscana.it/borsa-di-studio.

TRENTINO-ALTO ADIGE

<https://provincia.bz.it/language-training/right-to-study/provisions-services-students.asp> and

<https://provincia.tn.it/Servizi/Contribution-for-support-post-diploma-studies>.

Autonomous Province of Bolzano, Department of the Right to Study, Palazzo 7, via Andreas ofer, 18 - 39100 Bolzano; tel. 071-12950; e-mail diritto.studio@provincia.bz.it.

bz.it, (scholarships, canteens, accommodation, partial coverage contributions

of the registration fees). Autonomous Province of Trento, Piazza Dante, 15 - 38122 Trento, tel. 061-91377; e-mail serv.formazione@provincia.tn.it; Employment Agency, provincia.tn.it/Amministrazione/Organizational-structures/Employment-agency-adl

UMBRIA

adisu.umbria.it Adisu, Umbria University Education Right Agency, via Benedetta, 1 06123 Perugia. Call center: tel. 075-693000, Monday 10 am-5 pm; Tuesday and Thursday 3 pm-5 pm; Terni office: via Turati, 73 - 05100 Terni; tel. 07-206223 and 07/206231 (same hours as Perugia); certified email: adisu@pec.it.

Direct contact: adisu.umbria.it/en/how-to-contact-us

AOSTA VALLEY

<https://regione.vda.it/istruzione/dirittostudio/defaulti.asp>. Information request form: <https://gestione.regione.vda.it/istruzione/dirittostudio/defaulti.asp>.

Scholarship contact: borseunionline@regione.vda.it. Youth Policy Office: polgiovani@regione.vda.it.

VENETO

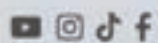
regione.veneto.it/eb/rete-degli-urp-del-veneto/universita-aiuti-a-studenti. Telephone contacts: tel. 01-2795083 and 01-2795013; e-mail: istruzioneuniversita@regione.veneto.it. Among the cities, the headquarters of the institution for the right to study of the regional capital can be reached at lin.esuvenezia.it/home and regione.veneto.it/esu-venezia. The locations The main branch offices are in Padua, esu.pd.it/it and Verona esu.vr.it.



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CAMPUS ORIENTS ALL YEAR ROUND

AT THE STUDENT SHOWS, 18 IN 2024/2025, FIND THE COUNSELORS OF UNIVERSITIES AND ACADEMIES. ON CLASS MEDIA, REPORTAGES ON WORK, CREATIVITY AND TECHNOLOGY

Class Editori also deals with education with information for students, parents and teachers, as well as economy, professions, technology, investments, consumption, lifestyles (www.class.it)

Campus, born in 1988 as a monthly university-city, research and training, is the unifying feature between teaching and work. Today, in addition to the Guide to creative professions, it produces the Guide to ITS Academy (June 2024), and the volume *Direzione Futuro. Strumenti per l'orientamento post-diploma* (last edition September 2024) all visible and downloadable for free from the link www.salonedellostudente.it. On the same portal, the online magazine can be consulted for free www.salonedellostudente.it/campus-magazine/

The heart of the information and orientation activity carried out by Campus in person (and in streaming) are the Salone dello Studente, which for almost 35 years has been at the forefront of supporting students' post-diploma choices. During the 2024/2025 school year, 18 stages are planned in as many cities, including the capital Rome and several regional capitals such as Turin, Milan, Florence, Naples, Bari and Palermo. The events are held in the eras or in the main exhibition spaces of the respective cities for a variable duration of 2 to 3 days. A stage is also planned beyond the Alps, for the first time in Paris, in collaboration with the *Salon de l'Etudiant*, the French equivalent of the Italian event. The Salone dello Studente are also open to teachers, parents, professionals and all those who collaborate in the school-education-work chain of the Italian training system.

Exclusively in streaming, on the same website salonedellostudente.it, there are also 2 cycles of about 15 meetings each, the first dedicated to students, *The paths of professions*, and the second to their teachers, *Tools for orientation*. They take place during the school term from September to May, are free and assign training credits for students the first and for teachers the second.

The daily, weekly and respective websites MF-Mercati Finanzia-ri, Milano Finanza and milanonanza.it collaborate in the economic-financial education of secondary schools participating in the Saloni dello Studente. MF Fashion, the only European daily newspaper of fashion and design, connects young people and fashion schools with the industry of reference.

The periodicals Class and Capital focus on work, entrepreneurship and professions. The thematic channel Class Cnbc hosts the Campus Giovani format while the GoTv UpTv of Telesia addresses the new generations with initiatives such as Booknews, MetroMusic and Ciak, as well as the new release Class Tv Moda. MilanoFinanza Academy offers training courses in the lifelong learning sector while the Fashion Global Summit event, this year in its 23rd edition between 21 and 23 October 2024, creates a book of the same name where training at fashion academies and creativity is also discussed.

In the Tuesday edition of the daily newspaper Italia Oggi, the Azienda Scuola insert with weekly updates on the entire education chain.



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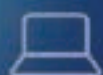
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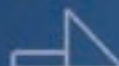
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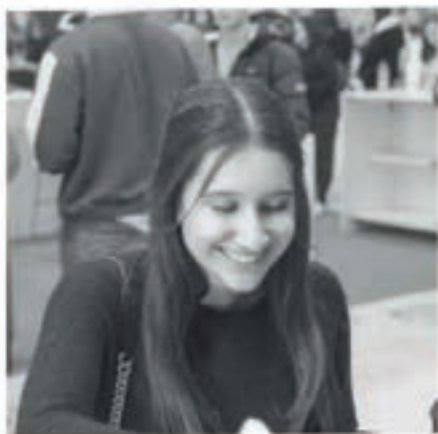
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STUDENT HALL



THE TOUR 2024/2025

- | | |
|---------------------------------------------------------|------------------------------------------------|
| ■ 4-5 OCTOBER 2024 CARRARA | ■ 4-5-6 DECEMBER 2024 BARI |
| ■ 10-11 OCTOBER 2024 CATANIA | ■ 11-12 DECEMBER 2024 CHIETI |
| ■ 12-13 OCTOBER 2024 PARIS | ■ 5-6 FEBRUARY 2025 AREZZO |
| ■ 17-18 OCTOBER 2024 MILAN | ■ 19-20 FEBRUARY 2025 PARMA |
| ■ 23-24 OCTOBER 2024 TURIN | ■ 5-6-7 MARCH 2025 SALERNO |
| ■ 6-7 NOVEMBER 2024 FLORENCE | ■ 12-13 MARCH 2025 MATERA |
| ■ 13-14 NOVEMBER 2024 REGGIO CALABRIA | ■ 26-27 MARCH 2025 CAGLIARI |
| ■ 19-20-21 NOVEMBER 2024 ROME | ■ 2-3 APRIL 2025 ANCONA |
| ■ 26-27 NOVEMBER 2024 NAPLES | |

Info and updates on:
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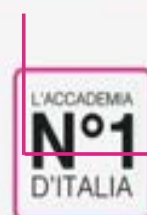
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