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The digital transformation in the world of museums: an improvement or a loss for the costumer and the heritage?

Supervisor

Ch. Prof. Maria Lusiani

Graduand

Gabriele Squarzola

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Introduction

This thesis has the aim of investigating the changes in the world of museums since the advent of modern technologies, and thus how these ones have changed the way of managing structures and the way of communicating with the customer, if those changings were improvements or not, and how the customer perceives the changes in his experience, in order to understand which are the benefits brought and what are the challenges related with the changes. Internet, digital tools and social medias have deeply changed the way to intend the relationship between persons, but they have brought also changings in the ways of carrying on a business, and in this analysis we are going to see what are these changes, which of them are the most relevant and why, and what is their economic impact.

In the last 30 years we can design a path starting from the evolution of the computer, raised until the step of becoming something from where to start in bringing new disruptive innovation to all the fields where humans adopt technology, and then technologies have grown steadily with very high rhythm since the times of the appearance of the firsts IBM and Apples' models, bringing human knowledge to new and unexpected levels: from the first electronic calculators, until the development of the first compact disk, and the later controversy for the adoption of a standard between Blue Ray and the HD DVD formats, that has seen also big movies' major companies taking part in a dispute on a tool that today is outdated, like the firsts iPods, that today are barely disappeared, or the transformation of the smartphones from their first appearance in the 90s (at those time they were just mobile phones) and their development later during the decade; all of this can give us a brief on how fast and deeply technology is changed in the last years, and how much the progress has run. Furthermore, is important to notice how much effort has been put in making succeed technologies that are nowadays obsolete.

Is difficult to point a field that during this huge development has not faced some very relevant change: tools and practices that were considered fundamental, have now given way to new processes and technologies, that have modified a lot of what was took as an assumption, and new skills and instruments are needed day by day to keep the rhythm of the innovation, and they involve everyone in each market.

During this path, a lot of things in the world have changed the way we were used to perceive and use them, and museums as well were infected by this, with several tools that have made new experiences possible, and have changed the way to live great part of the old ones; these changes have involved both the side of the customer, which is the physical visitor or the potential one in this case, and the entrepreneur, that in this case is the management of the museum.

In this analysis we are going to go through a path where we will analyse, and try to understand, how and when these changes have happened, which benefits they have brought and what does the literature says about them, and we are going to imagine as well possible scenarios for the future, according to the actual technological development and the projects taking shape for the future.

To shape this path, we are going to start with a brief on what a museum is, and how it was intended during history, its evolution and transformation in the centuries, and what makes them relevant for a region, to move then to legal aspects of the museum life nowadays in 2 countries like Italy and France, to better understand what the management has to deal with in several examples from Italian structures that we are going to take in consideration, and comparing it with a near country that has given a lot of contribution in innovation in the field of the technology applied to museums, and we are even going to see a case coming from France. Then we will move to point out what literature has taught until now for what concerns the ways to manage a museum, the implications related with it, and how was marketing intended in museums, by the moment that not just the management is important, but also the ways in which the product is offered to the market, to understand what is changed today thanks to technology and what can be useful for the future starting from these models, taking in consideration also that digital tools have helped in speeding up processes and saving resources, giving the possibility to shape marketing in a more efficient and economical way, giving the opportunity to allocate resources at their best.

The tools we are going to take in consideration are the past and actual literature about the fields mentioned, to explain the tools adopted by the museums analysed, and furthermore newspapers, magazines and academic articles about the subject, thus mainly secondary sources, for what concerns the precepts about management and marketing, and the scenarios for the future. The analysis is going to put in comparison museums from

many different cities, to give a deeper comprehension of the practices around the world, with the contribution also of some primary source in the case study analysed in the end, when we are going to see how the technological improvement has led a structure like the Musée du Louvre in Paris to reach such a relevance in its market, remaining the world's most visited museum even in 2016, with 7.4 million of visitors¹, despite the loss of tourist due to the effect of the several terrorist attacks that have affected Paris in the last years, until the point of developing partnerships with other big companies, like Nintendo in this case, to implement digital resources and become the most innovative possible in the proposition, to exploit the resources offered by the progress in order to succeed in the market, and contributing in bringing something new. The shape of the path is intended to recall the process of innovation of museum, starting with literature on the legal aspects, that can make understand the boundaries between which the management operates, to the literature about the management itself, to explain why museums follow certain kinds of organization, arriving to the marketing to explain how the museum approaches the process of "going out" from its walls, bringing the product to the customer, and how the customer is analysed, before going to see the transformations played by technology. Secondary sources come from the most authoritative newspaper and magazines that deal with finance and museums, along with manuals, especially for what concerns the models; primary sources are the results of an in loco interview inside the Musée du Louvre in Paris, that is going to be analysed in a study case.

¹ Ansa, 2017

Chapter 1

History, Etymology and Development of the Museum

In this first chapter, we are going to see what is a museum, taking in consideration its semantic context and some definitions, and starting from them we are going to explore what is the history of the museum, when they were born and what was their aim through the centuries. This analysis can help to better understand the differences and similarity with the institutions of nowadays, and what was the context from where the managers had to start to bring the innovation.

1.1 Definition of museum

Since the begging of the human kind, human being are always been attracted by art, and the way to leave a sign of their passing on the planet, and through the centuries we have seen the most different ways to communicate these things, both for what concerns the art itself and its development in the more disparate ways (just think at the differences between impressionism and futurism), and the willingness to leave a sign, through the tool of the art itself, like the ancient cave paintings. The main deal after the development of the art so become its conservation throughout time; and so, what is a museum?

According to the ICOM, a museum is a “non-profit, permanent institution in the service of society and its development, open to the public, which acquires, conserves, researches, communicates and exhibits the tangible and intangible heritage of humanity and its environment for the purposes of education, study and enjoyment”²; ICOM stands for International Council of Museums, a stable institution that has its headquarter in Paris (France), born in 1946 with the aim to spread knowledge and common standards in the world of museums, collecting in its organization 136 countries of the world, and developing standards for conservation, professional practices about art pieces, determined processes for the achievement of pieces by museums, with a code that has to be respected. To better understand how relevant is this council in the field in analysis, they recognize 3 official languages: French, English and Spanish, and they use to interact

² ICOM, 2007

also with the European Parliament; the previous mentioned definition was given in 2007 as an update of the latest one, and they are continuing to keep it updated over time.

In Italy the definition comes by the law, in particular from the code “beni culturali e del paesaggio”, where in article 101 it is stated that are recognized as places devoted to culture museums, libraries and archives, archeological parks and areas, monumental areas.

As museums, by law are recognized permanent structures that acquire and conserve art pieces in order to expose them, with the aim of educating people and letting the pieces be of social utility. This definition by the way is lacking parts regarding research and development related with the work of conservation that the museum should do.

Another institution giving a definition is the UNESCO, who states that a museum is a “non-profit-making, permanent institutions in the service of society and its development, and open to the public, which acquire, conserve, research, communicate and exhibit, for purposes of study, education and enjoyment, material evidence of people and their environment”: the main difference this time, as in the definition of the ICOM, is that it is possible to notice once again the element of enjoyment, that is the tool simplifying the most the job of spreading interest about a museum, thanks to its easiness of use connotations and capability to adapt to different situations.

From those definitions, we can highlight common points that we can notice in all of them, and so what are the aims of a museum:

- Research and conservation about the art pieces owned inside the structure
- Exhibition and communication about those pieces
- Finality of didactic function and enjoyment through the pieces and the communication about them
- Increase the acquainted base of the museum itself in order to enhance its capabilities through the economic possibilities

With all of the pieces to conserve and exhibit, it has to be implemented also a system to catalogue and order what is kept inside the structure, to be more efficient as possible, and so a good economic result can provide the institution the possibility to obtain the most suitable materials regarding the field involved, from the tabulation of the art work to the marketing and management related to them.

It's clear that if we talk about museums like non-profit organization, we have to keep in consideration all the benefits and the involvement that this kind of structures can generate in the environment surrounding them: by constitution they have to be non-profit organization, but they can generate a turnover for the district, the quarter, the city and even the region they involve, until the point to become a real resource for the economy.

In the last years, by the way, a new concept of museum has emerged, not just like a no profit organization but a valuable secondary business; lots of companies, around the world and in the most different fields of interest, have developed their own museums: Ducati, Louis Vuitton, Yves Saint Laurent, G.H. Mumm are just some examples of how for a company could be interesting develop a museum about its history, in order to create a sort of "halo" about itself, and let people be able to develop deeper sentiments about the brand than the ones generated by the simple product offering.

1.2 The birth of the museum

The first appearance of a museum was in Alessandria of Egypt, more or less around the 200 b.C. due to the willing of the king Ptolemy I Soter (Tolomeo of Egypt in Italian), whom had developed a place for art, intended in every shape, like literature, music and painting: in this place, people had the chance both to pray and to study science and literature, and all of their works were dedicated to the Muse, from this the name "Museum"³. Since the times of Agrippa, we have witnesses of museum in the ancient Rome, with pieces coming from the newest conquered lands, and took place at that times the habits of exposing conquered treasures and relics. During the Dark Age lot of lords followed up this habit, collecting pieces of art and relics, which were located also in the cathedrals; furthermore, with the Crusades, had took place a proper market about valuable pieces of art coming from faraway regions.

In the 1369 the medic coming from Treviso Oliviero Forzetta established the first catalogue about art pieces⁴, in this case about the topic of numismatics, due to his passion about collecting ancient moneys.

³ Rossi - Nicolai, *Storia e testi della letteratura greca*

^{4,5} Treccani encyclopaedia, definition of "museo"

Also Federico II of Svevia, one of the greatest Italian patron, had the opportunity to play his role, starting the history of the encyclopaedia museum⁵.

In the 1471, instead, there was the birth of the Musei Capitolini of Rome, thanks to the present by Pope Sisto IV to the people of Rome,⁶ consisting in some statues (the most important one the she wolf, one of the most important symbol of Rome); the art gallery arrived instead in the 1748 with Pope Benedetto XIV. In 1581 in Florence were born the Uffizi, the second museum of the world, bigger than any other museum of those times⁷; abroad instead in 1681 in Paris, thanks to the intervention of the Cardinal Giulio Mazzarino, were born the Galerie d'Apollon, first part of the Musée du Louvre of nowadays.

To see something like this in the United Kingdom we have to wait until 1753, when thanks to the acquisition of the collection of H. Sloane and the Harley and Cotton libraries, the government established the first nucleus of the British Museum; by the way most of these museums became public later than the moment of their establishing: Uffizi opened its doors in 1769 (the Medici's collection only in 1789), Louvre of Paris in 1793 after the French revolution, Kaiser-Friedrich Museum of Berlin in 1797.

1.3 The development of the modern museum

In the XIX century in Europe there was a spread about the culture about museums: with the raising of national museums, there were also the raising of architectural style related to them, also with the ideas of differentiate museums on the base of their kind of pieces, and due to this, several collections were divided, in order to cluster art works on the base of their relevance; Italy has always tried to avoid this method, using ancient building with an historical value as a museum (when possible) and trying to let pieces stay in their original position, to do not waste the cultural treasure coming from the relevance of an art piece for a certain place, and there were similar choices in France for what concerns the museums D'Orsay and Le Louvre, but also opposite ones like in London for the Dulwich College picture gallery, built specifically for the aim of becoming a museum, with an innovative system of lights to give better resonance to the pictures, and this model was an inspiration for the Glyptothek of Monaco and the Altes Museum in Berlin, both in

⁶ Claudio Parisi Presicce, I grandi bronzi di Sisto IV dal Laterano in Campidoglio

⁷ Treccani encyclopedia, definition of "museo"

Germany but from different architects. By the way, during the time the world has seen the subsequent changing of position about whether or not building new structures for museums: the Thorvaldsen of Copenhagen (1848), the Istoricheskiy Muzej of Moscow (1883), until the world famous National Gallery of London, due to the willingness of some citizen to save from the spreading the collection of J.J. Angerstein, in 1824. Other important masterpieces are the Hermitage Museum of Saint Petersburg in 1840, the Musée de Cluny in 1843 in Paris, and the Prado Museum in Madrid in 1819. One of the most particular building for those times was the Skansen Museum of Stockholm, an open-air museum born in 1870, very strange and particular choice for the historical time.

In the XX century was determining the advent of private galleries and temporary expositions, like for example the word famous Eiffel Tower in Paris, born for the EXPO of 1899, and then left in its place due to the great success, or the Atomium of Brussels, born in 1958 for the same aim, but this time in a different city.

Starting from the 1920s architect left the old path of historical context for museum, starting a new way of building suited to be more useful and useable by tourists, with the main feature that was the light: lots of studies were performed in order to understand in which way light could have played a role inside the museum, to give increased resonance to the art works exposed; these were the first signs of the museum intended as a potential business, and so all the efforts were done in the direction to let all the opportunities be profitable, both for the museum itself and for the region surrounding it, with structures becoming promotor of culture and studies in the territory where they were located.

Furthermore, in this period we have also the first organizational structures in museums, with exhibition halls, warehouses, ordered records useful for study and consultation, libraries continuously updated, rooms and techniques dedicated to the restoration of the art works.

In order to suite these needing, there were a period of renovation also for those museums which in latter times decided to use old buildings, for example the Museum Of Modern Art of New York, born in 1929 but renewed in 1939, and later again in 1953,1964 and 1984, 2004 and once again nowadays in 2017, with the exposition temporarily hosted at the Louis Vuitton Foundation in Paris; always in Paris there is the example of the Musée du Louvre, that was renewed in 1993, and also the completely new and modernist

construction of the George Pompidou Museum by the Italian Renzo Piano in 1977, a modern building for a modern art museum.

A different kind of trend that is it possible to observe in the XX is the recovery of building of a totally different kind and destination of use, in order to be used as a museum: once again Paris gives an useful example, with the Musée D'Orsay, one of the most famous and visited museum of the city and the world, hosting painting of artists such as Monet, Manet, Sisley, Degas and many others, but in a building that previously was a railway station, built for the EXPO of 1900, on the strength of the success of the EXPO 1899 and its Eiffel Tower; that exposition was so successful that hosted more than 50 millions of tourists, only Osaka in 1970 and Shanghai in 2010 has reached similar numbers. In Italy, instead, we have the example of the new area of the Musei Capitolini in Rome, that until 1997 was a building suited for a thermoelectric power plant.

1.4 Museum nowadays

The always growing experience about technologies and market understanding has led museums to become a very different entity from what they were at the beginning. Museological discipline and techniques of exposition need a continuous update, in order to better reach the costumer and keep pieces ordered with criteria of proximity, timeliness, or the better suited for that kind of exposition. The number of costumers, that is going to be analysed later, is always growing, and with it the number of needing by costumers themselves, and this have implications also for what concerns the side of the museum, that has an always increasing need of resources, and this situation has led to a more independent management of structures and organization and the entry of private investors in the network; examples of these situation are the Pompidou Museum that was taken in consideration also before, and which now is also a cultural centre with a library where students can spend their afternoons, more than just a museum, or the Ritz Hotel of Place Vendome in Paris, that is hosting the room where Princess Diana has spent her last night, and which is today national monument, owned by the family Al-Fayed, former owner of Harrods and the British football team FC Fulham, that during the restauration of his hotel, that has remained closed for 4 years from 2012 to 2016, has sponsored the restauration of the ancient column in the middle of the square, a piece of art that has gone through the centuries from Louis XIV until Napoleon, with a lot of changing but perfectly

conserved today thank to the sponsorship of Al-Fayed; this can give us a brief of how many economic dynamics may regard the life of a museum.

In this sense, trying to collect the higher number possible of resources, there was a large spread in the trend of developing in-theme shops at the end of a mandatory path for the tourist when exiting the museum, where there are books, pictures and other souvenirs related with the museum, and most of the time shops for the younger audience with product suited for the proposition to that target. (in the picture: The Books & Kids shop at the Rijksmuseum, in Amsterdam).



The world famous artist Banksy, a street artist whom identity is unknown, has criticized this trend with his famous work “Exit through the gift-shop”, a painting of a picture with the mentioned written above the painting, to mean how many museums during the time had lost their identity in order to reach much share and generate a higher turnover. It has to be said that technology has not played only a role of commercialization inside the museum, thanks to several tools to create engagement, like interactive guides sold inside the structure or dedicated application that suggests the online buying of souvenirs related with the exposition, but had also given the opportunity to increase the experience, thanks to educational work stations that lead the tourist to interact with art works, or collect higher level of information with tools like, for example, 3D reconstruction of missing parts of ancient pieces, or the 3D story of the piece in all its phases during time.

Always thanks to technology, nowadays plenty of museums can offer special laboratories for children, to let them increase their knowledge about the history of the art, and which are the tools adopted to work on art pieces in processes like the restauration, and path like these where developed also for blind people, with the implementation of different kind of sensory experiences, and we have witnesses of these types of works also at the MoMA of New York. A very particular case is the one of the Jüdisches Museum of Berlin,

the Hebrew Museum, built with a technique that makes the museum itself part of the art that it contains: to access the intern tourist are forced to pass inside the nearby Berlin-Museum, to mean how much Jew people and Germany were and are related, and the structure itself is a decomposed David's star, located to make the path inside the museum more difficult as a meaning of all the difficulties that the Jewish people had gone through during their history.

One of the most spread expedient in the last year is the "Foundation" system, where also private investors were involved, partially or totally, in order to reach an economical management of the museum, and in certain in cases, like the foundations directly shaped by private people, the aim was to make a profit out of the museum itself⁸; once again an example comes from Paris with the Louis Vuitton Foundation, a very innovative building established in 2006 inside the biggest park of Paris, the Bois de Boulogne, with an investment of 780 million €, and the agree with the city that in 55 years the holding group Louis Vuitton Moet Hennessey will pass the owning of the museum to the city; nowadays is one of the most active and appreciated museum, with a modern structure, that is an art work itself, and is hosting from October 2017 to March 2018 the exposition of the pieces of the MoMA of New York, while is under renovation.

The trend today is given by the concept of modern management and marketing applied to the world of museum, that has been "contaminated" by the managerial view of the firm: both institutions and governments have understood how profitable can be to adopt a managerial-like framework inside museums, in order to make them exploit at the best their resources, starting from allocating them at the best. For sure is not easy to succeed in a quite new market, with many roles that has not been defined yet, and we are going to see which one seems to be the most valuable strategies nowadays and which are the scenarios for the future. Of course the market of the museum is not that young, but with the entering of technology inside the framework, the market in changing from the shape that has ever had, defining new spaces and opportunities for the ones that are going to exploit better the new lineout.

A great example come from Musée Du Louvre in Paris, that has opened in November 2017 the Musée Du Louvre of Abu Dhabi, in the United Arab Emirates, with an investment only

⁸ La nuova disciplina delle associazioni e delle fondazioni, Zoppini-Maltoni 2007

in the structure of 600 million €, and to explain how great is the flow of moneys about it, the city of Abu Dhabi has payed 525 million \$ just for using the name “Musée Du Louvre”, and other 747 million \$ for art pieces on loans, dedicated events and, more than everything, management advices⁹.

We have then see what is a museum, and what are the most relevant changes through the history, both for what concerns the physical structure of museums, and for what concerns their role and challenges for the management, by the moment that the economic side earns relevance day by day.

⁹ Il Sole 24 Ore, 6th September 2017

Chapter 2

Legal Aspect

Now we are going to analyse what is the legal lay out in two European countries: Italy, from where this study come from, country where there is one of the hugest cultural heritage of the whole world, and France, from where we are going to take several examples during the discussion and even a case study at the end of the thesis; understanding the legal layout can make us understand what are the boundaries between which a museum is forced to operate and so what are the aspect that a management must take in consideration while shaping its strategies. We are going to take in consideration law that regulates museums and how they are applied.

2.1 Legislation in Italy

In Italy rules about museums are defined by the law “decreto legislativo 42/2004”, the so called code of heritage and the environment, modified by the “decreto legislativo 156/2006” and the “decreto legislativo 62/2008”; these steps were made in order to face a situation of lack in the Italian legislation about museums, and with these tools the government has tried to enhance the functioning, the monitoring and surveillance inside museums, and to give the possibility to the structures to remain open as much time as possible, also cooperating with association of volunteers.

The most spread form of organization is the no profit outline, that permits the possibility of exploit economic and fiscal benefits, by the moment that no profit organizations have to reinvest by law the total amount of what they earn¹⁰, and creates benefit also for investors, by the moment that people that would like to sustain the cause of a museum can deduct the amount given as an offer from the taxable income, and furthermore they can have grants that the money they are giving are going to be used for entire in the maintaining of the museum, according to what seen before related to the rules of no profit organizations¹¹; this tool makes more likable to invest in no profit rather than other kind of organizations, the so called for profit, that operates with the aim of pursuing an income.

¹⁰ Brevi note di management delle organizzazioni culturali, Ferrarese 2010

¹¹ Il bilancio sociale e di missione per le organizzazioni non-profit, Ecchia 2005

No profit organizations working in this environment are also called state-oriented organizations, by the moment that thanks to their work they can have a social impact, also because their actions bring benefit to the whole national heritage. On the other hand, we find market-oriented companies, where the focus is on the market, and so the companies operating there have the possibility of making moneys out of their investment, and then the world of museums becomes just the market where they are operating¹².

These organizations try to put together the need of pursuing a goal, the enhancing of the cultural heritage, and the need of finding the moneys to pursue these goals like a normal firm, and so the management must be market-oriented even if they are non-profit as layout; both institutions and museums have the task of working in a field that generates social involvement and externalities; for the non-profit ones may be easier to attract investments, using the lever of the moneys saved from taxation if donated to institutions like museum to attract private persons and enterprises, but is not the rule, and everything starts from good roots in the management, that has to face how much counts the tool of attracting investors and let them perceive how profitable can it be investing by the moment that they can save those moneys from taxation.

In order to have an efficient management, museum should act like an ordinary firm, starting from the point of seeking the agreement of investors and all the surrounding environment, from the shareholders to the people living in the nearby area, from public institutions to the press and the politicians, with the aim of creating the highest engagement possible with the community and the product they are offering, in order to easier communicate and becoming more effective in the market. The network goes along with all of this, and is the final result of an economic oriented management, and the capability of creating engagement in the environment, always proposing new and efficient ideas in order to enhance the image of the museum and increase its relevance; furthermore, museums can try experiments like temporary expositions of different semantic areas, to attract new customers and investors, using tools coming from marketing, like a sort of cross and up selling, exploiting the possibility of giving better light and increase famousness of the rest of the museum thanks to the successes of the temporary exposition.

¹² Brevi note di management delle organizzazioni culturali, Ferrarese 2010

For Italian public museums, the capability of maintain a good network and good relationship, as we have seen, is fundamental, by the moment that they continuously need money to sustain their activity: in particular, it is up to institutions avoid do not giving the right importance to the ones that are the suppliers of this market, like private expositors, private owners of art pieces and all the potential investors, that are the lung of their work. Places where they have to search new opportunities are important as well, in order to find new ways to go beyond their acquainted market; the costumer (in this field, the tourist), has to become the first ambassador of the work of the museums, both for what regards the art pieces exposed and the experience inside the exhibition itself.

Museum is categorized by the Italian legislation as a good of fruition, at the disposal of all the citizens in order to increase their intellectual development; the distinguishing about the fruition is based on the private or public nature of the subject owning the art works and the building: public ones are by law intended to be open to public fruition, and are giving a public service, according to the article 102 of the Code. On the other hand, private ones opened to the public are giving a private service with a social utility, and so they can be visited by tourists only with a cultural aim, according to the article 104 of the Code.

Since the law 4/1993, services for the public audience were allowed and set inside museums, forming activities, even if not just intended to be cultural, with the target of enhancing the experience inside structures, to provide and augmented knowledge about cultural goods. The Code had also taken in consideration how to manage these tools, separating them in two modalities: they can be directly managed by the authority of the museum itself, or they can be farmed out to private subjects.

An example of these services can be the publishing service, the selling of catalogues, paper guides and audio guides inside the structure to improve the visiting inside the exhibition, management of audio recording, slides and museums' libraries, but more than everything the shops related with the museum, that have reached growing relevance in the last years, and along with them the capabilities to exploit the commercial name and the reproduction of conserved goods; the article 117 of the Code regulate also services of reception and hospitality, in particular the ones offered to children, but also services of information and restauration inside the structure, that let users understand how important has become in the last years been able to deal with all the economic aspect that also a structure like a museum should involve.

The law 78/1997 has abolished the tax of entrance for museums, which now are intended to be free access or paying access up to the willing of the management of the structure, that has also to keep in consideration the price bands, according discounts and reduced fares to all the European Union's citizens without distinguishing between them.

2.2 Legislation in France

The 4 of January 2002 France has promulgated a new law about museums, in a country where there are about 5000 structures with that destination, in order to create a proper label in the use of the word "Museum" all over the soil of the Nation. The law was proposing to create a scheme, targeted to let collection be able to survive during time, and push the development of museums as structures, including them in a context regarding what affect the life of a normal institution or firm, with relationships with the law and the all environment surrounding the whole structure and its activities. Regulations were applied both to public and private ones as well, with a certain amount of criteria to match, in order to obtain the status of "Museum of France", regarding services offered to the audience, but also the standard levels inside the building itself.

The law so was basically suited to fit the need to define and spread a common standard, and in order to do it were given the following path, where collections have to:

- Be conserved, restored, studied and enhanced
- Become accessible to the largest audience possible (according to the standard quality level that also the management has to reach, and the concepts of management applied to the museum seen as a firm that we are going to discuss in the next chapter)
- Develop and implement the spread of a cultural knowledge (concept related to the one we have mentioned before, that is the capability needed to be able to work with the environment surrounding the museum itself, both for what concerns institutions and customers)
- Contribute to the implementing of the research: once reached a certain level, institution have to work on the enhancing of what they have done and collected, and bring it to the next level

The most important item that we can notice is how the focus in put, even by law, on the fact that museums have to reach standards and audience, so it goes without saying that they must have an entrepreneurial attitude on managing their structure and collection,

always dealing, also in this case, with the fact that they are non-profit organizations; by the way is important to highlight how is the law itself giving outlines on how the institution should work, giving the aim of pursuing levels of conservation, spreading, and also qualification of the staff working in the structure, and giving them also a goal, that is the enhancing of the acquainted base of the museums, and so not just the proper conservation or the efficiency of the structure itself.

As seen before, law prescribe to museums to have a branch working on reception and activities focused on the costumers and their experience, letting them be able to have the best experience possible, more than just visiting the structure and appreciating the pieces, but also letting them able to do it at its best, in order to let customers, in this case visitors, become the first ambassadors of the work of the museum, involving the whole community in their success.

The terms “study and research collections” has been removed from the final version of the law, in order to avoid situations where collection can be devoted to uses like alienation between pieces and their origin, be destroyed or be sold by their owners without taking in consideration the involvement of the art piece in the success and enhancing of the museums that was hosting it.

The speech about these topics where pushed by professionals of the sector, and a famous example is given by collections of natural history, key focus on an argue about the possibility to renew them or not; the ICOM took its position, steadily denying this old and inadequate view of this kind of collections, that was not taking in account the contribution of a single piece to the all amount of works conserved, and does not keeps in consideration the meaning of richness that a wider range of pieces in a collection can create. Always regarding the case of the museum of natural history, there weren't enough attention in carrying on the cause, by the moment that dividing a collection of such a type can create, mentioning only ecological implication and not evolutionary or physiological, a damage to the collection, that instead all together creates an intangible heritage that increase its meaning only if all the pieces are together.

Of course can happen that institution may deal with situations of pieces that cannot be collected or conserved, or can happen that pieces are destroyed during a study or exploration about them, but came out in definitions that a matter is the material used for

the studies, and a matter the material itself, that can be exposed at the end of the process, ending with a distinguishing between what is the study material, and what is the study collection, i.e. the pieces that has not been exposed yet, even if they are conserved to pursue some target.

We have then seen how the legislation works in these two European countries, and how in France is the law itself that operates to foster the manager view of the museums, to push them to improve their economical results through the years. The law in consideration is going to become helpful later when we will see the study case about the Musée Du Louvre.

Chapter 3

The museum as a “firm”

Now, we shift to very important analysis for this thesis, that regards what the literature has discussed until now through the years about museum management, underlining what should be relevant to take in account for a manager, what are the decisional models emerged through time and experiences, and how is shaped the economic life of a museum. This analysis is going to be propaedeutic for a better comprehension later of what are the changes fostered by technologies, discussed in the last chapter, and in the meanwhile can give us the guidelines to understand and judge in which aspects the technological improvements have played a role, and what are the bases from where the management has started the process of innovation, and on the base of what they were adapted to the needs. Manuals about museum management were the main source of the analysis.

