

Integrated balance sheet 2020

Like all the Foundations and cultural institutions that operate in the live entertainment industry, also the Accademia Nazionale of Santa Cecilia was heavily impacted by the effects of the government decrees aimed at mitigating the spread of COVID-19. Firstly, out of all areas, box office receipts were impacted the most, not only because they were pretty much zeroed during periods of lockdown, but also because the reduced visibility that came from the cancellation of live performances affected the relationship with a few sponsors. Based on this situation, the support of private and public partners, patrons and members was essential to protect the sustainability of the Foundation. This support and trust towards our Foundation were ever-present and kept our accounts safe from any threat. In particular, I would like to highlight the support of the Ministry of Culture, which through different initiatives (the confirmation of the FUS, layoffs in derogation, grants) was of great help to the financial and economic framework of the Foundation. Thanks to this support, as well as a positive back and forth with unions, compared to other foundations, the Accademia didn't resort as much as other foundations to the FIS (a social cushion dedicated to the industry), and limited its use to only 5 weeks during 2020; this allowed the Foundation to organize high quality events not only from July to October, which was the period of live shows open to the public, but also in the following months through several events available only on streaming. These on streaming events showcased performances of all of the different ensembles of the Accademia and allowed the Foundation to experiment with new audiovisual initiatives. Out of all the on streaming events that were organized, it's worth mentioning that the remote learning experiences that were part of the educational sector captured the attention of many people and thanks to the "Online For Kids" project, the Foundation won the *Abbiati Award* which is a prestigious award given by the Musical Critics' Association. This was the second *Abbiati Award* that foundation won (after the one given for the JuniOrchestra) and this recognition confirmed even more the pedagogic significance that our educational initiatives continue to have.

Regarding the future, the ongoing year has been heavily influenced right from the beginning by the COVID 19 containment measures, which from January up until April impeded the organization of live events. In that period, the massive production of on streaming events continued and, as soon as covid restrictions were slightly modified and a limited amount of spectators were finally permitted to attend live shows, a concert directed by the Maestro Pappano was organized and tickets were offered for free to the volunteers of the Croce Rossa (the Italian Red Cross), as a thank you for all of the hard work they put every day to fight this health crisis. On the artistic side, because the long running relationship with the Maestro Pappano has been outstanding and greatly appreciated by all of the artistic ensembles, the Foundation, the public and the international community of musical critics, it was proposed to the Maestro to be an even more stable figure of the Foundation, by becoming the Emeritus Director, starting from October 2023. With this new role, the relationship between the Foundation and Maestro Pappano will be strengthened even more and his constant presence and support will be essential to the development and improvement of existing projects important to the British-Italian maestro.

Michele dall'Ongaro, President-Superintendent

When we inaugurated the 2019/2020 Season, no one could have ever imagined what was about to happen and, consequently, looked at future projects with great optimism and enthusiasm. Up until February 2020 everything was operating regularly but then suddenly, with great dismay we found ourselves dealing with a frightening pandemic that, especially in Italy, caused so much pain and drastically transformed our day-to-day life. Music was silenced, with people not being able to be one next to each other, just like in an orchestra or in a choir, and with no audience present, which has always been central to everything we do. Everything seemed impossible, with the future looking more and more uncertain. We started to work even harder and think of ways to react and protect our contact with the public. We felt that in a time like this music could truly be for people a beacon of hope and place of comfort, so we didn't want to stop working. There was also great fear regarding the future of our careers and work. However, the Accademia, through a collective spirit, immediately adopted, as much as possible, several solutions to break the silence, while obviously following covid 19 mitigation guidelines enforced by the competent authorities. When the situation got better in the summer, it was incredibly emotional for all of us to see an audience (even though of a limited number) again engaging with extraordinary participation in the concerts dedicated to the Beethoven's Symphonies, at the Cavea of the Parco della Musica. It was for us an important sign of brotherhood and affinity when we performed the *Ninth Symphony* and when we saw in people's eyes the desire to move forward and listen to music. This helped us a lot to plan and organize the work for the "in progress" season and tweak it in order based on the conditions imposed by the pandemic. By performing Mahler's *Song of the Earth* at the inauguration of the 2020/2021 Season, we wanted to clearly communicate the message that is present in that masterpiece, the message of how human beings are part of the whole, and of how life is a precious and unmatched good. Optimism and hope suddenly lost strength when the growing number of new cases led to the closing of concert venues and, consequently, imposed a new and painful absence of live music. Therefore, in order to enter to get into the homes of our listeners, as well as new ones, from November 2020 Santa Cecilia has continued to make its voice being heard online, by executing performances and concerts on streaming and, consequently, not giving away access to great performers that were initially announced. While I am writing these words the situation is still far from being resolved. However, we do everything we can to remain hopeful and continue to follow our mission, by coming up with solutions to move forward and by maintaining hope and optimism, certain that we will meet again thanks to music, possibly with a stronger fervor than before.

Antonio Pappano, Music Director

When in September 2019 I was put in charge of the Choir of the Accademia Nazionale di Santa Cecilia, I would have never imagined that starting from March 5th we would all end up in a lockdown, stuck at home without having the possibility to go to the Auditorium and sing with colleagues.

Once we resumed our work, we all had to reinvent the way we made music and operated. Because of necessary safety concerns, we went from sitting close to listen to each other play, to being 2 meters distant from colleagues. Although our choir room has always big enough to host many people, only half of staff was permitted each time to work together. In order to have everyone rehearse together, we needed to go and spread out in the galleries 7 and 8 of the Santa Cecilia Hall, with roughly 60 meters separating both extremities. Listening to each other when playing, which once was a fundamental rule for who plays music in groups, was now prohibited...

And then play music live without an audience! A big empty hall, without the applause from the audience, without the emotions of the spectators that you could once feel bouncing back at you, and with just the electric eyes of cameras that would continuously stare at us, how sad....

We were able to overcome all of these difficulties only through our great desire to sing, play music, and express what for so long we wanted to let out, while biting the bullet to dispel other potential periods of abstinence.

And what can I say about the remote learning that the kids of the White Voices of the Choir needed to go through! It was incredible to see them showing up every week in front of their computer screens to have a sing or to learn a few bars, without having the possibility to sing a note together.

The gradual return to a life that they are projecting to us hopefully can be a good omen for the future and allow us to get out of this pandemic, which has heavily impacted several things, such as culture and education.

We wish to the public and to us that in the future something will starve us of live music!

Piero Monti, Chorus Master and White Voices Chorus Master

Choosing Value

Music is a universal language that unites and touches all people no matter where they are from. Music speaks to everyone, and, much more than words, it can touch the chords of the soul. It generates participation and energy and it's able to bring harmony even in the most difficult moments.

Our passion for music is what motivates us to strengthen our partnership with one of the most historic and prestigious Italian and international orchestras, which, throughout the years, has gifted to a lot of people moments of great emotional impact. Our commitment to this partnership not only allows us to spread culture and art, but also to support the growth of talented young musicians from all over the world.

It is for this reason that ENEL, already a founding member since 2003, has decided to continue this journey with the Accademia Nazionale di Santa Cecilia and Maestro Antonio Pappano. We are certain that the difficulties that we are facing during this historic period can be surpassed by musical energy, which, by stimulating our aspiration to beauty and listening cohesion, can become an important instrument of hope and redemption.

Michele Crisostomo – President of ENEL – Founding Member

Art, in all its forms, should be protected and celebrated; it's a human need that must not be silenced, because it also represents humanity's continuity. Music is art, harmony and greatness and generates emotions at every level. We all owe something to music and supporting music allows it to keep existing.

Renata Boccanelli – PATRON

Music is life and Italy is one of the biggest and most generous sources of this precious resource. For millennia, music has been nurturing and gifting us with unexplainable emotions. It's inside of us, it wraps us with love and transports us to unknown places. The Accademia Nazionale di Santa Cecilia, one of the most prestigious institutions in our country, always welcomes us to make us go through sublime moments that we will never forget and that now more than ever truly need.

Gabriella e Baha Bassatne – PATRON

The social identity of the Accademia

A four-century history

Origins

The Accademia Nazionale di Santa Cecilia is one of the most ancient musical institutions in the world. It draws its origins from an Association that was formed in Rome around 1570 then called "Company of Musicians of Rome", later officially constituted by Pope Sixtus V in 1585 with the title of "Congregation of Musicians under the invocation of the Blessed Virgin and the Saints Gregory and Cecilia", naming as patron saints, as well as the Virgin Mary, the two music saints par excellence, Saint Gregory the Great, who established the ecclesiastic chant, the so-called Gregorian chant, and Cecilia, a virgin and martyr who, beginning in the late Middle Ages, gradually replaced David as the patron saint of music. Its first see was the Pantheon and successively the Congregation changed six different sees until the year 1685, to the Church of the Saints Carlo e Biagio ai Catinari. Established as an association, with both artistic and welfare responsibilities, in 1624 it was licensed by Urban VIII to teach and publish music, privileges successively revoked under pressure of the rival Sistine cantors, but then confirmed by Pope Innocent XI in 1684 and by Pius VI in 1794. During that period, the participation in the Congregation was obligatory for all the masters and performers of ecclesiastical music. In 1838, it was converted to an Academy by Gregory XVI and was granted the title "Pontifical" by Pius IX in 1847, taking on a new also political role, in the wake of the patriotic spirit, that had brought to the election of the latter. Among the members were the major sovereigns of Europe, the queen Victoria of England and her husband Albert, Frederick William IV of Prussia and his wife Elizabeth Louise, the sovereigns of Naples, Ferdinand II and Maria Theresa of Austria as well as Leopold from Belgium. After the unification of Italy in 1870, the Academy amended its charter and, in 1874 (its first attempts date back to 1847), founded the Musical School of Santa Cecilia, later becoming a State Conservatoire, to which was added - in the new seat of the former Ursuline Convent in Via Vittoria, in July 1896, the acting school Eleonora Duse, attended by all those who wanted to follow a career in the acting or opera - the library. Successively was also founded the National Film School, subsidized by the Entertainment Corporation, by the Ministry of the Corporation and by the one of National Education. Both school became then autonomous between 1934 and 1936. In 1934, by Royal Decree, its expertise

in the field of musical training was recognised and it was granted the right to issue diplomas for advanced musical studies, with the acknowledgement and confirmation of the Minister of National Education. In 1939, Specialist Courses were established, open to Italian and foreign post-graduate students. Since 1895, the Academy has staged regular concert performances, with chamber and symphonic music seasons that have continued, until our own times, in the Sala Accademica in Via dei Greci inaugurated on February 2, 1895, in presence of the Queen Margherita di Savoia (1200 seats, 1895 – 1908), the Augusteo theatre (3500 seats, 1908-1936), the Adriano theatre (1936-1946), the Argentina theatre (1946-1958) and the Auditorio Pio (2000 seats) until 2003, the year that concert performances were transferred to the Parco della Musica Auditorium (2700 seats). The first project of a concert hall dates even back to 1845. At the beginning of the twentieth century, therefore, the era of the first public interventions in the cultural and musical fields in Italy, the Academy, starting with the original Congregation, could already boast of a history of around four centuries and a preeminent role on the national music scene.

Regulatory changes

A decisive enhancement and classification of musical activities was achieved with a new legal framework for the music sector (Italian Law 800/1967), by which the State identified the sphere of opera and concerts of significant general interest, intending to encourage the musical, cultural and social education of the nation. The Accademia was then acknowledged as a Symphonic Organisation of National Priority Interest for the Independent Management of Concerts, and was included among thirteen Operatic Organisations and Assimilated Concert Institutions (non-profit public bodies). The Law 163/1985 established the FUS (Fund for Performing Arts), with the aim of providing a new unitary regulatory framework for financing performances, thereby optimising the funding of operatic and musical activities carried out by subjects operating in the field. More recently, with the Italian Legislative Decree 367/1996 and the Legislative Decree 134/1998, the Government converted the independent opera organisations laid by Italian law 800/67, the concert institutions and other organisations operating in the music sector to private non-profit foundations. By law, the State, as well as the Region and the Municipality where these Foundations are based, became founder members. The reasons for this change arose from the need to improve the efficiency of the financial management of cultural institutions, which were often in debt, and a willingness to encourage the collection of private capital by those institutions through fund-raising activities, so that state assistance could gradually be reduced. This privatisation process had inherent contradictions, however. On one hand, the legislature sought an entrepreneurial approach to the management of the converted organisations through the participation of private individuals while, on the other, it retained a firm public grip, for example, on the governance of those entities, the control of the Court of Auditors over their financial management, the involvement of the State legal system and supervision of their activities under government authority, to the point that their status as

“entities under public law” was recognised by the Supreme Court, extending to them the regulations of the code of public contracts. The reason for all this certainly originated in the aims of the Foundations as the expression of the fundamental principles of cultural development and the protection of the historic and artistic heritage of the Nation, in accordance with article 9 of the Constitution, and were therefore national aims, the attainment of which was governed by public regulations. The reform in question, however, in addition to creating considerable managerial difficulties, did not produce the hoped-for results. In the absence of significant tax incentives, private financing did not compensate for the diminishing state intervention of recent years and the unvarying costs led to persistent deficits in most organisations. In the attempt to launch a new reform by means of Italian Law no. 100 of 29 June 2010, bearing “urgent measures on entertainment and cultural activities”, the Government ordered a review of the current regulatory and organisational structure of the operatic and symphonic foundations by attempting to emphasise their “entrepreneurial” nature and set out principles and criteria underlying several implementation regulations proposed by the Minister of Culture. The aim, in addition to making the management more efficient and economical, was also to assign greater managerial and financial independence to those Foundations that met certain production and managerial parameters. These requisites combine ultimately the importance of the institution in its cultural dimension with its capacity of attracting private contributions of relevant importance such as distinctiveness in the lyric-symphonic field, absolute international relevance, excellent productive skills, economic and financial balance for at least four consecutive financial years, relevant revenues, significant and continuative financial support by private stakeholders, revenues from sales and services not less than 40% of state contributions. The Accademia Nazionale di Santa Cecilia obtained, under the interministerial decree of January 23, 2012, recognition as a special organisational form, a provision that, however, remained devoid of effectiveness since it was issued on the basis of a Regulation enacted by the Presidential Decree of 19 May 2011, no. 117, which was annulled by the Administrative Court on 12 December 2012 following an appeal presented by the trade union organisations over the lack of involvement of the social parties envisaged by the regulatory provision; this ruling was subsequently confirmed by the Council of State in June 2013. Considering the situation of serious crisis in which the entire cultural sector had fallen, the Legislature, with Decree Law no. 91 of August 8, 2013 (converted into law on October 7, 2013, Law no. 112), issued “urgent measures for the protection and revitalisation of the heritage, cultural activities and tourism”. Once again, certain changes were introduced to the framework of governance of all the Foundations, along with other measures, including the revision of the criteria for assigning public contributions of a maximum duration of thirty years so that these were more closely linked to productivity and good management, as well as the quality of the programming, with the intention of reinvigorating the musical excellence of the nation. Subsequently, the stability law (27 December 2013) once again ordered the Minister of Culture and the Minister of Economics

and Finance to identify those foundations that could acquire special organisational forms, without prejudice to compliance with all the prerequisites indicated by Law no. 100 of 29 June 2010. The interministerial decree of 5 January 2014, therefore, granted the Accademia Nazionale di Santa Cecilia managerial independence for a second time by virtue of its productive capacity in Italy and abroad, its significant revenues and the sizeable financial contributions of private subjects, and its economic and financial balance.

