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# CONNECTIONS

x E X F I L A



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# Introduction & methodologies

Our project, “**Connections x Exfila**”, took place between September 2024 and August 2025 at the Arci “Exfila” Social and Cultural Center, a non-profit live music venue born from the regeneration of an old pencil factory in Florence, which had been shut down in 2008. Here, thanks to the involvement of many people, partners, and collaborations, we were able to design, plan, and deliver a full season of concerts (and more) through an extremely innovative approach based on **youth volunteering** and **peer-to-peer, democratic, and participatory working methodologies**. These working methods guided every stage of the project from conceptual and organizational aspects to the more practical and operational ones, such as setting up the venue and its gradual transformation into a plastic-free, low-impact space.

“Connections x Exfila” was structured around five key actions:

## **1. Recruitment Call for the Working Group** (September–October 2024)

During October, using Arci Firenze’s internal channels (WhatsApp broadcast lists, mailing lists), we launched an open call for young people under 35 from the Arci network (associations, clubs, community centers) in the Florence Metropolitan Area, with the goal of creating the project’s voluntary working group. The call was answered by, and more importantly, actively engaged, 40 volunteers who participated in the project’s activities.

## **2. Training and Formation of a Distributed Artistic Direction** (October–December 2024)

During the autumn months, partly at Exfila and partly at the Arci Firenze headquarters, the project’s training course was held for the beneficiaries selected through the recruitment call. The training consisted of four sessions (16/10/24, 24/10/24, 25/11/24, 09/12/24), focused on the four main areas of live music event organization:

- **Event types and legal framework** (public performances vs. members-only shows, contracts, managing technical & hospitality riders, labor law in entertainment, certificates of compliance, copyright);
- **Practical aspects** (permits, legal compliance, classification of workers, safety regulations for audiences and workers);
- **Event logistics** (from management to booking agencies, technical and logistical planning of concerts);
- **Promotion and communication** (branding, visual identity, graphic design, media, advertising, merchandising, etc).

The training, led by Pietro Cardelli (Head of Culture and Communication, Arci Firenze), Edoardo Treviri (Artistic Director, Exfila), and Simone Benvenuti (Organizational Director, Exfila), followed a **non-formal education** methodology.

### 3. Collective and Shared Cultural Programming

(December 2024–January 2025)

After completing the training, the project's participants were supported in the **collective planning** of the 2025 concert season at Exfila. Through three plenary meetings (held on 12/12/24, 08/01/25, and 16/01/25), focused on exploring both the **local** (Florentine and Italian) and **international** (European and global) music scenes, as well as additional event formats (talks, workshops, labs), the working group created the entire season's lineup. Using methods such as **cooperative learning, world cafés, and peer-to-peer education**, the group programmed eight events, scheduled at Exfila between February and May 2025, dividing responsibilities and roles through dedicated sub-teams.

### 4. Production and Execution of Live Events

(February–May 2025)

The actual implementation of the event season — **entirely ideated, organized, and executed by the project's youth volunteer group** — took place on the eight following dates:

- 01/02/25 (Italian & local artists)
- 14/02/25 (European & international artists)
- 08/03/25 (Italian & local artists)
- 29/03/25 (European & international artists)
- 05/04/25 (Italian & local artists)
- 19/04/25 (European & international artists)
- 10/05/25 (Italian & local artists)
- 17/05/25 (European & international artists)

Out of these eight events, five were free entry, and two were ticketed with a suggested donation.

Each event was managed **entirely** by the under-35 volunteer team which take care of:

- Permit applications and coordination; Setup and material preparation;
- Artist hospitality;
- Talk facilitation;
- Organizing and running the pre-show aperitif;
- Volunteer shifts at the entrance, bar, security, and activity coordination;
- Cleanup and reset at the end of the night.

Throughout the season, we hosted:

- **19 bands from Germany, France, Italy, the UK, Scotland, and the USA** (Vanarin, Punchlove, Julee, Tanks&Tears, Coca Puma, Menades, Sleaf-e, Lo-Fi Le Fusa, Cassandra, Laventure, Getdown Services, Pellegrino & Zodyaco, Conscious Pilot, Lydia Lunch & Marc Hurtado, Monde Ufo, Torba, Data Animal, Admiral, Pearz).
- **12 DJs** (Calvé, Romy Gyal, Gisela, Santamama, Bongo Whiskey, Cucina Sonora, Leblond, Michelle Davis, Sgrida, Felicienne, Disorder, Lorenz).