3.1 Tools and objectives of the museum management

According to what analysed until now, several are the elements that force to think the museum in a managerial way: a target to be reached, an audience to be increased and made confidential with the offering, laws to be followed and respected, both for what concern the goals to reach and how to behave once reached them (e.g. the constriction to reinvest every single euro earned during the year for the non-profit organizations).

A good managerial structure is the basic tool to reach an efficient organization inside the firm, and to reach the defined targets: according to the “Manual of museum management” by Gail and Barry Lord, “the purpose of management in museums is to facilitate decisions that lead to the achievements of the museum’s mission, the fulfilment of its mandate, and the realization of the goals and objectives for all of its functions”¹³, and so it is possible to notice that there is not a big difference between this definition, and a definition that can be applied to a firm of any other kind: objectives and structures are essential instruments for every firm dealing with achievements. Thus, going through the path for degrees, a museum, like a normal firm, should fit a mission for itself: a museum of natural history cannot have the same aim of a museum about paintings, in the same way which a

¹³ The manual of museum management, Lord-Lord 1997

firm selling water cannot pursue same ideologies of a firm selling weapons; the mission, then, has to be defined on those that are the characteristics of the museum in consideration. As example, if we talk about the Musée du Louvre, is it possible to see that their mission is to become “a Museum among museums”, the most valuable, efficient and known one, and in order to pursue this target they do not have a single mission but several ones: rather than state it, is more useful to analyse the element contained in that mission, such as become a benchmark in their field (and they already are the world’s most visited museum), let people be able to gain in depth knowledge thanks to the experience inside their buildings and interacting with the art pieces they conserve, and even develop programs to teach history and tools of the art to the young audience (children and kids of the schools). A good museum mission should define why the audience have to care about the collections and expositions offered by that organization.

The second most important tool after to state a mission, is to define a mandate¹⁴. A mandate is the range of goods taken in consideration by the museum, so what the museum is going to care about for its proposition: they can be something related with the region where the museum is based, a particular lapse of time in the history, a subject of collective interest for the community and the tourists, and in general whatever is going to be coherent with the proposal to the audience.

The other two tools we can mention are goals and objectives, that are more or less the same concept, but we can differentiate them by their principal difference, which is that goals regard the long term, and then are the targets which the museum wants to pursue (e.g. for the Louvre as seen before the goal is to become the Museum among museums); on the other hand, objectives are thought on the short period, thus we can think them as which are the corrections and tools that have to be used and adopted in order to be coherent with the final goal and its pursuing.

It is possible to cluster what are the functions of the museum, and in order to do that the starting point is to divide assets and activities, and dealing with them, it is possible to analyse any museum, understanding what a manager working inside or with the institution is going to deal with, and what gives value to the entire organization, which are the points to be enhanced and which are the strengths. So we have:

¹⁴ Definition of “mandate”, The Manual of Museum Management, Lord-Lord 2007 p.239

Assets¹⁵: the objects themselves, giving value to the whole museum with just their presence, and then the focal point on them is about their proposition, that is the way the art work is proposed to the audience, with proper lights in proper rooms suited for the piece, and so is important to underline that about assets are fundamental:

- Collecting (collect the art pieces in a coherent way, trying to preserve the cultural link between the ones coming from the same kinds of collections)
- Documentation (reach how many information as possible about the piece the museum is dealing with, to be sure to propose not a fake one and to let the audience be able to gain a knowledge about that piece inside the museum through their experience inside the building)
- Preservation (the act of conservation itself about the pieces: find the perfect environment to let them last in time at their best, also defining rules inside the exposition to keep the pieces safe, as for example forbidding photos with the flash)

On the other hand, we have activities, that are what the museum can actually do for its development, for the spreading of the knowledge which is preserving, and to reach the largest audience possible; this time we can cluster as follows:

- Research (the activity of collecting information in order to enhance knowledge about art pieces conserved and what is related with them)
- Display (how to present the pieces in the proper way, in order to offer the best experience possible to the audience)
- Interpretation (which are the meaning that the art work wants to spread)

All of these tools are both instruments and targets for the administration, that is the last element but also the most important one: a good management must be able to affect in a positive way the results of the firm through the line it considers the one most valuable and suited for the specific situation.

3.2 Purpose of the museum management

Now that we have seen which are the tools to be kept in consideration by the management of a museum, we can go deeper in the analysis to see why those tools are needed. It is

¹⁵ The manual of museum management, Lord-Lord 1997

clear, as said before, that museums, especially nowadays, must act like firms of any other kind, but in what are different the tasks they face?

The most difficult part in the managing of a museum, is to accept the fact and then deal with that the proposition is not going to be something different or innovative during time: what can be innovative and different is the way through which the product is offered to the audience. Art pieces from the past are remaining the same also thanks to the job of conservation done by museums themselves, the difference has to be made by the paths followed to reach the audience, and the most they are engaged, the most they are going to consider valuable the proposition; so in this sense a good starting point is to create and define, as seen before, a good mission for the museum, a target that has to be shared by everyone involved in the life of the structure, from the top manager to the tourist guide everyone must be fully aware of what they are going to deal with and why the experience has been developed in that designed way.

A tourist is going to have the chance to evaluate if a museum has a clear direction in the management or not, by the moment that the visit inside the structure becomes also a moment of evaluation of the job done, and gives the possibility to understand if, for example, there is a link between the communication strategy adopted to build the advertising and what is the proper proposal inside the institution, but can also be a tool to build a competitive market inside the country, the region and even the city. If, for example, there is a situation where a museum proposes several pieces of different kinds, putting the attention on their offer about impressionism, a competitor museum can discover that they may be able to offer a better experience and a wider range of art work about that topic, and so can steer its communication and advertising about that topic, and can also improve the focus of the management in finding proper sources to be able to succeed in becoming the most valuable structure in that kind of proposition, simply knowing what are the lacks of the competitor. Furthermore, without having a clear idea of the proposition, becomes more difficult for the museum to find those resources that are necessary to succeed, by the moment that public institution and shareholders need to be aware on what they are investing or donating their moneys and instruments in general: the more the direction to take in managing the museum is clear and shared by everyone, the higher is the possibility to be effective with the ideas the museum is willing to carry on and spread, by the moment that resources are the gasoline needed to do that.

As said before, a museum faces more different situations than a normal firm, even in understanding what can be relevant to enhance a deeper comprehension of what may be the tasks it has to face. Let's imagine for example a museum that in order to reach a greater visibility organizes a temporary exhibition, on a subject that is different from the one that is the aim of the museum, and it is taken in consideration just for a commercial purpose: this behaviour may mislead the audience, and just only with a clear organization, for what concerns the inner part of the museum, and the communication to the customers, for what regards the environment surrounding the structure, the temporary exhibition can be a valuable tool, that if it is not communicated properly can generate bad feelings about the perceptions of the structure and their global proposal; problems can also arise from a temporary exhibition taken in consideration as a commercial tool, if this exhibition turns out to be more successful than the stable one, and thus the immediate turnover can be enhanced, but the management is going to face several problems once the exhibition is gone, and this is why having a good line properly widespread is a must have of a museum management.

3.3 The case Musée de l'Orangerie, Paris

We are now going to see an example about the Musée de l'Orangerie, in Paris, a museum established in 1852 with the aim to host orange trees from the nearby garden le jardin des Tuileries, and then used through the years as a warehouse, hospital, a place for hosting events, until the moment when was asked to Claude Monet to donate some canvas to celebrate the end of the First World War, and was then decided to host there the art pieces; inside the museum, dedicated to the impressionism, with art pieces mainly from Monet but also from Cezanne and Delacroix, there is also a hall dedicated to temporary exposition, like for example the history of the Dada art in Africa¹⁶, subject completely unrelated with the rest of the museum. The Musée de l'Orangerie has been closed between 1999 and 2006, in order to reorganize the structure and its pieces, and what came out was an ancient structure with a modern impact on what is its inner organization, with 2 floor dedicated to the impressionist art, and a hall separated from the rest, in order to give also physically the perception of the fact that there is no correlation between the museum itself and what is hosted as proposal to the audience. This example is important because only with a clear proposition is it possible to be effective and do not be misunderstood by

¹⁶ Musée de l'Orangerie official website

tourists, in a museum that is on the opposite side of the river of the famous Musée d'Orsay, that is offering the same kind of art: to survive and enhance its value through the years, the Musée de l'Orangerie has defined its structure as a spin-off of the Musée d'Orsay, searching, and later during the years finding, its dimension and position in the market, and this strategy has been so powerful that in the end the Musée d'Orsay was forced to join its structure with the Musée de l'Orangerie¹⁷, and now they are also by law part of the same organization, and since 2016 they are also under the same management.

The Musée de l'Orangerie knows that they cannot compete with their bigger partner, and so they have found their way to face the market: is it possible to see how effective has been the management during the years also in what is the structural organization of the museum nowadays, by the moment that the first floor is entirely dedicated to the art pieces by Monet, and is it impossible to find normal kind of canvas, but just ones very particular ("the water lilies"), proposed to the public of the city just in this museum, and to reach the other floor the public is forced to pass through the gift shop, where is it possible to find souvenirs from both the associated museums, while passing to the other level is it possible to notice the other strong tool used by the management, which is the differentiation in the offering to the audience: the museum is offering pieces of a kind very easily findable in Paris, with also proper museums dedicated to the artist Monet, which is the most important part of this museum, so they have worked a lot in order to be able to propose a wide range of completely different kind of pieces from him, and other paintings from well know artist not available anywhere else, taking part to the other exposition that differs from the one about Monet, and they have also allocated the hall dedicated to the temporary exposition in a wing a part, with a symbolical meaning that differentiate it from the rest of the museum; in that wing during the year there have been several famous expositions like the one about Frida Kahlo, that has recalled a lot of tourist completely acknowledged about the fact that the expositing did not matched with the rest of the proposal, but at the same time giving great resonance to the name of the museum.

3.4 Measuring the museum management

Now that we have seen the tools and the role played by the management inside the world of the museum, it has to be analysed how this management is measured: like any other

¹⁷ The Musée de l'Orangerie Paris, Georgel 2006

kind of organization, also the decision and their effect took inside a museum have an impact on the economy, and so a reflection on stakeholders and institution that are providing the resources needed to develop the projects. In the world of the museum, measurement has to be done dividing short period from long period:

- Regarding short period, has to be underlined once again that museums are no profit organization, and so they have first of all to be always able to can count on private persons and institution providing the money needed to develop projects, and, once collected, the measurement shifts to the quality of the control¹⁸: how much the management is able to ensure that those moneys are going to be used for the project they were allocated to, and how much they were effective, more specifically how much was valuable the project fostered, and the capability to generate a turnover in the short term by the initiatives adopted. To be the most effective possible, long terms objectives has to be separated in short term ones, in order to have also a better control on what is the path that the strategy is following.
- For what concerns instead long term, measurement has to be done on the goals, previously defined and then pursued: the measurement of the success is related with how much the target has been reached with the strategy adopted. Once again control is fundamental in order to be able to see what is not working and then correct what is not doing so. Long term objectives in a museum may regard both an economic level that has to be reached and so the finding of the resources needed, but also the range of customers that the organization wants to reach. Like any other firms, a budget and plan have to be previously defined.

3.5 Budget and financial administration

Working as firms, museums as well have to deal with budgeting¹⁹: an annual budget puts in correlation goals and their financial aspect, with coherence between the long term plans and the resources allocated for the short term ones. One of the main tasks for the director of a museum is to provide to the management and the shareholders a plan able to have a certain continuity. Variances are one of the main problems to face, by the moment that they are the result of a strategy adjusted to the goal taking in consideration the previous results, and so they are of course a delicate topic. The budget uses to be

¹⁸ Financial and Strategic Management for non-profit Organizations, Bryce 1992

¹⁹ The manual of museum management, Lord-Lord 1997

defined by each department of reference, but is it possible to notice also some different tool like budget suited for a certain program or objective and then adjusted to it.

Budgeting on the base of department needs is the most spread one, by the moment that each section of the museum is acknowledged about what are the past results and the goals for the future, and so they can come out with the best proposal, both for what concerns being realistic and what regards adjusting them to the needs.

A particular department can also push a budget for a particular program, and so moneys and resources in general are allocated on the base of the relevance of the program, both from a side that takes in consideration the lapse of time needed from the project, and then adjusting the budget to the actual phase, and also from another side that regards the importance itself of the project for the museum, and so the budget is then set in order to fit the emphasis the management wants to give (or hope to obtain) from that project.

Objectives are the most useful tool to take in consideration dealing with budget, thanks to their power of reflecting fluctuations during the past years, always respecting what are the corporate plans and basing their tips on the previous outcomes, and so they can define a path to be followed in order to pursue the wanted results.

The lasts, but for sure not the least, elements to take in consideration are the functions of the museum, and therefore how they are influent in the final result: for example, some collections, in order to be conserved, may need bigger resources than other ones, and so a proportion between them become fundamental in order to do not waste resources, and let them be useful for other parts.

There are several parts that needs a budget inside the museum, and is it possible to reassume them as follow:

- Budget regarding operations: takes in consideration the total amount during the year of moneys earned and spent, regarding maintaining collections, sustain public activities to enhance the audience, and the structure itself
- Fund destined to acquisitions: how much the company has spent during the years to acquire the art works offered to the public, and all the expenses related
- Endowment funds: particular kind of funds, coming from donations, that has to be invested in the operation of sustainment of the museum, regarding operations if they are unrestricted funds, or for specific targets if they are restricted funds, donated for

acquisitions, expositions or the research, depending on the willing of the donating entity

- Capital budget: is a part of budget retained with the proposition to be destined to the renovation, and maintaining in general, of the structure itself, and so renovation, relocation of new construction related with the physic part of the museum
- Grant projects: projects developed for public institution, or the government itself, may require an individual dedicated accounting, with specific aim related to the contribution they are going to give to those projects.

The budget for museums is suited taking in consideration the year split in four parts: the path designed took the name of budget cycle.

The four parts of the cycle are called quarters, and they go from the path of the previous year until the point of giving guidelines for the new one. We are now going to analyse critical point of each quarter in order to better understand the division²⁰.

- First quarter: regards the first three months of the year, and during this period responsible of each department are interviewed to give a brief about what are their dreams and projects for the starting year. Director and financial manager have the task to make those projects deal with reality, on the base of their possibilities. Not all the ideas are valuable, and not all the valuable ones can be realized in short times, so the management have the task to decide which ones can be tool for pushing the turnover of the incoming year, and instead which ones could be valuable dreams and targets for the future, and start allocating resources for them. It is normal that new ideas cannot be too much ambitious if resources are not so strong to sustain them, by the way having new ideas to be carried on is always a good point to start to keep efficient the museum, and on the other hand they can also be good arguments and tools to collect funds from institutions and obtain grant funds when the occasion comes or when the resources are found.
- Second quarter: concerns the second three months of the year, and it is the period when the action plan defined become efficient, thanks to the meeting between the arguments forwarded by director and financial office, and often also the directors of the main divisions, or at the least the one requiring more moneys for their goals. The aim of this action plans is to put together for a final result three main documents

²⁰ The manual of museum management, Lord-Lord 1997

relevant for what concern the life of the museum as a firm: the corporate plan, that takes in consideration the long period targets and analyses them from a qualitative point of view, the current year's budget allocation, that puts in comparison forecast for revenues and expenditures with the actual data, and the budget proposals of each department from the data of the first quarter.

- Third period: in this part become crucial the job of the financial office, in charge of keeping the direction of the work of the museum at an economic level; more realistic economic results came up from the work done during the year, and this gives a more realistic and affordable vision of the possibility of continuing or not with some projects, and in which way they can be related with long term results, also dealing with the fact that this one is the period where results should be presented to the trustees, and so the aim is to show the coherence between the job done until the moment and the mission of the museum. To fit the need of obtaining the moneys needed from the institutions, a museum should give assurances, showing where moneys have been allocated, by the moment that trustees can suggest to reallocate resources in order to fit the pre-fixed long terms results, rather than give their support to a marginal project or to a management that is putting more relevance in exhibitions or public activities, so become important to be able to reassure that focal part of the life and management of the museum are well served by the resources owned. Spare activities are important in the measure in which they can be useful for the museum to obtain a higher level of resources, always keeping in mind boundaries of the mission of the museum, so also ideas that seems to be valuable has to be analysed deeply: they may fit economical needs of resources, but if they are too far from the mission, they may not generate that kind of audience that will be useful for the long term targets of the structure, and so the key is in the balance between activities that brings a revenue and the mission of the museum. This is the period when it is also possible to negotiate, and so for the management is fundamental to bring valid arguments in defence of a project going far from the mission of the long term result, even if is bringing economic benefits, so that trustees and shareholders may be persuaded to finance it even if it is different.
- Fourth quarter: in the last part of the year, when it is time to sum up and compare what is happened inside the museum, for what concern the results of the management. The finance office reports to the manager the comparison between what was forecasted and put in the budget, talking about revenues and expenditures, and what was earned

and spent in reality; this quarter regards the last three months of the years, thus the management could take the best choices to try to keep the result the most in line possible with what was budgeted at the starting point of the year. Financial allocation and action plan are modified to avoid shortages in the results and surplus in the expenditures, in order to keep the museum inside the budget and have it approved from the governing body. Monitoring the results and adjust them is not important just for the year in consideration with the aim of having the budget approved, but it is also fundamental for the incoming year in order to design a budget as trustable and affordable as possible, to stay close to the forecasted results, to know to which projects give the priority and to know the level of resources needed in order to succeed. Figures are important in order to reflect and monitor the results, and only deeply analysing and understanding them the management can be effective at its best.

As said before, this project is a cycle, by the moment that when it is time to analyse the last part of one year, it is already the moment to start designing the strategy for the incoming one, learning from the experience and starting from the assumptions of the previous year, in order to make the work for the next one easier, and when possible to define a model to analyse simile situation that may become helpful to design some standards inside the management.

3.6 The revenue stream

By the moment that for public museums is mandatory to reinvest everything what is earned during the year²¹, it is difficult to talk about an approach concerning revenues. However, for some of those institutions, especially the ones that have also a private participation, or are simply owned by privates, is it possible to notice a revenue stream, and with it the need of its disposition; this need arises in the last decades, when most of the museums with a modern managerial structure understood their potential, and all the economics sides related with them. To better understand what are the challenges the management may face, it is important to cluster the kind of revenues that can interest a museum.

As any kind of firm, revenues for museums comes from the operations, but furthermore in this case we have also important turnover generated by government funding,

²¹Brevi note di management delle organizzazioni culturali, Ferrarese 2010

endowments, sponsorships, private investments and donations, and all of this are considered contributed revenue, that is to say all of those revenues coming from the interaction with institutions. The turn over generated by the operations of the museum itself are instead called self-generated revenues, and analysing them came up that there are main fields in which it is possible to divide them:

- Admissions: are the moneys coming from the proper tickets selling to admit the entrance inside the building of the museum. During the years, have been several the debates about making people paying or not (concerning public museums), by the moment that public structures are offering a service to the audience and are partially financed by the taxes of the local population. Researches have proved that in the majority of the cases, when a museum with a free entrance decide to make people pay to go in, there is a decrease in the revenues up to the 30% in the immediate, and use to be recovered in between 5 or 10 years depending on the museum. The tool of letting people pay make customers perceive and higher level about the structure, by the moment that staff is pushed to give a better service and clients to exploit at their best the time passed inside the structure, perceiving the value of their visit through the tool of paying to enter.

Studies has underlined also a socio cultural base in differentiating the attitude of the audience: people with lower incomes are more dispoable to value more a visit when they have to pay for enter, but they are as well less willing to visit museums where they have to pay for enter. By the way bigger differences are inferable the most by the type of museum: not just the price makes the difference, by the moment that science museums are seen as a daily escape, while the other ones like art museums or picture galleries tend to offer experiences like seldom going to see a selected choice of favourite pictures, but it also important to say that customers use to adopt this behaviour with museums free of charge, or with very low ones, by the moment that high fee will discourage short staying. On the other hand, talking about free entrance museums or ones with low fee, they are not always the favourite ones, they have to put the focus on the communication, by the moment that customers may not perceive the value of the structure if they don't have to pay for enter; the focal point then become designing an admission strategy perfectly suited for the mission and proposition of the museum.

In certain structure it is also possible to notice that sometimes collect and keep ordered revenues costs more than the money deriving from the revenues themselves; on the other hand, an average estimation tells us that revenues coming from the entrance fee accounts for between the 10% and 20% of the total for a museum, so it is all about the strategies and the kind of museum.

Several are the ways that can be followed in making efficient the system of charging, starting from keeping the prices in line with the attractions in the region surrounding the structure, until the point of discriminate price per age, groups, and frequent visitors, with tools like special discounts or memberships that will grant special prices. A recent study has shown that 7% of the total amount of hours is a good range of time to dedicate to the free entrances in order to involve all the surrounding area, and so give a service to the community of the museum, by the moment that customers are the first ambassadors.

A very effective tool to involve more people as possible by minorities, is to involve them through associations of the social group, tools that will be more effective than normal discounts by the moment that the special prices are offered to the associations and not directly to the person, avoiding the possibility of social discrimination or cultural misunderstanding; furthermore, it helps enhancing partnerships with cultural associations and avoid giving free entrance to people that can afford to pay the ticket. Another interesting tool is to grant free entrance to the permanent collection of the museum, and make tourists paying for the temporal or special exhibitions, strategy useful for pushing the revenues coming from all the services related with the experience inside the museums (guides, restaurants, wardrobe and so on), by the moment that will make possible to attract more people than normal situations, but continuing offering a service to the community, granting the free entrance to the regular collection.

In some big area is it possible to find tools like voluntary fees on the base of suggested ones, based on the principle that a customer can pay on the base of how much he thinks it is the right contribution, or its perceived value, and further more, with upcoming technologies, another strategy for the price is to give special discounts or tickets for skipping the queue for those customers willing to buy the ticket online, and through the tool of selling online is it also possible to collect data about the customer, to send

them communications about activities and involve them more rather than in-loco buying customers, always dealing with according them a special price.

- Retail sales: during the last years, in-store shops inside museums have grown steadily, until the point of becoming a proper resource for the turnover of the company; by the way there have been several compliances about them, by the moment that sometimes they shift the attention from the exposition to themselves, becoming a tool stressed to the point that tourist may be more attracted by art pieces reproduce inside the shops rather than be focus on experiencing the original one exposed. The matter became of great resonance in the last years, until the point that also the iconic street artist Banksy in 2010 has produced a documentary named "Exit through the gift shop", which is also the name of one of his works, to talk about this social issue affecting museums, sometimes putting more attention and resources in the development of their shops rather than their expositions. Growing of the shops has determined also growing expectations by the audience, until the point when customers have developed their own needs about what they look for in a shop; by the way, developing good lines of merchandising can be also an opportunity to increase the knowledge of customers, with instruments like books, cd, reproductions and everything that can enhance the experience inside the museum and increase the knowledge about the subjects treated. More efficient museums have had the capability of developing brands and copyrights from their art pieces, making them able to protect them, and to sell online products related with the museum, or to license the reproduction and obtain a turnover also from those tools; small museums on the other hand have used the tools of hiring volunteers inside shops in order to save money and increase profits from them. It is usual to separate books and children's shops from ordinary ones, in order to let customers willing to spend more to exploit at the best their experience, whatever item they are willing to buy; for example, at the Rijksmuseum in Amsterdam, the children and book shop is even at a lower floor than the regular shop. Larger structures like the Musée du Louvre, that we are going to analyse later, had the opportunity to develop their structures in collaboration with general stores, and so they host inside the structure several kind of shops, that pay a rent to the institution, and thus generate another way to make profit; by the way, most efficient shops, in general, are the ones that are positioned the more outside possible from the museum, by the moment that thanks to that position they can stay open even when the museum is closed and can be

used also by people that did not entered the museum, so they should be located in order to be a compulsory passing for people inside the structure when they have to go out, and also and also for the passing ones. For example, in Amsterdam there is a shop located half way between the Rijksmuseum and the Van Gogh Museum, accessible also to the ones that did not entered one of the two structures, and in there gifts are sold at an higher price than inside the proper structures.

A good strategy to make the shop more efficient can be linking the shop with the environment surrounding it, proposing items typical of that region, and not just products related with the museum; furthermore, to push revenues and advertising related with temporary expositions, shops should offer products related with the subject of the moment, putting some extra effort in granting the efficiency of the shop near exhibitions of particular importance, and that is why retail manager have to be involved in developing the exhibition planning process, also in order to correctly spread during the year the initiatives.

Small museums benefits from the tool of picture rental: bigger ones can borrow their works to other museums for temporary expositions, for smaller ones is more common to borrow the works they own to offices or public places where their pieces can increase their resonance and involve a bigger audience.

- Catering: restaurants and bars related with museums are not such a great tool, generally speaking they don't generate an interesting level of income, but they are needed to offer a higher level of service, and can be crucial in some museums like the Versailles Palace near Paris, where there are no places nearby the museum where to eat, and so offering a good service become crucial, but managers have to put their focus in mainly do not lose moneys from restaurants. If on one side could be preferable to directly manage the food service offering, many museums are catering out their spaces, in order to receive a rent and be sure to do not lose moneys whatever it happens, and so put the responsibility on the one taking in charge the restaurant; by the way there are also several implications with this, by the moment that renting the restaurant should involve appropriate quality controls, because an inappropriate or unsatisfying experience at the restaurant can remove from the mind of the customer the positive experience inside the exposition of the museum, and so costs of the control must be evaluated to have a clear idea on which are going to be the true revenues and benefits.

Furthermore, some museums use to propose their exposition while maintaining a certain historical coherence with what they expose, and so is it possible to find café adapted to the use and costume of that time, and then become crucial, both if the catering is given out on procurement or self-managed, to put the focus on keeping the above mentioned coherence, by the moment that the restaurant or café is going to deal with customers acquainted and interested in the subject, and thus able to judge the effort put in reproducing the style and the uses in theme with the time in consideration, always dealing with the fact that obviously the safety and hygienic standards in considerations are the ones of nowadays.

For small museums can be more profitable to develop sponsorships and partnerships with the museums in the surrounding area, by the moment that all the space will be needed and useful for expositions and good relationships may be crucial for small or new companies, and provide discounted special prices for the customers of the museum is the best tip.

- Memberships: born as fees to cover the needs of the members and the offer proposed to them, during the years this tool has evolved until become a source of income, developing special programs for the members, and then bringing the possibility to offer them something special to make them willing to pay and sustain the cause of the museum. The general offer to the members is suited for the ones willing to support and/or donate to the museum, and the frequent visitors, that can benefit special conditions by subscribing the membership: free admissions, special discounts for temporary exhibitions, dedicated discount the museum's shop, a newsletter service, possibility to buy early bird tickets for special events, dedicated tours of the museums in special occasions where the museum may be open just for the members, are just ones of the most common tools offered from museums to obtain a revenue from this tool. The most important thing to be kept in mind while suiting a proposal to the members, it that when people decide to subscribe the membership, they are more interested in the philanthropic side rather than in economic one, and so they will like to can be able to show their sustain to the museum and the cause, also with increasing levels of membership depending on the contribution there are giving, rather than just obtain special prices or discounts.
- Rentals: as above mentioned, for small museums can be interesting to borrow their art works to receive advertising or revenues, but borrowing can be interesting for any kind

of museum when deals with spaces: the development of equipped rooms, halls or spaces in general can become a way to push revenues, if those spaces are cleverly managed in order to be borrowed for events or expositions.

Regarding these kind of spaces, they have to be equipped with projectors and seats suited for the aim they are gone to be used for, and should be served by the toilets and public services like the wardrobe of the museum, to improve the experience of the people that are going to use those spaces, always keeping in mind that the quality of the experience will be automatically linked with the name and image of the museum.

- Special events and dedicated technology: with the development of technologies, has become easier to develop, and also communicate, projects and initiatives to increase the awareness about the product offering of a museum, but also to enhance the experience inside a museum; let's see some examples.

For its 100 year of activity party, Musée Rodin de Paris has offered to its audience a live show, with a free opening of the museum and an event with a presenter and a fireworks show; the Tour Eiffel, to celebrate the high number of visitors during the year, in 2017 has organized a free party for the first 1000 persons arriving at the tour the night of the celebration, with everything offered for free to them; but in these cases, technologies like social networks and media were just the tool to communicate the event with a very low cost budget, instead on the other hand technology can be the proper tool to push revenues, by the moment that a museum can differentiate itself from the competitors also thanks to the degree of technology offered to the audience: at the Louvre Museum it is possible to explore a digital interactive map about the art piece in consideration, and zoom some part or read something more about the piece itself or its author, and it is also possible to rent a special tool developed by Nintendo that we are going to discuss later, to explore the museum with an interactive map driving the customer inside the structure; in Versailles, there is a 3D movie projected continuously that shows the history of the museum, and its development through the years, while on the other hand at the museum of Mont Saint Michelle the same experience is reproduced with some plastic models. Some museums like the Rijksmuseum of Amsterdam have developed a hybrid strategy, with a complete online digital proposal of the art pieces they are hosting, but with nothing digital apart the Wi-Fi inside the proper structure. Talking about Italy, in Turin during a temporary exposition was developed an app able to show the missing part of some ancient art

work with some missing piece, completed by the digital image showed on the screen by the app.