Pending the issuance of new regulatory norms (as of today still suspended) related to the legal framework of the lyric-symphonic foundations, and considering the intent of the legislator to start a process of renewal of foundations affecting their managerial and financial structure, it is worth reaffirming once again the opportunity for a structured regulation on the matter at hand, on the basis of the historical, social and cultural value of the industry, which has been struggling for many years. Such intervention, as previously proposed many times, should be grounded on an in depth analysis of the peculiar organizational and managerial aspects, yet at the same time focusing on the needed financial resources to maintain an economic and financial balance tailored to the required qualitative standards.

Almost all foundations show indeed a patrimonial weakness and still today a significant volume of debts, worsened by the emergency caused by the pandemic emergency which caused an interruption of their activities. In conclusion, difficulties have not ceased and the issue of the nature and the juridical framework of those entities, in between autonomy and public audit, is still ongoing.

The Accademia Nazionale di Santa Cecilia today

As a non-profit, private Foundation, it stands out today for its many activities in the fields of concerts, cultural and scientific research, conservation and enhancement of the historical heritage and education, attaining qualitative results at the highest level thanks largely to an academic body made up of 70 full members and 30 honorary members, who include leading Italian and foreign musicians, a symphonic Orchestra and Chorus that is known and appreciated throughout the world, a JuniOrchestra and a White Voices Chorus, and excellent teachers. Our busy concert programme includes two subscription seasons, a symphonic season and a chamber orchestra season, one season of concerts, shows and other musical initiatives of an educational and popular nature dedicated to children (starting with new-borns), young people, schools, families and, more generally, those who wish to explore the world of music; cycles of themed concerts or festivals, including those dedicated to “non-classical” quality music, with a pronounced emphasis on the new generations; concerts on the occasion of events organised by major public and private institutions; tours in Italy and abroad. The objective of dissemination is achieved through publishing, the organisation of conferences, lessons, seminars and exhibitions, workshops for young people and a Media Library where users, in situ or remotely, can make use of a large part of our heritage of books, librettos and manuscripts, documents in the historical, photographic and ethnomusicology archives and the musical instruments of the museum. This heritage of remarkable historical interest documents the activity of the Accademia and Italian musical

life from the end of the nineteenth century to our own times. Within the traditional, historical role of education, specialist training is of great importance and is provided by musicians, composers or singers with a degree diploma or equivalent artistic qualification through a multifaceted programme of courses, master classes and seminars, given by teachers of international repute, in addition to choruses and orchestras targeted at younger generations (from 4 to 21 years old), divided by age band and artistic level.

Key Figure

Highlights		
2020	2018	
105	284	<i>events at Santa Cecilia</i>
98	264	<i>concerts at Santa Cecilia</i>
21	63	<i>concert in Italy</i>
5	20	<i>concerts abroad</i>
72.963	216.813	<i>paid attendees</i>
46.980	126.787	<i>sold tickets</i>
1.330	1.540	<i>students</i>
3.529*	3.529	<i>lessons 'hours</i>
2	2	<i>recordings</i>
13	10	<i>publishing publications</i>
1.300.986	1.789.061	<i>web-site visualizations</i>
<i>* Including distance learning</i>		

The Parco della Musica Auditorium

The complex designed by Renzo Piano, seat of the Foundation since 2003, has enriched Rome with an important contemporary building that stages performances throughout the year of classical music, pop, theatre, dance and jazz. Over the years, it has become a receptacle for all types of music and art, able to meet the most disparate needs of the public with quality performances, culture and entertainment, becoming not only the major cultural pole in Rome, but also the biggest live concert and entertainment complex of Europe, thanks to a successful and synergic management of Accademia Nazionale di Santa Cecilia and Musica per Roma, aiming at the variety of the cultural offer and often interpreting new tendencies of the international artistic panorama. The three concert halls of varying sizes are able to accommodate all our musical and theatrical requirements: the Sala Santa Cecilia was designed for symphonic concerts with orchestra and chorus, the Sala Sinopoli can be adapted to a wide variety of musical genres thanks to its greater acoustic flexibility, while the Sala Petrassi is the venue for new music, theatre and film, due to the adaptability of the position of the audience seating and the sound sources. These halls were developed around the Cavea, an open-air amphitheatre that can accommodate up to 3,000 spectators, including multifunctional interior spaces and foyers, which are also used for exhibitions, performances and activities of various kinds.

The cultural offering is completed by Accademia's evocative museum of musical instruments and the permanent exhibition of 161 works from the collection of Maestro Giuseppe Sinopoli, a keen collector. The important archaeological remains on display mostly consist of pottery that ranges from Minoan ceramics of around 3,200 B.C. to works from Magna Grecia dating from 300 B.C. The cultural areas and the offices are surrounded by places for recreation and refreshment, in addition to the 38,000 square metres of hanging gardens. The beauty and functionality of the architecture, together with the varied and unconventional use of the spaces, sometimes used in their totality, especially on the occasion of festivals or exhibitions, make the Parco della Musica a pleasurable destination for spending your own free time in a profitable and relaxing way.

Mission

The Accademia Nazionale di Santa Cecilia, as we have seen, has taken a prominent role in the dissemination of musical art since its inception. This public interest role was recognised by the Italian Legislature in 1967 with the Law no. 800, which assigned it the following mission, enunciated in its charter: *“The Foundation pursues the non-profit dissemination of the musical art, the enhancement of its historical heritage, the musical education of society, the professional training of high level musicians and the enhancement of its permanent artistic ensembles”*.

The various activities that have developed over time in the pursuit of the aforementioned aims, especially regarding concerts, have drawn their main inspiration from the following guiding principles:

- > quality, musical offerings within the reach of all;
- > on-going innovation in the musical offering;
- > musical education of new generations;
- > training and enhancement of new talents.

Diffusing the art of music

The primary mission of the Foundation is achieved through the organisation of concerts in Italy and abroad. The objective of the artistic Management is to increase and diversify the productions, always maintain the high level of quality that the name of the Accademia has always represented, increasingly consolidating its national and international role. The main strategic lines adopted over time have been those of centring the programming on the performances of the masterpieces of the great symphonic and symphonic-choral repertoire, offering the public the best musical interpreters on the international panorama, assigning new commissions every year to young and/or established composers with the aim of supporting and enhancing new talent and, furthermore, creating new forms of performance targeted at the new generations, developing partnerships with private subjects, companies and similar institutions and improving its services. Added to these activities are the production and promotion of books, audio-visual and multimedia products; the organisation of conferences, exhibitions and other cultural initiatives that contribute to forging a link between the artistic, didactic and cultural activities of the Foundation, which are the expressions of its dual nature as a live performance organisation and, at the same time, a training and cultural institution.

The enhancement of its historical heritage

The Accademia pursues the aim of enriching the musical culture of its audience and enthusiasts through the conservation and enhancement of its historical heritage, that was made accessible to everyone free of charge. To this end, it has long conducted a profitable activity of cataloguing and digitising the assets of the libraries, archives and museums that make up the Foundation's historical musical heritage, allowing them to be used more widely, including by digital transmission and the use of information technology.

The musical education of society

This role is particularly performed by a wide range of activities, conceived with the aim of educating the public, especially young people, in listening to music in an entertaining way, incentivising their musical knowledge and developing their creativity through practical experience and the use of new technologies. The respective activities have met with great enthusiasm both on the part of the public and the artists involved, and have encouraged the favour

of local organisation that have often supported them. Gaiety and engagement, education and emotion are the characteristic aspects of many initiatives that involve just about everybody: from new-borns to grandparents, from pregnant women to diversely able young people.

Professional artistic training

The training activities of the Foundation, that have been developed since its ancient origins, are aimed at musicians, composers and singers possessing a degree or proven artistic qualifications. The courses are delivered by teachers of international repute and unquestionable artistic and professional ability. The aim is to train professionals in the musical sector through an educational project centred on specialist knowledge and abilities that enables professional qualities to be nurtured, as well as launching pupils' future careers through the outlet in the Foundation's concert activity. Courses in musical studies, established in 1939 by State law, are the only courses authorised to release a diploma that is recognised by the Education Ministry. Since 1991, so-called "free" courses (that is, not regulated by legislation) of professional specialisation have been added, along with "master classes" and specialist study seminars, with the aim of offering young musicians not only the opportunity to complete their basic training but also to acquire the indispensable technical skills required to approach the artistic profession in a competitive way.

Advancing the Accademia's permanent ensembles

In the process of the professional growth of the ensembles, the motivation and enhancement of individuals takes on particular significance. To this end, it is the responsibility of the Artistic Management to promote, on one hand, greater participation of the artists of the Orchestra and Chorus in smaller musical ensembles of chamber musicians and soloists in the musical productions of the season and, on the other hand, to assign teaching roles to leading musicians on the specialist music courses, thereby also encouraging their professional growth and artistic visibility. Recordings by the artistic ensembles and their participation in important exhibitions on the national and international scene are also instruments of growth and enhancement. The musical direction of Maestro Pappano has given a very important boost in this direction, leading to excellent results.

Stakeholder

Like other non-for-profit organizations, the Foundation is mission-oriented and, consequently, all of its goals, strategies and decisions depend on the mission, which guides different key stakeholders such as donors, partners, investors, spectators, employees, etc. Because each stakeholder has different interests and goals to pursue, it is essential to have a multi-stakeholder

governance structure that can unite stakeholders around the mission, where different interests and viewpoints can be discussed. The organization must therefore be open and transparent as much as possible when discussing which resources of others were used to achieve certain objectives. It must be a duty to give the right to stakeholders to understand how resources and processes are managed, and how results are obtained. In nonprofit organizations, all stakeholders must be held accountable both from a financial standpoint and a social one, also known as social accounting. This document is therefore an “integrated” balance sheet that makes both financial and social considerations. For many years now, the Foundation has gone through this process of “social reporting” to highlight, not only on financially but also socially, the value that was created from its initiatives and showcase it to anyone who has a direct or indirect influence and tie with the Foundation. This process displays an awareness of responsibility to stakeholders, and, more specifically, to the “mission stakeholders”, who are the ones responsible for carrying out institutional activities. Moreover, value is not only created by who is inside the institution itself, but it is also influenced by the external environment, through established partnerships with other key stakeholders. The Accademia is able to execute certain projects thanks to the support of institutions, companies related to the music industry, the academic world, schools, and the press. Accurately reporting in detail what activities are carried out and what quantitative and qualitative results are obtained, allows the ones who contribute to the pursuit of the institutional mission to measure procedural compliance and to better understand what kind of social-cultural value was created, thanks to their investment and involvement. The following table schematically illustrates the relationship between the Foundation and all the stakeholders, and the degree of their involvement in the activities that were carried out. The double entry matrix of the table describes for each stakeholder category both the expectation and interest/influence level that stakeholders have for a specific project of the Foundation. A darker color indicates a high level of interest and influence, an intermediate one corresponds to a medium level and, lastly, a light color tone refers to the lowest degree of interest or influence; blank spaces indicate that the stakeholder has no interest or influence for the corresponding activity. The last two columns describe moreover the most frequent communication methods used and topics discussed.

Organizational structure and governance

Governance

The dual nature of live performance organisation and cultural and research institution, that characterizes Fondazione Accademia Nazionale di Santa Cecilia and sets it apart from all other operatic-symphonic foundations, is the result of the absorption of the Accademia with its century-long history and the Independent Management of Concerts laid down by the Legislative Decree no. 367 of June 29, 1996, and subsequent amendments. The current model of governance is therefore an expression of this evolutionary process and is manifest in two fundamental components: the managerial centrality of the President-Superintendent and Artistic Director, on one hand, and, on the other, the equitable partnership between the guidance and consultative bodies, drawn from two separate institutional organisations.

With regard to the former, this is an historical oddity compared to other organisations in the

sector, and lies in combining in a single post the functions of representation, administration and artistic direction, usually separate in other institutions, and the fact that the occupant of the post is elected exclusively from among members of the academic body. The Foundation is therefore steered by the following: The President-Superintendent, the Board of Directors, the Assembly of the Academics, the Academic Council, and the Board of Auditors.

President-Superintendent and Artistic Director

The President - Superintendent, as stated above, also carries out the role of Artistic Director and is responsible for devising the artistic, educational and cultural programming of the Academy, exercising all the Foundation's powers of management and artistic direction in full autonomy, in compliance with the guidelines and other measures approved by the Board of Directors. The holder of the post is the Foundation's legal representative and chairs the Board of Directors, the Assembly of the Academicians and the Academic Council. The President is elected by the Assembly of Academicians from among its members, holds office for five years and can be elected for a maximum of two terms, if consecutive.

Board of Directors

They remain in office for five years and approve the annual financial statement and the scientific, didactic and artistic programmes, pass resolutions on amendments to the charter and issue guidance on the economic and financial management. The Board can appoint, on the proposal of the President and the Academic Council, committees with consultative functions on specific matters or sectors of activities. It can make pronouncements of an advisory nature on any matter concerning the activity and organisation of the Foundation. The Council is composed of fourteen members: the President-Superintendent; the Mayor of Roma Capitale or a director appointed by him; a director appointed by the Ministry of Culture; a director appointed by the Lazio Region; five directors appointed by the Assembly of Academicians and five directors to represent the non-statutory Founders. The Board members do not receive payment.