Additionally, we organized **5 talks** involving **13 speakers** and in partnership with **14 local non-profit organizations** (including Cirkoloco, La Bottega del Tempo, Annibale, Centro Storico Lebowski, Un Ponte Per, Anelli Mancanti, Co.Lore, Le Plurali, Belle Parole APS, Fiore sul Vulcano APS, La Clit, CREA Firenze, Cyrkle APS – Spazio Brick, Dedstrange Berlin).

As part of the project, we also took concrete steps toward transforming Exfila into a **plastic-free live venue**, including:

- Complete **removal** of single-use plastic at Exfila;
- Installation of **1 free-access public water dispenser**;
- Purchase of **1500 reusable, washable cups**;
- Use of **16 certified biodegradable waste bins**, made from plant-based materials, to enhance recycling and eliminate single-use plastic;
- Replacement of neon lighting with **LED systems**, reducing the venue's environmental footprint and energy consumption.

## 5. Feedback and Dissemination

(July–August 2025)

The feedback and dissemination phase occurred in two parts: one during the project and one at its conclusion. During the event season, we published:

- Creation and publication of a dedicated **project page** on the ARCI Firenze website, collecting press releases, project activities, Novaradio podcasts and interviews, photo reportages, and video clips 1 photo album per event (Facebook, Instagram)
- Design and production of a dedicated **visual identity** for the project, including coordinated graphics, curated by ARCI Firenze's Press Office
- Publication of eight **reels** (one for each event), curated by Stranementi Creative Agency
- Publication of at least one **podcast** per event, curated by Novaradio's music editorial team, featuring interviews with facilitators, volunteers, and artists.
- **Audio recording** of the concerts in the showcase series, by Novaradio's music editorial team.

At the end of the project, we produced 2 documentary-style videos:

- Publication of a Short Film ("**Connections x Exfila: The Movie**") showcasing the project.
- Publication of a Videoclip ("**Connections x Exfila: Volunteer's Voices**") featuring qualitative interviews with 16 direct beneficiaries and several Italian and European artists from the 2025 concert season.
- **Collective creation of a booklet** (the one you are reading), created, edited, and distributed by the volunteer working group, promoting the project's methodology and the skills gained in live music event organization.

Finally, on July 18–20, 2025, we hosted a **Plenary Assembly** in Castiglioncello (Livorno). The 3-day event brought together 25 direct beneficiaries, who, guided by a facilitator through four structured sessions, revisited the project's process and outcomes, identifying strengths, weaknesses, areas for improvement, and ideas for future development.

*The outcome: a shared commitment to continue this collaborative path, laying the groundwork for the 2025/2026 season of concerts and events at Exfila—once again to be shaped by youth volunteering.*



# Volunteering & Association

For Arci, choosing to create an Association or a Club means empowering the activities of a **group of people** who decide to share an interest, a passion, or a project. Founding an Association multiplies energy and potential: the dreams, passions, and ideas of the founding group grow and are enriched by the contributions of those who choose to join the project, gaining a collective dimension rather than remaining solely individual. By establishing themselves as an Association, the group adopts a statute, which allows them to define the objectives they aim to pursue and the activities they plan to carry out, while also setting out the association's structure and the mechanisms that ensure **participation** and **internal democracy**.

The **Social Promotion Association** (APS – Associazione di Promozione Sociale) represents in Italy the most typical and distinctive form of Arci Clubs and Associations, as it is characterized by cultural and recreational aims. According to the Italian Third Sector Code, an APS, once registered in the Single National Register of the Third Sector (RUNTS), becomes a **Third Sector Entity**. This implies, first and foremost, two essential characteristics: the absence of profit-making purposes and the carrying out of activities of general interest.

An APS must consist of at least 7 individuals or 3 other APSs. It may make use of self-employed or employed workers, including its own members, if necessary for carrying out its statutory activities. However, the number of workers must not exceed 50% of the number of volunteers or 20% of the total membership. In an APS, there must be **no form of discrimination** among members: every member has the right to attend the premises, take part in initiatives, gather in the Assembly to discuss and vote on the agenda, elect and be elected to the association's governing bodies, and approve amendments to the statute and the adoption of internal regulations.