Furthermore, for museums dedicated to airplane, motorbikes and everything that implicates a particular experience in real life, is for sure interesting and useful the capability to develop something particular and diversifying, like offer something special to the audience to succeed in the competition on the market; for example in London, the airplane company Fly Emirates has sponsored an airline cable car, a device crossing the river Thames, that on one station of the two sides hosts a museum about the company, with a digital console that reproduce, in dimensions and settings, a cockpit of one of the airplanes of the company, and offers the customers the possibility of try the feeling of piloting and airplane.

- Educational programs: special events suited for school use to be a cost for museums, but they can turn into profitable if the management is able to fit these dedicated guided tour with its more profitable timetable, to be more specific: as any other kind of company dealing with the attendance, a careful management will be able to define which are the most profitable moment of the day and the week when to settle these appointments, and furthermore they can negotiate special fees rather than give them for free, or however they can try to find an arrangement with the institutions, that have a great willingness to pay to grant to the schools programs that permits experiences, and sometimes also lessons, inside museums.
- Publications and media: with the development of technology and the increased easiness in communication, is been profitable also the development and implementation of dedicated line branded by the museum, about guides, books and similar tools, to be sold in the store, but also available to be sold in internet, by the moment that the possibility to sold online reduces the costs of keeping a store of the unsold copies and so will push the revenues coming from the selling. Furthermore, developing interested and updated line of books and literary elements about the museum and the subject regarding it, can generate revenue from that people that have particular needs and will be willing to pay a fee to access the resource, that can be owned by the museum and borrowed in libraries or defined spaces.
- Contracted services: as mentioned above, a good manager should be able also to obtain those economic resources coming from institution, for the scopes the museums want to purse. A museum can do works of research or technical service about the topic they

work on, by the moment that they are supposed to be skilled in the determined field, and so will be easier for them to obtain contracts and subventions both from government institutions and private investors. Other profitable activities can be hosting pieces for private people under license, but can be problematic for certain kind of items by the moment that they may require a high level of structure and attentions, and that generates costs that reduce the operative margin of the operation. Due to this kind of contracts there are also disparity between public and private structures, by the moment that private ones are freer to operate, rather than public ones that are also strictly related with government laws and guidelines.

3.7 Public contribution

For public institutions, working with just self-generated revenues will not always be profitable, and that is why a good management should be able to access public resources, and allocate them at the best, in order to push revenues and maintain at an efficient functioning level the institution. The public resources they may obtain are the following²²:

- Government subsidies and grants: among the many reasons that can grant subsidies to museums, there is of course the core of their mission, and so preserving the heritage, educate people and offer a service to tourists seeking culture. Living in a certain region, puts upon museum the task of preserving the cultural background of the environment where they are settled, dealing with the aim that regards them, and so institutions tend to be more willing to allocate moneys for these reasons. Furthermore, museums are able to provide informal education, which is a very important tool to reach a great part of the population interested in culture, but not in attending lessons about art and subjects related with the cultural heritage, and that is why informal education becomes so important, giving the possibility to communicate with people interested in the matter, but also letting non-acquainted ones be aware of the proposition, and can also make interact different social classes and age generation of the region, making them interact with what is proposed by the museum.

Museums are also tools to attract tourists, and government institutions have interests in make them profitable and efficient in attracting them, to differentiate the proposal: a good museum can attract people also in less famous places with less natural beauties

²² Managing a non-profit Organization, Wolf 1990

or important places to visit. The most of the museums spend the most of their annual expenditures in conserving their art works, and so the stress for succeed during time is mostly on becoming more efficient in conserving art works, saving the most moneys possible, while the governmental funding provide to the great part of the museums all around the world more than 55% of their annual income.

- Grant aid: are the other way through which governments give their help to museums, in particular independent ones and non-profit making associations, that use to receive this kind of help different from the subsidy, also to push the receiving associations to attempt the given tasks. Grant aids are different by the moment that they are provided to museums with particular conditions, they are not assured, they have to attempt particular projects and reach pre-determined objectives, and they have to be used only for those scopes. They can be operating grants, if they regard annual contribution to some project, so they may be similar to subsidies, even if museums have to apply to receive them, and often the receiving museum does not know the amount of the operating grant. On the other hand we found project grants, which are moneys made available for particular projects and purposes, and they can differ for nature: some are specific for the museum, some other come from agencies and government departments, and the most common aim of the ones of the last type is to ensure the salary of employees; moneys coming from those projects have to be spent on what they were allocated, and changes have to be approved. It appears how important is to have a common view of mission and objectives, by the moment that to obtain and suit at the best needs and resources, is fundamental to have a unique idea of the direction of the museum, and what are the priorities where to drive the resources obtained.

3.8 Private contributions

Moreover than public ones, is it common to see also private contributions, that are figures different from the ones that have been analysed before, by the moment that following ones are spontaneous contributions that do not grant a stable revenue or incomes for the museum; those figures are²³:

- Endowments: producing effort for the whole surrounding region, can let a museum become object of endowments, and so their management have to take in account also

²³ Museum Strategy and Marketing, Philip Kotler 1998

the community composed by the citizens when they are designing their projects, always keeping in mind to build the advertising about the successes they have obtained. In the 1990s, museums of the USA were able to obtain up to 20% of their total annual income from endowments²⁴.

- Sponsorships: like any other company offering its products, also museums may have the opportunity to involve some partners, in particular for what concerns temporary exhibitions, and with them the opportunity to attract firms that can have interests in the subject involved. For museums is more difficult to define sponsorships, by the moment that they have to try to give a certain image of themselves, so they cannot accept any kind of partnership, risking to make the customer perceiving a degrading halo about the product offered, and this is why sponsorship policies are needed inside a museum management, to define statements that have to be followed, controlling the style and the content of the proposal, by the moment that the museum puts its own responsibility in associating itself with the sponsor partner.

A good museum management is supposed to work on defining exposition and initiatives in order to attract the best sponsors possible, always dealing with the matter that they have to impose their control on the partner, and due to this reason, for smaller museums is more profitable to work with small local sponsors like local entrepreneurs, in order to maintain their power in contracting the terms of the sponsorship, rather than working with big sponsors and found themselves forced to accept conditions that may put bad lights on the museum if the partnership does not reflect their mission, and the aim to receive more moneys can go wasted due to the damages to the image.

- Donations: tool similar to the endowments, but this time there is a voluntary passing of a good (in this case, of course, for the greater part art pieces), to the institution that the museum represent, and so once again came up how important is to work with the community and the region surrounding, becoming a reference point for that subject, also dealing with the capability to properly communicate with people, even by the moment that donors have several benefits on taxes for their donation. That is why is suggested to museums to have at least one authority on inheritance law in the museum trustees, in order to let the museum and the potential donor to communicate at their best, in order to create the best opportunity for both of them: on one side, the museum

²⁴ Philip Kotler, Museum Strategy and Marketing 1998

can obtain an art work for free, on the other side, the donor to give his contribution and earn benefits from the economical aspect in the transaction. Museums sometimes may have also to bargain about donation, due to the fact that some donor may pose conditions and require special position for his piece, or banning it from being loaned to other museums for temporary exhibitions, so the museum have to evaluate if will be profitable to accept an art piece and later cannot be able to totally dispose of it.

Different from private contributions are the fundraising campaigns, by the moment that are tools used to raise money, given on a voluntary base, but in those case is the museum making the first step, going and asking for those moneys, trying to push a project or to reach a goal, putting the effort in convincing people to participate.

Fund raise campaign works with some procedures that require more than one step, starting from forming a fundraising committee, which has the aim of convincing people in participating in projects, giving their fundamental help through their financial resources, and so the director of the museum has to be able to give guidelines to the member on how much will be required them to give, in order to be able to do their part in the project, also thanks to the fact that a good involved committee becomes a good testimonial himself for the campaign, rather than a committee that does not participate for the amount required (if he is not able to perceive the value of the project, he would not be able to transmit those values). The museum management have to be aware about the possibilities offered by the tool of fund raising, and in order to push it at its best, the most involved person in committing should be elected chairperson for the project, to be sure to transmit to everyone involved the importance of playing their own role in the campaign, and make them perceive why they are doing it. In the UK is quite common to use members of the royal family in these kind of campaigns, to underline their role in the surviving and spreading of the culture. Sometimes also pay an amount of money to a testimonial for the campaign could be a good strategy.

One launched the campaign, the second step is drafting the case statement, so define a motto for the campaign, an abstract that will make clear for everyone which is the aim pursued, and why it is important that everyone plays his role and why they are doing it.

Once defined that, the third step is to define the campaign itself, so establishing a good planning. If the management wants to succeed in the campaign, points like the target, who are going to be the donors, and along with them who is in the fact going to ask them for

the moneys, have to be defined before to start, in order to have everything in order once started working. Suiting fundraiser to the donors is fundamental, because people, even before the cause, have to trust the person to who they are going to give their moneys and time, and if they have to be involved they need someone, possibly a peer, able to explain them why their commitment is going to be needed. After this, also timing is fundamental, both for what concerns how many time before is needed to develop and start the campaign, and in which moment of the year is better going to which target, to better persuade them and meet them in the moment they are most willing to contribute.

Dealing with timing comes also the forth step, because is important to set the order in going to ask resources to the donors, and so is important to start with the biggest ones in order to define a pace-setter to let people be able to have a point of reference to their donation; just thinking that, usually, the 80-90% is given by 10% of the donors.

The public campaign is a sequence, in order to affect and involve also the community, even if it use to be of small impact, but is useful to let people be committed and involved in the project, and let them perceive the proximity in the life of the institution, and its mixing with the life of the surrounding environment.

In the last moment of the campaign, it is important to collect all the promises faced during the process, to obtain those moneys on which the museum will count, but have to be able to collect them to do so, and once finished the job, is as well important to thanks the donors at the best, make them perceiving the importance of their participation, also recognizing their contributes with plaques and awards.

Last part of the process is the evaluation, where results are summarized and analysed, and then presented to committees to make them perceived the dimension of what has been done also thanks to their participation.

3.9 Controlling and financial plans in the museum as a firm

As seen in the previous paragraphs, many are the sources that can potentially generate earnings and opportunities for museums, but they also depend for the most of the cases on public subsidy, and so the control on expenditures needs to be strict as well, in order to let resources be the most efficient possible.

The starting point is in the organization, where the first step is defining a hierarchy, in order to set responsibilities in a scale reflecting the organizational chart. Each organizational position can take advantage of predefined financial responsibilities, and with them authorizations to commit the museum's resources, and the capabilities of doing requisitions according to its level, that have to be approved by the financial office, always with the purpose to maintain the control on the operations; according to this, the purchase orders should be issued only by the finance office.

All the contracts subscribed have to follow the guidelines about the expenditure control, reflecting those resources allocated for that particular subject (either the cleaning or the exposition itself, for example), but they have also to follow guidelines about quality, so it does not mean that the lowest fare contract will be the most profitable one; in order to be economic, but at the same time efficient, the museum has to research the best money-value. In certain fields like the exposition or the security, is fundamental that the museum is left free to decide whatever bid they want, according to their needs, without the mandatory path given to save moneys also for subjects where save money will lead to negatives outputs.

Expenditure variances are monitored monthly, and the management should set tolerance levels in order to know when adjustment are needed or not; some variances can come from opportunities to develop a projects that arise during the year, and for these reasons is impossible to forecast them during the compilation of the annual budget, so variances in this case are not something bad that is happening, but just an adjustment to a more profitable condition, and that is why they need to be approved: the fact that some opportunity will be profitable does not mean that the museum can afford facing it. By the way, if those adjustments turn out to be valuable under every aspect, they are going to be put in the budget cycle²⁵.

As regular firms, museums too have to deal with audit, even if in this case the value of the heritage uses to be valued just with a nominal value for accounting purposes; many collection can see their value change due to some discovering, that can both increase or make decrease their value, but there also subject correlated, for example if the value of a collection increases, may increases also the expenditure for its security, and so to prevent

²⁵ The Economics of Art Museums, Feldestein 1991

these fluctuations the value in the balance sheet is nominal. For some museum is possible to use also an opportunity cost to estimate the value of the collection conserved in the structure, basing it on the amount of years that the good is being kept there, expenditures for its security and conservation, and everything related with it.

In evaluating their profits museums have to divide also the kind of revenues they face, by the moment that the profit coming from the museum itself are under a different legislation rather than the profits coming from shops or other external activities; the major class of expenditure for a museum can be classified as follow²⁶:

- Salaries and benefits: in order to be more efficient possible, museums have to invest a lot in their employees, so is not sufficient just to pay them, but also to be sure that they have the level of skills and preparation required to offer the customer the best experience possible, and that is why salaries are the highest voice of costs for this kind of organizations. They use to account up to the 50% of the total expenditure.
- Occupancy costs: are all the costs related with the structure itself. In this voice are included rent, taxes, utilities, ground keeping, maintenance, repairs, security, insurances, and are excepted costs of major renovations, listed as capital expense, and some service may be not put in the count if it is a government service. They use to account up to the 20% of the total expenditure.
- Curatorial and conservation costs: for museums has to be kept in consideration as a voice of expenditure everything that regards the conservation of the art pieces owned and exposed, both for what concerns the conservation itself, so the proper environment (temperatures, lights and everything that can affect the art work), and what concerns the security level that has to be kept about the pieces. These costs by the way do not take in consideration acquisition costs of the pieces, that are not accounted in the operative budget, the salaries related with the conservation, so the staff and the security (just the expenditure about the infrastructure about security as the alarms are take into account), and neither the administrative costs of the structure of the museum itself and its mantaining . They account between 5 % and 10 % of the total amount.

²⁶ Management: Task, Responsibilities, Practices, HarperCollins 1974

- Public programming costs: museums should reserve a part of their expenditures also for the programs of exhibitions and education inside the museum, in order to attract more audience with scopes related with the aim and mission of the museum, so they are important, and have to be considered also in the expenditures, but they have to be in line with the other factors, in order to push the level of audience to increase in the short range of time. These expenditures have to be separated from the salaries, they are taken in account just for the cost of the organization itself. They account up to the 10% of the total amount.
- Marketing expenses: a tool that is often underestimated by the manager of the museums is how important is to define a proper budget for the marketing, that is crucial for certain kinds of museums, especially the ones in big cities, where there are more than one museum offering to the audience the art pieces of a certain artist, and then the competition becomes fundamental. A good marketing budget, and then the related marketing expense, can make the museum able to give the best resonance to its art collection, and makes it able to communicate to every kind of target that it is willing to reach, but by the moment that the museum one is an atypical market, the importance of a well suited marketing campaign is not always understood, and makes lose a lot of possibilities just due to the mistakes in the lack of an efficient and creative way of communication. Marketing expenditures should account at least for the 5%.
- Administrative costs: like any other kind of firm, museums face administrative costs as communications, book keeping, auditing, professional fees, office and other related expenses. They account more or less for the 5%.

The trend about financing museums by governments is trying to give them less resources possible, trying to push them to find their own path for what concerns financing their activity, and reach a certain independence from subsidy, but results are contradictory, by the moment that some had to close for financial reasons, some had to postpone important tasks and some others had to close in certain hours in order to save moneys.

Financial funds are always needed and required, because they are crucial in keeping the structure updated and suited for the pieces that hosts, and locals have to be renewed and expanded, by the moment that if the museum wants to reach a bigger audience, has to offer a steadily growing proposal to the public, and so the need of space is always increasing. A big deal comes also from the easy access to information available nowadays:

customers are very acknowledged with what they are going to visit, and they develop their own expectations suited on their preparations, and so the museum has to be careful about which information they are spreading and in which way, in order to satisfy a prepared audience that is going to judge and talk about it, and has the power to influence the results of the management through their opinions: due to these reasons, museums have to produce an effort higher than ever, that requires also higher costs in the managing. The most crucial and strategic part of the planning is to find those resources that can assure the museum to be able to face changings in the continuously increasing of costs, like acquisitions or enhancing of the building, that are fundamental for the continuing of the activity. The plans regarding the long term should be suited to look forward, and then be able to grant stability to the company, and also a regular allocation would be an interesting tool to grant safety to the keeping on of the structure, but any kind of regular sources will be ok, the important thing about them is their continuity. In order to reach a stable condition in the framework, that will help to grant the safety of the institution, the museum should succeed in becoming part of the educational process of the population, offering an irreplaceable service. This service may be subjected to the decrease of the funds coming from the government, and have then to find continuously ones from other sources; the cultural tourism is one of these, and to succeed in it the museum has to preserve its uniqueness: for example, in many cities of the USA museums were able to obtain a stable revenue from taxes thanks to their contribution in attracting tourist due to the services they were offering to the audience. Museums can obtain stable resources also with clever investments on the endowments they may be able to attract, and also from the endowments themselves, through becoming a point of reference for the region for a certain subject, and then the continuously acquiring of endowments can turns into a stable resource.

As seen above, reaching a certain kind of success in the region is very important to succeed in the market, and so the museum has to work also in attracting (and understand how to attract) those lacking part of visitors that during the years they were not able to reach, so the under-represented. Of course, also these kinds of targets to be reached need certain kinds of development and improvement, and that is why the museum have to program also about them. Furthermore, in the nowadays market, where everything is shared in live time and can reach everyone everywhere, it is crucial to develop and maintain a good

company image, that will ease the path in every effort the museum can sustain in its market, but also the dialogue with institutions and donors in general.

Is important that a good financial plan takes in consideration all of these elements, that are not sufficient if standing alone, but can make the difference if exploited at their best all together.

We have then analysed how is the museum management shaped, and what are the implication that a manager operating in this field may face, what are the limits that have to be respected, and which kind of problem may occur; the purpose of such analysis is to give to the reader the possibility to better understand why the innovation we are going to face later are so relevant for a firm like a museum.

Chapter 4

Marketing the museum

After the analysis of the legal boundaries between which a manager is forced to operate, and the definition of the framework we he or she operates from a managerial point of view, is time to see how all of this is proposed to the market: in order to succeed in their goals, even museums need marketing, and we are now going to analyse in which ways the proposition can be shaped, and we are going to discuss also the first technological implications, that we are going to define better later; is relevant to analyse what the literature says about the museum marketing, by the moment that from the implementation of digital innovation has seen its shape change. Furthermore, literature about museum marketing proposes a lot of models for the analysis of the customer.

4.1 Costumers of the museum and their habits

Museums are everyday visited by very different kinds of persons: they can be clustered by age, genre, ethnicity, race, social class and cultural background, but the most common stereotype is the adult costumer, even a little bit aged, with a high amount of spare time, and well-structured cultural background. Several are the habits and relationships that a population can have dealing with museums, from the ones that habitually use to visit them, until the ones that are frightened from what the museum represent, because they perceive they do not have a cultural background sharp enough to can handle a visit: only trying to understand these behaviours the museum can understand its acquainted audience, and the potential one, increasing its knowledge about customers and obtaining so the possibility to better suit the communication, and also saving money from wrong targeted advertising.

A fundamental information comes from the estimation of the number of visitors in a museum, and then become crucial to find the best method, in order to have the most realistic number possible. In stadiums or concerts is easier to measure the attendance, thanks to the tickets, but the most of the museums cannot count of such tools, by the moment that they provide special free tickets for specific conditions, and almost everywhere there at least one day a month where the entrance is free for everyone, then tickets are not a good base from where to start counting. Usually museums report the

number of visits rather than the number visitors, because it is independent from the ticket, but it is also true that for example in a museum with a free entrance a single person can do more than once entrance, also during the same day; tools to count the passing are often used, but the turnover in the staff during the day makes those numbers discontinuous and imprecise. Realistic numbers are useful to better understand the results of the museum, but they can be valuable also outside, because future sponsors and partners need those numbers to evaluate if participating will be profitable or not, sometimes also requiring analysis of the visit of the customer, its lasting, the exact dimensions of the museum, the layout of the exhibition, so have precise data become crucial, also according to the steadily increasing of the private participation in the economic life of the museum, and due to this many museums have started printing also the tickets given away for free, in order to can be able to keep a realistic number of the people entering the structure, and implementing technologies to keep the count, taking the investment as an opportunity to transform those numbers in a revenue.

Several are the reasons that can move a person to visit a museum, and to be able to understand the market and target the strategy is important to analyse the customer and its habits: an important study of the 1995 in the USA, showed how 122 million out of 185 of people have visited a museum in the previous year, and then they have clustered these numbers, showing how important was for the diversification the district where they were living and their instruction degree: the most educated ones of those that did not have visited a museum, were owning a high school degree in the better cases, and they were living in the country side. Another study in the UK has showed that 40% of the population were regularly visiting museums (at least once per year), following the path of one of the most famous studies taking in consideration data like these, that is the study of Marilyn Hood about the art museum of Toledo in 1980, the first taking in consideration the frequency of how often visitors were going to a museum during a year, clustering them in frequent (at least three per year), occasional (at least one or two per year), and non-participating. She found out that 46% of the person living in the area were not involved in the life of the museum, so she started analysing what are the reasons that moves a person whether to go or not to the museum, and in general the habits in the spare time of the analysed sample. It turned out that people that use to visit museums, in the spare time enjoy the most doing things like exploiting the opportunity to learn, doing new experiences and using the spare time at its best; occasional visitors were enjoying the

most spending their free time doing activities with other persons, with active participation, social interaction and funny experiences, but also relaxing moments in cosy places, interacting with other people. The last cluster is the one about non-visitors, where the people populating the cluster enjoy putting the most of their interest in socializing with other persons, doing high rates of activities, in environment that give them pleasure. Also raising without a culture about visiting museums was fundamental in the difficulty to develop an interest for museums, until the point of considering them strange and adverse places. This study was then important by the moment that gave the opportunity to link the habits of whether to visit or not a museum to the personal motivation and cultural background, factors independent from the effort of the museum itself. Another study of the 1991 was taking in consideration, further than the district where the audience where living (higher rates in the city rather than in the country side), the average salary, showing that people that was earning more were more disposed to visit a museum, rather than people that were earning less. All of these factor gave a new and different way of thinking how to suit the strategies in the museum marketing, that is functional to this analysis to better understand the customer of the market in consideration.

It is as well important to understand that museums can be visited both by local people and tourists, and these two categories are moved by different feelings and reasons, and have a different approach, but, more than everything, they use also to bring a different economic impact: tourists, in fact, are more willing to spend more, and it is easier to have the situation where they spend more than just for the entrance ticket, because they happen to be in that region just for a limited lapse of time, so they want to keep a memory or bring a present on their way home, when local people instead may not even plan to visit the museum in advance, and by the moment that they can easily visit it when they want, is more difficult that they are going to buy extra services or souvenirs from the gift shop. As seen above, tourists have thus to be considered an economic resource not just for the museum but also for the environment surrounding it, point that may become crucial in attracting investors. Both local visitors and tourist can be moved to visit the museum through special exposition, but with a different approach: local ones the most of the time do not use to visit the museum during the year, and so a temporary exhibition can move them to go and visit it, while tourists use to plan a visit in the city in the proper moment of the exhibition, and so an important exhibition of a museum can generate an opportunity also for another one institution of the same city. An American study state that

tourism is worth 400 billion of dollars in the USA, and that the people is moved to visit by increasing incomes in their personal life, the increase of free time, due to the fact that the average age of the population is growing older, but also the increase of easiness, quality and the reduction of costs in the world of transportations, that nowadays gives the opportunity of traveling with very low fares and then to do it also more often. Improvements in social liberty and politics have set more people in the world free to travel than many years ago, and the improvements in the world of technologies and communications give the possibility to reach the audience presenting the product and stimulating them to visit the museum through a value proposition that is easier than ever, through the possibility to show in advance some art pieces or entire 3D tours in the net, that can make a tourist more willing to plan his visit.

4.2 The tool of marketing for the museum

As any other kind of firm, also the museum has to deal with the tool of marketing, in order to succeed in its market: is important to analyse strengths and limits, what the competitors do, what are the opportunity that no one has seen yet, and instead what is no more worth it due to the great concentration. In the word of the museum, is not always needed a figure in charge of operating only in the marketing: for how the market and the firm are composed, the managers have enough instrument to be able to know what will be needed, a figure dedicated to the marketing may be useful just for very big organizations.

The person in charge of the marketing in a museum must be a person that knows well the market and its structure, and should be able to see the changes and what may represent an opportunity; to do this, he must be acknowledged of the fact that the one of the museums is a customer oriented market, and thus, defining a marketing plan, is important to take in consideration what are the target customer, which is their segment and if that segment will be profitable enough to bring other persons, and what are the needs of these persons.

Due to the structure of the organization, for a museum a target can be also the reduction of a costs, or the grant of an investor for a future financing, and not just the enhancement of the business or the improvement of the service, that are as well important. Is relevant then to define a budget for the marketing, that is always a not easy point for a structure that does not have a commercial core business; a budget lead to the possibility of

monitoring the economic results of the previous years and the targets, and furthermore pushes the museum to forecast the future strategies.

What is fundamental in a marketing plan for a museum is to take a snapshot of the overall situation, developing a document that takes in consideration projects, activities and the costs related with them; each branch of the museum is seen from a commercial related function, and be considered from the point of view of the consumer and the market. In a common marketing plan of a museum we can find a synthesis of what are the targets, a quick brief that explains what is the aim, due to the issue that everyone involved should grasp the point; in a model is then explained the actual marketing situation, and what are the opportunities and the problems related with them, and a SWOT analysis can be a perfect tool to analyse all the topics involved; then comes the definition of the targets, that are split in marketing target (like enhance the acquainted base of the museum, the number of members, push the image of the museum, and similar objectives), and the financial target (push the revenues, make each source of financing profitable and working and so on). Is the defined the marketing strategy itself, where are put all together all the processes needed to reach the targets; these steps are then divided in plans of action, where each target is separated step by step to create a path to make easier controlling if the museum is working in the right direction or not. The budget and its controlling are however part of the marketing plan, so are set all the resources available and their allocation, and then the controlling operates in verifying that they are carrying results and that they are employed in the right way for the right destination; a good management should keep also a “B plan” for the emergencies, if corrections are not enough to fix the problems that may emerge during the processes.

As mentioned before, the budget is fundamental in this phase and in the further operations, and to define it the manager have to work a lot in making perceive to the investors how relevant can be a new program, in a world and market where institutions and governments play a very important role, and then they contribute with a significant amount of moneys, but they also gives limits for their destination, forcing the museum keeping the focus on the already acquainted programs, and making sceptical the ones that may be willing to develop new ones. By the way, the starting point of the budget are always the revenue of the previous years, and so it depends on how profitable have been the previous strategies: is important to keep in mind and avoid to cut just the budget of

the areas that have not performed well, because they may have not performed due to a too low budget, and by the way if a reduction of budget is needed, is more functional to cut a little bit from each area rather than penalize just a single one, to maintain an homogeneous division of the resources. There are typical errors that can involve the budget, and most typical ones regards a lack of attention to some key variables, lack of coherence between the forecast on which are based the divisions, and a too low degree of flexibility of the plan, that has to keep in consideration the possibility of being fixed.

What matters, by the way, is the periodic work of analysis, that is needed as in the other kind of firm, on the base of the KPIs that give fundamental information on the direction where the plan is pushing the results.

4.3 The decisional process

Like what happens for the other kinds of firms, people dealing with marketing in the world of museums go through a path where the final proposition is about the products that the museum itself can offer, both in term of art pieces and services related with them, and so the stress in their work has to be on why that museum is particular, what makes it better than the competitor, which are the particularity that the customer can find in there. By the way, the ones working in this field must be acknowledge about the fact that not just the proposal of the museum is important, but also to understand the customer, due to the fact that people is moved by their own interests and needs, and as seen before tourism in museums uses to be allocated as a resource for the free time, and not a primary activity. Analysing the behaviour of the customer, we can separate five moments in which is possible to cluster the decisional process.