Assembly of Academicians

The Assembly of the Academicians is made up of sixty lifetime active Academicians, who must be Italian citizens. They are selected from among those who emerge in the field of musical art and sciences, and the disciplines related to these, or deserving persons as a reward for services rendered to art or the Foundation (the latter may not exceed twelve in number). The Assembly elects the active and honorary Academicians as posts become vacant; five

members of the Board of Directors; the President of the Foundation; the Academic Vice-President and five members of the Academic Council. It formulates proposals and expresses opinions on the general activity of the Foundation and matters concerning culture and musical education.

Academic Council

This is composed of the President of the Foundation, the Academic Vice-President, five Academic Councillors including the Honorary Presidents, a newly established title assigned to those who have carried out the functions of President of the Academy for at least three terms. As part of its functions, it proposes to the Board of Directors the appointment of the course teachers and approves the didactic framework, assesses candidates for the post of active Academician and their respective eligibility, proposes candidates for the post of Honorary Academician, formulates proposals for safeguarding and enhancing the historical heritage of the Academy, and can also formulate proposals and express opinions regarding Foundation activities.

Board of Statutory Auditors

Appointed by decree of the Minister of the Economy and Finance in agreement with the Minister of Heritage, Culture and Tourism, the Board is made up of three statutory members, who may serve no more than two terms of office. The chairman is appointed by the President of the Court of Auditors from among its judges, with one member representing the Ministry of the Economy and Finance and one member representing the Ministry of Culture, whose terms of office lasts five years. The Board exercises control over the administrative and accounting management.

Management Policies

As already known, in the first months of the ongoing year the entire world has been hit by the COVID-19 health crisis, which has had a devastating impact on people's health and our healthcare systems. The COVID-19 containment measures enforced by the Italian government and the prolonged lockdown have created enormous financial and economic consequences, that have impacted most industries and companies, and obviously the live entertainment industry. The Foundation, by following the laws and COVID mitigation guidelines enforced by the government, from March 5th, stopped organizing live shows and also suspended the activities related to Education and the Advanced Training sectors. Starting from March 12th both headquarters at via Vittoria and Parco della Musica were closed. Immediately, we

activated all instruments made available by the regulations that were established to face the emergency. For instance, regarding workforce, through the assistance of law firms, all employee contractual matters were analyzed, such as overtime hours, parental leave, L. 104/1992), the use of the work modalities of agile working and the use of the social cushion.

During the months of complete lockdown, besides keeping the interest of the public alive by posting online and on social media several recordings of concerts and performances of the Orchestra and Choir, our educational program continued on digital platforms, where even some sponsors (interested in engaging with our user base) were present and active. Therefore, throughout the whole lockdown period, the Foundation was able to develop a series of initiatives and musical offerings across its website and social media pages. In some instances, already organized in person events and projects fully transitioned to a virtual setting, such as the lessons/webinars organized in collaboration with LUISS; in other cases, new projects were created (concerts available on streaming, listening guides, music labs for kids and teens, historic feature performances, entertainment features, etc).

After the lockdown period, the DPCM of May 17th, 2020, allowed the reopening of entertainment venues (with specific and stringent limitations in place) starting from June 15th, 2020. A maximum of 1000 people were permitted for outdoor events and performances, while, for indoor events, only 200 could be present, unless specific exceptions made by the region. Based on this decree, the summer season program resumed with a series of outdoor events, and in particular the “Santa Cecilia Start” events, held at the Auditorium’s Cavea, with a total of 1000 spectators each time. Once in September the summer season ended, after examining and modifying several programs based on the need to limit the size of ensembles and the duration of shows due to COVID 19 social distancing norms, the new symphonic and chamber seasons were inaugurated in October. The capacity of Santa Cecilia’s Hall was reduced in accordance with the established social distancing norms, with a maximum of 1300 spectators (almost half of the Hall’s normal capacity, 2800), all spread out appropriately. Nevertheless, the new season ticket campaign called “*The Beautiful Season starts in October*” was successfully launched and recorded encouraging results, considering the impact of the pandemic and the average age of the audience. There were almost 2500 season ticket renewals, which represented roughly 55.7% of subscribers of the previous season. The same communication methods from the previous years were utilized: pedestrian barriers, big billpostings, dynamic billpostings and press ads displayed on national and local newspapers.

Unfortunately, as known, the arrival of a second wave of COVID 19 infections lead authorities to enforce new virus mitigation and social distancing norms and by the end of October, with the DPCM of October 24th 2020, all entertainment venues and concert halls were once again closed to the public. Since then, the Accademia continued to work behind closed doors and progressively increased its broadcasting of concerts via radio, television, and streaming. Therefore, it is important to mention that when reading the numbers and results of the 2020 financial year we must consider the impact that the pandemic has had on our lives and that is still having today; an impact that has broken up systems and processes in most industries across the world.

Generally speaking, this experience has been forcing us to think outside of the box and develop new techniques and strategies to broadcast musical activities, even though there is the risk that by diffusing and consuming entertainment from home, people might be less inclined to go to live shows once everything reopens again. It is reasonable to think that that a certain segment of the public will not go back to live shows so easily (especially indoors) in the short term, especially if there is a rise of new covid cases. Also, consumers have now more flexibility when making purchasing decisions and, instead of buying traditional season tickets, they now might prefer buying tickets either sporadically at the box office or on a pay per use basis. Consequently, anticipated revenue from season ticket sales and presales,

which in normal times have always guaranteed liquidity and a certain number of spectators at each concert, might suffer from this situation. The pandemic and inherent economic crisis where we are living in, which have drastically changed our processes, routine, and day to day life, might also lead to a cut in spending in entertainment and a change in purchasing decisions within families.

In this kind of scenario, while waiting that greater hope resurfaces in our society, it will be necessary to expand our offering and options available to the consumer in terms of purchasing and flexibility, through either a guaranteed refund, which were actually offered already last year, or the possibility to suspend season tickets. Digitalization and technology will be more and more important to manage not only this emergency but also marketing and communication campaigns focused on developing a greater emotional connection with our most loyal segment of the public.

Something extremely relevant that occurred in 2020 was the judgment delivered by the Court of Auditors in Sezioni Riunite (25/06/2020), which was fundamental, as it upheld the appeal filed by the Foundation against its inclusion in the ISTAT List, prepared on the basis of the European System of Accounts (ESA 2010 and defined by Regulation (EU) of the European Parliament and of the Council, no. 549/2013). In regards to national accounts statistics, the consolidated profit and loss account must be compiled, which are used as a reference for aggregates transmitted to the European Commission, in compliance with the Protocol on the Excessive Deficit Procedure, in Annex to the Maastricht Treaty. As argued in the course of the proceedings, even though the Foundation can be defined as a public law body, it does not meet the European requirements established for "public institutions or institutions under public control". This has resulted in the consequent legal subjection to a series of internal regulations laid down for public law bodies, which have further burdened the pre-existing dichotomy with apparent managerial burdens.

The risk management and internal control system has been established particularly in regard to the purchase of goods and services and to the control activities carried out by the Internal Audit, the Supervisory Board and the health and security officers. The adoption of the Organization, Management and Control Model ex D.Lgs. 231/01, which the Foundation has used since 2010 and where the code of ethics is located, has contributed to the implementation of the internal control system. The model has been under constant analysis and update to not only assess its coherence based on the changes in norms and organization, but also to safeguard the appropriateness of managerial practices needed to achieve institutional objectives.

The Foundation has a Purchasing Function which follows the supply process: from the management of the suppliers' portfolio, by certifying and qualifying suppliers, to the stipulation of contracts of assets and services, determined by the competition held on the MEPA platform and by the value of the supply, based on the regulations D.Lgs. 50/2016.

During 2020, due to the emergency situation created by the pandemic, which forced management and the administrative staff to work remotely for a long time, with the support of the Internal Audit, the Supervisory Board also completed the process of verification and adequacy of the Foundation's internal control system, particularly in terms of respecting internal control procedures in coherence to the established model and monitoring systems.

After the passing of the "Whistleblowing" law on December 29th 2017, ex lege November 30th 2017, n.179, which describes specific methods used to communicate violations, while safeguarding whistleblower protection, the Foundation purchased a specific software that allows individuals to report possible violations anonymously. Access to the portal can be found on its website. Nevertheless, no cases of corruption or violations related to 231 have occurred.

Also the 2020 financial statements were reviewed by Deloitte & Touche S.p.A.

Internal Structure

On a more strictly organisational level, having already considered the multiple activities conducted, it is worth underlining that, unlike other production centres, the productive process of the services/projects is developed across the board by the departments of the whole structure, specifically on the basis of the necessary and constant interactions, especially between artistic programming and the management of the various sectors.

Music Director

Antonio Pappano was born in London in 1959 to Italian parents, he studied piano, composition and conducting in the USA. Among the more impressive steps in his career must be cited his debuts at the Vienna Staatsoper in 1993, at the Metropolitan in New York in 1997 and at the Bayreuth Festival in 1999. Sir Antonio Pappano has conducted many of the world's major orchestras, including the New York Philharmonic, Berlin Philharmonic, Vienna Philharmonic, Amsterdam Concertgebouw, Symphony Orchestra of the Bayerischer Rundfunk and London Symphony. In April 2014 he made his debut at the Teatro alla Scala in Milan with Berlioz's *Les Troyens*, a production which was awarded the "Premio Abbiati della Critica Musicale Italiana" as "Best Opera".

Sir Antonio Pappano has been Music Director of the Accademia Nazionale di Santa Cecilia since October 1, 2005; he had already become Music Director of London's Covent Garden in September 2002 and has filled other prestigious positions in the past. In 2005 he was named "Conductor of the Year" by the Royal Philharmonic Society; that same year he also received the Abbiati Prize for his conducting of the Requiems of Brahms, Britten and Verdi together with the Artistic Ensembles of the Accademia Nazionale di Santa Cecilia. On 16 April 2007 Sir Antonio Pappano was named an Active Accademician of Santa Cecilia. In 2012 Pappano was knighted by Queen Elizabeth II for his services to music and in the same year he was appointed "Cavaliere di Gran Croce dell'Ordine al Merito della Repubblica Italiana". In March 2015 the honorary degree in Music was conferred to Antonio Pappano by the University of Tor Vergata in Rome, and on May 5th he received the RPS Gold Medal - the Royal Philharmonic Society's highest honours. During the Spoleto Festival of 2 Worlds in 2016, the Carla Fendi Foundation Prize was conferred to the Maestro who "has contributed so much to musical culture all over the world with his important positions as Music Director of the Covent Garden in London and Music Director of the Accademia Nazionale di Santa Cecilia". With the artistic ensembles of Santa Cecilia, he stages 9 concerts every season at the Parco della Musica Auditorium of Rome. Antonio Pappano records exclusively for Warner Classics, and his recordings have won numerous awards. The continuation of his collaboration until 2019 is a guarantee of the pursuit of excellence that has placed the institution among the major musical organisations of the global panorama.

Chorus Master

Born in 1957 in Faenza, in 1979 Piero Monti graduated with the highest grades in Choral Music and Chorus Direction from the Luigi Cherubini Conservatory in Florence. The same year, he won a Maestro assistant competition at the Teatro Comunale in Bologna and in 1983 he became Musical Director. In 1988, as requested by Riccardo Chailly, he was nominated Chorus Master and held that role for 15 years. As head of the Choir, he prepared the band for album productions, recordings, and tours. Throughout the years he worked with other musical directors such as Riccardo Chailly (1988-1993), and Daniele Gatti (1997-2002), main guest directors like Christian Thielemann e Vladimir Jurowski and all of the guest directors(including Solti, Abbado, Chung, Gergiev, Muti, Pappano e Sinopoli). In 2003 he was asked by the Fenice Theatre in Venice to participate in the recordings of the inauguration of the rebuilt theater (directed by Muti and Maazel) and had the opportunity to work with directors such as Viotti, Gardiner, Marriner and Prêtre. From December 2004 up until December 2012, he was the Chorus Master at the Maggio Musicale Fiorentino Theater, produced several records for the Musical Director, Zubin Mehta, and worked with other musicians, such as Ozawa, Bychkov, Hogwood, Maazel. In 2008 he was invited by Vladimir Jurowski to blend the London choirs, Philharmonia Chorus and London Philharmonic Choir, with a total of 240 singers, and execute Verdi's Requiem with the London Philharmonic Orchestra. In 2013, he prepared in Beijing the Choir of the new NCPA Opera Theater to produce the Les contes d'Hoffmann and, in Paris, the Radio France Choir to produce Verdi's Requiem, directed by Daniele Gatti. In 2014 he returned to Italy to conduct Rossini's La Petite Messe Solennelle in the new Auditorium. In 2014 he prepared the Semperoper's Choir in Dresda to produce Turandot. From 2013 to 2019, he was the Chorus Master at Massimo Theater in Palermo. Since the beginning of the 2019/2020 season, he has been the new Chorus and White Voices Master of the Accademia di Santa Cecilia.