To establish an APS, a registered private agreement, an authenticated private agreement, or a public deed is required. The initial formal steps to create an Association include: drafting and registering with the Revenue Agency (Agenzia delle Entrate) a Deed of Incorporation and a Statute by the founding members, and registering the Association with the RUNTS. The status of APS, in addition to requiring specific aims, also requires that its **activities** be carried out primarily in favor of its own members. This distinguishes it from other types of entities, such as volunteer organizations.

# Membership & Institutional Activities

Membership enrollment lies at **the heart of associative life** and primarily represents a person's substantial, value-based, and ideal affiliation with the Club itself. Through the membership process, the association forms its membership base, within which its governing bodies are democratically elected.

Individuals interested in becoming members must submit a formal request to the Board of Directors in the manner established by the Statute. If the Board denies the request, it must provide a justification, and in all cases, applicants must be guaranteed the right to appeal to the General Assembly for a final decision.

The **General Assembly**, as the forum where all members of the Association can express themselves, is the sovereign body responsible for all major decisions, as well as for setting the essential and strategic directions that the Board of Directors must follow during its term.

The specific procedures for membership enrollment in each Club or Association are defined in the **association's statute** and, where applicable, further detailed in specific regulations. These must outline the necessary steps for the admission or exclusion of members, along with their rights and duties.

In this framework — where the interest of members is placed at the center and gains paramount importance — the tax and administrative benefits recognized by current legislation apply specifically to the activities that the Association carries out in favor of its members. However, such activities must be among those provided for in the association's statute and fall within those explicitly listed in Article 5 of the Third Sector Code. Among these is certainly the area of **performance and entertainment**, which has always been a hallmark of Arci Clubs across the country.

# Organizing concerts reserved for members

**Social Promotion Associations** (APS) are allowed to carry out performance and entertainment activities for their members, in accordance with their Statute and current legislation, without the need to request specific authorizations from public authorities. Such activities, when directed at members — even if carried out for a fee — are tax-exempt and therefore do not generate taxable income.

To organize performance and entertainment activities within the association, an Italian Social Promotion Association must:

**Notify SIAE** (or other Collective Management Organizations for copyright recognized by the Ministry) of the activity and pay the appropriate copyright fees for the music performed (a flat rate for free events; based on revenue declaration if the event is ticketed).

Verify that all attendees possess a **valid membership card**, which qualifies them as members of the association.

Moreover, since all activities are subject to risk assessment — regardless of whether the venue is a private club with member-only access or a public entertainment space (authorization procedures may vary, but obligations remain) — it is necessary to ensure that the venue hosting the event complies with **applicable safety regulations**:

**Building suitability:** The venue where the event takes place must have a certificate of occupancy or building compliance.

**Fire safety regulations** (Presidential Decree No. 151/2011, RTV - 15): If the venue has a capacity of more than 99 people, a Fire Prevention Certificate (C.P.I.) is required, even for clubs that only host members. This certificate is issued by the Ministry of the Interior through the Provincial Fire Department.

**Acoustic regulations** (Law No. 447 of 26/10/1995): When initiating, modifying, or relocating a performance or entertainment activity, a Technical Acoustic Impact Assessment is required by law. This must be carried out by a Qualified Environmental Acoustic Technician and involves measuring the noise impact of the activity on the external environment and nearby residences.

**Health and safety regulations** (Legislative Decree 81/2008): These apply only if workers are present. In such cases, the general protective measures for workplace health and safety come into effect. Otherwise, the association operates under a self-monitoring regime.

**Hygiene and health standards** (HACCP + S.C.I.A.): If the association intends to open a food or beverage service point for members at the event venue (and hasn't already done so), it must file a Certified Notice of Commencement of Activity (S.C.I.A.) with the SUAP (One-Stop Shop for Productive Activities).

This form, with all required documentation, certifies compliance with legal requirements. Submission of the S.C.I.A. allows the association to begin the activity immediately.

**Important:**

In addition to the legal requirements, anyone granted a police authorization must comply with any additional conditions imposed by public safety authorities in the public interest.