1) The starting point took as a first step is the moment when the customer becomes acknowledged of his needs, and then is important to understand which factors make those desires arise, which factors are relevant in the final decision when analysing the possibilities, and which specific desires these needs move. The interest can be moved from internal factors, like for example the willing of doing something according to a particular need, deriving from a necessity or a habit, while on the other hand external factors are for example tips deriving from a friend that gives a suggestion, or something that is see during the day, and that is why they can be classified in personal and non-personal. Non-personal ones are also the needs suggested by the marketers, that thanks to their work can drive a content and its message to bring the customer to a certain

decision. Social class, age and life style are fundamental in the interrelation with the message to obtain a certain perception. Factors interacting do not create needs, but recall inner ones, in a process that is similar to the pyramid designed by Abraham Maslow, where needs are classified according to their urgency in the human mind. All of these perceptions, interacting with needs and desires, define the acquiring decision and the acquiring path where the consumer goes through in his mind before buying a product or a service.

2) The pursuit of the information is the second step: once that the need arises, the customer, according to his perceptions and possibilities, tries to satisfy it in the way that for his attitude is the best one. When a customer becomes acquainted with certain kind of decisions, his decision process becomes easier and quicker, sometimes they can also become a routine. Experts suggest that these kinds of decisions can be divided in choices with low engagement, when they are more easy to adopt, and choices with high engagement, when there are factors like the image that the customer wants to give of himself, economic involvement deriving from a mistake in the decision, and the same for social and personal risks, and last but not least the social group of belonging, by the moment that a person is driven to act according to the behaviour of the people surrounding him. An example of a decision with high involvement can be which university choose, or whether to change job or not: both of these decisions have an economic side (can my family afford to make me study in that university? Is it economically worth it to choose a job that I'm going to enjoy more?) and a social one (what are my friend going to say if I choose a university with a bad reputation? What are my friends going to think if I change a well payed job for a one that I find more interesting but on the other hand is less payed?).

In all of these decisions there is a long process with a high number of information researched, and basically the starting point of the person in consideration can be separated as follow:

- Need of information: is a distinction based on the personal attitude of the customer, from the ones that research a very high rate of information and spend whole days in searching, in order to be the surest possible about their decisions, and the ones that act by instinct, following the emotions that flow from the object or the situation in analysis. The distinguishing is then between the ones that research a quick brief before acting

just reading some newspaper to search summary information, and the ones that instead want to go deeper in the seeking, and they go for the process called “search of information”, that consist in a deep research, through internet, specific articles and everything that can enhance the knowledge about the matter in question.

- Sources of information: they can basically be distinguished between the once infected by marketing, and the free ones, on the base of where they come from. Information coming from friends, family and related in general are free by contamination, without marketing scopes inside them, then there are driven information with explicit marketing scopes, like the ones coming from commercial agents and marketing experts, and the last ones that are non-personal and marketing controlled information, like catalogues, advertising and so on. It is important to underline that not all of these information have the same degree of importance, in fact the ones coming from a personal opinion of an acquainted person are the most effective ones in affecting the mind of the consumer: for example, a friend that talks about his positive experience in a certain museum can be a most valuable tool of marketing to freely spread the business of an institution.

For the museums that want to enhance their business, is important to deeply understand the way through which the audience research information, and find the easiest way to offer them; on the other hand, is crucial to become effective in the information spreading, by the moment that the costumer himself can become a brand ambassador of the institution and free resource of advertising with a high degree of credibility, and internet nowadays is speeding up this process, with tools that we are going to analyse later.

3) Evaluation of the decision: once that all the needed information are collected, possibilities are selected meeting the needing and the effective possibility to transform them in reality, both from a practical and an economical sides. The starting point is a pool of all the possibilities, that are selected in order to obtain a collective of all the valuable possibilities, that then go through a process that is the putting together of the willing of the group, like for example a family where the children may prefer the zoo or Disneyland rather than a scientific museum, that can be preferred by the parents, and then the discussion of the necessity and desires become fundamental to define a decision. Once that the willing is took in consideration according to its relevance, there is the fourth step.

4) Carrying on of the decision: there can be several decisions valuable, so the effective one is defined according to what is considered to be more relevant (the parents that to give a reward to their children for the good results at school decide to bringing them to Disneyland rather than visit the scientific museum they were preferring). On the other hand, there are external factor and influences, like for example the family that finds too expensive for its possibility to bring the children to Disneyland, and then decide to research another kind of park in order to find something closer to their budget. There are by the way other kind of factors, like the bad weather, that may become relevant in the decision process. Last but not least is the third factor, that is the perception of the risk related with the activity, like for example a person that is scared by the airplane and at the last moment decide to shift to another kind of activity, or, sadly more common nowadays, people scared about terrorist attack that decide to avoid certain parks or museums in certain cities perceived like dangerous, or at least not safe. All of these factors are very difficult to be controlled by the people in charge of the marketing, and the only tool they have is to communicate how safe and affordable can be a certain place.

5) The last part of the decisional process is related with what remains after the experience, that are all the judgements and feeling related with the experience inside the proper structure of the museum. The problem is that the experience can be positive for what concerns the proper exposition, but if something does not work with the services, like the restaurant, the toilets, even the guides or the wardrobe of the museum, the customer may result to be negatively impressed. Is very important to design the path of the visits and take in great consideration the quality of the services offered, in order to be able to leave the best image possible in the mind of the customers about the whole experience inside the structure; sometimes can be valuable also to invest in the links from the city to the museum. There are couple of theories that talks about these kind of behaviour: the first one is the expectation-performance theory, that according to its name puts in correlation the degree of satisfaction expected by the customer, according to the previous information that he has collected about the museum, with the comparison between the experience in the structure; if the expectations are satisfied, the customer will result to be happy and to become a possible voluntary brand ambassador; on the other hand, if they lower the expectations, the customer may turns out to be a source of negative advertising. These possible situations underline the importance of the communication, that has to be in line with the offering of the museum: if the resonance

and halo generated about the museum is lower than the offering, may be easier to surprise the customer, but more difficult to bring him inside the museum and make non acquainted customer perceive the relevance of the offering; on the other hand, if the advertising campaign is too higher compared with the proper offering, may turns out to generate negative feelings about an experience that will be under the expected level, and once again the scenario of possible negative advertising took place. The other theory is called theory of the cognitive dissonance, that analyses how, for every kind of experience, in the long term may arises bad feeling related with it; the customer in the long term is going to remember certain bad feeling, that were not relevant in the first moment, when he was enjoying the experience. This kind of emotions are easily generated in situations where the customer decides to do an experience rather than another one, and this brings him to wonder how would the other one have been. These problem can be however avoided through some research on article and experiences of other persons that can throw away the doubt arisen.

All these elements are relevant to understand how much will be profitable for a museum to study the behaviour of a customer, interviewing a sample of them at the exit to grasp deeply what did they have enjoyed and what they did not liked in the structure, to work on fixing the bad things and build the communication and the strategy on the good ones, in order to generate the higher number possible of voluntary brand ambassadors.

4.4 Develop an audience

The work of the museum is large and complex: there are plenty of implications related with purchasing an art piece or an item with a particular historical or archaeological value, and then their conservation and sometimes even their restauration, but all of this job would be vane without a public interesting in visiting a structure to see these works. The greatest challenge then for a museum is the proposition of their heritage, and in particular their marketing, by the moment that the marketing is not for sure the core business of a museum. Harold Williams, former president of the Getty Trust, the richest art institution of the world, that in 2011 was owning an estimated endowment of 5,6 billion of dollars, once had said: "We have to push people in order to make them enter in the museum, and this means use as much marketing as possible"²⁷.

²⁷ The Economics of Art Museums, Feldestein 1991

One of the main difficulties for a person that operates in the marketing of museums, is the fact that there is not a defined age or particular target of possible customer: museums are opened to the whole population, most of the time also to foreigners, and so a marketing campaign related with museum cannot be too much specific. Furthermore, not just the audience is interested in what the museum does and how good is in doing it, but also shareholders, managers, private investors and public institutions that give their support, sometimes governments themselves; attract, create and maintain an audience is the main focus for a museum, starting from creating resonance in order to generate curiosity about the museum, its proposition and exposition, and then catch the interest of the people that decide to visit through the experience offered inside the structure, and so not just the proposition of the art work, and finally trying to persuade those persons of how important and valuable can be joining the cause of the museum and helping it surviving. If a museum wants to compete in the market, and will try to increase its base and its position, have first to settle this three phases, in order to be the most valuable possible once that does the step in the market.

The competition can be fostered through several elements, and the main ones are:

- Come up with brand new ideas to push the people that generally use to do not visit the structure, and make them become visitors, starting from the issue that people that lives in the region is the most available base but also the one that visit the less close museums.
- Diversify the audience in order to reach the ethnical group of people, thanks to the steadily increasing multi-ethnicity of the population of nowadays.
- Find and develop an interesting proposition to catch the occasional visitors and augment their involvement, to push them visit more often the structure, and generate a turnover and a flow from their participation, through the previous quoted tool of making a brand ambassador out of a positive impressed tourist, that in this case can become a member or a volunteer of the museum.
- Develop dynamic programs and targeted services in order to generate funny experiences inside the structure.

- Trying to succeed in becoming a touristic destination, and for this purpose develop programs and agreement with touristic organizations, hotels and local administrations.

To better understand the market where museums operate, is important to define what are the kind of competition that they may face; there are four main types of competition for a museum:

1) The first one is the sedentary behaviour of the potential customers, due to the fact that a lazy attitude can bring them spending their time at home, reading books or watching television, listen some music or eat something with some friend.

2) The second attitude is the habit of doing shopping or going out for dinner, both of these things sometimes require a so high level of involvement to find the better place where to spend the free time, and that is why sometimes this can push people to visit also closer city and spend time in reaching the defined place.

3) Some people, due to their jobs, but also other situations related with the free time that they may have in their life, prefer spending their free time in following some course or visiting something different from a museum, but with a similar scope, like a concert, a library, an art gallery, a fair or a theme park.

4) The last one is the most obvious but also the most dangerous one, which is the element represented by the other museums.

In the last years, also thanks to the development of the technology, there is been a huge spread of all these situations, according also to an increment of the world population, and so with it also the number of potential customers; a study of the late 90s have underlined how the greatest challenge is “persuade people to exit from their houses”, and that is why museums have to work with target psychologically related with these topics.

The building of a cosy familiar environment inside the museum is the challenge of nowadays: a cold aseptic aspect, like many of the museums used to be in the past, are not suitable for nowadays; on one hand, when those environments were developed, they were in charge of giving the idea of the greatness of the institution and the importance of the museum, on the other hand people today is more acquainted with culture, that is also more easily available, and the most of the time when they visit a museum they already

know at least what to expect. The museum thus can build the most of its image just with the communication, and a comfortable experience inside the structure would be a better solution to persuade people in doing the step to the visit, also taking in account that in the modern world of the job, people have very few spare time, and they will not be disposed to spend it in something uncomfortable. Also the time dedicate to the decision is important: if the people is less willing to spend time in visiting museums, is not difficult trying to figure out which can be the possible outcomes for a structure that results also difficult to decide whether to be visited or not.

4.5 Maintaining the audience

In the previous theories related with the managerial development of a museum, the shared vision was judging as a menace all the activities hosted inside the structure of a museum, by the moment that people were seeing these particular moments as not inherent with the core business and the image of the museum itself, and so they were afraid that the involvement generated was not going to bring good resonance to the museum, but perhaps changing perceptions related with it, and bring negatives results in term of core business; reality of facts shows that instead nowadays is crucial to be able to develop a managerial structure like that, able to maintain profitable also the structure itself, and not just the exposition hosted inside the museum. The greater is the offer, the greater are the possibilities of attracting people, with a lot of tangible and intangible assets linked with this: as tangible we can mention all the benefits for the people subscribing memberships or for the partner that donates regularly, that can obtain special prices at the store, invitations to dedicated events and even special discounts or free ticket for certain expositions; on the other hand, as intangible assets, have to be evaluated all the possibilities related with an efficient working museum, like meeting new people at the events, invite a friend from another city with the aim of having something to be proud of to show in the city, and then generate a positive flow.

It has to be said that the starting point for every strategy must be the mission of the museum: develop a strategy disaccording from the mission will be difficult from many sides, from the development till the difficulties in persuading people in investing in it. By the way, is possible to change something in the arrangement, in order to develop anything new that will lead to something else, like the experience we have mentioned before of the Musée Rodin in Paris, that has arranged a firework live show for its century; museums

have to be good at offering the widest range possible of offers, in order to attract the higher number of tourists, also the ones that may not be interested in the exposition standing alone, but that can appreciate it along with other projects inside the structure. The historical Johan Huizinga stated that human beings have an inner need of learning and having fun, but also of receiving an education: this can be a nice tip and starting point for a museum that is going to work on defining a strategy for activities in store, through the tool of making people having fun, until the point of be useful to them, educating them in some subject and enhance their cultural level.

A case of success in the management of museums is the period in the 80s under the direction by Janet Solinger at the Smithsonian Institute, an important museum under the direct control of the government of the United States, with its headquarter in Washington, but that nowadays is counting 19 branch districts; they also regularly public a magazine and own a music label: under the management of Solinger, that was in charge of developing a program to attract residents and made associates out of them, the museum was working on creating benefits for the associates, attractions and experiences inside the structures, like live concerts, public reading of relevant works, theatre shows, relevant conferences. All these events had the aim of attracting new customers, offering also brand new benefits for a field like museum, also for what concerns the benefits proposed to the associates, in order to increase their number and their contribution. To be able to do this, the museum was organizing events like lessons, books signing, planned trips with touristic guides and even gastronomical events, and further more visits to embassy fostered by the ambassadors themselves²⁸.

Her path was so successful that in the following decade she moved, to bring the same level and method of enhancement, to the Corcoran Art Gallery of Washington, a very important art gallery devoted to the American art, that has closed in 2014 when they have sold their collection to the National Gallery, but they have been relevant for their results in the 90s, by the moment that events planned by Solinger were so successful that she was receiving special requests for further organizations, and thanks to this she was able to enhance the participation of donators and members.

²⁸ The Smithsonian, 150 Years of Adventure, Discovery and Wonder, Conaway 1995

4.6 Behaviour of costumers

During the years analysts have observed the phases of the behaviour of costumer inside a museum, and what is emerged is that during their visit there are many crucial moment, that are similar for any customer, and they can then be clustered: most of the customer spend a few amount of time in visiting the exposition, rather than the one that would be suitable, by the moment that walking for a long time inside the structure can be tiring, and is more common to hear complains about the huge amount of art pieces rather than for their low number, by the moment that is an effort for the human mind elaborate all of the information that an exposition with a very huge range can generate. Is also very common to see people hanging at the restaurant, or just taking a seat, while their mind is no longer able to receive information at the end of the exposition; furthermore, there are also parents that have to take care of their children, but the management of the spaces in the last years has fostered the creation of places comfortable also for these kinds of needs. The marketing has to focus then in analysing the behaviour, in order to make the experience the greatest possible, thanks to the data that can be collected and used, in order to optimize the experience and make it count in the final building of the judgment, that goes above the exposition itself, and take into account also how it is presented.

The most relevant element that has to be analysed is the demand of the visitors: there are moments of the year more profitable than other ones, and a good management should take into account both the facts that sometimes there can be very few visitors, and the fact that temporary expositions may attract a number of people so high that would be difficult to be managed well. Data are the only instrument possible to design a forecast, and then a program for these kind of situations, thanks to what is happened in the previous years, and the online selling that permits to know how is going to be like the request in the different periods: for example, the Van Gogh Museum in Amsterdam, the world's greatest exposition about the famous Dutch artist, works with just online booked tickets, in order to be able to manage the request and control it; this instrument is very spread in the Netherlands, and also the Anne Frank Museum, always in Amsterdam, works with this system, with a closed number of tickets per day that must be bought online before. Controlling the request makes the museum able to exploit at the best its resources, and gives the possibility to offer to the audience services that are designed for a certain number of persons, and so with this process the number is always kept close to its

potential, avoiding wastes if there are few people, and avoiding overloads if there are more people than the suitable number. More than just the periods, is important also to understand the single moments of the day, and in order to be effective on this there are profitable strategies, like according special prices from a certain hour on, or offering special moment of the day dedicated just to the associates, to give them the possibility to exploit both their visit and their membership in the best way possible.

Another relevant target is enhancing the lasting of the visits, by the moment that keeping the visitor inside the structure, statistically speaking, enhance the probabilities that he will be disposed to spend more moneys, whether it happens at the restaurant, at the shop, or in other services where provided. Some museums have designed the paths inside the exposition in order to make the longest possible the visit, placing caption with large characters in strategic point where they have more relevance, building proper path that goes not in linear direction, and arranging activities like for example in zoos and natural parks like feeding the animals, or in regular museums placing tablets that tell something about the art pieces considered, to make the customer participating. An example of this comes once again from the Van Gogh Museum, where close to the main pieces there are tablets that show how is nowadays the place reproduced in the painting, and how it was at the time of its catching, and underlines particular details of the painting in an interactive way; furthermore, they are placed in a way that if someone is interacting with them, all the people surrounding the participating customer will be able to see the display, and get the same notions. Studies have underlined how people that knows something about the pieces they are going to see, will be more disposable to spend more time inside the museum, rather than people that does not know anything. Another interesting tool that is becoming step by step more spread is to develop a net of inside shops, rather than just a single one communicating with outside at the end of the path, in order to increase the engagement of the customers and give them, more often during the visit, the possibility of spending moneys inside the museum.

Containing the costs related with the visit is the last step in influencing the behaviour of the consumer: a person that decides to visit a museum is brought through a tortuous path, starting with reaching the museum, that may be in a different city, for a tourist also in a different state, and then deciding to visit become a decision that took away time from visiting something else, so it becomes an investment in terms of time; then there is to find

a parking if the travel is done by car, to do the queue if the visitor does not have booked in internet before the arriving, sometimes queuing also for the restaurant and then spending a lot of moneys in it because is the only service where to eat inside the structure, and then people is disposed to spend more moneys in it even if the trade with the quality level is not worth it. Nowadays a high number of museums give the possibility of buying the ticket online, without the need of printing it, giving the possibility to the people to buy the ticket in internet also while they are physically queuing, and skipping then the queue; for what regards the park, there are museums like the Louis Vuitton Foundation that provides a free or discounted service of shuttle linking the parking with the structure, to people that book in advance their ticket online, in order to make the experience the easiest possible, offering the possibility of parking in not crowded districts or reaching the shuttle with the metro, that is an important deal in a city crowded like Paris. To drive the customer in deciinge whether to visit or not, and then to spend more, is then important to make his experience the easiest possible.

4.7 How is the market approached

In a common market, generally speaking, the target goes, as much as possible, in the direction of finding economies of scales that can enable to save moneys and produce on a larger scale, but is known that this practice can limit the operative range, due to the fact that reduces the flexibility in adapting to the demand of the market. It is also true that in a wide market is impossible to adapt to every request of a single customer, and then a mediation between the two moments is needed. For the museum, both of these paths are impervious, due to the product that they are proposing to the audience, that requires specific attentions and strategies, and according to Philip and Neil Kotler we can distinguish four different approaches to the market for a museum²⁹.

1) Mass marketing: In order to save moneys from targeting campaign, a museum can decide to invest its resources in a standard marketing, not diversified per audience and more than everything per target, spreading its campaign hoping that the great streaming can generate leads, but as we have seen the world of museum is more complex than this, and so is so much possible that this strategy turns out with a waste of time and moneys.

²⁹ Museum Strategy and Marketing, Kotler 1998

2) Marketing per segment: More catching in this kind of marketing will be the marketing suited per segment, in order to propose something different to every different cluster, trying to figure out which may be their needs, and trying to satisfy them proposing a targeted offer. The risk is related with mismatching the segment and the offer for it.

3) Niche marketing: This kind of strategy is suitable for museums regarding particular subjects, like for example numismatics, and particular and specific fields in general, where will not be profitable to cluster as many segments as possible, but just bet everything and focus the strategy on a single one. This time the risk is related with the fact that there are only few segments that are going to give their contribution, so the wrong understanding of the right ones, or the lack of support from one of the expected ones will lead to several damages to the stream flow.

4) Marketing for segment composed by a single target: is a sort of a tailored marketing, that starts from grasping a completely knowledge of the customer, to arrive at the point of writing down a personalized proposal for each customer, in order to offer him the better solutions according to his interests.

What emerges from all of these strategies is that understanding the right segment is fundamental to develop the right strategy, in order to be effective and do not waste resources. In order to do this, there are several tools to segment the market, and each one can give a different kind of contribution. Starting from where the customer come from, the museum can suite a *geographical segmentation*, designed on the base of the criteria of proximity, with a different proposal from local customers or for the ones arriving for example from other countries; this can also lead to develop partnerships with touristic institutions. The *demographical segmentation* starts instead from the person itself, and what defines him, so age, sex, number of members of his family, degree of education, religion, race, annual income, culture: all these characteristics are also influent on the life style, that is at its time a relevant variable to cluster on.

The demographical segmentation can lead to a psycho-graphical one, as far as people from the same cluster is concerned, due to the fact that similar people (like guys of the same region, of the same age, attending the same school), can have different interests and different possibilities, according mainly on their social class, life style and personality.

In the following chart, we can see an example by Philip Kotler of the segmentation of the market in a case took as example.

Criteri di segmentazione del mercato. Fonte: Kotler 1997, p. 257.

Geografico	
Regione	Coste dell'Oceano pacifico, area montuosa, zona centrale nord occidentale, zona centrale sud occidentale, zona centrale nord orientale, zona centrale sud orientale, coste meridionali dell'Oceano atlantico, coste mediane dell'Oceano atlantico, New England
Dimensione della città o metropoli in base al numero di abitanti	Sotto i 4999, tra i 5000 e i 19 999, tra i 20 000 e i 49 999, tra i 50 000 e i 99 999, tra i 100 000 e i 249 999, tra i 250 000 e i 499 999, tra 500 000 e i 999 999, tra il milione e i 3 999 999 abitanti, 4 000 000 e oltre
Densità	Urbana, suburbana, rurale
Clima	Nordico, meridionale
Demografico	
Età	Sotto i 6 anni, 6-11, 12-19, 20-34, 35-49, 50-64, 65 e oltre
Ciclo di vita della famiglia	Giovane, single; giovane, coniugato, senza bambini; giovane, coniugato, con figli, il più giovane dei quali ha meno di 6 anni; giovane, coniugato, con figli, il più giovane dei quali ha 6 anni o più; maturo, coniugato, con figli; maturo, coniugato, senza figli sotto i 18 anni; maturo, single; altro
Genere	Maschio, femmina
Reddito	Sotto i 9999 dollari, tra i 10 000 e i 14 999, tra i 15 000 e i 19 999, tra i 20 000 e i 29 999, tra i 30 000 e i 49 999, tra i 50 000 e i 99 999, dai 100 000 dollari in su
Occupazione	Professionisti e tecnici; manager, funzionari e proprietari; impiegati, commercianti; artigiani; professori; manovali; agricoltori; studenti; muratori; disoccupati
Livello di istruzione	Scuola elementare o nemmeno, qualche anno di scuola superiore, diploma di scuola superiore, qualche anno di università, laurea universitaria
Religione	Cattolica, protestante, ebraica, musulmana, induista, altro
Razza	Bianca, asiatica, africana, latino-americana
Generazione	Generazione del baby-boom, generazione X
Nazionalità	Americana, brasiliana, inglese, francese, tedesca, italiana, giapponese ecc.
Classe sociale	Non abbienti, poco abbienti, classe operaia, ceto medio, ceto medio-alto, ceto alto, classe opulenta
Psicografico	
Stile di vita	Fortemente strutturato, oscillante, alternativo ecc.
Personalità	Compulsiva, gregaria, autoritaria, ambiziosa ecc.
Comportamentale	
Occasioni d'acquisto	Regolari, straordinarie
Benefici attesi	Qualità, servizio, economicità, velocità
Condizione del fruitore	Non fruitore, ex-fruitore, fruitore potenziale, fruitore per la prima volta, fruitore regolare
Tasso di fruizione	Basso, medio, alto
Livello di fedeltà	Nessuna fedeltà, media, forte, assoluta
Disponibilità dell'acquirente	Non è consapevole dell'esistenza del prodotto, ne è consapevole, è ben informato, è informato, è interessato, è attratto, è intenzionato all'acquisto
Atteggiamento nei confronti del prodotto	Entusiasta, positiva, indifferente, negativa, ostile

Anyway effective can be the clustering on the base of the behaviour, determined by the attitudes of the customer, in particular deriving from the fact that he may know or not something about the proposed product, in the moment in which he decides to visit a museum (e.g. when he goes abroad, on the Sundays when museums offer free entrances and so on). On the base of the behaviour, can be determined also which are the benefits the customer seeks, and which is the status of the customer, considering if he is frequently visiting the museum, if he used to do it in the past, if he has never been to the museum or he is willing to do it in short times; this lead to determine their loyalty degree, and thus until which point the museum can count on the support of that customer. Most of these characteristics can be combined in an efficient way to define a geodemographic cluster, composed by people with affinities: an important American marketing association, called Claritas Inc. that today is part of The Nielsen Company, has developed a model based on this, named PRIZM, used to classify areas of USA and other countries in 62 clusters originally, that has become 66 nowadays, diversifying per lifestyle; each one of these groups is named a PRIZM cluster.

In this chart we can see an example of the geographical division of the cluster named “Young Digerati”, that is in Italian “Giovani Letterati”.

Caratteristiche etniche:

Gruppo etnico	Percentuale sulla popolazione americana	Percentuale del campione
Bianchi	83,2	84,1
Neri	12,4	7,4
Asiatici	5,4	14,9
Ispanici	9,9	9,4
Altro	4,4	8,5

Stile di vita: spesso

- affitta film stranieri
- compie viaggi in Giappone
- fa jogging
- spende 60 \$ al mese in tintoria
- pratica immersioni sub
- assiste a spettacoli teatrali dal vivo
- utilizza i test di gravidanza
- gioca a squash
- acquista libri a copertina rigida
- va al cinema

Prodotti e servizi: spesso

- ha un'assicurazione sui viaggi
- possiede obbligazioni statali o dell'amministrazione locale
- possiede fondi esentasse
- possiede una carta di credito gold/premium
- usa una carta ATM
- possiede azioni di valore superiore ai 10.000 \$
- possiede un'AUDI
- acquista una penna Mont Blanc o Waterman
- possiede una Volkswagen
- acquista caffè in grani
- spende oltre 100 \$ per un maglione
- beve spesso birra di importazione
- possiede un cercapersone o un telefonino
- compra jeans firmati
- consuma olio d'oliva

Radio e televisione: spesso

- beve gin, birra a bassa gradazione alcolica o non alcolica
- consuma Wheaties
- acquista Quaker Puffed Rice
- possiede un impianto per CD
- possiede scarpe Adidas
- ascolta programmi di musica rock non-stop
- guarda il canale dei viaggi
- tiene accesa la radio in sottofondo
- guarda BET
- ascolta la radio
- guarda *The News Hour with Jim Lehrer*
- guarda *Masterpiece Theatre*
- guarda Cinemax
- guarda *I Simpson*
- guarda *Entertainment Tonight*

Stampa: spesso

- legge la pagina economica
- legge «Self»
- legge «Metropolitan Home»
- legge giornali di moda
- legge «Rolling Stone»
- legge «GQ»
- legge «Penthouse»
- legge «Elle»
- legge «Time»
- legge «Road & Track»

Una mappa Claritas evidenzia che i Giovani letterati sono più diffusi in California, Minnesota, in Texas e nei dintorni delle maggiori aree metropolitane di città come Boston, New York, Philadelphia e Chicago.

Fonte: Prizm, Claritas Inc., 1994. Riprodotto per concessione.

The classification in this model is based on 39 variables, that all together shape five big categories: degree of instruction and annual income, life cycle of the family, urbanization, race and ethnic group, mobility. Fundament of the theory is the fact that people with similar characteristics use to live close, so post codes and addresses are the first step of the division, and to all of them is given a nickname (Upper Crust, Blue Blood Estate, Country Squires, New Empty Nests, Pools & Patios, Fast-Track Families, Gray Power and so on). Museums can use these clusters to understand the customers they have, which one can be the potential ones and if they have been effective with those ones that were supposed to be the target.

A particular attention is given also to the organizations: they are divided on the base of which kind of organizations they are (associations, foundations, government institution and so on). Depending on which kind of institution is the one where is put the focus, they are going to be more or less disposed to participate in some cause, using to prefer the ones more similar to their scope (a foundation will difficultly be disposal to contribute for a small deal). Museums can use organization also for reaching customers through them, providing special prices and condition to the associates of selected ones, and trying to enhance the involvement interacting with the opinion leaders.

In any case, there are conditions that have to be researched to obtain results out of a good segmentation, and this is given mainly by the characteristics that should be found in a process of clustering. These characteristics are:

- Measurability: a good segment should be measurable, in order to be able to understand how big should be the effort to reach that audience and then satisfy it.
- Substantiality: to be profitable, a segment should have at least a minimum measure, that has to be a measure relevant to change something in the actual situation; trying to invade a too little segment will be a non-valuable economic effort, with a high implication of resources and a low turnover generated, due to the dimension of the segment selected.
- Accessibility: the third element regards the fact that the museum should be able to communicate efficiently with the designed segment, so the effort has to be in finding the proper channels and the right person of reference.