Orchestra and Chorus

The origins of the multi-secular Accademia Nazionale di Santa Cecilia are closely linked to choral singing: in the second half of the 1500's, several Chapel-masters and Choristers formed an association, electing as President Giovanni Pierluigi da Palestrina, thus founding the Accademia. Only at the end of the nineteenth century did the Chorus of the Accademia Nazionale di Santa Cecilia begin to take on a permanent structure and engage in the performance of polyphonic music and the great vocal-symphonic repertoire. Bernardino Molinari was one of the first masters; his lead was followed by, among others, Bonaventura Somma, Gino Nucci, Giulio Bertola, Rainer Steubing-Negenborn, Roberto Gabbiani and Norbert Balatsch. Now conducted by Ciro Visco, the Chorus has collaborated with the most prestigious European orchestras (the Wiener Philharmoniker and the Berliner Philharmoniker, the Lucerne Festival Orchestra, the Orchestre National de France) and conductors such as Claudio Abbado, Sir Colin Davis, Lorin Maazel, Riccardo Muti and Daniele Gatti. The official date of the constitution of the permanent Orchestra is February 16, 1908, when a concert was conducted by Giuseppe Martucci at the Augusteo. An historic date, since the Santa Cecilia Orchestra was the first in Italy to dedicate itself exclusively to the symphonic repertoire, staging the world premieres of major works of the twentieth century. The Orchestra and the Chorus of Santa Cecilia have been conducted by, among others, composers such as Mahler, Debussy, Strauss, Stravinskij, Hindemith and Sibelius and by orchestral conductors such as Nikisch, Mengelberg, Bruno

Walter, Toscanini, Furtwängler, Klemperer, Mitropoulos, De Sabata, Karajan and Bernstein (who was also honorary President from 1983 to 1990), Erich and Carlos Kleiber, Celibidache, Böhm, Sawallisch, Giulini, Abbado, Muti, Masur, Prêtre and Temirkanov. Its permanent conductors have included Bernardino Molinari, Franco Ferrara, Fernando Previtali, Igor Markevitch, Thomas Schippers, Giuseppe Sinopoli, Daniele Gatti and Myung-Whun Chung. In addition to the busy concert programme in the new base at the Parco della Musica Auditorium, the Orchestra and Chorus have appeared on the most prestigious stages in Italy, Europe and the Far East, always to public and critical acclaim. For this reason the Orchestra and Chorus of the Accademia can be considered nowadays as an example of quality and artistic ability on the national and international scene. In recent years, the Accademia's artistic ensembles have won some of the most important international awards, both during their many tours and for their recordings. The Orchestra, the only Italian orchestra to be numbered by "Classic fm" magazine among the elite of the best European companies, has been the guest of major festivals: the Proms of London, the Festival of White Nights in St. Petersburg and the Lucerne Festival, and has performed in the most prestigious concert halls, including: the Berlin Philharmonie, the Musikverein in Vienna, the Concertgebouw in Amsterdam, the Royal Albert Hall in London, the Salle Pleyel in Paris, the Scala of Milan, Tokyo's Suntory Hall and the Semperoper in Dresden. Building on a long-standing collaboration with some of the most famous international labels that has produced memorable performances of historical importance, the recording activity in recent years has been very intense. Among the most recent recordings conducted by Antonio Pappano, attention is drawn to Verdi's Requiem (judged by English critics to be one of the three best recordings in history, Gramophone Award, BBC, Music Magazine, Brit Classical), Rossini's William Tell, Mahler's Sixth Symphony, Britten's War Requiem, Four Sacred Pieces and the Aida by Verdi, that has taken home numerous awards: Best Recording 2015 for The New York Times and for The Telegraph (UK), Best opera 2015 - Apple Music, Choc Classica de l'année, Diapason D'or and Choix de France Musique (France), Record of the month for Gramophone (UK), Preis der deutschen Schallplattenkritik, Echo Klassik in the category "Conductor of the Year" (Germany). A CD also came out in 2015, with Tchaikovsky's Piano Concerto no. 1 and Prokofiev's Piano Concerto no. 2 performed by Beatrice Rana, Brahms's Violin Concerto with Janine Jansen (Decca) and Schumann's Piano Concerto performed by Jan Lisiecki (DGG). Antonio Pappano and the Orchestra also recorded Nessun Dorma, The Puccini Album with tenor Jonas Kaufmann (Best Classical Music Recordings of 2015 for The New York Times), which made the world charts, Schumann's Symphonies no. 2 and no. 4, Elgar's Symphony no. 1 (ICA Classics) and the cd "Anna Netrebko. Verismo" (DGG 2016), Saint-Saëns's Symphony no. 3 and The Carnival of the Animals with Martha Argerich at the piano (Warner Classics). The Chorus, in particular, recorded the Requiem by Duruflé e Fauré with Cecilia Bartoli and Bryan Terfel, who was awarded with the prestigious Diapason d'or; the Misa Tango by Bacalov, which received a nomination for the Grammy Award. In 2018, Warner Classics recorded Leonard Bernstein's *Symphony n. 3 "Kaddish"*, conducted by Antonio Pappano, in occasion of the 100-year anniversary of the composer's birth.

Human Resources

Due to its nature, human resources, in particular the artistic ones, are the preponderant factor of the productive cycle. At an operational level, considering the many artistic-cultural activities carried out, it benefits to underline that, unlike in other sectors, the production process of the services/projects develops in a completely transversal way between the different functions. It is based on the necessary and constant interactions between the artistic programming activities and that of the various sectors, a strong coordination and integration of departments is therefore necessary.

Experience and dynamism in business process execution are essential to achieve the highest level of quality in each productivity cycle. Experience relies on an adequate stability of resources, while dynamism thrives with the cohesion of these resources; however, it is hard to achieve cohesion, without having first resource stability.

When analyzing the average percentages of staff that have been on duty for 10 or more years, the data confirms a high level of stability: Administrative Personnel 67%, Orchestra 78% and Choir 87%. In terms of productivity, the Accademia is ranked among the top orchestras in Europe, even though it has fewer artistic ensembles than other top orchestras. On this note, it is worth mentioning that the prudent HR policy adopted by the institution has always been able to limit the number of its employees, which on average has diminished compared to the last year. Nevertheless, this cautious approach has not impacted its remarkable achievements. In fact, the institution's remarkable results were not only made possible by goal sharing but also by the highly flexible provisions inserted in the collective agreement. As of December 31st 2020, the administrative staff is comprised of 71 individuals, of which 61 are employed full time: 2 managers, 8 executives, 52 employees, 5 service staff members and 4 collaborators. Within the artistic personnel, 97 orchestra professors and 70 artists, part of the Choir are employed full time. Due to certain scheduling demands, the institution has also hired artists on a part time basis: 2 orchestra professors*, 3 Chorus Maestri and 28 administrative employees, who work intermittently throughout the year. 4 other maestro collaborators complete the overall workforce of the Foundation. The Foundation is an equal opportunity employer, with job offerings of equal pay towards both men and women. In fact, when looking at the administrative staff, there is a balanced male-female distribution. Throughout the year, 4 job recruitments were announced for the following positions: 1^o trombone, 1^o flute, III^o horn and timpani. In terms of education, it is worth mentioning that 50% of staff possess a college degree and 44% graduated from high school.

* of which 1 for substitution of absent employees with the right to maintain their place

Economic value

Partners, founders and donors

Founding members

Through their constant support, founding members and partners greatly contribute to the achievement of the Foundation's objectives; they share the same values and mission, and have the opportunity to actively

be part of the governance of the Foundation thanks to the presence of one of their representatives, as stated in the statutes.

In a very critical period and emergency like the one we are living in right now, where things rapidly change, it is essential for us- professionals of the entertainment industry- to rely on the support and collaboration of institutions, companies, and organizations in order to face upcoming challenges.

In this unusual year, we never felt a lack of solidarity and support from the companies that have been collaborating with the Foundation for many years such as ENEL, BNL, Ferrovie dello Stato Italiano, Terna and Mapei; companies that once again confirmed their assistance to the Foundation, albeit the sudden and prolonged shutdown of live shows. The Deposits and Loans Fund (Cassa Depositi e Prestiti), Eni and Leonardo renewed their support with the Foundation and continued to safeguard and add value to our institution, in such a difficult period.

The only organization that was not able to renew its partnership was Aeroporti di Roma, which has been severely impacted by the negative effects on the airline industry created by this health crisis.

In front of all these difficult circumstances, by confirming their partnership with the Accademia, founding members and long-standing sponsors wanted to send their stakeholders a message of hope and rebirth, through the universal language of music. The company Leonardo decided to even increase its contribution, after considering the Accademia a precious partner for enhancing its communication activities.

From its end, the Accademia, like the other operators of the sector, was promptly able to react to these difficulties by transitioning many projects and activities to the web. This was a strategy that partners and founding members appreciated, since they had the chance to collaborate with the Accademia in several musical projects available on platforms dedicated to the fruition of virtual events.

More projects were developed with ENEL both during the summer- with the resuming of outdoor concerts at the Cavea- and in the winter, during the new shutdown of live shows. In July, when the Accademia could resume its artistic activity in front of small audiences, a series of concerts called “Santa Cecilia START” was organized. On July 21st, ENEL and BNL participated in the “institutional evening”, where the President of the Republic and other institutional figures were present. For the occasion, ENEL set up the astonishing lighting of the Cavea, with the colors of the Italian flag.

ENEL was part of the July 30th tournee in Caserta as the Orchestra’s Main Partner. In order to celebrate the resuming of cultural events in our country, ENEL embellished the façade of the Reggia through a beautiful lighting that showcased the colors of the Italian flag.

In the fall, a new wave of the pandemic led to a new suspension of concerts. Therefore, one of Santa Cecilia’s most important events dedicated to ENEL, *The Christmas Concert*, was available live on RAI Radio 3, on streaming on the RAI Play platform and eventually also on TV in the RAI 2 channel on December 29th. The Orchestra of the Accademia of Santa Cecilia was directed by Mr. Kirill Petrenko and also performed with the pianist Igor Levit. This was one of the most important events of the season and obtained great viewership numbers.

Despite the pandemic, also ENI continued to support for the fourth year in a row the show “*Everyone to Santa Cecilia*” (“Tutti a Santa Cecilia”), which starting from March continued without any interruptions digitally. Thanks to ENI, a vast ensemble of activities, present in the platform “Tutti a Santa Cecilia

Online”, was made accessible to the public and also schools across the nation, registering roughly 125.000 views from March to December.

As part of the partnership with LEONARDO, the “Music and Technology” project was launched. The initiative was centered around two subject areas that have always been very important to the company, since Leonardo has constantly tried to build a bridge between technology, science and culture. Leonardo enthusiastically embraced the idea of tying its brand to the Ketoff project; a program promoted by the Accademia as well as CRM, and dedicated to the engineer Paolo Ketoff, who during the 60’s, with his projects and inventions, built the foundation of electronic music and of the development of new musical and technological trends. The Accademia presented this project through a Webinar that was transmitted on December 17th, livestreamed from the Auditorium’s Sala Petrassi.

Always for Leonardo, at the Santa Cecilia Hall the Accademia produced and recorded a concert of the Choir, which, directed by Maestro Monti, performed several Christmas songs. As a Christmas gift, this performance was made available during the holidays to Leonardo’s employees on the company’s on-demand platform.

Based on its values of tradition and attention to trends of new generations, the Deposits and Loans Fund (CASSA DEPOSITI E PRESTITI) participated in the High Education programs of the Accademia, focused on developing and valorizing the most promising young talents of the Italian musical landscape.

As “Main Partner” of the event, on February 20th, MAPEI participated in the symphonic concert directed by Daniele Gatti, which was followed by a gala dinner filled with guests at the Spazio Risonanze.

Supporters

In the first two months of the year private partners have been invited to a series of events, such as the dinner celebration for the birthday of Maestro Antonio Pappano, held at the Auditorium’s Spazio Risonanze, accompanied by live jazz music, and the Inaugural Concert of the Year of Culture and Tourism Italy-China, which saw the participation of the Accademia’s JuniOrchestra and the National Symphonic Orchestra of the People's Republic of China, and where patron members, donors, benefactors and supporters.

From the beginning of March to July, unfortunately, as already mentioned, all musical activities and live entertainment have been paused. Therefore, the Accademia has tried to keep the relationship with its supporters alive, by involving them into all activities organized on streaming, which not only include concerts but also press conferences, audio/video broadcasts and webinar meetings. One on streaming event that’s worth mentioning is the April 25th event organized by the Luiss University of Rome and the Accademia of Santa Cecilia, in occasion of the 75th year anniversary of Italy’s Liberation, which saw the

participation of the Maestro Antonio Pappano, the Vice President of Luiss University, Paola Severino, and the President of the Accademia, Michele Dall'Ongaro.

Considering the critical period we've all been going through, the Accademia would like to thank its supporters once again for not only their continuous support, but also for turning down the reimbursement of cancelled concert tickets and donating that money to the institution or in some cases for using that money to become a private partner of the Accademia.

In spite of the difficult period in which all live shows have been suspended, most of the private partners have continued to demonstrate a strong bond with music and the institution, by continuously renewing donations; also for them, the Foundation has an immense sense of gratitude.

During the year there have been 6 new private donors, (2 of which were ex supporters), 9 supporting members and 6 free donations.

Once the lockdown finally ended in mid-May, the Accademia, as already mentioned, was able to organize its summer season, "Santa Cecilia Start", and many private partners got the opportunity to participate in it.

For certain special concerts, held in September and that were not included in the season ticket, and due to the reduced capacity of the venue and the limited number of tickets for sale, the Accademia offered to all categories of private partners preemption of ticket purchases. For instance, this occurred for tickets of concert dedicated to Ennio Morricone called "Here's to you", which took place on September 17th.

Unfortunately, in October activities were once again suspended due to a new wave of COVID-19 cases. Therefore, all private partners were then invited to watch and listen to all live concerts (with no audiences) on TV, on streaming on Rai Play, or live on Radio 3.

Sponsors

On June 20th, at the Palazzo della Civiltà Italiana, the Accademia Nazionale di Santa Cecilia and Maison FENDI presented the project "FENDI Renaissance - Anima Mundi", an event available on streaming that featured the execution of Antonio Vivaldi's *Estate*, performed by the Arch's Ensemble of the Accademia Nazionale di Santa Cecilia and by the violinist Anna Tifu, who wore for the occasion three FENDI Couture dresses. It was a concert "itinerant" in space and time: after the first movement, at dawn, first on the staircase and then under the arches, all musicians during the sunset gathered on the rooftop of the "Colosseo Quadrato" (Squared Colosseum) to play the last movement of the *Summer*.

This project was the result of a collaboration between two entities that have always been deeply connected to the city of Rome and have been expressions of excellence and creativity. Because of the health crisis, the main goal of the initiative was to send to the public a positive message of rebirth through art, fashion and music. The event received a lot of media attention on an international level and was broadcasted on streaming and available on the respective social media channels during the summer solstice.

Another collaboration that is worth mentioning was the one made with the company Bulgari for the event "Bulgari Barocko". On the 12th and 14th of September, an Ensemble comprised of professors of the Orchestra of the Accademia Nazionale di Santa Cecilia, along with the young violinist Francesca DeGo, performed at the beautiful Gallery of Palazzo Colonna in the evening dedicated to the Maison of High Jewelry with a Baroque theme. Music from Bach, Paganini and Vivaldi accompanied certain moments of the night and several guests that work in the fashion world and national/international press were present at the event.