This gives the Mayor, in their role as local Public Safety Authority, broad powers to intervene — even in Arci Clubs. For example, the Mayor may require a Fire Prevention Certificate (C.P.I.) even for venues with fewer than 100 attendees, if they judge that there is a safety risk.

# Organizing public concerts

Social Promotion Associations (APS) are also allowed to organize **entertainment and public performance events** — therefore open to non-members — either on a temporary or permanent basis.

In such cases, APS must operate as any other private entity. Organizing these types of events requires planning, design, and verification of compliance with a wide range of regulatory frameworks, particularly regarding public safety.

Organizing public entertainment or performance events in Italy requires obtaining a license under Articles 68 and 69 of the Consolidated Law on Public Security (T.U.L.P.S.). The primary requirement for the issuance of this license is the evaluation of the safety conditions of the venue, as established by Article 80 of the same law.

An APS intending to organize a public entertainment or performance event — either temporary or permanent — must:

Obtain a **certificate of public venue suitability** (under Article 80 of the T.U.L.P.S.), certifying that the event location meets safety requirements.

Request a **public entertainment license** (under Articles 68 and 69 of the T.U.L.P.S.) from the relevant local authority (the Municipality).

If the event involves any form of paid admission, the revenue will be subject to VAT, and the event will be considered a secondary commercial activity. In this case, the Social Promotion Association organizing the event must open a VAT position and comply with all applicable tax regulations governing entertainment and commercial activities.

The only exemptions apply when the event is classified as occasional or is part of a public fundraising initiative.

Entertainment and public performance venues are spaces intended for hosting events open to the public, accessible either free of charge or through the purchase of a ticket. The term “venue” refers to both indoor and outdoor spaces.

When a Club — or more generally, the premises of a Social Promotion Association (APS) — applies for a certificate of public suitability for its venue or a portion of it, it must request and obtain a feasibility opinion and suitability verification in accordance with Article 80 of the T.U.L.P.S. (Consolidated Law on Public Security).

This verification is recorded in a report issued by the Vigilance Commissions for Public Performance Venues (C.C.L.P.S. and C.P.L.P.S.), which were specifically established (Presidential Decree 311/2001) to implement Article 80 of the T.U.L.P.S. These commissions are responsible for reviewing new venue projects or substantial modifications to existing venues, verifying the structural integrity, safety, and hygiene conditions of the event space, ensuring compliance with current regulations, and checking the visibility of signs and notices related to public safety and protection.

**Municipal Vigilance Commission (C.C.L.P.S.):** composed of the Mayor, the Commander of the Fire Brigade, a representative from the local health authority (ASL), a municipal technical office representative, an electrical systems expert, and an acoustics expert.

This commission handles: Theatres and cinemas up to 1,300 people, Auditoriums and conference halls up to 5,000 people, Dance halls and nightclubs up to 5,000 people, Outdoor venues up to 5,000 people, Private clubs hosting performance or entertainment events with an audience of more than 99 and up to 5,000 people.

**Provincial Vigilance Commission (C.P.L.P.S.):** appointed by the Prefecture, this body is responsible for: Theatres and cinemas with a capacity of over 1,300 people, any other venues or facilities with a capacity exceeding 5,000 people. In addition to the launch of new activities, inspections by the Commission may also occur whenever deemed necessary, and in the following specific cases:

- When the venue has been used for other purposes or significant alterations have been made;
- When renewing a license or changing the type of events held at the venue;
- Following fires or incidents involving the venue’s structures and/or systems.

The commission’s opinion must be issued in writing and must be unanimously approved by all members.

SABATO 07/03 MARZO

CONNECTIONS X EXPLA

E la luna bussò

LIVE CONCERT START 20:30  
COCA PUMA

DJ SET START 00:00  
SANTAMAMA / GISELA

EXPLA GIGI EXPLA

# Plan and organize a concert

When a Social Promotion Association (organizer) wants to plan and organize a live show, the first thing it must do is **book an artist**. This is done through the drafting of a **contract** whose parties are the organizer/local promoter and the artist's producer/agent. The contractual terms and financial agreements between the parties for the presentation of the shows are freely and independently negotiated. The contract constitutes a complete summary and specification of all the conditions binding the parties.

In all sectors of the entertainment industry, every artist typically has an **agent** who acts on their behalf, managing their professional activities, bookings, and promotion. These agents may be organized as companies that also handle all aspects related to production (show setup, rehearsals, direction, audio-video-light design, etc.).