Finding the right segment and trying to communicate with it in the proper way is one of the most effective tools and challenges for a museum, and through this instrument is possible for the management understanding which is their target, and all the economic implications that this brings, like the need of providing special services, or implement the number or the preparation of the staff: in all of this, the starting point is always what the museum can offer, and the manager should shape the proposal on this, rather than trying to reach both a new audience and the purchase of a new product. Also the segments have to be chosen on the base of the offer of the museum, and so the bigger is the museum and its offer, the larger should be the number of the segments in consideration; the smaller is the museum, the smaller should be the number of segments, in order to save resources and enhance the chances to be effective with the right one, being able to earmark more resources to that scope.

4.8 Positioning the museum and its offering

According to Philip Kotler, the father of the modern marketing, positioning is defined as “the act thought which image, values and offering of a company are defined, in order to make consumers understand and appreciating, moving their curiosity on the base of what the museum offers, compared with the competitors”. Starting from this statement, is important to understand how a museum should work to place itself in the market, and its value proposition, in order to arrive to define what compose its positioning.

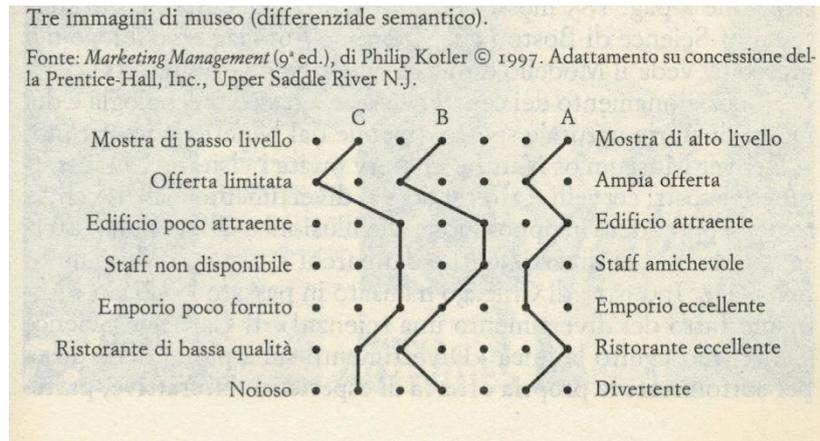
The starting point, as seen above, is to define the segment to who is directed the proposal, taking into account principles for the positioning that are similar to the ones of a normal product, underlining the strength of the product, understanding the weaknesses and how they can be changed, and in what the product is different from the one of the competitors, and learn how to communicate in what is better, trying to improve what is worse. In developing a positioning, the museum should depart from having the widest offer range that it can has, trying to figure out what may be the requests of the customers about the products presented, constantly monitoring where the path is going, due to the fact that also the image given is very important, and sometimes can take a different direction from the one designed in forecast, and then adjust it if needed; the image can be not just evaluated, but also measured.

Understanding which are the perceptions related with the museum is fundamental for succeed in the market, and the image is what regards this field, but there are implications, due to the fact that sometimes a museum can aim to reach a certain kind of image, but the dynamics of the market can lead to different outputs, and so corrections and adaptations may be needed. Measuring the image is the tool through which a museum can understand which is the direction that the situation is taking, evaluating beliefs, ideas and feeling that the people have about the museum, that by the way may differ from what is the attitude of the persons to the museum.

The first step is to understand how much the museum is familiar to the audience, in particular for the segments in consideration, and how positive are the feelings that it moves, when possible also putting all of this on a scale, that is where the process of measuring belongs, and on the base of the rate given by the sample, understand the visibility (if they know the museum, and how good is their knowledge), and the image (if they have a good or bad consideration of the structure, and how good or how bad). Working on the image, the museum can then analyse the different semantic areas of its image, starting from creating some relevant attributes, and understand which one are the ones already owned, but the aim is always creating a measurable scale: for example, if turns out that the relevant aspect is the cosiness of the structure, can be developed a scale of how cosy it is from 1 to 5, giving to the costumer the possibility of giving their opinion, but in a driven way, in preselected areas. This method leads to reduce the wholeness of the attributes, lowering their number, simply taking in account the relevant ones, that can be mainly divided in three kinds: evaluation ones (good-bad), strength (high-low), activity (participant - non-participant). Thanks to this, to the interviewed cluster become easier to give an evaluation that would be useful for the manager. Is useful to understand the opinion of the interviewed sample also about other museums, in order to understand in what and which the proposal is different.

There are then models that, starting from the results, create a tool to put them in comparison, defining average values from what was obtained, that are suited to analyse these kinds of figure, putting in relation the outcomes and through them obtain a deeper understanding about the positioning.

This chart shows an example of evaluation based on the model in consideration.



The last step in analysing the variance, by the moment that the model gives average levels, and so does not give a deeper comprehension on how the results change.

Most of the museums have to work on their image also due to the fact that they use to be linked with just some of their art pieces exposed, when instead they have great range of offering, for example the Louvre of Paris, world known for hosting La Gioconda or the Nike of Samothraki, when the offer is so wide that is pretty impossible to define which is the most relevant offer. To convey the feelings and perceptions of the audience, the museum can also adopt a slogan, in order to make clear for the audience how they want to be perceived: for example, the Museum of Science & Industry of Chicago has tried to build its image through the slogan “We have made a science out of having fun”.

The next matter regards instead which are the most useful strategies for the museum’s positioning, and mainly they can use their major attributes, so which are the distinguishing qualities (the world biggest museum, the most ancient and so on), the benefits (for example the degree of how technological is the offer inside the museum to interact with art pieces, or how easy is to be accessed also for people with problems related with mobility), and the fruition, so which part of the community is the target audience that will result to be most interested in visiting (e.g. the museum the most appreciated by Spanish people). Museums, in order to be as much effective as possible, have then to decide on the base of what they will suite their diversification, and following this, their positioning, and what are the specificity to promote. Some museum can put the attention on how technological and modern is its structure, so then a competitor with a less technological offer is going to be called to understand its own strengths, going beyond what are the aspects promoted by the competitor, so for example to set its positioning the stress may go in promoting particular art pieces, or services like a valuable restaurant

inside the structure, and in general everything that can have distinctive attributes. Is necessary to define a core experience, that is going to become the driver of the positioning of the structure in analysis, and on the base of that guide define the rest: museums can differ for quality, services, prices, values and experiences, and sometimes the services requires a greater comprehension for their own, to understand among all the services which ones are innovative and diversifying from the competitors (how good is the information level inside the structure, how technological are the support given to the visitors, how high is the level of the restaurant, services for children, parking, shuttle and so on).

A study about the Chicago Historical Society shows how the museum for its positioning starts from simple but specific questions like: which are the desires of the customer? And which of these desires can bring him inside the museum? Is the offer going to be appreciated and understood? Is the proposal going to be perceived different from the one of the competitors? And if it is so, in a better or in a worse way? Does the museum communicate properly its offering?

These questions have led to the construction of four micro areas of interest, dividing the offer and proposal to interact with all of them in the best way, starting from the same range of product offering, but presenting them in the most suitable way for the segment in consideration.

To conclude, the principal reason that lead a museum to cluster and target its audience, is the saving of resources, thanks to the perfect fit of the offering, by the moment that they cannot offer everything to anyone, so is important to earmark the resources to the relevant scopes, and develop other project with the ones saved, or by the way reduce the degree of indebtedness of the structure, thanks to the lowered need of asking for moneys for the institutions.

4.9 The tool of the research

In the job of a museum manager, the value proposition is the first one of the crucial points; carrying on the work of a museum, the manager or the marketing office can find themselves involved in asking to questions like: is the museum able to offer to the audience pieces that they consider valuable? Does the museum own objects that may be valuable but are not perceived so? Is the time that the audience spends inside the

structure enough to be relevant in the results of the management? And if not, which are the tools to enhance this time? In order to ask all of these questions, the tool needed is the marketing research, that consists in the designing, collecting, analysing and reporting of data, with the aim of obtaining a better and deeper comprehension of the market, the competitors and the implementing of the customer satisfaction. To understand how does a marketing research can be applied to a museum, there are guidelines that can be helpful, and these guidelines are the following questions: what are the difficulties in the developing of a marketing research for a museum? Which are sources and tools? How is the balance considered? What are the most relevant steps of the process?

Implications in the marketing research may be several, but mainly for a matter of costs, even if with modern technologies the problem is more related with perceptions, rather than effective economic problem that may arise in the process. In the past the process was requiring a well-designed job to collect information that instead nowadays are easily available, thanks to the data about the flow of people in the structure depending on the moments of the year and of the day; a little bit more of work is required to understand where people come from and what is their age, but is a process that not requires a hard degree of planning in order to be effective, and then to save money a museum can also decide to count on the support of the close universities of the area, to obtain their skills and participation in the project, and then will be up to the administration of the museum decide the amount of moneys that would be needed for developing an efficient research, keeping in mind that is a fundamental process to define the offering, and that can lead to saving moneys thanks to the perfect destination of the available resources.

Designing the research, is important also to *define all the sources needed*, by the moment that the ones in charge of the research are going to deal with a very specific subject, and so need to be acquainted with it, if they want to succeed. Is important also to understand if the need of information of the museum is correctly satisfied, even if the research will be more effective if is not guided by the museum itself, due to the fact that external persons can see problems and relevant things from a different angle.

In this particular field, there can be also problems related with the fact that some museums are sceptical about this kind of research, because they perceive it far from the mission of the museum, by the moment that of course marketing is not the core business of a museum; there is also a lack of business culture among most of the persons involved

in the museum keeping, and so the responsible of a certain area may be scared to see its budget decrease or its area disappear, if it turns out that the audience is less interested in that part, but the reality of facts shows that the research is useful precisely to avoid these situations, offering tools and reflections on how that area can be enhanced.

In the end, there can be implications related with which *budget* define for the research, because due to its perception, the management can be not disposed to take research in account in the balance; researches are perceived more as discretionary rather than fundamental, and so the costs-benefits process becomes the most useful approach: all the needs of the research are translated in costs, and then compared with the forecasted benefits.

The marketing research is then applied also to museums, with the aim of becoming a tool to help the management in its decisions on where to earmark the resources. Analysing the research, a manager can obtain a deeper comprehension of the environment where he is operating, also with specific details like what are the demographical and sociographical characteristics of the average costumer, and the results become helpful in deciding which kind of changes may be useful in the strategy, which are the major segments of consumers, which are the most popular, relevant and appreciated art works among the ones hosted. Another aspect is using the research to explain, in particular to explain what has not worked as it was supposed to do, like for example which factors has led to the missing renewing of the subscription from an associate member: understanding those factors can lead to avoid the same mistakes in the future, like the situation where a member decide to do not renew his membership due to the lack of services he has found in his experience inside the structure, and then the museum can develop targeted formation programs for the staff to avoid those implications in the future, and communicate to the audience its effort to maintain high the level, so a negative situation can, thanks to the research, generate various positive ones. Last but not least, the research can be also a very important tool of forecasting, helping the management in taking the right decisions for the future, e.g. in situations like the willing to increase the price of the tickets: is this strategy going to be profitable? The number of visitors may go to decrease, the ones that will decide to visit the museum are going to be enough to increase the revenues? And so on.

Dealing with the research, the starting point to be the most effective possible is understand how important is having organized data, and that is the reason why structures like the Arc de Triomphe in Paris has a system where tickets are provided also to visitors like the under 25 European citizens, to the ones thus that by law can have free tickets, but printing a ticket also to them makes the structure able to register a realistic number of the visitors during the year or of any other moment they need to analyse. Museums that instead just provide free entrance with tools like counting people on the discretion of the staff at the entrance, are going to work with imprecise data, that may lead to wrong conclusions in suiting the strategies; keeping a diary of the visitors is useful even when the museum have the opportunity of interviewing them, and so can be able to investigate the aspects of the attitude and perception of the customers, to understand the segment from where the audience come from. Organized data are useful also in the dialogue with the potential sponsors or investors, because people before giving their support are going to require realistic data of the results and the potential of the structure.

4.10 Researches of marketing applied to museums

Since years, big museums have started using the tool of the research, but this does not necessary means marketing research: there are in fact different kinds of research that may become useful for a structure like a museum, and for each of them there are aspects that are common points with the marketing research. In the following chart we can see a comparison between the two types of research:

Regular research	Marketing research
- Specific studies, partial and with a limited scope	- Methodical, strategic and with a wide range
- Focus on particular situations	- Regular in time
- General analysis of the results	- Function of forecasting

Marketing researches have become years by years more relevant in the museum management, due to the fact that museums operate in a market that requires a lot of interactions, even more than a normal market, and due to technology and digitalization, times of interaction with the audience have grown faster, making flexibility and

adaptability becoming relevant, underlining the importance of having a good plan shaped on forecasts, that to be the more realistic possible requires high quality data.

Museums can thus apply the research in a very large range of fields and in very different ways, and we are now going to analyse the most important ones. First of all, there is the natural need of museums for wanting to know how effective are the expositions, and so the first type regards them: the *researches on the evaluations of an exposition* are the most common ones, and they can be of different types, starting from a complete evaluation, fostered by the organizers of the exposition, to the planning and creation of the exposition itself, taking in consideration the opinions by a sample of the visitors about feelings and reactions to the subject that is going to be proposed. An evaluation then can be formative, if to the sample is proposed a prototype of the future exposition, to evaluate the impact, and due to this, generally, only just relevant samples are proposed, and not the entire collection. There are then summarizing evaluations, that investigate the responses of the sample to the inner idea of the possible exposition, and all the basic elements that are going to be involved. By the way, basing on the same concepts of evaluation, expositions can be also judged and not only forecasted. Beverly Serrely, an authority in the field of museum marketing and management, in one of her studies has underlined how several times the subject of the exposition is not clear, and this lead to confuse the customer, and tends to generate a sceptical aura around the whole exposition, making decrease the number of visitors; on the other hand, small expositions well-presented are able not just to attract people in an efficient way, but also to make customers spend more time looking at the art works and inside the structure, when the small number of pieces is well presented, rather than big expositions with high range of offer but with a non-effective fruition, like a non-coherent path or presentation. Besides the evaluation on the exposition, for museums is useful to do *researches on the visitors*, investigating, as said before, their demographical and psychographic characteristics, and in this case also on the non-visitors, on the active and non-active visitors, and the general attitude regarding the museum, so what is the average time that a certain kind of customer spends inside the structure, in the base of what some visitors prefer some art piece and other visitors certain other. Several studies in the past have underlined how people tend to be not satisfied of the fact that is difficult to enhance the degree of knowledge about an art work inside a museum, and that is why the trend is nowadays to work on giving several tools (audio-guides, more detailed and sometimes interactive captions, etc) focused on the

complete explanation of the operate, transferring in the hands of the customer the possibility to learn more or not on the base of his willing; is true that for museums is however difficult to give and education to the customer, due to the low amount of time available while a customer is visiting, compared with the whole range of art pieces offered, and the fact that the most of the times visiting a museum is a social moment, and this makes more difficult to have the complete attention of the persons interacting between each other, and let the teaching pass in the proper way. An example of efficient learning path inside a structure comes once again from the city of Amsterdam, first from the Anne Frank Huis, the museum based in the former house where the sadly famous girl Anne Frank was hidden during the Nazi's persecution during the World War II, where inside the museums audio guides are provided to the audience in 8 languages, and the system allows the museum to save money from this because in each guide all the languages are available, and in each room there is an interactive audio that explains what is interesting in there, and so there is no need of guides; the second example is the Heineken Experience, that is a guided tour inside the first factory of the Dutch beer, where each guide is in charge of a different area and is at the complete disposition of the visitor that wants to know more, and, further this, interactive videos and rooms that shows things related with the subject of the museum, and a path designed for the ones that want to skip the interaction with guides and monitors.

Studies about the development are interesting as well, because they regard the enhancing of the acquainted base of customers and members, analysing all the possibilities given by the changes in the methods of subscribing memberships, exploiting the possibility of using a sample of the acquainted base to test the strategies, in order to attract an higher number of members; this job has become easier nowadays, thanks to internet and the social networks, that make easier interact both with members and to potential customers in a quicker and easier way, that on the other side permits to save moneys as well, thanks to the method. With modern technologies is also easier to arrange events, in order to spread and enhance the social sense of belonging to the member class of the museum, thanks to the easiness of communication and organization of the events fostered by technology.

More than this, a museum can also implement *studies about the organization*, in the United States there were also the development of a standard for this, implemented by the

American Association of Museums in 1981, with a project that has designed the MAP, that stands for Museum Assessment Program, and is a sort of a real map, that gives a path to the museum for what is relevant in the evaluation, dividing the collection of data in three types: there is the first moment of auto-evaluation, evaluation of the heritage of the museum, and evaluation of the services offered.

Through this, is possible to work on defining a clear idea of the work of the museum, making possible to compare the collected data with the opinions of external persons, and thanks to the standards becomes easier also the sharing of information between structures, and then their interaction.

4.11 Steps of the marketing research

By the moment that a research has the aim of investigate something, is important to define what has to be investigated, and so which are the steps that lead to the final comprehension of the matter. According to Philip Kotler, six are the main steps of the process.

1) The first moment is the definition of the problem and the aim of the research: several are the aspects that may involve a certain matter, so is important that everyone that works about that subject is acknowledged with the final scope of the investigation, to avoid the waste of time and resources and be sure that everything is applied to obtain the final result. Is important also to set, in this phase, also which are the limits of time and moneys that shape the research, in order to let people able to work knowing every variable involved in the project. An example can be a study on the possibilities of whether to increase or not the price of the convention hosted by the museum: is the audience more sensible to the price or to the quality of the event proposed? Which factors are going to attract more people? If with the increasing of the price less people are going to participate, the number of that people is going to be enough to push the revenues? The process is going to pass through the analysis of the prices in the last years, to identify strengths and weaknesses, an analysis of the perceptions of the customers about prices and offering, if the customers are going to like the hosts of the event and why, in order to be able to reach more hosts of the preferred kind, as seen above trying to identify demographic and psychographic characteristics of the most interested customers, and also a study about

alternatives prices and offerings will be needed, to define what to do if the plan will not succeed.

2) The first target of the research is then defining which is the kind of research needed for the matter in question, and, along with this, the development of an efficient plan to obtain the information needed, that starts with choosing with attention the questions, and to be effective in this, is important to divide the cluster of persons in analysis.

The process starts with the *sampling*, to define which kind of people are going to be interviewed, how many of them and in which way. Is important to understand the relevance of choosing the right people, that may be both who is already a member or not, who already participate or not and so on, what matters is the coherence in the choice; there are also specific techniques related with this like the “snowball-sampling”, a process where a person indicates another person with his same interests, to be contacted for the questionnaire, in order to trying to keep a line of people with same interests in a way that tends to give better grants (is easier to be sure of the interest of a person suggested by a friend that knows his interests, rather than proceeding by a supposition related with the cluster).

After this, comes the extent of the sample, so how many people will be involved; the more people involved, the more the research will give realistic results, but also the costs are going to raise. However, is possible to obtain good results also with a small sample, if the people that compose it is selected properly, and this lead also to save resources (both moneys and time).

This step leads to the next criteria, that is the process of sampling, which is fundamental to obtain good and coherent results, and so the starting point for it should be a data taken as a statistic referring, that can reflect how many a sample can represent the whole where it belongs. On the base of this sample, is possible to say how many realistic and precise, in percentage, is the analysis (e.g. for the 70%). This kind of data can be chosen with a casual criterion, so each member of the population has the same possibilities to be selected, with a stratified criterion, where groups are removed for some characteristic (sex, age, and so on) and a casual selection in the remaining ones, and a selection per area, where people is excluded or selected on the base of where they come from, and then a casual selection among them.

On the other hand, there are non-probabilistic criteria, that can be used to save time and money, but they make impossible to calculate the statistic error in the selection, and we can distinguish between the generic sample, where are simply selected the easiest available persons, and the pondered one, where the people in charge of the research select the sample on the base of what they think will be the best segment. There can be also the partial sample, where are taken in consideration some persons from each segment.

Developing the plan of the research, is important to take in account that information may be distorted, problem that can appear mainly for two reasons: the first occurs when there are errors in selecting the sample, and so the answers are different from what the whole population think and perceive, and is a matter that usually regards small sample, affected by higher errors; the second factor is the systematic biases, and regards all the errors that goes further than the sampling; those errors may regard: the model, if the wrong population (not interested in the subject) is answering the questions, the selection, if certain member of the population, that might be relevant, are left out from the sample due to wrong decisions, the low number of answers, if the sample refuses to cooperate, and furthermore there can be errors related with the interviewer himself, if he commits mistakes that can drive the answer of the sample, even if these kind of errors are nowadays avoided, using the tool of the online questionnaire. There can be also errors related with the questionnaire itself, if this time the errors is in how the question is posed, or with the person interviewed, if he lies due to the fact that he is not willing to reveal his intentions or attitude to buy the services or the product. The last problem that is possible to notice is the error in the process, where there can be mistakes in reporting what has been said or written during the interview and/or data are reported in a wrong way.

Among all the instruments available to interview the sample, nowadays the most spread is for sure internet, that due to its easiness and its reduction of costs permits to collect a higher number of data rather than in the past, and in a more economical way. On the other hand, physical interview outside or inside the structure remains the most effective tool, that permits to catch every single feeling of the sample analysed and avoid the distortion of data.

3) Design the questionnaire is then the next step: it has to be developed carefully, tested and then fixed before its launch, because, as we have seen, a not well-suited questionnaire can lead to useless or wrong answers that do not reflect the reality of facts, and this is for

sure a relevant problem if those data are needed to design a strategy. Working on the right question is very important, due to the fact that some questions may not have an answer, or a clear one, like for example is not correct to ask to a visitor if he had enjoyed the exposition or not, because it is a personal perception, is better to ask which he thinks is the quality rate of the exposition on a scale from 1 to 10, in order to have a data that can be put in comparison with the judgements of the other visitors. Designing the questionnaire is important also to be acknowledged of the limits of the museum, in order to avoid questions that may make arise false expectations, like asking the members if they would like to have a Michelin starred restaurant inside the structure, if the budget cannot permit to transform in reality the ambitious project emerged from the questionnaire. The contribution of the management in the design is relevant because the people in charge of the survey process can directly understand which are the needs and objectives, and on the other hand the management itself can have a deeper comprehension of the survey system.

Not only the content of the questions is important, but also their shape: a wrong shaped question may influence the answer of the interviewed person, and lead to useless results. Is easier to deal with close-end questions, because through this path the aspects object of the investigation are put in a scale that makes possible to compare them; on the other hand, open-end questions give the possibility to explore more, giving to the interviewed person the possibility to say whatever he thinks, but these kinds of answer are more difficult to be codified.

Is important to do not forget that also the sequence of the questions may play a role, starting from the first one that has to be catchy to attract the person, and the other that should follow a logical path, with a certain coherence between each other. We are going to see an example of questionnaire in the final case study.

4) Once that the questionnaire is defined and spread, is time for collecting and analysing the data. This part, generally speaking, is the most exposed one to errors, because there can be mismatching in collecting the data or storing them. Once it was one of the most onerous processes, but nowadays, thanks to technology, has become quicker and less expensive, and also the margin of error has been reduced, because modern tools permit to work in a more linear and orderly manner: tools like Google Form or Survey Monkey permit the development of a questionnaire for free, both for what concern the writing

down and the circulation, and the costs are then just related to the staff in charge of the correct spread and analysis; furthermore, the analysis is made easier from these kind of tools, that have the possibility of automatically analyse data or report them on Microsoft Office Excel.

5) Once the work is finished, is the moment of the reporting: a good report should be short and clear, with a few sentences that describe the situation and what was researched, a few words to describe how and then the results, organized in order to underline the highlights of what was under investigation and why that data is relevant for the research.

6) The whole process leads to an increased knowledge, that can be exploited to evaluate the results of the museum until that moment, and how those results can be enhanced. Is important to have clear and functional process, by the moment that the member of the staff involved in the bad results may not trust the results of the research, and only with affordable well-developed data is possible to operate changes without damaging the environment surrounding the museum as a firm.

4.12 Developing new offers

Once the marketing research is concluded, is important to make it profitable, and this may lead to the development of new offers, if there is some area that has to be enhanced, or even if the museum sees as a valuable opportunity to push the turnover in an already developed area that can become more relevant in the revenue stream. Is clear that a museum cannot be disruptive in its offering, for example an archaeological museum cannot have the possibility of developing new offers about modern art, but there is a discretion where the manager can operate: if the target is acquiring more audience, there are possibilities like developing new services inside the structure, or the development of new expositions about the subject in question, and also the acquainted customers are going to have the possibility of enjoying the improvements; if the target are the members, the focus should be in the benefits, and then the organization of events to make the museum grow in its market, and make the member satisfied by the participation in the process, thanks to the improved offering.

By the way, is possible also to enhance the business with expositions and events that goes beyond the coherence: some museum during the years have developed also a divided destination of the spaces, like for example in Paris, where the Louis Vuitton foundation

hosts a little permanent exposition, while the most of the spaces of the museum are spend on temporary exhibitions; on the other hand, in Ferrara, at the Palazzo dei Diamanti, is hosted the art gallery of the city, but the museum use to host several expositions every years, and even if they differ for the topic in analysis, they are all expositions about paintings.

After the previous chapter, where we have mainly analysed what are the behaviours of museums dealing with the management of the structure and the economic side of the museum life, in this chapter we have seen then a deep analysis about what are the use of the customers involved in the museum life, and on the base of what museums decide to define their strategy for them: is clear that if around the world we can find (scrivere numero) museums, is not possible to define a unique best practice to be shared by everyone, but is possible by the way defining paths that can be useful with customers with similar attitudes, and we have analysed plenty of them. These specifications can now guide us to understand why the digital tools were chosen to improve the museum life, starting from the assumptions given by literature and experiences through time, until arriving at the adaptation of those tools to modern context; marketing was one of the most affected sides of the museum by the arrive of digital tools, and in particular the referring is to social medias and internet channels in general, that have changed the way to design and intend the communication, bringing benefits like reduced costs on one hand, but bringing also new challenges on the other hand, like adapting to the new ways of communication in order to be successful.

Chapter 5

The digital evolution of the museum

We are now approaching the central point of the thesis: all the aspects analysed until now are going to be the tools on which base the evaluation in the following analysis, where we are going to put in comparison several interviews to persons with a relevant position in important museums, in order to understand, directly from the people involved in this change, what the technology has brought to the world of museums.

5.1 First steps of the evolution

Technology has always been a tool for what concern progress, and during the time has had the opportunity to play its role also in the world of museums; the progress has been fundamental both for what concerns organization of the art works and the management of the structures themselves, but we have to keep in consideration the contribution of technology also to the spreading of the knowledge and the enhancing of the market surrounding museum nowadays. For example, the art pieces in origin were exposed in the structures, and the only tool to spread knowledge about them was to organize expositions and to borrow them to other expositions, in order to let people increase their knowledge and engagement about them; nowadays, instead, progress has become a true relevant point of the strategy, along with the ability of the museum in being able of developing a well-functioning online platform and a digital strategy, hand in hand with digitalization in the most various environment possible. The digital tool of the online reproduction of the art pieces has become a very frequent request of the consumer, and that is why most of the museums worldwide have developed quick digital tours of the structures, in order to make the potential customer see some of their main art works, without moving nothing more than the hand on the mouse of the pc. The tool has become a real discriminant for what concerns the right presentation of the structure, by the moment that also what the customer believes is important and taken into account in shaping the strategies (is important to underline once again that museums deal with a customer-oriented market), and the web site becomes then a sort of a business card.

More than this, the fundamental thing about the digital development is that this tool has drove most of the costs to decrease, and has enhanced the easiness in managing the

structure and the conservation of the data. Museums have always had a role of steward of the culture, but the digital revolution has brought in the system several innovations, that nowadays force to rethink the ways of interacting with the audience and the users of the products related with culture.

In this chapter we are going to see and analyse what has been relevant in the change, and in what the present and the future may differ from what it has been done until now in the literature and in practice, through the analysis of articles, models and interviews that propose arguments on this subject.