In collaboration with SIAE, a concert dedicated to Ennio Morricone was organized, two months after his passing. For this event named "Here's to you- a homage to Ennio Morricone", Santa Cecilia's Orchestra and Choir performed his most well-known pieces. It was an extraordinary event, with a great emotional impact, and the Maestro Antonio Pappano directed the original scores, which were made available by Ennio's family.

Public Institutions and Partners

Also in 2020, the Accademia Nazionale di Santa Cecilia participated in the Festa di Roma (Rome's Party), Roma Capitale's kermess that usually takes place at the start of the new year and that features different artistic activities.

The pianist Marino Formenti played in front of roughly 1000 people at the Giardino degli Aranci, first at New Year's Eve, then from the last minutes of darkness that precede dawn until the moment the solar light fully comes in, and, finally, with a second piano performance, from early afternoon up until late at night.

Also in the early afternoon, an ensemble of bowed instruments and a group of brass instruments and percussions performed at the Parata Tiberina delle Origini (Tiberian Parade of the Origins), a musical proposal centered around the themes of river pollution and environmental sustainability made by the artist Andreco.

The ensemble of bowed instruments performed at Piazza Della Bocca della Verita', while the group of brass instruments and percussions animated the artistic performance of the parade from the Piazza della Bocca della Verita' to the Basamento Aventino.

In 2020, the live show organized in collaboration with the Lazio Region and Mic dedicated to the people hit by the 2016 earthquake that live in the areas near the Rieti Province: Accumoli, Cittareale and Poggio Bustone.

The project, which was launched in 2017 and was built on both economic-cultural values and social ones, wanted to create an artistic performance that could bring people together and become a force of development.

Between mid-February and the beginning of March, a new artistic-didactic project dedicated to the Banda Musicale di Accumoli (Accumoli's Musical Band) was launched. The soloists of the Orchestra of the Accademia Nazionale di Santa Cecilia started an educational program for the members of the band

focused on playing technique and musical interpretation. This project was unfortunately paused due to the pandemic and postponed to 2021.

On January 7th, at the Curia Iulia, the Accademia Nazionale di Santa Cecilia participated in the inauguration of the Academic Year of School of Specialization in Architectural goods and Landscape of the Sapienza University of Rome.

During the event, in which the President of the Accademia was present, an awards ceremony took place, which wanted to celebrate winners of a contest of design ideas for the stage for concerts and events during the summer season, transformable to tour visit pathway inside the Basilica di Massenzio.

At the end of the presentation there was a performance of the violinist Leila Shirvani, who graduated from the Accademia's training course, taught by Giovanni Sollima.

On September 6th, the Accademia was invited by the Roma Capitale's Special Tevere Office to the inauguration of Piazza Tevere, which is an area on the bank of the left shore of the Tiber River, in between the Mazzini Bridge and Sisto Bridge. For the occasion the Quartetto Botticelli, composed by young musicians who graduated from the Accademia's Training Courses, performed.

The Accademia also accepted the invite made by Roma Capitale to all cultural institutions of the city to post on all of their websites and social media channels multimedia content on the following days: April 21st (Rome's Birthday), April 25th (Anniversary of Italy's Liberation) and May 1st (Labor Day). More specifically, the Accademia posted on its website a few videos of Maestro Pappano, roman by adoption for more than 15 years, in charge of the Accademia's Orchestra, with Maestro Ennio Morricone, Composer and Academic, as well as concert clips, including the 1954 historic recordings from the archives, which saw the Orchestra's execution of Dallapiccola's *Canti di prigionia* (Songs of Imprisonments), directed by Igor Markevitch and dedicated to April 25th.

During the Christmas holidays, the Capitoline Superintendence of Cultural Goods, in collaboration with Zétema, shot a series of videos dedicated to the roman museums that were closed due COVID-19. With a duo of soloists from the orchestra, the Accademia Nazionale of Santa Cecilia was present in these videos at the archeological museum of the Centrale Montemartini, where an exhibition called *I Colori di Roma* (the colors of Rome) dedicated to mosaics rediscovered during the workings and urban projects that took place in the new capital of Italy between 1870 and the 1930s.

Context, Operating Lines and Financial Data

As outlined by the SIAE, generally speaking, 2019 confirmed that families had been more and more inclined to utilize a bigger chunk of their spending budget towards cultural consumption.

Overall, concert activities had continued to grow, and although the show offering had remained unchanged, ticket purchases increased by 5.16%, ticket sales by 4.67% and the volume of deals by 4.26%; another great result was also the one related to public spending which, with a growth of 4.29%, surpassed 516 million.

The sector of light music concerts had been the one that gained the best results, considering its dominant position, roughly 47%, while the share for classical music concerts had equaled 42.42% of the total.

The year 2020, which seemed in the first two months to show the same positive trend as the previous year in terms of attendance and revenue, turned out to be disastrous for the entire entertainment world; the economic crisis that was created by the pandemic has crushed the entire industry. Based on SIAE's analysis, which compared the first semester of 2019 with the first one of 2020, what was hit the hardest was the concert sector: organized events diminished by -72.5% compared to the previous year, ticket purchases decreased by 80.4% and revenue collapsed by -90% (a trend confirmed on an annual basis).

Due to the health crisis, starting from February 23rd 2020, all cultural sites were gradually closed to the public and all kinds of live shows were cancelled. After a brief limited reopening in the summer, shows were shut down again in October, leading to 27% of professionals who worked in the live entertainment industry to switch careers.

Therefore, the results of the balance sheet must be read in light of the overview presented above, and any comparison with results of previous years would be meaningless.

Regarding production costs it is important to highlight the following:

-Costs related to the purchase of goods and raw materials increased to 32.35 thousand euros, equivalent to an increase of +61.80%, due to a big purchase of products needed to mitigate the spread of the virus (masks, hand sanitizer, plexiglass barriers, etc).

-Service costs decreased by -41.30% compared to the previous year. Due to the impact of the pandemic and the consequent interruption of operations, all entries related to service purchases were heavily reduced compared to the previous year.

-Costs of use for third party decreased by 33.29% compared to the previous year. It is important to remember that copyright payments for the execution of pieces under guardianship are included in the costs of use for third party and, due to the contraction of the business, these payments were reduced by 116.37 thousand euros (-79.36%). The entry of costs related to "rentals of technical and diffusion equipment" was the only one in the books that increased compared to the previous year; it was an increase by 66,61 thousand euros (+102.38%), mainly because concert productions needed to be transferred to the streaming platform, once operations were shut down again in October 2020. Besides the concerts broadcasted by RAI, the Foundation managed independently the video/audio shooting and production that were going to be transmitted on the web.

-Labor costs decreased by 20.35% compared to the previous year, due to the COVID-19 mitigation measures established by the government. As known, there was a total shutdown of concerts during the lockdown period, which led to the Foundation for 5 weeks of the first semester resorted to the F.I.S (the social cushion dedicated to the industry). During the second semester, there was a significant reduction of show. All of this determined an immediate reduction in wages, affecting in particular all components related to productivity. Moreover, the shutdown of operations did not allow orchestra contests, needed to

replace the units that stopped operating, to take place regularly; also there was not much need to resort to assistants' contracts.

Business outlook

Just like the entire global economy, the balance sheet of the Foundation has been greatly impacted by the arrival of the health crisis caused by the spread of COVID-19.

The pandemic has created great challenges in almost all sectors of the global economy, and it has had direct and indirect repercussions on our management, not only due to the COVID-19 mitigation measures enforced by the government, but also by the feeling of great uncertainty about the future of our industry, which is still palpable today.

The difficulties faced in 2020 were still present in the first months of 2021, because of social distancing measures impeding the return of the public to live shows.

In the face of the health crisis, the Foundation established a cost containment strategy and resorted to some measures provided by the government to contain the negative effects of the spread of COVID-19. More specifically, the Foundation used the FIS also in the first semester of 2021, for 6 weeks in total.

Starting from the end of April 2021, with the reopening of concert and entertainment venues to the public, the Foundation was able to have a few shows up and running, although the proceeds from ticket sales had a very slight pickup.

The gradual rise of vaccinated people in the nation's population leads us to believe that there might be a loosening of the harshest restrictive measures in place, with a positive impact on our sector and the possibility that in fall the season ticket concerts will pick up no interruptions like in the past.

The distribution of vaccines, due to the motives already mentioned, makes the future risks and negative effects of the pandemic on the Foundation's management continuing more tolerable.

Based on cashflow and attendance projections for 2021, we believe there won't be any situations of financial tension that will jeopardize the continuation of management and of the overall organization. Moreover, based on the fact that public institutions like the Ministry of Culture, Roma Capitale and the Lazio Region have confirmed their contributions also for 2021, and that private partners have confirmed their support, we can predict a financial and economic balance also for the ongoing year, which will be constantly monitored, especially considering future developments of the health crisis.

Other information

Based on art. 2428 of the Civil Code, it must be noted that the Foundation does not control other companies, and does not belong to any other third party group that acts as a parent company.

During 2020, the Foundation purchased stocks of the company Astaldi Spa, executing the plan agreed with stakeholders and homologated by Rome's courthouse on July 17th 2020. Also, always part of the same plan, the Foundation purchased participative financial instruments issued by Astaldi Spa based on art. 2447 ter of the Civil Code.

The Foundation, based on 4° comma of art. 2428 of the Civil Code, states that it operates, both in its registered office of via Vittoria 6, and in the secondary headquarters at Largo Luciano Berio 3, in the complex known as Auditorium Parco della Musica, where its concert halls are present.

Before concluding this report, it should be noted that the balance sheet and the all financial statements meet the standard requirements according to art. 2423 of the Civil Code and represent a true and up to date financial situation of the Foundation.

The balance sheet closed on 31/12/2020, and shows a profit of 852.861 euro per year which, carried forward to the new year, will contribute to the strengthening of the Foundation's assets.

The social and cultural value

The dissemination of the art of music

The Symphonic Season

After the decrees of Italy's Prime Minister and health governing bodies, at the beginning of March 2020 all concerts of the Accademia Nazionale di Santa Cecilia have been suspended. 13 symphonic productions (each one with 3 concerts), a concert in Athens directed by Daniele Gatti and 6 productions of the Chamber Music season have been cancelled. In June it was also cancelled the series of 5 concerts dedicated to Beethoven's integral *Piano Concerti*.

Up until March the concert seasons were going on as per usual with the only exception that the COVID-19 virus was just starting to spread around the world. The year started with the executions of Franz Joseph Haydn's *the Creation*, directed by Manfred Honeck. In mid-January the Accademia's Musical Director, Sir Antonio Pappano, took the spotlight, by directing two different programs in Rome and by going on tour with the orchestra in 5 different cities in Germany: Dusseldorf, Munich, Stuttgart, Hamburg, and Frankfurt. At the end of January, we saw a female presence on the stage of the Santa Cecilia Hall, with the debut of the Finnish Susanna Mälkki. In the first week of February, there was supposed to be the first ever execution in Italy of the Buddha Passion, directed by the Chinese composer Tan Dun. However, unfortunately, the Chinese composer and the other artists with the same nationality working on this production were not able to come to Rome, due to the COVID-19 situation in China and the consequent shutdown of flights between Italy and China. Therefore, these concerts had to be cancelled.

In February, concerts went on regularly with the ones directed by Gianandrea Noseda and, for two weeks in a row, by Daniele Gatti. A great number of soloists performed in the concerts held at the beginning of 2020, such as the violinist Janine Jansen, the young Russian piano player Alexander Malofeev, the violinist Leonidas Kavakos and the first horn of the Orchestra Alessio Allegrini.

As mentioned, starting from March all activities were suspended. However, after the government loosened COVID-19 mitigation measures, allowing shows to reopen to a limited number of spectators, the Accademia Nazionale di Santa Cecilia resumed its concert schedule, by planning a series of events outdoors at the Cavea of the Parco della Musica (Music Park).

The long-awaited return of live performances was something very significant and, consequently, it was very important to artistically offer something special that could attract attention. In a total of 5 concerts

Antonio Pappano led the Accademia's artistic ensembles in the execution of Beethoven's *Symphonies*. As known, 2020 marked the 250th anniversary of the genius composer, an emblematic figure not only in the music world but also in our culture. Therefore, the Accademia reopened in honor of a composer who was able to innovate and strengthen the musical language and clothe this language with messages that are still relevant today; this was a cautious reopening to the public, based on COVID-19 mitigation norms in place. Besides the symphonic concerts dedicated to the *Symphonies*, there were two other concerts of the Choir of the Accademia Nazionale of Santa Cecilia, directed by Piero Monti. The first one was dedicated to an extremely popular page of the repertoire, Carl Off's *Carmina Burana*, (performed in the version made for the Choir, piano and percussion); the second one saw the participation of Anna Tifu Tango Quartet, dedicated to pages of south American music and in particular Astor Piazzolla. Finally in the first week of August, right before the summer break, a symphonic concert was organized and the Choir and Orchestra, directed by Carlo Rizzari, performed a piece called "*all of Mozart's*". Some wind instrument soloists of the Orchestra really stood out during this performance.

In spite of the uncertainty, the Accademia, by changing what was planned in years in advance, developed a concert schedule for September, with all events held outdoors. Therefore, two events were organized on September 4th and 11th at the Cavea of the Parco della Musica, which followed the same Beethoven theme presented in July with the *Symphonies*. In the first of the two concerts (September 4th), the pianist Alexander Lonquich, who was also in the role of conductor executed the Chorale Fantasia and two Beethoven piano Concerti. On September 11th, Antonio Pappano went back on stage to perform the Concerto n. 5 and other orchestral pieces of the German composer.

The concert schedule of 2020-2021 season, which took place from October to December, was developed based on the COVID-19 social distancing norms involving the public and musicians. For this reason, the programs that were organized greatly in advance have been heavily modified. Therefore, it was impossible to organize the inauguration concerts we had planned, showcasing the execution in concerto form of Wagner Die Meistersinger von Nürnberg's opera, directed by Antonio Pappano. This project was replaced with two different symphonic programs, directed by Pappano. The first on October 15th, 16th and 17th, which marked the inauguration of the season, showcased on stage instrumental ensembles, which played, by following social distancing rules, Mahler's *Das Lied von der Erde*. In the second concert, Pappano directed an extensive program with pieces of Gabrieli, Stravinsky and Mozart. Stefano Bollani was an extraordinary guest of the event and played for the first time a *Concerto* of Mozart.