Tour management, including promotional activities, is usually handled by another party: a **booking agency**. These agencies act as intermediaries between the artist and the **local promoter** and are responsible for negotiating all aspects related to organizing a live date, from requests concerning financial compensation (fee, expense reimbursements) to defining the technical requirements (the so-called tech rider, which includes technical specifications and stage plan) and logistical needs (tour book and hospitality rider).

The **tech rider**, **hospitality rider**, and **tourbook** are integral parts of the contract, concluded once the agreement with the booking agency is reached and the date is confirmed.

Each booking agency offers its own **roster**, which we can define as the team of all the artists and bands that have entrusted it with organizing their live schedules. This particular lineup of artistic projects is what differentiates and characterizes various agencies: some booking agencies exclusively represent nationally and internationally renowned artists, others prefer projects from the independent scene, while others focus solely on artists linked to a specific musical genre.

There are also bands and artists who do not rely on booking agencies to organize their live schedules but instead choose to manage their bookings **independently**; contacting them therefore requires direct negotiation. These are often projects that do not yet have the resources to invest in professional booking services because they are just starting out, but in many cases, the choice is based on a pure Do It Yourself (DIY) attitude!

Once the permits are obtained and the agreement with the booking agency is finalized to confirm the date, it is necessary to verify that the band's technical requests in the rider are compatible with our resident audio/light system.

If our equipment is insufficient, or if a stage needs to be set up from scratch for a single event or festival, it will be necessary to contact an **audio and/or lighting service company**. This is a professional company in the sector that, in addition to providing rental equipment, offers consultancy to design the best setup solution and, if requested, provides technical staff during the event.

To successfully execute a live show, technical personnel are required, typically including the following roles:

**Audio Technician** (Sound Engineer): the technician responsible for the audio during the performance, handling instrument microphone placement, soundcheck, and the actual show.

**Lighting Technician:** the technician who manages the stage and audience lighting.

**Stage Technician** (Rigger/Assembler): the technician responsible for assembling the stage or other structures necessary for the event (trusses, platforms, backdrops, etc.).

The equipment and technical staff required for an event naturally vary depending on the venue, whether indoor or outdoor, and according to the agreed tech rider.

# Copyright and Associations

## *Definitions*

**Collective Management Organizations (CMOs):** a legal entity whose sole or main purpose is to manage copyright or related rights on behalf of more than one rights holder, for their collective benefit, and that meets at least one of the following requirements: it is owned or controlled by its members; it operates on a non-profit basis. Collective management organizations in Italy are recognized by AgCom. As of 2024, there are 15 in total, the best known of which is SIAE.

**User:** a subject that maintains a contractual relationship with one or more collective management organizations or one or more independent management entities, or otherwise economically uses works or other materials protected by copyright or related rights.

## *SIAE and Copyright*

**SIAE** is the Italian Society of Authors and Publishers. Its institutional role is the protection of copyright. SIAE, as well as other collective management organizations (CMOs) recognized by the Ministry, administers works to ensure that for every exploitation of a work, the author and the publisher receive appropriate compensation.

**Copyright** is the compensation recognized to the author of a work for its exploitation. For musical activities, it is currently set at 10% of the event's revenue.

Whenever there is an intention to use an intellectual work (music, theatrical texts, literary pieces, cinematographic works), it is necessary that "users (including APSS) submit to the collective management organizations, in an agreed or pre-established format, the information required for the collection of royalties and for the distribution and payment of amounts due to the rights holders regarding the use of protected works" (D.L. 35/2017, art. 23). It is therefore the user's responsibility to carry out all necessary checks to verify the use of protected works and to inform the competent CMO.

Therefore, if an ARCI Circle uses material and works covered by copyright, even if the activity is addressed exclusively to its members, it is required to obtain a specific permission from the competent collective management organization and pay the related copyright fee.

After submitting the musical program (in which the organizer must indicate the author and the performed pieces, to be returned within 5 days after the event) and the collection report at the end of the event, the competent CMO will collect the **copyright fee** based on the characteristics of the event and the access modalities.

SIAE offers reduced rates for copyright fees if the entity is **non-profit**. Specifically for ARCI, there is a national agreement that provides discounted rates for affiliated Circles for the use of works in the music section.