5.2 Shape of the framework and digital shift

With the arise of digital technology, museums have seen their possibilities of developing their businesses incrementing, in particular the potential to increase their audience and sell in a different way their products, offered to that users that now can accesses them though processes of sharing and reuse. On the other hand, there are also negative sides of this development: the fact that now resources can benefit of an easier way of circulation and sharing, due to the low reproduction and transmission costs granted by the digital tools, makes more difficult protect them, threaten the economic control of the museum on them, and lowering their authority in grating the authenticity of the art works. There are then two precise challenges to take in consideration: first, digital and web development open the access to a lot of resources, that have the potential to push the economic and social value of the museum, and with costs lowered raher than the resources used in the past; on the other side, there is the problem generated by this ease of use of the resources, that makes everything circulating faster, cheaper, and in larger volumes, bringing the problem of the necessity to invest in the proper protection of the data, and develop a control on them, able to make at the same time the art work circulate and its protection possible, without precluding market possibilities due to a too strict path line.

Going for degrees in the analysis, the starting point will be for sure the disruptive arising of internet in the late 90s, that has started a path that is now day by day changing our lives; from that moment on, each step in the technology has been done in order to guide each person closer to the next one, until nowadays where with a single smartphone is possible to control the television, the lights in the apartment and the roll-up shutter. This innovation is growing steadily also in the world of the museums, and has brought changes

for what concerns the use of the structure, its managing, the way in which is possible to access the heritage, but also the formation of the audience. In origin, museums were meant to physically host collections, with the aim of preserving, cataloguing, and provide the access to the audience and to the ones working in the research, in order to spread culture. The aim of the museum is basically remained the same even across the years and the technological development, but some other tasks are arisen today, with the needs given by the ease of circulation of the material, and so museums have to wear also a role of judge and manager not only for the structure, but also of the spread of some art works, by the moment that nowadays pieces are available not just inside the building itself. Along with this, has become relevant as well the economic side related with the process of digitalization.

To better understand how difficult and particular was the transformation, we have first to take in consideration that in shifting to digital their collections museums faced both fixed and sunk costs related with the process of transformation itself, and once that the process was finished, they had to deal with costs of distribution, that dealing with internet are close to zero, and so become profitable to generate economies of scale related with the distribution of everything related with information and culture, by the moment that in this kind of market there are strong network effects, based on how users share, consume and purchase a determined kind of good. Is relevant that also the demand faces scales effect, and so once that a monopoly is established, the one occupying the position will exploit a lot of benefits from its position.

The goods in question are considered mainly as public goods, because even if they may be private, by the moment they are expose in a structure they become of public utility and opened to an audience, to whom is offered a public service, and so they are subjected to a regime of non-rivalry, that means that the use by one consumer does not limit the use of another one, and non-excludability, that means that if the product is available for someone, this does not mean that is going to be precluded to someone else: the technological development was once again relevant also for this last aspect, by the moment that is related with the availability of the art pieces itself, and so technology has played its role also in make art works more available, and in an easier way.

The technological development has changed also the pattern of the resources, and due to this is possible to consider as a scarce resource the contextualization and authentication of the content offered to the audience³⁰.

As mentioned before, the digital development has brought to reduced transaction costs, due to the benefits coming from the new relation with a market free from a chain determined by supply and demand, where there are barriers of space and time; in fact, through the process of digitalization, images and material are quickly available for the ones in need, and is possible to save also from the processes, different from the old ones related with reproduction and distribution at high cost; the potential of digital images is enormous in the context of the networked digital environment, and the product is offered in advance, before the creation of a specific demand about it: sometimes the proposition itself can generate the rise of a demand about that good.

What is more important about the spread of digital for what concern the art works diffusion and cataloguing, is the fact that all of this may become important in fostering the knowledge about the museum³¹, whom can exploit the situation to raise the awareness and resonance with the potential audience.

With the main elements of this market is related a sort of a long tail effect, because most of the art works are considered niche products of a market, and took all together they can create a relevant market, and they have also the power of influence people, in order to make more relevant the awareness about some other art works less known; this create a situation where is necessary to regulate direct and indirect access to these works, by the moment that direct access permits to work under a regime where production costs are barely covered, and less more, but thanks to indirect access is possible to generate a stream of benefits, and a strategy to maximize the incomes will be needed, in order to manage each element involved and make it profitable. Thanks to the indirect access is possible to obtain incomes from the control of complementary goods related with the information, thanks to the halo effect that surrounds the offering; if a product is able to generate interest, all the product related with it will earn benefits from this, and the digital system has fostered this framework, making cheaper and easier the ways to reach the

³⁰ Pantalony, 2007

³¹ Benkler, 2006

audience in the proper way, and proposing them what the structure is more interested to do. Low transaction and production costs provide high rate of opportunities to increase the engagement, starting always from the assumption of long tail effect, and some of the managers can find themselves involved in suiting strategies that would have the obscured part of the proposition as a protagonist, trying to meet their niche audience; digital technologies, on the other hand, pushes museums to interact, in order to meet a demand by the market that asks for a proposition that goes beyond the boundaries, and where the important things determining the market are the share of the art works and their digital connection. Owners of the largest collections can benefit from this, because the increase of the request, that, at the same time of the link, can make the most valuable art work in the market become even more required, and this also thanks to digital distribution, and the fact that they can exploit economies based on learning effects; along with the developing of the technologies and their impact on the market, grow also the possibility of making moneys out of a valuable collection.

On the other hand, the digital developing is making even obsolete the old path followed by museums, becoming a necessary tool just to staying at the level of the competitors; for a structure that enters the world of digitalization, the results may be lower than the expectations, because of the competition on the market, but the shift is however necessary to keep the level; the digitalization brings new levels and standards for the ones that offer the service, but makes arise also new kind of users and consumers, with new kind of needs, and an increasing level of preparation.

Another interesting side is the degree at which museums are disposed to make their art works digitalized and available: in fact is common, in particular for the structures that have linking with governments and institutions, to make freely available just some part of their heritage. For example, the management can decide to fully offer online just 2-3 pieces out of 10 from a collection, or makes their digital copy available just at low quality levels, in order to keep a certain control on the use and diffusion of those art works, and obtain an economic revenue from their spreading at ideal levels. It remains however somehow difficult to understand how a museum can earn benefits from the digital shift, by the moment that is not easy to point out what brings which benefit, and so we are going to use the following models proposed by the article by Bertacchini and Morando on the International Journal of Management to better understand the environment.

The models shaped and triggered by the innovation are four, and they divide mostly the type of approach that a museum can have, relating itself with the new tools that are changing the market.

The first model is about *online access and display of images*, that is probably the path most followed from institutions until now: in this structure of managing the tool we can clearly see how all the changes occurred until now have shaped the approach to the market. In the first approaches to internet and the digitalization, museums were using their websites to show digitally their art works as a showcase, and they were offering information about the pieces exposed: the disruptive income of the new digital tool has fostered then the reshape of this tools, understanding that art works are now easy to be found in the web, as information about them as well, and thus, in order to offer something new, that just the structure in charge of the managing of those art works can offer, has took hold the development of entire online digital experience dedicated to the museum and its exposition³². Museums, thanks to these tools, can enhance their acquainted base, and offer even a wider range of services to the costumer, like for example the Chateau de Versailles, in Paris, where the museum has developed another site beyond the institutional one, named versailles3D.com, that is offering a service advertised even inside the building: on this website is possible to live a 3D experience about the development of the shape and destination of the structure through the centuries, and all the changes are displayed both in the web site and in an exposition inside the structure, that offers an augmented experience about the subject. In the website is also possible to find an only game based on the history of the building, where the player goes by all the steps that brought to the shape and destination of the structure nowadays.

In the last years, also the world-famous search engine Google has developed a tool about art: the so called Google Art Project, that has leaded to the development of the platform Google Art & Culture, that offers, in a different way, the same service of the platform Europeana; both of the services are meant to aggregate culture digitally. Museums, by the way, use to keep a certain control on the online offering, using tools like watermarks or the offer of low resolution pictures of the art pieces, in order to limit the service offered online and avoiding to make it replaceable to the effective visit inside the building.

³² Liew, 2005

However, for museums those tools use to be not directly profitable: they are in fact useful to generate incomes, increasing the visibility of the structure and its exposition, and can become a tool of free advertising, but the benefit from all of this is the transformation of the online leads in in-structure visits, that is what is going to make profitable the online expansion.

The second model is about the *proprietary image licensing*, the most authoritative tool to access some art works of a determined structure. These tools make museums able to control the spread of their art pieces, maintaining a control over them, through legal instruments and economic barriers, and sometimes even with some technological expedient like low visible watermarks or logos. Museums are the owner of the art works and their image, sometimes even when they are of public domain³³, and so they are in the best position to define and regulate the licensing about them and make a profit from something that goes beyond their core business. This system is the only one based on direct appropriation, and then is up to the museums decide the guidelines for the exploitation: there are even museums that decide to give away for free their pieces, if the use is intended to be scholar³⁴, like the British Museum or the Tate Gallery in London, but this is just an example of an easy-going pattern, because most of the time licensing requires bargaining and time to be defined. The tool of digitalization has brought several implementations in this, making possible the reduction of time and costs of transaction, also thanks to tool of aggregation like platforms with predefined rules; there are even photographic agencies that use to buy the rights on the pieces, and the museum sets the restrictions on them, but the acquiring counterpart is then free to make them circulate, and make that circulation profitable is then upon the agency and not upon the museum, that earns the moneys in advance.

The third model regards *open image licensing*, that starts from the assumption that on one hand the digital development has helped in lowering transaction costs, making pieces more available and at lower fees, but on the other hand a lay out like that makes the process slower than how the world is intended today, and so to speed up processes were crucial to develop new standard copyrights. The web 2.0 is more likely to make everyone connected, and in a faster way, and so a set where each appropriation needs and

³³ Pantalony, 2007

³⁴ Bray, 2009

authorization is no more profitable; to enhance this, were developed new rules about circulation and protection of the art works, like open access framework³⁵. There are relevant examples of these improvements, like the partnership between the German Bundesarchiv, institution about culture, and the Wikimedia Foundation, owner of the famous virtual encyclopedia Wikipedia, through which about 100'000 low quality images of art works were distributed on the platform³⁶: keeping the quality low had permitted to the Bundesarchiv to maintain the digital control on its art works, but linking them to the Wikipedia's articles had permitted to improve the number of visits to their website. Another example comes for the Commons project, a project carried on by the platform Flickr and Creative Commons, a no-profit organization with the aim of freely spread cultural related items: through their partnership they have created a platform where users were allowed to modify caption of the pictures of the art works to write something useful about them, with the aim of enhance the culture of the users.

This model, from certain aspects, were starting from the same legal assumptions of the pervious one, but this time the limits were transformed in opportunities, and so the legal protection that before was limiting the circulation, has now became the tool that grants the circulation itself: digital reproductions circulate quick and freely,

The last model regards *user generated images*, that have the same approach, objectives and scope of the open licensing model: the difference this time is in the fact that the user, and not the institution, is responsible of the reproduction and diffusion of the art work. In this lay out, institutions do not own the right on their pieces, but they can set the rules: for example, this kind of framework can be used by museums to push visitors to interact with the art works, offering a space where to upload the photographs taken, based upon the personal interpretation of the art works in question by the customers. An expedient like this was used by the Smarthistory project, that has developed a web book about pictures of art pieces uploaded on the internet by the users³⁷.

These four models show how large is the range of opportunities fostered by the digital innovation, and how profitable can be for a museum to manage the digital side of its collections. The digital frame can also make museums able to define better which is the

³⁵ Hatcher, 2007

³⁶ Dierickx and Tsolis, 2010

³⁷ Bakhshi and Throsby, 2010

target segment that will be more profitable to focus on, and each model tends to underline different values that are going to satisfy different clusters, and they differ mainly for the kind of control exerted by institutions on their art collections, and on the strategies through which they make an economic return out of the digital tools, with the two ways of the proprietary licensing and open licensing defining the most remarkable differences. The follow table is useful to put in comparison all the models analysed, and underline their main characteristics, that can help in understanding what are the most differentiating attributes.

MODELS FOR ACCESS TO AND USE OF DIGITAL COLLECTIONS

	Owner of digital images	Target customers	Enhanced value	Museum value appropriation strategy	Type of control			Examples
					Legal	Technical	Economic	
Online access and display	Museum	Visitors and scholars	Accessibility; quality of images; authoritative and trusted content	Indirect <i>Visibility of collection (museum perspective)</i>	+	++	-	Virtual museums; online exhibitions; Google Art Project; Europeana
Proprietary licensing	Museum	Traditional scholarly and commercial publishers	Reduction in transaction costs (limited); quality of images; authoritative and trusted content	Direct <i>Revenues</i>	++	-	+	Commercial stock photo agencies; AMICO; ARTstor
Open licensing	Museum	Web users	Reduction in transaction costs (greater); user-generated knowledge; authoritative and trusted content	Indirect <i>Visibility of collection (mixed perspective: museum and user)</i>	+	-	-	The Commons project; Bundesarchive-Wikimedia
User generation of art images	User	Web users	User-generated knowledge (including choice of images)	Indirect <i>Visibility of collection (user perspective)</i>	-	-	-	Smarthistory; Wikipedia Loves Art

Note: The symbols + and ++ indicate the extent to which a control mechanism is used in the model; the symbol - indicates that the control mechanism is not relevant or is not applied in the model.

Even if the framework, as we have seen, is starting to take shape, the debate is still divided nowadays, between maintaining the control on one side, and letting people be able to access to the cultural items that a museum can provide on the other side. There is not yet a most suitable strategy to get benefits from a long-term strategy based on the digital development, and if a museum shifts to providing its collections digitally, and implements the experience inside its structure through digital tools, this does not mean that is going to be successful by means, because a museum that offers a very valuable collection is going to attract visitors even without any kind of technological service offered to the audience.

Is possible then to use the digital lever to forecast what is going to be a sustainable trade-off of the improvement: digital collections can be monetized and then they can generate directly value for the museum, they can bring revenues able to indirectly increase the awareness of the customer, and giving resonance to the structure, and, most relevant, they can also help in redefining the target and bring new KPIs.

Each museum should shape its strategy about image licensing to balance what are the revenues from the exploitation of those images and which degree of restriction can make it attract a larger audience³⁸: according to this, most of the museums have notice that they have some “best sellers”, that may become useful in pushing the revenues, working on the image of the museums itself. Internet has brought several opportunities to increase the base of mostly each kind of market in the world, and also museums are, step by step, starting benefiting from this, but there is always to take in consideration how negative and harmful can potentially be an unauthorized use of some image, that can have the power to affect the image of the structure and waste all the work done in developing the brand about its business. Collaborating with players like Google can make a museum not just becoming more skilled³⁹ in the technological field, but also having a tool more to protect their business, thanks to the regulating of the circulation; but there are also long-term problems that may occur, like the loss of the position of guardian of the heritage by the museum in favour of the provider of the digital service, that can reach a position of dominance over the original content producers, and the limit of providing just low quality image can be non-profitable anymore due to the need of sharing in high quality to keep at the level of the standards.

³⁸ Hamma, 2005

³⁹ Roberts and Stevenson, 2011

Is also important to keep in mind how much public institutions use to contribute to the sustain of museums, and so they require to see a tangible impact of the results, in making the business grow larger, and enhance the cultural level of the people of the region: this is another reason why museums should keep control over their heritage, by the moment that knowing how it is spread can make the management able to know how it effects people and how it is perceived. In the last years there were also developments concerning initiatives to measure how the audience was affected by the interrelation with the heritage⁴⁰, thanks to digital metadata that makes able to know how people integrates knowledge and information through the digital sources, like for example how many times an image from a Wikipedia's article lead to the visit of the institutional website of the museums hosting that art work. Furthermore, open-access models have the inner potential to foster innovation in finding new methodologies of tracking and assess the pattern followed in the circulation, which is a very important asset for firms like museum that, as mentioned before, have to deal a lot with the financing public institution.

5.3 Online or not?

Going deeper in the comprehension, is important to understand what are the perceptions of the customers, and which of these can be relevant in deciding whether to shift to digital or not.

A study of the 2016 on 20 Italian museums⁴¹ has underlined how Italian customers use to prefer museum with a digital presence online: the study was conducted analysing the social impact of the museum through their social media channels and website interactions, taking in consideration several aspects of the museum life like the activities, the events, the structure itself, the services offered to the audience, the restaurant, the hospitality, how accessible is the structure and which is the price of the proposition to the public.

Through the analysis on the web of the degree of satisfaction of the customers about the hospitality, the rate has grown 3 percental points in one years, reaching the threshold of the 80%, and becoming the data with the higher rate of appreciation, even if also events, activities, spaces inside the structure and services were remarkable.

⁴⁰ Bray, 2009

⁴¹ Altrama.com, 2016

The study has also put in comparison the general presence online of the museums in consideration, and their overall evaluation about the digital performance, taking in consideration fields like the social networks, the contents proposed to the digital audience, the optimization of the websites and the social media channels, and the management of the online side of the museum: also this aspect, as well as the previous data, has increased in the year in consideration (between 2015 and 2016), raising of 6%.

Thanks to this analysis, has been possible also to point which are the most relevant online channel for the promotion of the museums in Italy, aspect argued in the study analyzed before, where was remarked how important is to define the right channels, and came out that the most relevant platform for this aim are: Tripadvisor, Foursquare, HolidayCheck, Yelp e Zoover.

In the overall review of the museums in consideration, there were and increment of 240% of the content posted online by the users to share their experience inside the structure and by the people in charge of keeping the museum updated online.

If in Italy there was this huge spread in the last period, is also true that the situation was not like that all over Europe; we can, to have a comparison, take in consideration the interview released in December 2017 by Linda Volkers, the person in charge of the international and digital marketing at the Rijksmuseum of Amsterdam, which has developed an hybrid strategy: great presence online, zero technological features in the structure.

Mrs Volkers was asked to point how much the digital communication can affect the global results of the communication of the museum, and how much is relevant the digital development of the resources to sustain an effective final result of the online proposition; in analysing the answers she gave, is important to remind that the Rijksmuseum is sharing online all the digital pictures of their art works available⁴², in full quality, but, on the other hand, there are no digital tool provided to the user inside the structure, except the wi-fi connection.

In her interview she has defined the digital communication as a very relevant tool to reach the stakeholders of the museum, and the museum has put a lot of effort in the digitalization, both for what concerns the digital offering of the art works and what

⁴² Volkers, 2017

concerns managing the processes of the structure: furthermore, they went over this, and started using the digital tool to better reach the audience, through the social networks and even with the development of an app. Their offering makes possible to see all their art works exposed inside the structure, with high quality images at the completely disposition of the customer, but the experience inside is meant to avoid distraction for the visitor, and then is possible to find just some little digital tools, like the reproduction of the ship's crew at work of some naval models. In her opinion is important for the museum to exploit the possibilities offered by digital tools, but keeping in mind the mission of the museum, and that is why she does not want the museum to goes any further than taking the opportunity, doing nothing but what was the old proposition of the products, but with the new tools provided by technology. The main used social medias are Facebook, Instagram, Twitter, LinkedIn and YouTube, each one with a different target segment and a different proposition; a particular use of the social network Snapchat was instead adopted in order to develop a tool named "SnapGuide"⁴³, a particular component on the application suited to enhance the experience inside the museum through the use of an already existing application. The museum uses also to work with modern figures like influencers and bloggers in general, to increase the visibility of the structure and to work on its image.

The Rijksmuseum has started its process of digitalization of the heritage in the first year of the 2000s, but is important to underline that the management has been able to take the decision to spread the art works also on digital platforms on the base that most of those pieces are no longer protected by copyrights, making easier all the processes related with the distribution. The structure is working with a concept that they define "Relevancy", that in their vision is doing what is important for the museum, but avoiding to relate the institution with the final proposition of the art work done by the user: everyone is free to use the art works and do whatever they want with them, the only boundary is that is forbidden to related the name or the logo of the museum with the use.

At the specific question of what she thinks about the interrelation between online and offline sides of the museum, she pointed that, in her opinion, the two fields are converging

⁴³ snapguide.rijksmuseum.nl

today, but there are aspects of the offline experience, like the emotions transmitted by the art works or the coziness of the structure, that are impossible to be digitally reproduced.

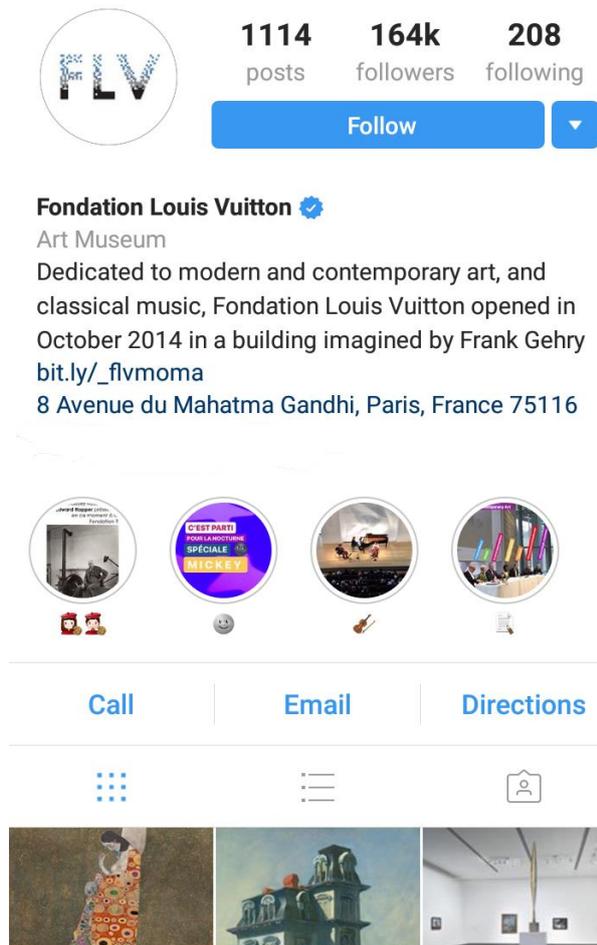
Moving once again back to Paris, we can count on the same kind of contribution in an interview: this time the person who is speaking is Patricia Buffa, Head of Digital Communications at the Fondation Louis Vuitton in Paris, that we have analyzed before as a model of structure proposing both temporary and permanent expositions. In her analysis of the digital matter, she pointed out how important is, in her opinion, to be spontaneous for an institution that communicates through the social media, and furthermore she assesses that there is not such a big difference between digital and non-digital communication, due to their strong correlation nowadays, also designing an ideal “customer journey map” of the digital consumer of a museum: this person may become aware of an event both from the social networks and from a friend, and then he can explore the Facebook page of the event or the website to learn more, and if he gets interested he can buy the ticket online avoiding the queue; once created the proper presence inside the structure, he can both ask questions to the guides or explore the digital app to answer his questions and doubts, and then take photographs and posts them online and geolocate his position inside the structure. All this process has the power of creating resonance and contributing to the visibility of the museum, and at very low fees, if the engagement is created correctly. The foundation was born in 2014, so when the digital instruments were already part of the everyday life, and the first challenge was to develop the institutional newsletter, and so the museum was pioneering in creating a customer relationship management, tool proper of the firms but not so common for a museum; each division of the structure was involved in this process, in order to create a unique common database to develop a well-functioning leads management, and define clear data about the audience. In order to be relevant, the mission of the institution about the digital is to keep at the level with innovation, and in order to do this they also use to experiment a lot, like in the case of the development of the app named “Lucky Vibes”, designed to give information about the structure and its exposition through games, and even give the possibility of winning free tickets participating in the activities proposed through the application, participation that makes the customer continuously updated on the events and initiatives of the museum.

In the case of the Rijksmuseum that we have seen before, there is a sort of very targeted offering of the museum online, and this lead to the perfect segmentation of the cluster; in this other case, instead, the Fondation Louis Vuitton operates on a very large scale, that makes difficult to state exactly which are the customers of the museum, also because the leads generated online are not always the same visitors inside the building: going deeper in the analysis, the Facebook, Twitter and Instagram account are followed mainly by young French women, aged between 24 and 35; the YouTube channel instead by men of the same age, mainly from the USA, but reality of facts shows that the average customer of the Fondation is aged more or less 45, thus there is a significant difference, that should drive the institution to go deeper in the analysis to make a profit out of those data.

Even in this case, to the manager was asked about the difference between the online and the offline world, starting from the statement on the website of the Fondation: *“The collection can be explored through events at the Fondation and elsewhere. Online, the collection is presented in the same way”*, that lead to think that there is no great difference between the two kinds of experiences for what concerns the Fondation Louis Vuitton; as for her colleague of the Rijksmuseum, she pointed that the physic experience is unreplacable, and online is just proposed the exact reproduction, that follows the same path, and become useful for the ones that cannot physically visit the museum, or that want to know more about what they have seen inside the structure. The online counterpart is then seen, once again, mainly as a tool for communication.

Talking about the analysis of the results of the social media, the structure analyzes the KPIs every three months, taking in consideration the engagement rate and the number of times that a post is shared. In 2016 there were a huge increase in the number of people following the social media channels of the Fondation: Instagram +62%, Twitter +42%, Facebook +40%, and was also developed a WeChat channels, tool similar to WhatsApp or Telegram but mainly spread in the Asian market. Is important to notice that the institution has developed a proper design and strategy for each social network: for example, they have decided to work on their image through Instagram, while they are having an educational approach with Facebook, where they propose more contents. In the following images we can see a comparison between the social media channels of the institution.

In these images we can see the difference in the proposition of the contents on the different networks: on Instagram the focus is on the art work, on Facebook the focus is on the interaction of the customers.



Fondation Louis Vuitton 

Art Museum
 Dedicated to modern and contemporary art, and classical music, Fondation Louis Vuitton opened in October 2014 in a building imagined by Frank Gehry
bit.ly/_flvmoma
 8 Avenue du Mahatma Gandhi, Paris, France 75116

1114 posts 164k followers 208 following

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Grid of images showing art installations and museum interior.



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Fondation Louis Vuitton ha aggiunto 7 nuove foto.
 17 Feb alle 18:08 · 

Share with us a memory of your visit by posting on our Pop Book, the digital guest book of the Fondation





Talking about the relationship between museums and digital tools, is very drastic the opinion of Mrs Nancy Proctor, a woman that has built on the digitalization inside museums her career; she is also very active on the platform named “Museums and the Web”, a blog that has in subject in analysis its core. Mrs Proctor during her career had the opportunity to work with the Smithsonian Institution and the Baltimore Museum of Art, and during her experience she has worked on the digital improvement of the structures where she was employed; she is also the director of the MuseWeb Foundation, a non-profit project of the Museums and Web platform quoted before. Her opinion is then the one of a person that knows well the subject debated in this thesis, and during an interview in 2017 she has pointed that, nowadays, for a museum working without digital improvements is like living without electric energy⁴⁴, assessing that digital is today fundamental, in particular for what concerns the communication with the customers. During her interview she has also designed an historic path to define the steps of the evolution in the digital process, starting from a sceptical aura owned by museums at the beginning, due to the fact that they were supposing that going digital could have been harmful for the number of visits inside the structure, to find out later that, through the digital publishing of their collections, museums were able to create an higher engagement in the potential visitors, that through digital technologies had the possibility of being more deeply aware of the proposition. In her opinion, the focus while offering the collection online should be on how to create engagement in the virtual visitor, what between the online offering can move positive emotions to that person, and in which way this can lead him to become a physical visitor; the main challenges are related with this, by the moment that the digital reproduction of an art work can create an experience that is easier, for what concerns the fact that just an internet connection is needed to interact, and sharper, by the moment that through tools like the Google Cultural Institute is possible to experience some art works with a point of view that can be even better from the one available in the structure (just think to the possibility of zooming an image in high resolution, that physically will mean going more close to the art work than the distance that is normally allowed by the security of the museum).

Going back to Italy, we can take in consideration the opinion of Silvio Salvo, which is in charge of the social media management for the Foundation Sandretto Re Rebaudengo, in

⁴⁴ Proctor, 2017

Turin, and his job is quite a new figure inside the world of the museums, sign of how technology is entering to become integrant part of the economic life of the institution. In a recent interview, Salvo has pointed out communicating the activities and interact in a more directly and quicker way with the audience as the main benefits coming from using the social media in the context of the museum⁴⁵; furthermore, he state that feedbacks coming from the social media can be very relevant, and thanks to their contribution the structure can take the opportunity to improve the services without even the need of going to ask for those information. Another one relevant point coming from his interview regards if the leads generated online are then going to become visitors: in his opinion, for sure yes, by the moment that he sees social networks just as a common tool to share information used by the most of the visitors of nowadays.

Always regarding the matter of the lead generation through the social channel, is relevant to analyse the work of Tate museums, a network of 4 museums distributed in the United Kingdom, that has reached its higher fame through the Tate Modern Museum, in London, exposition about the modern art that in its first year, in 2000, has been the world's most visited museum.