Generally speaking, the course of action taken by the Accademia was to maintain, where possible, all artists involved in upcoming shows, change the contents of the performances, and slightly modulate the orchestral ensembles. From the beginning of November, with a new closure to the public of concert venues, activities were transmitted, not only on radio (Radio3) but also on streaming, first on the international platform I-dagio and then on Rai Play and on the website of the Accademia. Pappano directed another program (Mozart and Schumann) and the Italian pianist Beatrice Rana was the special guest present.

Then, the concerts directed by Riccardo Minasi, Semyon Bychkov, John Eliot Gardiner e Trevor Pinnock took place. With all of these performers all programs were modified and there were mostly executions of authors of the late Baroque and early Romanticism, such as Mozart and Mendelssohn. Prior to the end of the year holidays, Pinnock executed three Cantate of Bach's *Christmas Oratorio*.

The Chamber Season

Regarding Chamber Music, the objective was roughly the same: offer to the public concerts of interest and high value, in accordance with social distancing measures. It was therefore asked to all artists, already scheduled to perform, to modify their programs/performances and consider the duration of their concert. For Chamber Music, the year started with a concert of Santa Cecilia's string ensemble, directed by Luigi Piovano, and of the virtuoso mandolin soloist, the Israeli Avi Avital. The season continued with the performance of the already-mentioned Kavakos, accompanied by Enrico Pace, which was followed, as it usually happens in the seasons of the Accademia, by performances of the internationally most acclaimed artists. Mario Brunello took the stage in another concert, which was a part of a concert cycle that started in 2019, of which two other concerts were planned for the following year. His performance was a very personal exploration of Bach's string music, in which he executed on the small and normal cello Bach's *Sonatas and Partitas*, as well as *Les Suites*. Each execution was accompanied by a listening analysis and introduction, which created enormous interest in the audience present. On the piano, Arcadi Volodos once again showcased his immense technical and interpretive qualities. The musicians of the Kemmerorchester Basel, directed by Giovanni Antonini, continued Haydn's *Symphonies*, which they started to execute a few seasons before, with two shows every year, which should keep going until 2032, when the 300th anniversary of the birth of "the father of Symphony" will be celebrated.

The Lebanese pianist, Saleem Ashkar, inaugurated the 2020-2021 Chamber Music Season on the 11th of October, with a Beethoven Marathon, (obviously related to the vast program dedicated to the composer) which was divided in three different moments throughout the day. Three concerts in which the performer offered to the public on the piano a wide range of the composer's *Sonatas*.

In this first part of the season, due to COVID-19 measures, the decision to spread out of programs within the same day, with the same performer, was made to provide to the public a wide-ranging offering. Unfortunately, starting from November, due to the closure of shows to the public, the entire Chamber Music Season was cancelled.

Special Concerts

On February 24th, 2020, a special concert, directed by Riccardo Chailly, was organized in collaboration with the Filarmonica della Scala. After this, in accordance with the lockdown measures established by the government, all activities were suspended.

Right before Christmas, on December 23rd, when certain COVID-19 regulations were loosened, the Accademia hosted the Berliner Philharmoniker's director, Kiril Petrenko, who executed musical pieces of Weber, Prokofiev (with the pianist Igor Levit) and Schubert. The concert was broadcasted also by Raidue and available on streaming. Petrenko therefore confirmed his bond with the Accademia of Santa Cecilia, which has been one of the few musical institutions that he visited, ever since he assumed the prestigious title in Berlin.

Special events

Italy-China Cultural Forum: 2020 started with an important collaboration with the Ministry of Assets and Cultural Activities, which was focused on developing promotional activities that could increase Italian tourism in China and Chinese tourism in Italy. *The Italy-China Cultural Forum*, created by Mibact and the Ministry of Culture of the People's Republic of China in order to build a platform for dialogue

between the most important cultural institutions of both nations, allowed the Accademia Nazionale of Santa Cecilia and Beijing's National Theatre to organize a concert that was held on January 21st at the Auditorium of the Parco della Musica, in occasion of the official opening of the Italy-China Culture and Tourism Year. Several representatives of institutions of both countries were present at the concert. On the stage of the Santa Cecilia Hall there were performances of the Accademia's JuniOrchestra and of musicians of the China National Symphony Orchestra, all part of a program that included tracks of the classical and traditional repertoire of both Italy and China.

In the same day, a forum called "The international cooperation in the tourism industry and culture between Italy and China: new perspectives" also took place at the Auditorium's Petrassi Hall. There was a panel discussion about the crossover between culture and tourism, promoted by Mibact, Enit, the Ministry of Foreign Affairs and the Embassy of the People's Republic of China in Italy; the event was even more enriched by a photo exhibition, held at the foyer of the Santa Cecilia Hall, that showcased beautiful pictures of UNESCO sites.

In occasion of the celebration of the 50-year anniversary of a diplomatic relationship between the two countries, the Accademia Nazionale of Santa Cecilia also contributed to the production of a video that was transmitted on November 6th 2020 at the China Central Television, which highlighted the friendship between both nations and the importance of their cultural relations.

Genova's New Bridge: The Orchestra of Santa Cecilia, directed by Maestro Pappano, with the execution of *Symphony n. 5*, embellished the inauguration of Genova's new bridge, built by the company Webuild and designed by the Architect Renzo Piano. The event took place at the construction site on the evening of July 27th, behind closed doors. The concert paid tribute to victims of the collapse of the Morandi Bridge and to all small businesses that helped the city of Genova to recover from this tragedy.

Farulli 100: In 2020, the 100-year anniversary of Piero Farulli's birthday- violinist, teacher, member of the Italian Quartet and founder of Fiesole's Music School. For this occasion, a National Committee was created, and the Accademia was one of the founding members. The committee coordinated more than 100 events that included festivals, masterclasses, recordings, competitions, conferences, meetups, and scholarships for the recovery of the city of Genova.

The Committee, chaired by Mr. Gianni Letta and comprised of the most important scientific and musical institutions of our country, was set up through a decree of the ministry on December 4th, 2019.

Publishing

Below a summary of the editorial activities conducted in 2020 can be found:

"The Harmonic Art" Series:

Series III, Studies and textbooks:

Rossini's Scriptures (Scritti Rossiniani) by Bruno Cagli, original and published written works edited by Annalisa Bini (currently in the publication process)

30 years later. How much do we owe to Fedele d'Amico, a volume of various authors, edited by Annalisa Bini and Jacopo Pellegrini (in the final phase of drafting)

Retrospective Yearly Report 1996-1999, edited by Cecilia Nanni

Retrospective Yearly Report 2000-2002, edited by Cecilia Nanni

Retrospective Yearly Report 2003-2005, edited by Cecilia Nanni

PERIODICALS:

Musical Studies. New series. 2019, n.2

Musical Studies. New series. 2020, n.1

Musical Studies. New series, 2020, n.2 currently printing

Integrated Balance Sheet of the Accademia Nazionale of Santa Cecilia – Yearly Report, 2019, edited by Federico Ribechi

ANSC/CURCI Methods and e Distribution

Simone Genuini, the Orchestra's games (it passed the drafting stage)

ANSC/Curci collection “*I Gusci*”

Matteo Corradini, *Veglia su di me* (Watch Over Me)

Cristina Petit, *L'accordo perfetto* (in the drafting stage)

ANSC/Curci Translation Collection

Ulrike Kienzle – Giuseppe Sinopoli. *Komponist-Dirigent-Archäologe*. Königshausen und Neumann, 2011 (the translation has been completed and the preparation for printing has started)

Outside Collection

Volume of the acts of the Music Up Close Network Final Close Network. Once all activities of the Network Music Up Close were completed, a printed publication that includes all of the speeches made by representatives of European Institutions part of the Network was developed. These speeches occurred during the Music Up Close International Day, which was held at the Santa Severa Castle (Lazio) on July 8th 2019. The publication, edited by the Accademia Nazionale of Santa Cecilia, is focused on specific strategies and methods to attract new audiences, especially young ones. It's an interesting exchange of good practices, adopted by the orchestras to achieve good results.

Marketing and outreach initiatives

During the months when there was a shutdown of live shows, the Foundation, as already described, looked at new ways to distribute music to the public and decided to transmit concerts on streaming in collaboration with Idagio – an international streaming platform specialized in classical music.

This platform allowed the Foundation to connect with a wider audience also from abroad and boost its brand awareness internationally.

The following marketing and outreach initiatives were developed to promote concerts on streaming:

- Collaborations with Italian culture institutions across the world and with the main institutional intermediaries
- An Increase of investment in social media
- Research and investments in big editorial groups from abroad to strengthen our online communication strategy
- Creation of a format that would support concerts, such as video introductions, listening guides, etc

Members and season ticket holders received free vouchers for concerts available on streaming.

These are the promotional activities that targeted different age groups and that were carried out during the year in collaboration with private partners:

- ***Business Managers' Education***

Thanks to a partnership with LUISS University, the educational program dedicated to managers and executives continued also in 2020. The Program carried out didactical activities focused on certain topics related to business management, as well as musical composition and execution. Executing and listening to musical performances through specific learning mechanisms allowed students to improve their soft skills, which are important managerial abilities that can help executives stand out in their careers.

Schedule:

February 12th 2020 – in person class – Quality and Efficiency

April 15th 2020 – remote – Improvisation, Creativity and Innovation

April 29th 2020 – remote – Leadership and Variable Geometry

May 6th 2020 – remote – Product and Target Market

- ***University Students' Education***

Target Market: People Under 30

Objective: Incentivize them to attend concerts

Thanks to a collaboration with LUISS University, in 2020 the educational program offered to undergraduate and graduate students at the university continued for the second year in a row. One goal of the program was to culturally enrich students, by allowing them to actively participate in educational activities focused on musical performances and experience labs. These activities were developed to get the “future” ruling class familiarized with the musical world, through a comprehensive understanding of music. This will hopefully incentivize to attend more concerts and assimilate more the artistic and cultural expression of music, which has always been an important part of the culture of our nation. In 2020, 4 remote classes were held.

- ***Non-Profit Organizations***

Target Market: People involved with non-profit organizations

Objective: Attract people involved with nonprofit organizations' fundraising activities

In this project, during fundraising nights and concerts that weren't sold out, 332 backstage tickets were sold to people and executives involved with non-profit organizations. Tickets had a non-profit price of 10 euros per ticket and all proceeds from these tickets were then utilized as donations to projects of these organizations. This not only benefitted the purpose of the event/concert, but also brought a new kind of audience closer to the musical world.

On February 14th, the Accademia sold backstage tickets of the Santa Cecilia Hall to the nonprofit organization of social unity, MUS-E ROMA. The money earned from the sale of these tickets was then used to support projects that have been improving the dialogue and intercultural communication in schools, through music and art.

- ***Classical Music Spirit***

Target Market: public and season ticket holders, music lovers

Objective: strengthen brand loyalty of season ticket holders and incentivize people who do not have season tickets to attend concerts as much as possible. Promote Friday's season ticket offering

Listening Introductions, accompanied by an aperitif. Due to the pandemic, out of the 14 meetups with composers, journalists and musicologists, only the first 5 meetups took place. They were held at the Spazio Risonanze at 19:00. During these events, there were detailed discussions about musical pieces of the 2019/2020 symphonic program of the Accademia's Choir and Orchestra. Details of the 5 meetups can be found below.

- January 10th 2020: Daniele Spini introduced the program of the concert directed by M^o Honeck: *The Creation* by Haydn
- January 31st 2020: Piero Rattalino introduced the program of the concert directed by M^o Malkki/Malofeev: *Flounce* by Wennakoski, *Piano Concerto* by Cajkovskij, Bartok's Concerto for orchestra

- February 14th 2020: Carla Moreni introduced the program of the concert directed by M° Nosedà/Kavakos: *Beethoven concerto* for violin, *Polish Symphony* by Cajkovskij
- February 21st 2020: Michele dall'Ongaro introduced the program of the concert directed by dal M° Gatti: Stravinskij's *Petrushka*, *Alexander Nevskij* by Prokof'ev
- February 28th 2020: Stefano Catucci introduced the program of the concert directed by M° Gatti /Allegrini: Strauss's *Horn Concerto n. 2*, Mahler's *Symphony n. 5*

- ***Family Concert***

Target Market: Public

Objective: Get people more interested in concert calendar of the Accademia

Available to many individuals, the Family Concerts targeted young people, students and families that were interested in having a “light” relationship and exposure to classical music. The concerts, which lasted for roughly an hour, without any interruptions, were preceded by a program introduction. They offered a great variety of repertoire, ranging from chamber to symphonic, and from vocal music to jazz.

- ***The Auditorium's Periodical***

Target Market: season ticket holders and general public

Objective: promotion of scheduled events

A monthly periodical developed in collaboration with Musica Per Roma, that includes the schedule of events held in Parco della Musica. In its integrated version, this periodical also includes the general Season Calendar of the Accademia. From March 2020 until the end of the year, the drafting and printing of the periodical have been suspended, due to a complete absence (beginning of the year) and then limited attendance of the public (Fall Season).

- **WEBSITE AND SOCIAL NETWORK**

Since 2009, the Accademia engages on a daily basis with its fanbase on the most used social media channels: Facebook (more than 68,000 followers), which is the most important place to read through event descriptions, news, updates, and concert promotions. During 2020 Facebook posts had a total reach of 4.545.904 people, which was 60.2% more than in 2019. The videos that were posted had a total of 2.031.191 views, 524% more than in the previous year. Instagram (roughly 28,500 followers) is where people can view images and “stories” related to life of the Accademia; besides these two channels, there is also Twitter (roughly 12,000 followers) and our YouTube Channel (with more than 1.100.000 total views, of which 306.657 were from 2020), which regularly posts promotional videos and introduction videos of scheduled concerts. In 2020, the videos posted on the Accademia's social media channels (Facebook, Instagram, YouTube and Twitter) had a total of roughly 2.692.000 views.

In 2020 the new website of the Accademia Nazionale of Santa Cecilia (www.santacecilia.it) was created. With a completely new graphic design, images and navigation menu, the website is now more easily navigable, with visitors being able to move more smoothly from section to section.