Exemption from paying copyright fees occurs only and exclusively in three cases: the author is not registered with SIAE (or other collective management organizations); the author has been deceased for over 70 years; the performed work is traditional and of anonymous authorship.

If the author whose work we perform is not registered with SIAE for their repertoire, it is still necessary to request a usage permit and complete the musical program, which must be submitted along with a self-declaration by the author certifying their non-registration. This allows the organizer to avoid any costs.

These operations can also be carried out online, but only if the user has previously completed the registration of their professional user account on the SIAE web portal or that of other collective management organizations.



# Work relationships

## *Definitions*

**Artists or entertainment workers:** all individuals who perform an activity in the entertainment sector, regardless of professional or amateur status, and without distinction between artistic and technical roles.

**INPS (formerly ENPALS):** as of January 1, 2012, ENPALS (National Welfare and Assistance Agency for Entertainment Workers) was abolished and merged into INPS (National Institute of Social Security) as one of the alternative pension schemes to the Mandatory General Insurance.

## *Employment Relationships*

The regulations governing Social Promotion Associations (APS) state that, in cases of specific need and when necessary for carrying out activities of general interest and/or achieving their goals, APS may make use of **paid employment or self-employment services**, including those provided by their members. In any case, the majority of work must be carried out on a free, voluntary, and unpaid basis. The number of paid workers must not exceed 50% of the number of volunteers or 5% of the total membership base.

To pay a person, whether a member or not, the Social Promotion Association must use the standard legal forms of employment. This includes options such as salaried employment, project-based work, self-employment, occasional services, etc.

## *The Certificate of Agibilità and Social Security Contributions*

Anyone receiving payment for an artistic or technical performance related to a show is subject to INPS (formerly ENPALS) **social security contributions**.

The tool that connects the artist and/or entertainment worker, the person requesting the performance (employer/organizer), and the social security body (INPS ex ENPALS), is the **Certificate of Agibilità**.

Whenever a Social Promotion Association, acting as the organizer of an event, pays a fee to an entertainment worker (artist or technician) — and this payment is more than a simple out-of-pocket expense reimbursement — it must request the Certificate of Agibilità in advance for the event and pay the corresponding social security contributions. According to Art. 1, paragraph 188 of Law No. 296/2006, certain categories of entertainment workers may be exempt from INPS (formerly ENPALS) social security contributions and the requirement for the Certificate of Agibilità. However, the exempt worker must still be covered by INAIL insurance, as well as sickness, maternity, and unemployment benefits.

The exemption applies only when both of the following conditions are met:

- **Objective requirement:** the performance is a live musical performance during shows, entertainment events, or celebrations of popular and folkloric traditions; the total annual gross remuneration for these performances is less than €5,000;
- **Subjective requirement:** the worker is either under the age of 18, a student up to 25 years old, a pension recipient over the age of 65, or already subject to mandatory pension contributions under a different social security scheme.

**Procedure:** the event organizer must notify INPS in advance that entertainment workers (artists and/or technicians) will be employed at an event. The organizer must provide INPS with the personal and professional details of the workers involved and, if necessary, arrange for their initial registration (enrollment) with the Institute. INPS will check its database to verify that both the worker and the organizer are properly registered and compliant. Once everything is confirmed, the Certificate of Agibilità is issued. **Important:** The obligation to request, obtain, and keep the Certificate of Agibilità lies entirely with the organizer.

**Costs:** the INPS (ex-ENPALS) contribution amounts to 33% + 3.28% of the agreed gross compensation for the performance, divided as follows: Organizer: 23.81% + 3.28%, Entertainment worker: 9.19%

**Alternative options:** an entertainment worker may also choose to register with INPS ex-ENPALS as a self-employed musical performer, effectively becoming their own employer. In this case, the worker themselves must request the Certificate of Agibilità online and pay the contributions independently. Another possibility is when the artist's booking agency requests the Certificate of Agibilità and includes the cost in the total fee (cachet) charged to the event organizer.

**EXFILA**



Booklet prepared by the direct beneficiaries  
of **Connections x Exfila**, a project by **Arci Firenze APS**,  
winner of the second open call of  
**LIVEMX**, supported by **Music Moves Europe**,  
co-funded by the **European Union**



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