Jill Avery, senior lecturer in general management at the Harvard Business School, in 2015 in an interview has pointed out how Tate has been disruptive in its field, shaping without any fear of the possible negative outcomes a fully integrated digital strategy, that for many points moves from what were the previous concept of a visit in a museum, which was requiring a physical presence in the structure as a starting point. In her experience, she has worked also for the Boston's Museum of Fine Arts, and on the base of her this, she underlines how today most of the museums know that they have to do something and be involved in the digital development of their structure, collection and image⁴⁶, but there are still problems in figuring out which ones will be the real impacts of such strategies: most of the structures know that they have to update their framework and then shift to digital, but they do not have a clear vision of the reasons why.

In her opinion, one of the most relevant problem is related with the shift from the web 1.0 to the 2.0, change that now requires to all the people present on the platforms to interact, and to do it bringing some benefits and something interesting and, if possible, new, so a

⁴⁵ Silvio Salvo, 2017

⁴⁶ Avery, 2015

high effort is required: is becoming day by day not sufficient to just offer digitally the collection, because almost everyone is now doing it, and so is mandatory to find some new path to make the proposition the most valuable possible, without any relation between what is offered and how is offered, the two values are not necessarily correlated. In this sense, the digital department of the Tate Modern has understood the importance of the innovation, and the benefits that a well suited digital strategy can bring: the changes have been several through the years, but as in any other kind of market is important to stay updated, and due to these reasons they have implemented several innovative digital tools, like an app that on the base of some interactive games suggests an art work of the gallery to the user, and makes him discover a little bit more about the history of that piece, similar to the tool adopted by the Fondation Louis Vuitton. To better understand how much Tate Modern thinks that digital development could be relevant, just think to the fact that they have developed about a dozen of mobile applications, most of them available for free, blogs to make interact kids and art students, 16 Twitter feeds, 8 Facebook pages, 2 YouTube channels, a Google+ circle and a Pinterest board, and all of this has led the museum to becoming one of the top cultural sites and garnering more than 700,000 Facebook likes and 1.2 million Twitter followers by early 2014.

The staff of the Tate Modern Museums itself has talked about how they have been involved in the digital shifting, by the moment that was difficult to approach the shift, and people skilled in the field in analysis were needed in the first moments to help them understand⁴⁷: the staff started producing content by itself as soon as they have started seeing the first results and benefits. Maybe one of the biggest implications in the shift comes from the people itself, by the moment that is not easy to persuade to change their method people that have always worked in a certain way, and furthermore this makes them more exposed to give the information they used to keep for the visitors in the building, and where is not so easily measurable the contribution of the spread of knowledge to the final turnover: millions of followers do not mean millions of revenues.

According to Avery, one of the main innovation fostered by technology was going beyond the boundaries that divides operative bureaus of the museum, and leading them to share information, to the point of giving more discretion to each other: the marketing department was then able to propose more contents about the other offices, without the

⁴⁷ Harvard Business School Working Knowledge, 2015

necessity to wait for the input coming from them. This change was needed also to adapt to the dynamic world of the web 2.0, where everyone is connected in real time, and the long times required by bureaucracy can slow each process and bring the risk of losing the right time in the market: furthermore, is important to communicate always keeping in mind the image that the structure wants to give of itself, and that is why Tate Modern has shaped a proper code of conduct for its employees approaching the social media, with the aim to define a sort of a “dress code” of the company on the web.

As said before, dealing with digital, one of the main issues is related with the difficulty to measure how much an activity on the social medias can be effective: how many ticket sold is going to bring one more “like” or a new follower? The main benefits then come from the data collected: a well-suited campaign can lead to interact with various types of possible visitors, and thanks to the data collected is possible to understand which ones are the most valuable segments where to focus the attention, and save moneys from useless initiatives addressed to the wrong audience, and invest them in making even more effective the initiatives for the selected cluster, counting on all the resources coming from the saved ones. With this dualism is related also the concept of designing a mixed strategy between offering online art works at their best for free, or making them available for a fee: in the first case, the museum can benefit from make its heritage circulate more freely and larger, but may become difficult to persuade people to visit a collection they can completely explore online at high levels; on the other hand, the second strategy can make the museum have a profit without the need of a physic presence of the customer, but can lead to a too commercial image that the museum gives of itself, and creates difficulties in involving all of those persons that are not willing or not able to pay for that service. The focus while shaping a digital strategy must be, then, on developing a strategy before a tactic, by the moment that is important not just to push the revenues, but doing it with maintaining an identity, with all the difficulties and the implication the digital world can bring, making difficult to protect the circulation of the art works and the image of the museum itself, protection that sometimes can go beyond the control.

The last point, that we are going to see also in the case study that we are going to take in analysis, is that for a museum becomes fundamental to work on the digital spread of its image with a coherence, by the moment that this tool can allow to create a brand, which in turn can develop an increase of the turnover of the museum, that will be able to

associate its image with values and targets that can contribute in fostering the communication making it easier, and as we have seen the communication target is one of the main focus when dealing with social media.

Museums went through this path of digital innovation also to avoid being surpassed by virtual museums, as well understanding the potential benefits that modern technologies can bring for what concerns communication with customers, both for what regards costs and time saved. For many of them, by the way, it has not been so easy, by the moment that also nowadays there are museums that barely own a Facebook page to interact with customers or share information. For financial and technical reasons, and the lack of specific skills, only high-end museums can afford a complete set of digital devices, i.e. a website, applications, monitors and tablets to implement the experience and similar tools.

The balance between real and virtual experience in the museums is one of the main challenges of nowadays⁴⁸, but little academic research has been conducted right now: most of the existing research regards mainly the economical side related with the implementation of digital tools, while there is a lack about research regarding sociology of users and their attitudes⁴⁹.

⁴⁸ Bertacchini - Morando, 2013

⁴⁹ Anne Krebs, 2017

Case Study

Le Musée du Louvre

During the analysis proposed in the thesis, we have seen how was the museum management organized by the point of view of the literature, with a particular focus on the marketing, regarding how a museum can bring its proposition to the market, how the digital innovation has modified the ways in which this field is approached, and furthermore what is changed in the most relevant points, with the innovations fostered by digital tools. We are now going to see an analysis of how the Musée du Louvre in Paris has shaped its business with the uprising of technology, and which were and are the outcomes of a well suited strategy that has led the museum to adapt at the best. The path is shaped to go through a brief about the history and the milestones of the museum, to better understand its environment and the relevance of the results reached in the years, to move then to article, interviews and analysis of the results. The Museum of the Louvre is important for many aspects for the subject in consideration: first, is the world most visited museum, with 7,3 million of visitors in 2017⁵⁰, then, is a very successful organization, at the point that the previous way of management was abandoned: in fact, the museum was formerly managed directly by the government, and then has become a *Établissement Public Autonome*, special form of organization that leaves to the museum a particular discretion and self-management; before this change, among all the restrictions, the management was not even able to decide where to allocate the annual income. Another relevant point about the museum, is that the entity Louvre has become that successful though the years, that has fixed two turning points in the history of the museum: the first is the partnership with Nintendo in 2012, that have seen a museum concluding a deal with a multinational firm working in the technological field to develop a dedicated tool to improve the experience inside the structure; the second is the opening, the 8th of November 2017, of the Louvre of Abu Dhabi, capital city of the United Arab Emirates, historical agreement that have seen the Musée du Louvre and the French government earn 400 million € (more or less 525 million \$) just for allowing the structure using the name “Louvre”, without considering the other 747 million \$ part of the

⁵⁰ Il sole 24 ore, 28th December 2017

agreement composed by the art works that the Louvre in Paris is going to borrow to the subsidiary in the next years. These 2 milestones are relevant also for this thesis, by the moment that they show how much, even for the most visited structure of the world, is important to stay innovative for what concerns the changings in the market of competence, and on the other hand how great are the benefits deriving from a good management able to find the opportunities in the most unexpected places and ways. We are now going to start with a little brief about how the Louvre has become the place we know today.

1. History of the museum

The path for the Musée has started a long time ago: the structure that today hosts the Musée Du Louvre was established in 1190, as a fortified enclosure to protect Paris: the king was about to leave the country to join the crusades, and he was willing to leave the city protected; at those time the structure was at one of the end of the city, and not in its centre. In 1528 the structure became the official residence of the king of France, and its size was enlarged, until the moving to the Palace of Versailles: at that point, there were the first steps of the transformation in museum, but the most relevant ones occurred after the French Revolution, when the palace returned to be the residence of the king, with some parts dedicated to the exposition of art works. In that period has started a process of innovation of the structure, that has lived several transformations through the years, to arrive at the project of the development of the famous pyramid in the 1980s, culminated in 1993 with the accomplishment of the whole structure, and also of the reverse pyramid, that gave birth to the esthetical aspect of the museum as we intend it today. In 2002, under the guide of Henry Loyrette, the number of the visitors was already the double compared with the first year of the renewed structure, but how did the structure arrived to that performance?

2. Developing Le Grand Louvre

In the years of the transformation, the director of the museum was Michelle Laclotte (1987-1994), the former director of the section dedicated to the paintings in the Louvre, and the founder of the Musée d'Orsay, another one case of success of a museum in Paris. In an interview that has become then a book, he has talked about how was structured his management inside the structure, and what appears is that great part of the success of the

Louvre has to be attributed to a brilliant management in the 1990s, that can show how relevant is for a museum to be properly organized in order to succeed.

First of all, the Louvre was implementing a system where every department of the museum was in charge to write down a dossier, with the aim of spreading valuable ideas among the structure and between each department; then was started a very innovative management of the structure, with temporary exhibitions with different propositions, even if they were regarding the same subjects, in order to involve the higher number possible of persons interested in that kind of art. To increase the resonance about the museum, the director was organizing even events of presentation of the new acquisitions, like in the case of the drapery by Leonardo da Vinci in 1989. Always related to the tools of the management that we have discuss before, the museum was also involved in the competition with structures offering the same kind of art, like the competition with the Grand Palais, that was even proposing art works coming from the same expositors, and then was took the decision to present as well those art works, but just the ones with a strong correlation with the aim of the Louvre museum, in order to be the most effective possible in the proposition to the customer, differentiating the product offered as much as possible, always dealing with the same semantic area.

To make the museum succeed, was then necessary to define an identity, and in order to do this was developed a plan involving all the values related with the structure, and its long history; in the talk about how this strategy was shaped, the director speaks about a situation regarding the famous artist Chagall, that once arrived in Paris went to the Louvre before going to the hotel to drop the luggage; these were the kind of elements and values about the management selected to shape the communication strategy. Were then developed temporary expositions, each one with a different subject in analysis, from the pyramids to Napoleon, in order to show how wider was the range of the offer owned by the Louvre, and to involve the higher number of people possible. The offer was so wide that in certain cases, with the structure that was expanding its dimensions, arose problems related with the earmark of certain wings of the structure, and the management was involved in the task of maintaining a coherence between each single hall of the museum.

3. Administration

In France nowadays there are more than 1300 museums identified as “Musée de France”⁵¹, and nearly the 80% of them is managed by local authorities. Many of them do not own a proper website, and they are advertised on a common page in city’s website, and many others has abandoned the digital development after the crisis in 2008, and information are then stuck at those times, due to the lack of resources.

For what concerns the legislative shape of the museum, the turning point occurred in 1992, with the transformation of the Musée in *Établissement Public Autonome*, that stands for self-managed public entity, and then moved from the direct control of the government, and gained an increased capability to define its own management, and the power to allocate the resources obtained, with the director occupying also the figure of CEO of the museum, to underline his authority among all the people involved in the management of the structure.

In order to have a deeper comprehension of the turnover that has to be administrated by the director of the Louvre, the museum in 2015 has registered 205 million € of revenues, where 100 million of them were from the governmental subvention⁵², and the other 105 coming from the museum’s own resources; the tickets sold were the 69% of the total amount, 72 million €. For what concerns the costs, the museum has faced 220 million € of expenditures, and among these the 51% for the salary of the staff, while the expenditure related with the maintaining of the structure was accounting for 62 million; the most relevant data are the 42 million spent in investments, for sure not a so common strategy for a museum, but the Louvre has always demonstrated its capabilities in forecasting. These numbers are more or less the same for 2016⁵³, where the revenues were 111 million € and the resources coming from the government 105, and the tickets sold were accounting for 63 million €; the management of the structure was so successful that the year was closed with an income of 3.9 million €.

The Louvre is a non ordinary museum also for what concerns the number that characterise the structure: the museum owns 554.731 art works, and 35 thousand of them are exposed, 1.793 are instead borrowed to other structures.

⁵¹ Labourdette, 2015

⁵² Il Sole 24 Ore, 10 Gennaio 2017

⁵³ Louvre yearly report, 2016

4. Market proposition

For what concerns the commercial side of the structure, that goes further than the proposition of the art works, the Louvre has decided to locate all the services out from the part of the structure that regard the museum: they are still part of the Palais Royale, but even physically set apart from the Louvre exhibition. One of the biggest implementation from the economic side was the inauguration of the Printemps at the Carrousel du Louvre, the gallery where also the entrance of the museum is located, and that now hosts one of the most important chains related with the luxury retail; the museum management has always tried to keep the image of the museum related with high end shop, and also to the restaurants and other services that are sharing the building with the museum is required to reach a certain quality level. The Musée du Louvre has also established a code of conduct for the approach with the partners, in fact, differing from approaches that are spread in the UK like the celebration of an event inside the expositional structure, the Louvre management has decided to dedicate the Tuesday (the day of the week when the museum is closed) to the events of the partners, but giving to them the possibility to use just some defined areas of the museum, avoiding the risk of involving some art pieces in dangerous situations. By the way, is important to give the right resonance to the initiatives of the partners, by the moment that the museum needs private financing as well, and the museum has to be able to maintain the higher control possible on its own activities, avoiding to leave a too high discretion to the private financier.

5. Developing a brand

We come then to analyse the two milestones that the Louvre has introduce in the world of museums: the institution is characterized by an efficient museum management, that has developed the creation, through time, of a brand concerning the museum, that has led the management to own a tool that standing alone can create value. The first example of the results reached was the inauguration, in 2012, of a Louvre in the French city of Lens, the so called Louvre Lens: the structure has involved the expenditure of 150 million €, and in 2014 has been visited by 490'000 persons⁵⁴, 444'602 in 2016⁵⁵, and is the representation of the success reached by the museum during the time, until becoming a point of reference for the whole world of museums, in line with the mission of the

⁵⁴ Louvre annual report, 2014

⁵⁵ Louvre annual report, 2016

structure of becoming “a museum among museums”, very ambitious target that is the path line of the museum since several years. The management has worked in this sense even with the development of the Louvre of Abu Dhabi, capital city of the United Arab Emirates: this project was born in 2007, but has seen the light only in November 2017, with the inauguration of the structure, that is costed 582⁵⁶ million €, and is the result of what the Louvre has become in the world of museums, concluding an agreement that is going to generate revenues that are going to go further than any other way of financing the structure collected before. With this project, the Louvre of Abu Dhabi is going to be allowed to use the name Louvre for the next 30 years and 6 months, with an initial agreement on temporary exhibition for 15 years and the loan of art works coming from the Louvre for 10 years. This deal is going to generate a flow of 250 million € from 2012 to 2027, and is a perfect symbol of how important can become the work of a museum in becoming a referring point in his field: the result of all the innovation both from the managerial and technological sides inside the structure, have generated an enormous tool to finance the museum itself, bringing the investors deciding to bargain with the Louvre and not with some other structure, on the base of what the Louvre represents today among all the museums.

6. Digital innovation

To be able to image the hugeness, both for what concerns physical dimensions and importance, of the Musée du Louvre, is important to know that the museum hosts in its structure more or less 6'000 years of history, without keeping in consideration all the kings that have lived between those walls.

But today, between those walls, the real is meeting the virtual.

The first innovative digital introduction, as for many other museum, has been the website, born in 1995⁵⁷, but today the path has gone a long way, and concerns all branches of the museum. But among all the innovation, the most relevant one in for sure the one occurred since 2012; at those time the museum was hosting an average of 8.9 million of visitors per years, and just the 4% of them was renting an audio-guide, and was then developed and agreement that has been something very innovative for the world of museums: the Louvre

⁵⁶ Il Sole 24 Ore, 23th September 2017

⁵⁷ Anne Krebs, 2017

has in fact signed a partnership with Nintendo, the famous Japanese firm employed in the world of technology, in order to develop the new guide of the museum. During its history, Nintendo has sold 145 million units of Nintendo DS, making it the most sold portable gaming console in history.

In 2012 the new source was launched: a Nintendo 3DS, new version of the previous device, developed for becoming the new interactive guide of the museum, able to guide the customers inside the building, in an environment where the internet signal is not arriving from outside due to the conformation of the structure, and installation of the Wi-Fi is not possible due to the thick walls. The tool was intended not just to boost the renting of guides, but also integrating part of the new digital strategy of the museum⁵⁸, in a context where also museums are affected by the digital evolution, and they have to stay in line with it.

One of the main challenges that Agnès Alfandari (director of the digital development of the Louvre) pointed out, was to make the customer perceive the new guide as a tool, and not as a gadget, and she assesses that evidence of facts is standing alone enough to prove the success of the device: the museum is composed by 60'600 square meters, and the map can provide real time localization in spite of the structural limits we have mentioned before, and through the device is possible to choose between different kinds of guided tours, on the basis of what the customer wants to visit, and gives the opportunity to enhance the experience about some art piece like the Venus by Milo, that is completely reconstructed in 3D animation from every angle. The guide includes also 700 commentaries on art works, developed by museum's curators and lecturers, and they are available in 7 languages. For the future is forecasted to be available also the language of signs inside the guide⁵⁹.

Another step of the digital development inside the building regards the implementation of the website, that is now offering 3'000 pages of free content, varying from HD reproductions of art works to virtual tours inside the structure, and there are also apps for tablet and smartphone offering a similar level of service.

The path for innovation has started in 2006 with some laboratories, after a process of understanding of the possible impact of new technologies started in 2001 with the new director Loyrette, that has led to an almost total digital transformation in 2013, year

⁵⁸ Alfandari, 2017

⁵⁹ France Today, 30th September 2017

where the most of the art works became able to count on a digital support: starting from the Egyptian art pieces exposed, the museum has implemented a system of touchscreen displays that permits to enhance the experience of the visitor, in that case they were offering a service of translation about a stela dated 1000 BC; before we have mentioned the case of the Venus by Milo, instead, for what concerns sculpture, art works are implemented with a digital reconstruction that permits to zoom on details or to reconstruct missing parts. Of course innovate was, and still is, not so easy, because if on one hand there is the possibility to enhance the experience and the cultural level of the customer, on the other there is the threat for the heritage to loss its value in front of a digital tool offering a service, and many people in the field of museum was scared by the chance to see the experience inside the structure menaced.

Once again the words by Mrs Alfandari comes to help defining this problem with a brilliant example: answering about if a very high level digital proposition online can create a risk for the number of visitors inside the museum, she answers stating that “It’s like saying a website showing gorgeous beaches will cause people to stop swimming in the Caribbean”, pointing out that instead the tool can make the museum able to attract more people, by the moment that the image shared online can increase their willing to visit the structure and the collection, to can live the experience in first person. Digital technology is then seen as a tool that can prepare the customer to the visit, and through virtual tours and applications he can prepare himself at the best, or search some information more once that his physical tour is finished.

Kevin Walker, coeditor of a best seller book about digital experience inside museums, has said that “People come to museums not only expecting to learn something, but to also encounter the latest technology”, and this can make understand how much the customer is today expecting something innovative inside museums, and all of these technologies are no more took as something brand new, but for granted, due to their great level of spread. Furthermore, the aim about their development is also to involve new segments of audience, like the youngest part of the population, and they might be possible to involve starting from the digital experience, rather than from the product offering, also due to the fact that younger customers are led to have less knowledge about what the museum proposes. The museum was facing a great lack in the segment regarding teenagers, and so the introduction of a guide that is a very well-known videogames console has been something very innovative and disruptive, that can change the way to intend the way in

which a museum is intended, and how it is perceived by customers; opening the door to new segments, bringing innovation for the entire market, is completely in line with the mission of the museum, of becoming “a museum among museums”. The digital impact of the museum was so huge that in 2015, when the structure has hosted 8.53 million visitors, the website was reached by 16.1 million of visits, and during the year 50'000 Nintendo 3DS were rented, while the social media profiles of the museum were accounting a total amount of 5 million of followers.

A recent study about the Louvre, where are applied the most of the theoretical principles that we have analyzed during this thesis, can help us understand how relevant is the distribution of the customers between physic presence in the museum, and the ones that instead interacts with his digital part: at the Louvre, in 2011, physical visitors were the 5% of the total amount, when virtual users the 27%, and the 69% were instead experiencing the museum both online and offline (defined as complete). The geographical composition of the sample is the most discriminant data, by the moment that French people account for the most of the complete visitors, while foreign people for the most of the just virtual ones; to this

sample we can also apply the methods of segmentation that we have seen during the part concerning the marketing of the museum.

	Total	French	Foreigners
Physical visitors	265	125	140
Virtual visitors	1602	360	1242
Complete visitors	4165	2350	1815
Total	6032	2835	3197

Physical visitors use to belong to the middle or low class (like employees and workers), and for the most they are male; the virtual part of the users is instead represented by students, for the majority, and young people in general, and the most of them are from the USA, so they exploit the opportunity of using digital tool to go beyond physical boundaries. The majority of complete visitors are instead women, mainly living in developed countries, but there are also teachers and retired people, highly educated persons, and many people representing the upper class of the society, and professional artists too. Furthermore, the 70% of them claim to own a relevant knowledge about art. Among complete visitors, the 87% of them use the website of the Louvre.

Thanks to the segmentation of the sample, is possible also to define which is the attitude of the people approaching internet: virtual visitors claim to choose internet for the level

of interaction that allows, while complete visitors are looking for something that can implement their physical visit. Just physical users, instead, barely use the web site to collect some information about events, but in a non-relevant number of cases. The younger part of the cluster is as well more used to a free access of resources, made possible by internet, and this is also why they compose the most of the virtual visitors, while complete ones use the resource to plan their visit, from collecting information to buying the tickets, and on the other hand just physical visitors do not use the resource to plan, but they rather interact with acquaintances that have already visited the structure. Taking in consideration what we have seen until now, the main question that museum managers have to answer is: can the digital innovation lead to something that can replace the physical visit of the museum? Basing our consideration on a study of 2017, we can state that for sure this is not going to happen, and we are now going to understand why. The visitors of the Louvre considered in the analysis, have pointed 3 main reasons, according to which is possible to retain that there is a clear division between the online and offline market:

- First, the authenticity of the experience, because there are no chances to substitute the physical interaction with the art work, in spite of all the digital developments
- Then, the degree to which an art work digitally reproduced is retained a good substitute for the one physically experienced; the sample has underlined very low degree of substitutability, rejecting the hypothesis
- Complementarity of the two practices is the last criterion: from the interviews came out that there is an interrelation between the two kind of experiences, and the digital experience can enrich the other.

In the following scheme we can observe the distribution of answers by the sample

	Physical visitors	Virtual visitors	Complete visitors	Total
Authenticity	4.7	4.6	4.7	4.7
Substitutability	1.8	2.2	1.9	2.0
Complementarity	3.1	3.6	3.3	3.4

Authenticity of the experience remains the first emotional modifier, while is possible to retain relevant the complementarity of the resources, but not the substitution of the physical visit with the digital one.

In the following pictures we can see the different strategies of the Musée on the 3 main social networks, and the high number of followers that they involve. Is possible to notice that on Twitter and Facebook (profile that counts 2'404'552 followers) the image is shaped in the same way. For what concerns the social media channels of the new Louvre Abu Dhabi, they are too new to be took in account for a comparison (no one of the profiles count more than 100'000 followers)



Musée du Louvre

Musée du Louvre 
 @museedulouvre

PRENOTA SUBITO **INVIA UN MESSAG...**

Mi piace Segui Consigliata Salva

Museo d'arte a Parigi
4,7 ★★★★★ · Aperto ora

HOME INFORMAZIONI FOTO RECENSIONI

Informazioni



Musée du Louvre 
 @MuseeLouvre

Bienvenue sur le compte officiel du Musée du Louvre. Welcome to the Official Twitter Page of the Louvre.
 #Louvre, #MuseeDelacroix, #AuditoriumLouvre, #Tuileries

Paris louvre.fr

2.514 Following 1.363.702 follower

Tweet Tweet e risposte Contenuti

Musée du Louvre  @MuseeLo... · 5min

Les vacances scolaires sont là ! Venez découvrir « Mascarades », des visites théâtralisées façon Commedia dell'arte pour les familles. 🎭

museelouvre

 1341 posts 1.4m followers 234 following **Follow**

Musée du Louvre 
 Art Museum

Bienvenue au musée du Louvre. Welcome to the Louvre Museum. Share your photos using #museedulouvre or #louvre !
 www.tousmecenes.fr/
 Musée du Louvre, Paris, France 75001

Louvre Kids L'empereur L'impératrice

Call Email Directions

7. Questionnaire and interview

We are now going to analyse an interview, that has taken place between September and December 2017, inside the proper structure of the Louvre Museum. This questionnaire was designed to investigate the habits of the customers visiting the institution in analysis, and the segmentation was based on the 7 languages proposed on the guide inside the museum: French, Italian, English, Spanish, German, Japanese, Korean (intended as south Korea). The 8th cluster is composed by the people coming from other places, that was divided in the segment “others”, even if the language “English” was used both for United Kingdom and United States of America and the language “Spanish” for both Spain and South America. The questions investigate the social profile of the customers, and their attitude to technologies, by the moment that the work of innovation of the Louvre in its field of competence was so relevant, in order to develop the most interactive guide possible. The questionnaire was given to 120 persons, and the questions were the following:

1) Where do you come from?

a) France b) Italy c) United Kingdom d) United States of America e) Spain f) South America
g) Japan h) Korea i) Germany j) Other

2) How old are you?

a) 1-17 b) 18-29 c) 30-45 d) 45-65 e) >65

3) Qualification

a) High school or less b) Bachelor Degree c) Master Degree d) PhD

4) What is your annual income? (reported in Euro) - just people older than 18 y.o.

a) up to 20'000 € b) up to 40'000 € c) up to 60'000€ d) more than 60'000€ e) I don't want to answer

5) How many times have you visited the structure before?

a) 0 b) 1 or 2 c) 3 or more

6) How many books do you read per year?

a) up to 3 b) up to 9 c) more than 10

7) How much do you spend in culture per year? (visiting museums, going to theatre, buying books and so on) (reported in Euro)

a) up to 50 € b) up to 100€ c) up to 200 € d) more than 200 €

8) Which is the moment of the day you prefer to visit the museum?

a) Morning b) Afternoon c) Evening

9) Have you ever used during your visit the tool Nintendo 3Ds by Louvre?

a) yes b) no

10) If yes, did you enjoyed your experience?

a) yes b) no

11) Have you ever interact with the social media channels of the museum?

a) yes, one b) yes, two c) yes, all of them d) never

12) Have you ever searched information about the museum on the website?

a) yes b) no

13) have you ever knew about an event through the website of the institution?

a) yes b) no

14) have you ever searched information about the museum on its social network?

a) yes b) no

15) have you ever knew about an event through the social media channels of the institution?

a) yes b) no

16) Rate the digital tools provided inside the museum on scale from 1 to 5, where 1 is absolutely useless and 5 very useful

1 2 3 4 5

17) Have you ever visited the museum before the technological improvement?