Enhancement of permanent artistic ensembles

Tours

In January, Antonio Pappano and the Accademia went once again on tour in Germany, which is a country that has been constantly visited by the Accademia throughout the last years. The tour was 7 days long and touched several cities: Dusseldorf, Munich, Stuttgart, Hamburg and Frankfurt.

Once the long lockdown period ended, the concert activities held outside of Rome resumed. One concert that was very moving was the one in Genova, held on July 27th in occasion of the inauguration of the new bridge named “San Giorgio”. The event took place at the construction site of the bridge and all workers and executives involved in the project were present. The concert was broadcasted live on TV on the RAI channel.

Always directed by Antonio Pappano, the Orchestra performed on July 28th at the Festival Puccini di Torre del Lago, and on July 30th at the Reggia of Caserta in occasion of the inauguration of the season “Un’Estate da Re” (A King’s Summer).

Due to the pandemic, an international tour, in which also the Choir was supposed to be part of, with concerts in Germany (in particular at the Philharmonie in Berlin and the ElbenPhilharmonie in Hamburg), was postponed to a later date that still needs to be decided.

At the end of September, a European tour of the Orchestra and Maestro Antonio Pappano, with concerts in Vienna, Prague and other cities, was cancelled. In November, the second tour in Germany was also cancelled.

Recordings

In 2020 an important recording of Verdi’s *Otello*, directed by Antonio Pappano, was published for Sony Classic. Jonas Kaufmann had a leading role in the performance and was accompanied by the Italian Federica Lombardi and the Spanish Marcelo Alvarez. The Choir (conducted by Piero Monti) and the Orchestra of the Accademia Nazionale of Santa Cecilia once again stood out in the international discographic market with a production that created great enthusiasm across fans and listeners. It is important to mention that productions of this kind are extremely rare and that recording opera in a studio requires a lot of work. Another publication was centered around the so-called “Tudors”, related to the endings of Donizetti’s operas, which include important figures of English history: Mary Stuart, Queen Elizabeth I (in the Roberto Devereux) and Anne Boleyn. The German soprano Diana Damrau had a leading role in the performance and was accompanied by the Choir and the Orchestra of the Accademia Nazionale of Santa Cecilia, directed by Antonio Pappano (Erato-Warner).

Professional artistic preparation

Advanced training

One of the statutory objectives of the Accademia Nazionale of Santa Cecilia Created is to train and develop its artistic ensembles, by providing a vast array of musical specialization courses and programs. Established in the decrees n. 1076/1939 and n. 564/1942, the advanced musical training courses something unique in the Italian musical education panorama. Recognized by the Ministry of Education, University and Research, which is responsible to certify diplomas, the courses' main objective is to give to graduated musicians, with outstanding instrumental skills, the opportunity to have a highly qualified professional experience in the area of classical music concerts, through personalized educational programs and playing opportunities in front of audiences.

During the 2019-2020 academic year, the professors of the different courses offered (which are musicians of international fame) were:

- Composition course: Ivan Fedele
- Chamber Music course: Carlo Fabbiano
- Piano course: Benedetto Lupo
- Violin course: Sonig Tchakerian
- Cello course: Giovanni Sollima

Each course had from 10 to 41 students (the Chamber Music Course had the highest number of students to make sure that there was the necessary instrumental variety to structure the different ensembles; also, for a few years, sign ups have been made available to preestablished ensembles). There were 89 students in total, with 21 nationalities represented.

In 2020, 36 students graduated, and among those, the following students graduated with the highest grades and with honors: François-Xavier Poizat, piano; Giovanni Andrea Zanon, violin; Gianluca Montaruli, cello; Ludovica Rana, cello; Simone Cardini, composition; Danilo Luigi Comitini, composition.

Besides the institutional courses, the Accademia also renewed the offering of the open advanced training courses with the "Wind instruments" and "Timpani and Percussions" programs, which are taught by soloist first chairs of the Orchestra. The courses' content is centered on an in-depth analysis of the themes and technical-musical aspects related to each musical instrument, on repertoire study, ranging from the soloistic to the orchestral one, as well as considerations about body movement, emotion management, and practical challenges that a performer faces in his or her career.

In 2019-2020, the program's courses and professors were the following:

- Flute course: Andrea Oliva
- Oboe course: Francesco di Rosa
- Clarinet course: Alessandro Carbonare
- Bassoon course: Francesco Bossone
- Horn course: Guglielmo Pellarin
- Trombone course: Andrea Conti
- Timpani course: Antonio Catone
- Percussions course: Edoardo Giachino

Each course had from 3 to 17 students, and in total there were 92 students, with 4 nationalities represented. These were courses that were held throughout the year. After an audition, the best students had the opportunity to be selected and considered as "additional" musicians of the Accademia Nazionale

di Santa Cecilia and participate in the artistic activities of the Novecento Ensemble, which is the advanced instrumental training program.

With the arrival of the COVID-19 pandemic in March 2020, the Accademia, after a brief suspension lessons, immediately launched a remote learning programme, which gave the opportunity to most students to continue their studies and preparation under the guidance of their teachers. Between April and June, a total of roughly 160 lessons were held remotely, organized according to the needs and features of each instrument and subject matter that was taught. Through these courses, it was important to not only allow students to keep studying even during lockdown, but also make sure that they had the opportunity to perform live. Thanks to a detailed and rigid security protocol and a system of reservations and alterations for using classrooms, the Foundation was able to hold in person the last couple of courses of the semester, passing exams, a good number of recitals and graduation exams. The activities of the Ensemble 900 were postponed to 2021.

Enhancement of its historical heritage and musical education of society

The Multi-Media library and MUSA, the Museum of Musical Instruments

The advent of the COVID-19 pandemic forced the Foundation to review and, if needed, modify upcoming activities, due to the limitations enforced by the government and the expected reduction of entries into the library. Therefore, several new initiatives were cancelled, and the ones that were not, were mostly correlated to institutional activities of the library, archives, museum and, more generally, the valorization of the historical heritage.

During the year, the Accademia continued to purchase new funds, valorize them, and make them accessible to the public most of the times remotely, but also in person through scheduled appointments. These activities were also focused on connecting the different sectors of the heritage together, via online sales and the web platform, to provide more efficient services that can fulfil the demands of both internal and external users.

Due to COVID-19 mitigation norms, the Foundation limited as much as possible the “in person” divulgation of musical culture through conferences about musicological and ethnomusicological matters, introduction seminars of concerts, book presentations, reading invitations, exhibitions and competitions.

Multi-Media Library

Although it was closed to the public because of the government’s COVID-19 guidelines, and open only by appointment, the Multi-Media Library continued to offer consulting services and remote reproduction thanks to the heritage management platform, XDAMS.

The implementation and polishing process of the concert chronology and the ethnomusicological archives continued. When the headquarters reopened, the Cammarota, Parodi and D’Amico Funds were stamped, overlaid and repositioned for a cataloguing campaign for the new year.

Research activities related to new technologies that can be applied to cultural assets

As known, the Foundation maintains its international prestige, not only thanks to its concerts and performances of its ensembles, but also thanks to its sharing of knowledge, culture and organizational experience, especially when it comes to projects financed by the European Commission and developed in collaboration with universities, advanced training schools, research centers and the most important companies in the tech industry.

The scientific sector of the Accademia in collaboration with the Rome's La Sapienza University, Tor Vergata University, and the Statale di Milano University, selected 20 young students to develop a *Impronte Musica* collection of composers that were appended in the papers for the group GEDI (La Repubblica and affiliates).

In collaboration with the University of Florence, an internship at the MUSA was organized for a young student of the "Diagnostics and materials for the preservation and renovation" degree, who carried out a research study on the wooden species utilized for the manufacture of string instruments of the school in Cremona.

In collaboration with La Sapienza University, a research study was conducted for a college degree thesis on the various kinds of lutes scattered in the Mediterranean.

It is in its final stages a research project regarding the so called "leaves" of the Abbado fund. These were notes of great interest used by Claudio Abbado to memorize particularly complex scores. They are destined to the Berlin State Library, but there is a special collaboration with the Accademia Nazionale of Santa Cecilia for the realization of this project.

Negotiations for a possible collaboration with the publishing house LIM have started. A partnership of this kind would focus on the assessment and promotion of the musicological publishing of advanced scientific specialization. Another goal of the collaboration would be to review and update the regulations relating to the Accademia's advanced training courses, so that they follow the new European structure of artistic-musical advanced training.

Ketoff Project (in collaboration with the Music Foundation for Rome and CRM – Musical Research Center)

The project seeks to highlight and support the deep connection between technology, science and music, through two correlated activities: a historic retrospective, in form of a temporary exhibition showcasing the technologies invented by Paolo Ketoff; the creation of a Research Studio for electronic music and new technologies, a center of education, production and musical research of the Accademia Nazionale of Santa Cecilia, developed based on the several requests made by musicians to have a technologically advanced music studio. Technology, in particular digital technology, facilitates the collaboration between science and music, and it determines an expansion of the required technical areas of expertise such as: physics, computer science, electronics and acoustics. All of these are disciplines that contribute to the development of musical research and application. The inauguration of the Studio PK, which took place on April 2021, was preceded by 4 Webinars that explained in detail the several historical and current connections between music, science and technology. The first Webinar, which introduced the whole project, was held on December 17th 2020, and was attended by Michele dall'Ongaro, President-Superintendent of the

Accademia, Daniele Pittèri, General Manager of Musica per Roma, Michelangelo Lupone, the Artistic Director of the CRM, Andrea Ketoff, Marco Monticelli, SVP Brand Promotion Leonardo and the composer and orchestra maestro Marcello Panni.

Perticaroli Fund

The Accademia purchased material from the archive of the Maestro Perticaroli, an Academic and piano professor of the Accademia's advanced training courses. The material included scores, books, photos, bands with concert recordings, reviews, concert programs, research, and various correspondence.

Lucci Fund

Acquisition of the library and musical archive of the Maestro Lucci (still incomplete), comprised of scores, flyers, concert programs, photos, books, records, manuscripts dedicated to the Maestro, as well as the archive of the White Voices Choir of the RAI. Maestro Lucci, with his Arcum White Voices Choir has been part of the Accademia's musical seasons for more than 20 years.

Presentations

The secret of Isabella di Lia Levi, *I Gusci* Collection, ANSC Editions/ publisher Curci

Presentation-Concert. Matteo Corradini moderator, Gabriele Coen clarinet, Gianluca Casadei accordion, with the participation of the author and students of the advanced training courses of the Accademia Nazionale of Santa Cecilia (January 23rd 2020, 10:30 Petrassi Hall).

Lia Levi, winner of the 2018 Strega Giovani Award, met with several kids to present the secret of Isabella, published in the *I Gusci* collection of the Accademia Nazionale of Santa Cecilia. It's a simple story, one of friendship narrated by a great author. Lia Levi illustrates with great elegance the emotions of three teenagers living during the vigorous aftermath of the war, and the discovery of the musical world through the clarinet, a typical instrument of the klezmer music played by Ashkenazi Jews from Eastern Europe, usually used to accompany dances, weddings and parties.

The discussion with the author was musically accompanied by Gabriele Coen's clarinet, along with Gianluca Casadei's accordion and the students of the Advanced Training Courses of the Accademia Nazionale of Santa Cecilia.

Other presentations of volumes published by the Accademia and affiliates were postponed to 2021.

Awards and competition announcements

On April 27th 2020, the Commission of the 1st Alfredo Casella International Award, chaired by Michele dall'Ongaro, gathered to celebrate certain Italian and foreign students (under 40 years old) for carrying out a 3 year musicological research project focused on the musical culture and history of the Italian Novecento.

The Commission evaluated 19 research projects and decided to give the award to Alessandro Turba, who presented a project called "Musical Rhetoric and the Worship of the Roman Spirit in the Fascist Italy". The winner will have the opportunity to write an original monograph in 3 years, which, once approved by the Commission, will be published by the Accademia Nazionale of Santa Cecilia 12 months after the approval.

The Commission also wanted to celebrate two other candidates:

- Marica Bottaro, who presented a project called "Musical Tradition and Innovation during the early Italian Novecento. Between regionalism, nationalism and Europeanism".
- Antonella Manca, who presented a project called "An intellectual brotherhood in Rome during the Second World War: Roman Vlad, Aurel Millos, Toti Scialoja, Cesare Brandi and the Strada su caffè project".

Labs and kids' games

The Accademia Nazionale of Santa Cecilia organized a lab at the Auditorium's Multi-Media Library (in Parco della Musica), available to elementary school kids. This lab was supposed to be a learning journey about the world of books, libraries, and their history. We initially planned 5 meetings per month, from January to May, with experiential labs, projections and didactical material that could be used both at home and in class

Everything starts by looking at a book as an object and then by analyzing its contents to discover secrets hidden in its pages. The next step is to learn how to move in front of a bookshelf to find the information needed to develop our story, without forgetting the importance of music and professional figures of the publishing house.

Each lab provides to students an in-depth analysis of a specific theme and gives the opportunity to students to actively participate in the didactical activities related to the musical education theme. Due to COVID-19, all activities were suspended from March to May.

Office dedicated to schools ("School Offices")

Initiating a musical education from a young age is a great way to develop informed future audiences; however, the inadequacy of the music educational offering creates some shortcomings, which block this development. The distribution and education of music, which are currently managed by the Congregation of Santa Cecilia's Musicians, have always been integral parts of the mission followed by the modern Accademia. For more than two decades, besides educating young musicians through our young artistic ensembles, the Accademia has always left space in the season calendar to educate children and bring them closer to the music world, by organizing concerts, labs, open rehearsals for families and kids, during and outside the symphonic and chamber music seasons. Besides providing them with information regarding

programs, the office has also been focused on promoting the Offerta Musicale project to middle school and high school students.

To provide more exposure to these activities that are available to children and teenagers, since 2019, has been created an office focused on constantly communicating with schools across Rome and the Lazio region, that can be a reference point for teachers interested in getting involved with the Accademia's events and educational activities.

Unfortunately, the pandemic had an immediate impact on school and extracurricular activities. The suspension of concerts for many months has greatly reduced the activities of last year, as well as the ongoing year, related to these "school offices".

The Education Sector

The beneficial effects of music have already been scientifically proven by several studies, confirming, for instance, that certain musical tones can help people relax, manage emotions, reduce anxiety, and live healthy lifestyle.

For instance, a group of Finnish researchers analyzed how classical music (in particular 20 minutes of the *Violin concerto n.3 by Wolfgang Amadeus Mozart*) impacted the gene profiles of the participants and if it strengthened the activity of genes related to memory and learning and if it fought against genes associated with neurodegeneration.

According to other studies, listening to a musical piece by Mozart or Chopin could reduce blood pressure and anxiety and create relaxation, through the reduction of cortisol levels in the body.

Based on experiments carried out in hospitals, it also seems that classical music could alleviate physical and mental pain.

Listening to classical music also produces important emotional reactions that can fight against depression, by leading the mind to creativity/imagination and increasing focus, the understanding of time and space and productivity.

Therefore, for more than 20 years, the Education sector of the Accademia, knowing that music can be beneficial to the wellbeing of children and adults, has organized a multitude of activities and events for young people and others. These activities can be placed in three categories: concert activities held during the "Everyone to Santa Cecilia" season, which are a series of events and labs for schools and families; educational activities for young people; musical activities centered on social causes.

The concert activities held during the "Everyone to Santa Cecilia" season ranges from concert- lessons to musical labs, which are organized to create a lot of engagement with a diverse audience that can vary based on the event, but that usually comprises children, teenagers, infants, and people with physical or social disabilities. Our activities seek to be forms of Edutainment and allow the people to interact as much as possible (Education + Entertainment: activities that are both educational and fun).

The title of the 2020 season, "New Worlds", was inspired by Dvořák's famous "Symphony of the New World. The Czech composer was greatly captivated by the melodies of Native Americans' music and by the traditional songs of African Americans (music of the new world) and was able to masterfully combine these two styles thanks to his skills and European sensibility.

Something interesting that was already in program prior to the arrival of the pandemic was the India Ex-Play: an out and out competition between Indian music and western world music, going from Jazz to Rodari. The Nursery Rhyme Opera was also a wonderful show that celebrated the 100-year anniversary of the writer's birthday, who continues to entertain children still today. A new initiative that was also supposed to be part of the program was the Greenpiece Lab (be careful with the vowels!): a creative lab, open to high school students, which, through music, seeks to make them aware of environmental sustainability.

Also in 2020, the Accademia Nazionale di Santa Cecilia also organized a series of concerts for the youngest kids (0-5 years old) and pregnant moms, such as the Baby Sound concert.

As always, a lot of space was given to the concert-lessons: a series of "Musical Laboratories" focused on the different parts or "families" that make up an orchestra, such as woodwind instruments, percussion, strings and voice. The concert-lessons were highly engaging events, where participants got the opportunity to play or sing a musical piece with the artists of the Accademia Nazionale di Santa Cecilia.

In collaboration with the Venti Lucenti theatre organization, the Matoaka show was organized, where more than 200 students of the Accademia Nazionale di Santa Cecilia, with ages ranging from 6 to 15, performed several musical pieces and narrated the real story of Pocahontas.

The music of great composers that got inspired by the crossover of these cultures was played during the show: in particular Antonín Dvořák and his symphony "From the New World".

It's also important to mention the concert organized around the themes of music and cinema, called "Ciak, Music Adventure", which was one of the most awaited events of the seasons. The Musical Band of the Guardia di Finanza performed while images and scenes of action movies were playing in the background. The blend of these two artistic expressions had an emotional impact on the crowd.

EDUCATIONAL ACTIVITIES OF THE YOUNG ENSEMBLES

The following is a list of courses made available to the of the young ensembles during the year:

- Introductory Music Course (4-5 years old)
- Musical Lab (5-6 years old)
- Choral Initiation Courses 1 and 2 (6-9 years old)
- Schola Cantorum (up to 15 years old)
- White Voice Choir (9-14 years old)
- Cantoria (15-21 years old)
- Chorus (starting from 26 years old)
- JuniOrchestra Baby (5-7 years old)
- JuniOrchestra Kids 1 e 2 (6-11 years old)
- JuniOrchestra Teen (10-14 years old)
- JuniOrchestra Young (up to 21 years old)

The ensemble of the JuniOrchestra: Harp ensemble, Brass Instrument ensemble, woodwinds ensembles, percussion ensemble, Minibrass.

- ***Introductory Music Course, Musical Lab***

Teachers: Vincenzo Di Carlo – Sara Navarro Lalanda

These are courses available to children of ages ranging from 4 to 6 years old. Through an informal approach that eventually changes into a more professional setting, the children are able to immerse themselves into a world of sounds, filled with vocals and instruments. In this collaborative and creative setting, these kids start to go through a cultivation of musical literacy that can prepare them for the following courses JuniOrchestra and Choral Initiation courses. This educational path requires an initial understanding of groups of musical instruments through lectures, that are also open to parents. The courses are also followed by Musical Lab available to kids who have a greater musical preparation. In 2020, roughly 170 students participated in the propaedeutic course and musical lab.

The Accademia Nazionale di Santa Cecilia has created an educational path that permits students to comprehend the beauty and the art of singing collectively. By passing aptitudinal challenges, an individual can access one of the 5 White Voices Choirs or the Cantoria, based on the age and artistic level of the individual. The activities of these choirs vary and are extremely dynamic, since the students participate in several exhibitions and possess a great repertoire that ranges from the cultured tradition to the popular one, and from the opera to musical. Auditions are usually held in June. In 2020, there were roughly 500 singers of the White Voices Choir, the Cantoria and the Choir of the Accademia Nazionale di Santa Cecilia, split into the following courses:

- ***Choral Initiation Courses 1 and 2***

Chorus Master Vincenzo Di Carlo (6-9 years)

This choral laboratory was started with the purpose of creating an educational laboratory for preparing the children for the next courses.

Despite the young age, the children participated in several concerts and were protagonists of various performances in the different seasons of the Accademia Nazionale di Santa Cecilia, such as ‘Mille in Viaggio’, ‘Alice in Wonderland’, ‘Romeo and Juliet’, ‘Cinderella’. In 2020 there were 220 children enrolled.

- ***Schola Cantorum 1 e 2***

Chorus Master Vincenzo Di Carlo (up to 15 years)

The Schola Cantorum constitutes the educational course of choral singing and is made up of teenagers selected through an audition. Some lessons of the Schola Cantorum are dedicated to music reading, an essential skill for being admitted to the White Voices Choir. In 2020, 130 students were enrolled.

- **White Voices Chorus**

Chorus Master Piero Monti (7 -14 years)

This Chorus is made up of about 100 children and teenagers, who have passed the most difficult selection of the whole programme. The Choir participates in the symphonic performances of the Accademia Nazionale di Santa Cecilia. Prestigious performances that should be highlighted are: “Carmen”, “War

Requiem”, “Carmina Burana”, “Damnation de Faust”, “Boris Godunov”, “Ivan il Terribile”, “Symphony n. 3” by Mahler e “Jeanne D’Arc” di Honegger with the Accademia Nazionale of Santa Cecilia; “Turandot”, “Carmen”, “Werther”, “Pagliacci”, “Tosca”, “Otello” with Rome’s Opera Theater.2020, there were approximately 95 choristers enrolled.

- ***Cantoria***

Chorus Master Massimiliano Tonsini (15 - 21 years)

The Cantoria is the choral singing course of the Accademia Nazionale di Santa Cecilia for the oldest youth singers. Vocal preparation linked to the personal growth of the young singer is given particular importance. Singers usually come from the “White Voices Choir of the Accademia of Santa Cecilia” or are selected after an audition. The repertoire of this course is extensive and ranges from ancient polyphonic music and contemporary music to the popular tradition, from Lieder to Jazz, from musicals to gospel. In 2020, there were approximately 60 enrolled chorus singers.

- ***Chorus***

Chorus Master Massimiliano Tonsini (starting from 26 years)

Founded in 2015, Chorus is the laboratory of choral singing which the Accademia Nazionale dedicates to adults, mostly parents of pupils, for approaching music. The laboratory is directed at amateurs and music lovers over 26 years of age. The course, having the aim of approaching and studying choral music, consists of two lessons per week. In 2020, it was attended by approximately 90 enrolled adults.

The JuniOrchestra, winner of the Praemium Imperiale 2013, is the first orchestra of children and teenagers created in the framework of the Italian symphonic and operatic foundations. Founded in 2006, there were approximately 450 players in 2020, divided into four groups depending on their age and artistic level. In addition to musical training, the entire project of the JuniOrchestra favours the aggregation and socialisation of young people, paying great attention to participants living in a condition of social unease.

- ***JuniOrchestra Baby***

Conductor Laura de Mariassevich (5-7 years)

The children of the JuniOrchestra Baby are introduced to the practice of ‘playing together’ with didactic parts specifically written, which draw inspiration from popular and ‘repertoire’ music. They are also taught how to read music, through a didactic method which range from the playing of games to the teaching of musical notions, developing their concentration and, at the same time their creativity.

JuniOrchestra Kids 1 and 2, (6-11 years) ***Teen*** (11-14 years) ***and Young*** (up to 21 years)

Conductor Simone Genuini

The young musicians of the JuniOrchestra Kids start to play increasingly more elaborate and complex symphonic parts until joining the JuniOrchestra Teen and Youth, where they approach the great symphonic repertoire and perform music by Rossini, Mozart, Vivaldi, Tchaikovsky, Bartók, Puccini, Beethoven, and many others. The young musicians play chamber repertoire (notably, for example, The ensemble of Harps and Woodwinds) and are trained by teachers with great experience, including some musicians of the Orchestra of Santa Cecilia. The experience in the orchestra gives a great opportunity to students to learn how to play with others and get into the wonderful world of music.

- ***OrchExtra, Orchestra Workshop***

Director Giordano Ferranti

“OrchExtra” is the new initiative of the National Academy of Santa Cecilia, aimed at amateurs and musiclovers over the age of 26. The course, focused on approaching and studying instrumental music and orchestral repertoire, provides weekly lessons, on Tuesday evening from 20.30 to 23.00. The instruments included are violin, viola, cello, double bass, flute, piccolo, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, harp and percussion. In 2020 there were approximately 40 enrolled.

- ***Online Musical Activities***

Due to the health crisis and national lockdown, the Education Sector developed several online activities for all kindergarten and elementary school students.

In the website’s online channel “Santa Cecilia online for Kids”, 32 fun educational videos made for children interested in music can be found.

The didactical material was distributed through the Accademia’s major channels, Facebook, and YouTube. The main theme of the material was “the Music from around the world”. Moreover, 76 orchestra tutorial videos and 76 chorus tutorial videos were posted on YouTube.

Musical courses of the Education Sector continued online.

Thanks to distance learning, all students were able to continue their courses, which started on September 2019 at the Parco della Musica.

All orchestra and choir courses were held on Zoom. More than 400 lessons, open to people of ages from 5 to 60, were carried out thanks to the guidance of the Orchestra Professors and the Choir Artists of the Accademia Nazionale of Santa Cecilia.

Social Commitment

“Music can be perceived in different ways: each person carries his or her own world of existential experiences and consequently what a song means or what feelings it creates is something completely subjective. The magic of music is exactly this: music is like a light that can enter in any space of the temple of our soul. This is what Giuseppe Sinopoli wrote when he presented the “*Music in the Hospitals*” initiative, launched in collaboration with Pietro Bria, director of the Psychiatry Department of Rome’s Policlinico Gemelli Hospital.” (Sandro Cappelletto)

Among the objectives of “Everyone to Santa Cecilia”, there is the goal to create more access to music for the disadvantaged. The Accademia Nazionale di Santa Cecilia is one of the few institutions in the world that has launched musical labs for people with disabilities, has held concerts in hospitals for newborns and pregnant women; all activities that the professors of the orchestra and artists of the choir that perform in the symphonic and chamber music concerts of the Foundation. Moreover, several scholarships and free concert tickets were offered to kids of the JuniOrchestra who come from difficult environments. Young ensembles also had the opportunity to frequently perform in charity concerts.

An overview of the socially committed activities and projects completed in 2020 can be found down below:

- ***The JuniOrchestra’s performance at the Policlinico Hospital***

JuniOrchestra Young of the Accademia Nazionale di Santa Cecilia

Conductor Simone Genuini

Sunday March 1st 2020 18:00

Santa Cecilia Hall

The students of the JuniOrchestra dedicated this performance to hospitalized kids and teens of the hospital. This initiative was created thanks to a collaboration between the Accademia Nazionale di Santa Cecilia and the Pediatric Emergency and Intensive Care Unit of the Politecnico Umberto I Hospital. This was an outstanding sharing opportunity thanks to music, the universal language of brotherhood and solidarity between communities.

- ***Policlinico Gemelli***

On January 22 2020, a fundraising concert was organized at the Santa Cecilia Hall to support the activities of the Policlinico Gemelli’s Hospital Science Department of Health of Women, Children and the Public.

More specifically, the event’s main objective was to raise enough funds to purchase technological equipment used to improve the quality of patient care at the ward of oncological gynecology.

The Accademia’s Choir, directed by the Maestro Piero Monti, along with the Musical Band of the State Police, directed by the Maestro Maurizio Billi, performed in this event.

- ***Policlinico Gemelli/Susan G. Komen***

In collaboration with the Policlinico Gemelli and the non-profit organization of social utility, Susan G. Komen Italy, from February to June, the Accademia organized a lab focused on vocals and the

introduction of the musical language, which was open to oncological patients of the Integrated Therapy Center.

It was an in-person lab up until mid-February, but once the pandemic got more intense and the lockdown was enforced, the lab continued remotely, with meetings on a weekly basis throughout the whole program.

- ***Tutoring programme***

Launched a few years ago, this project allows veteran musicians of the JuniOrchestra to mentor and tutor young members of the ensembles (JuniOrchestra Baby, Kids and Teen). Through a mentoring system, the more experienced musicians work alongside course teachers, helping their younger colleagues to acquire instrumental technique. The aim is giving the project JuniOrchestra a wide-ranging social value, also through a work experience for the older musicians.

Among the different activities involving the tutors, there is also the course '*Prova lo strumento*' (Try out the instrument) dedicated to the pupils of the Musical Introduction Course. During this activity, all the instruments of the Orchestra can be tried out by the young pupils, giving them the possibility to choose one and potentially continue with that instrument if/when they get into the orchestra.