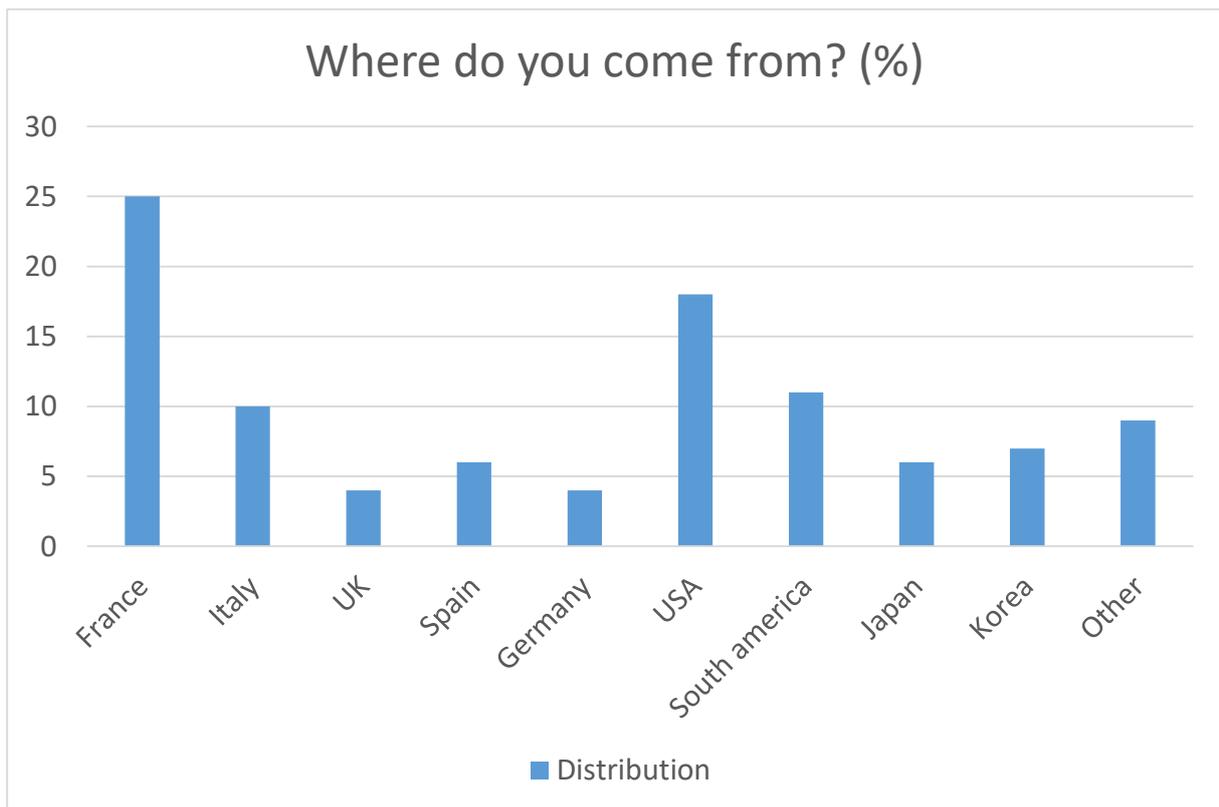
a) yes b) no

18) If yes, did you found your experience improved?

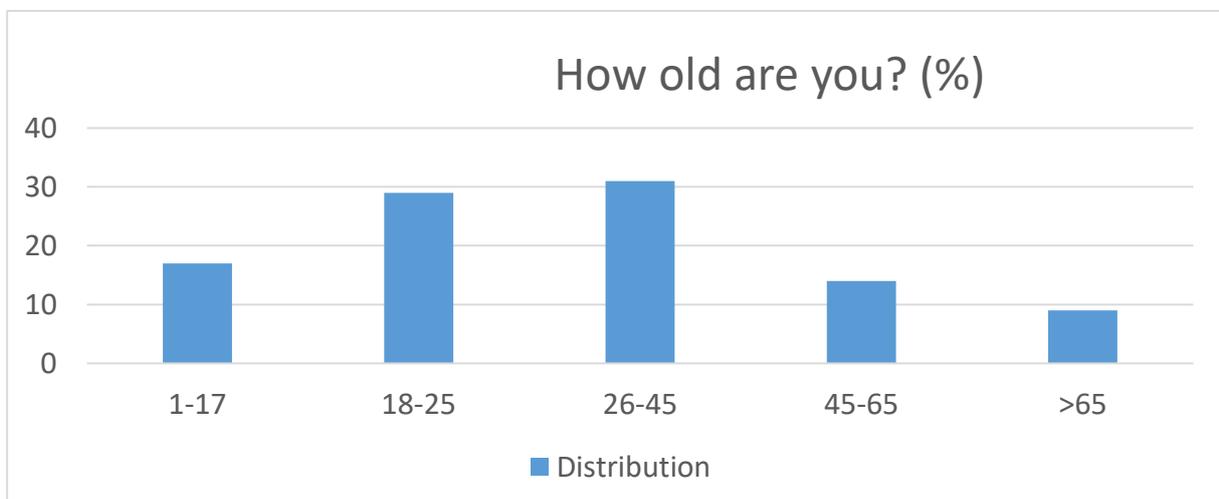
a) yes b) no

8. Graphs

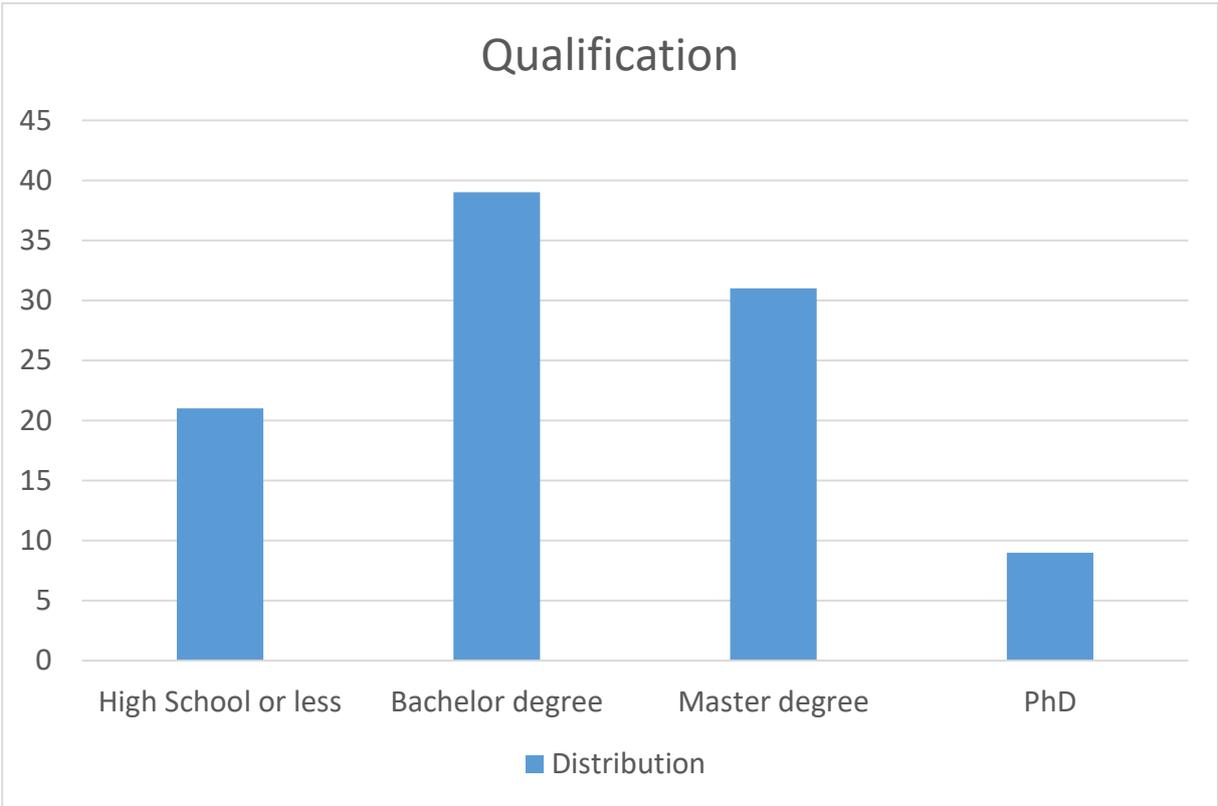
Question 1



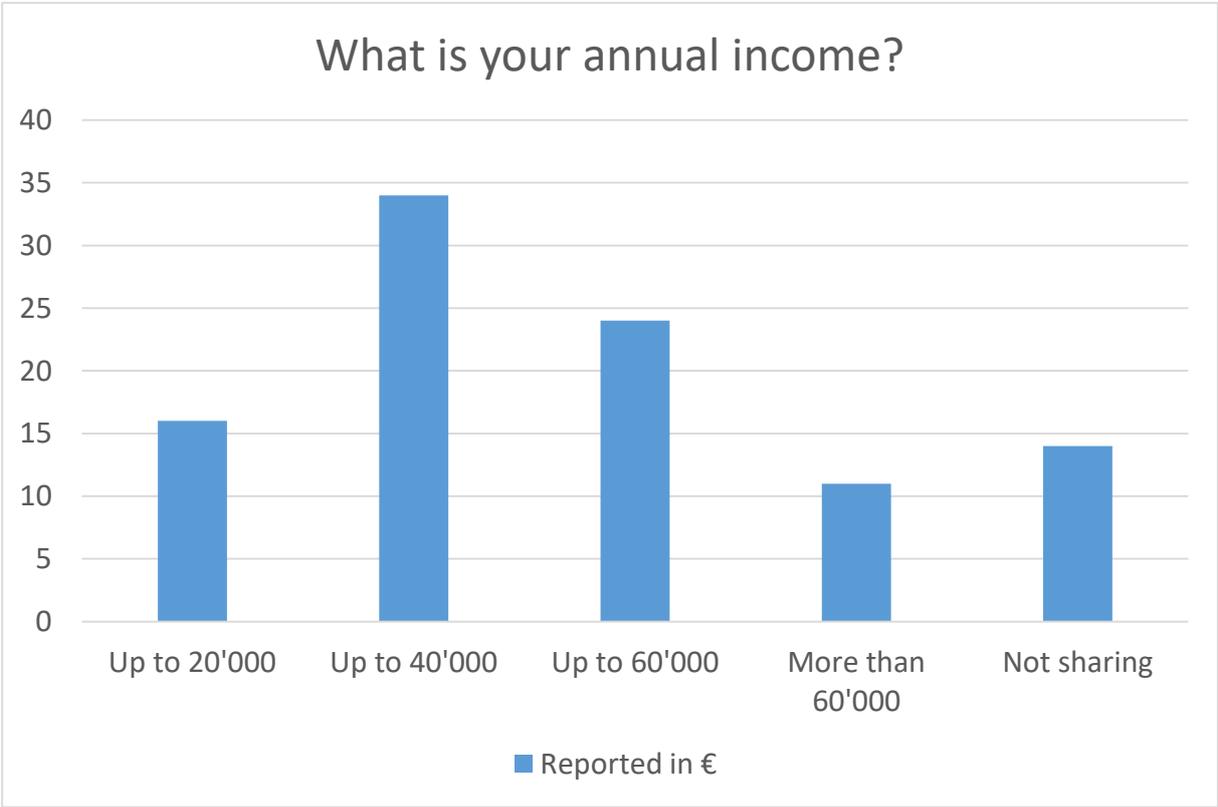
Question 2



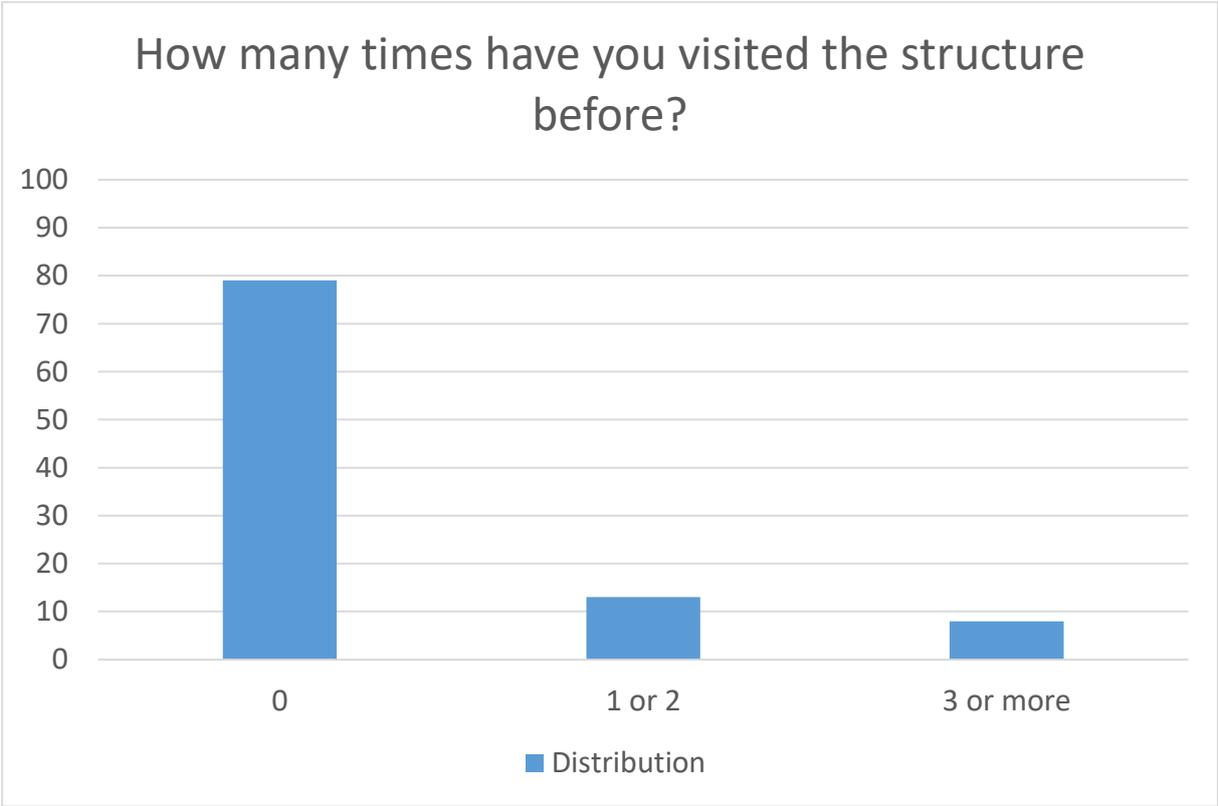
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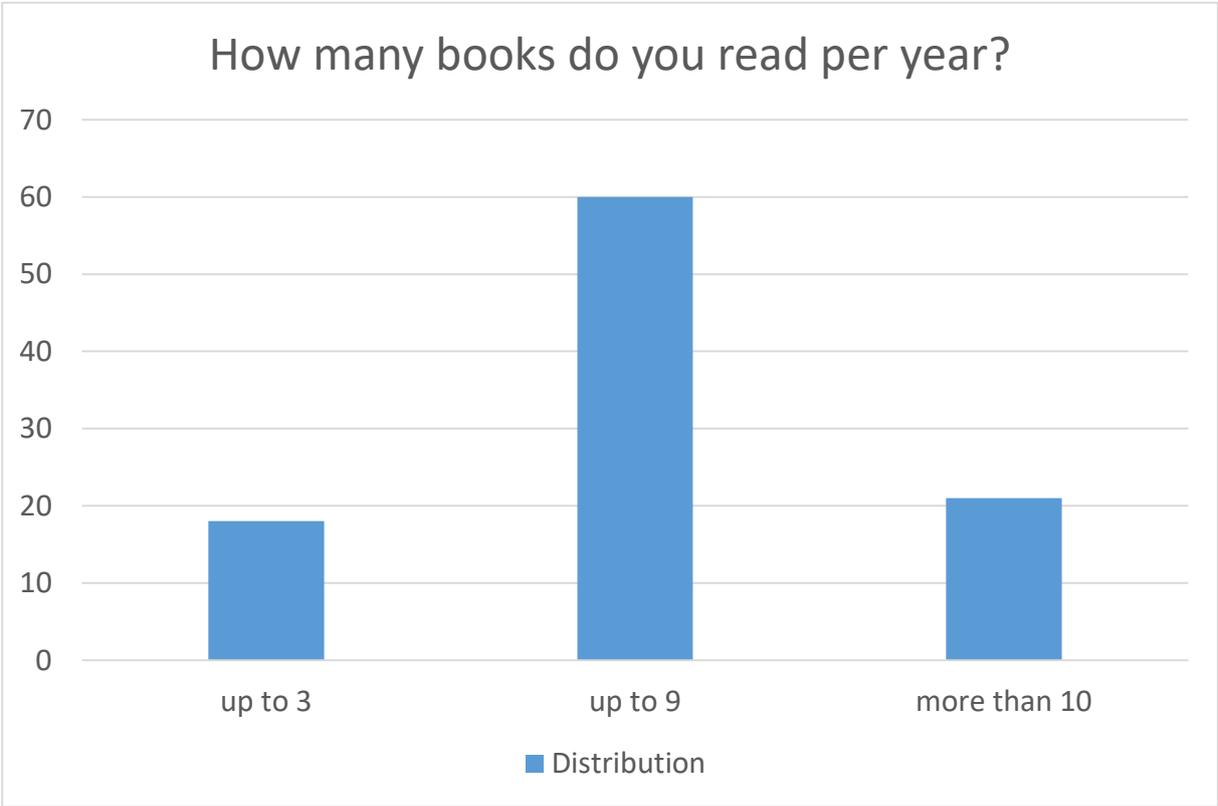
Question 4



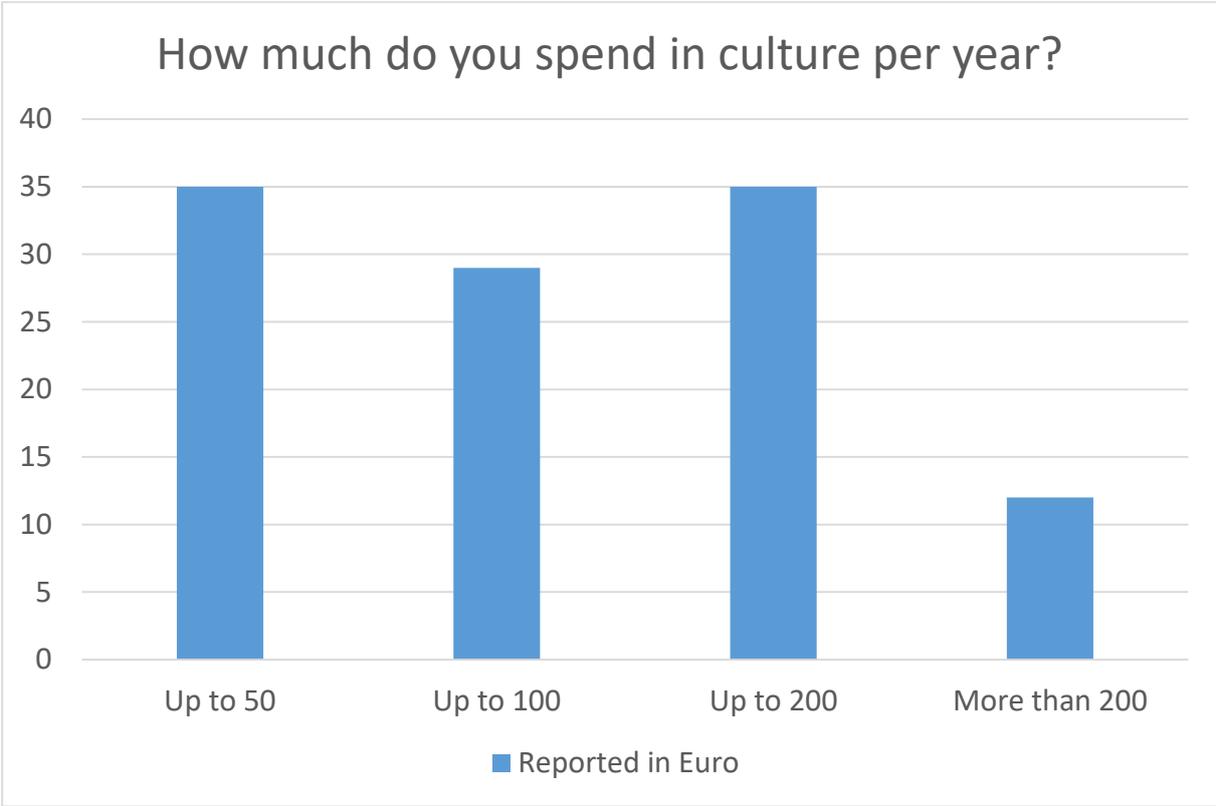
Question 5



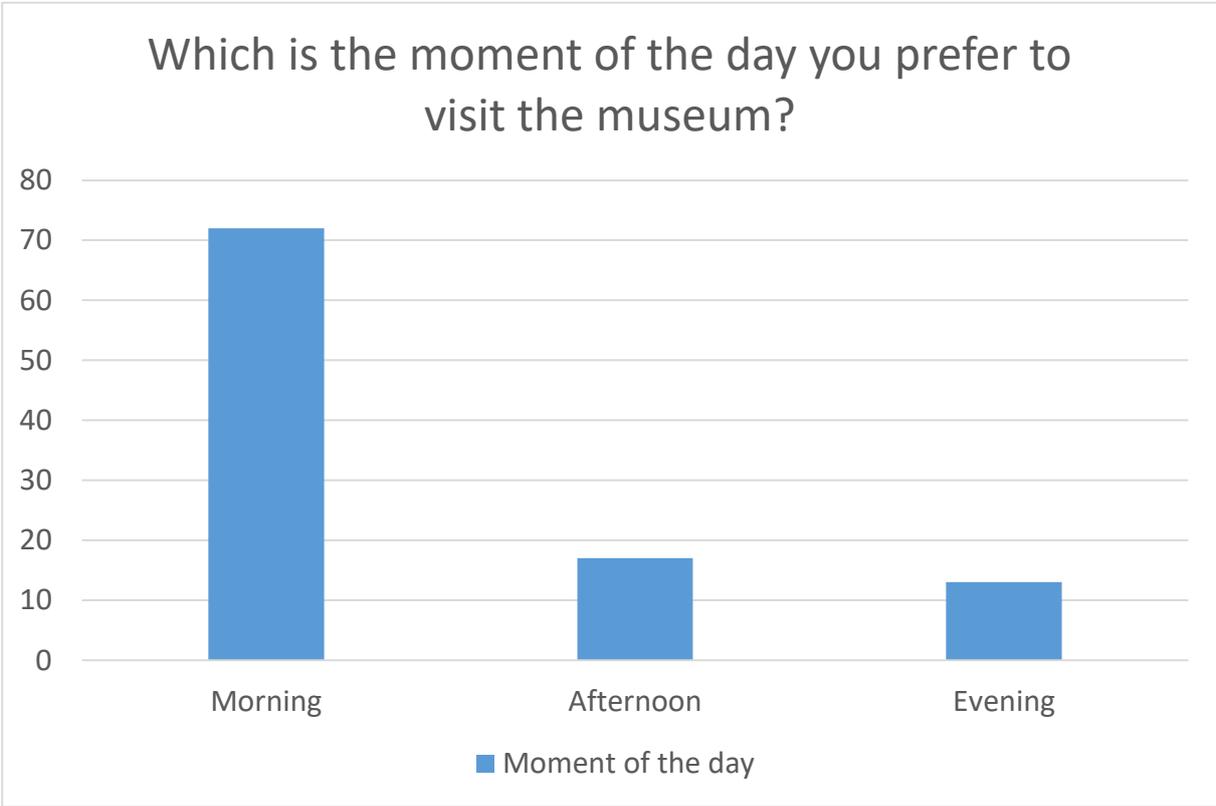
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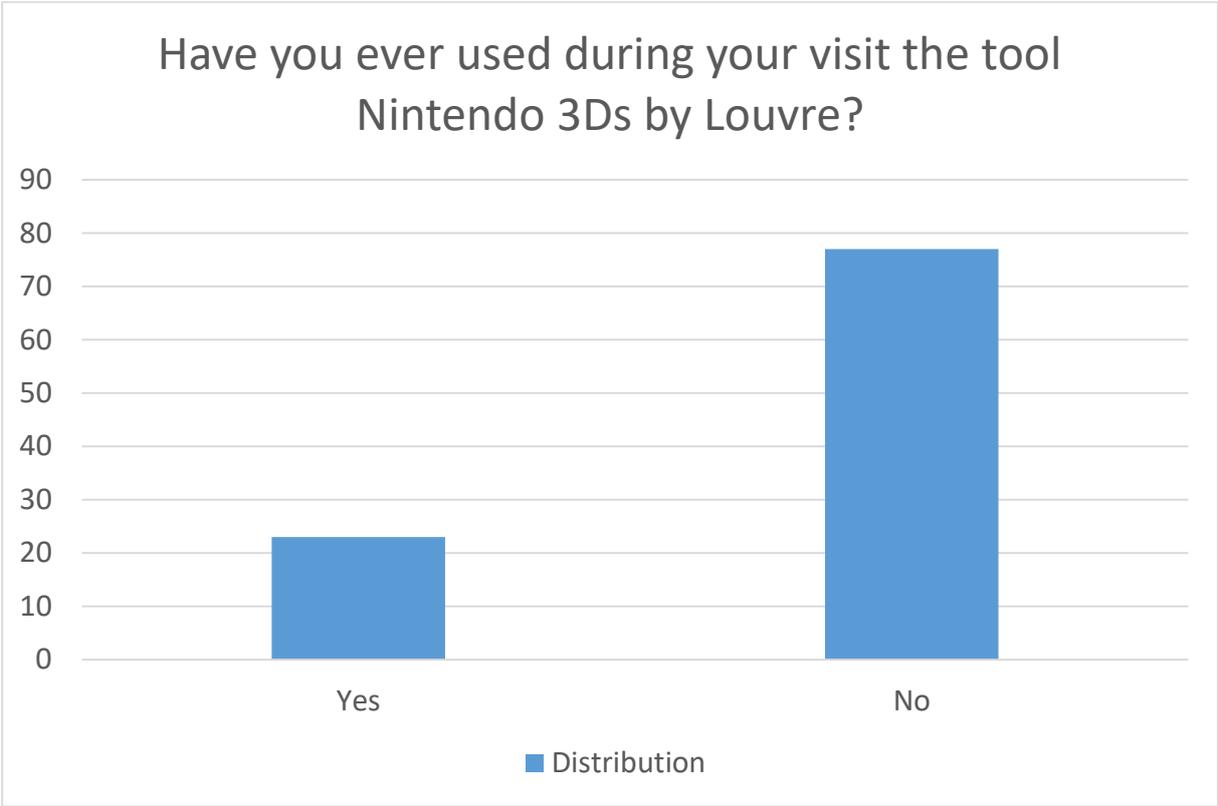
Question 7



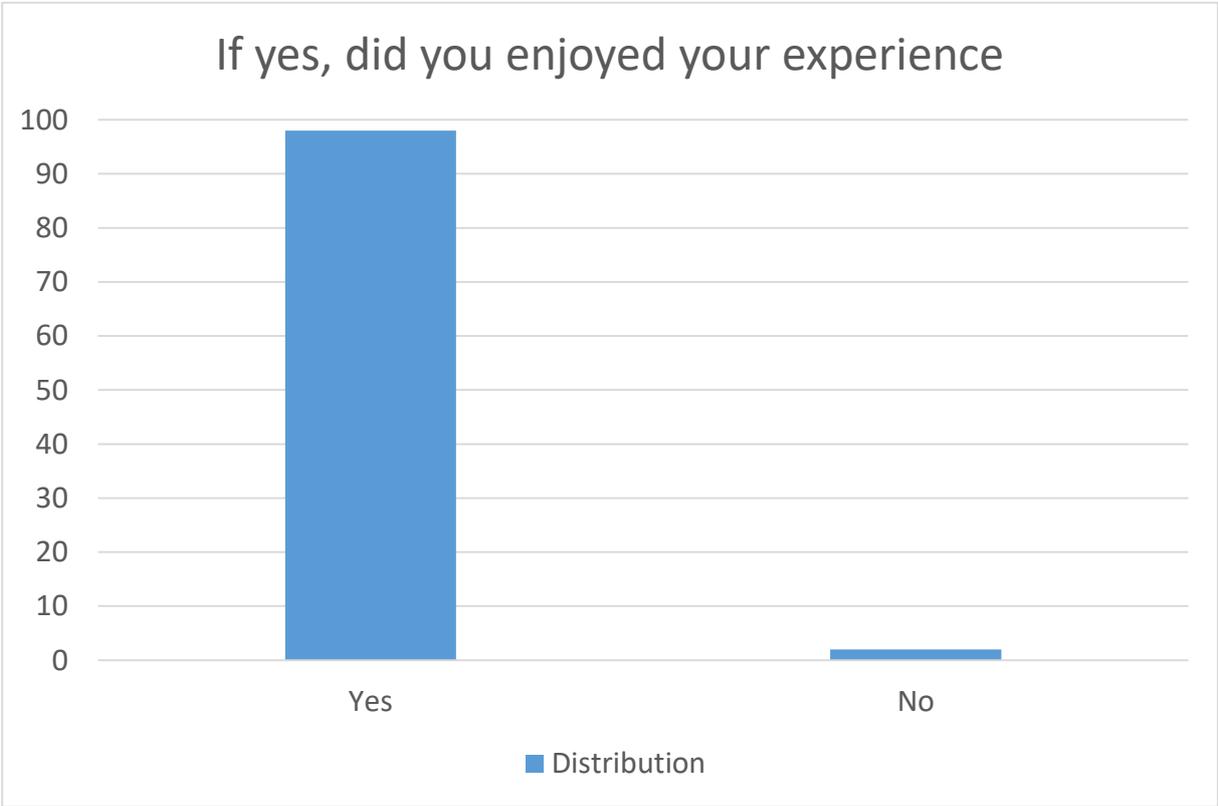
Question 8



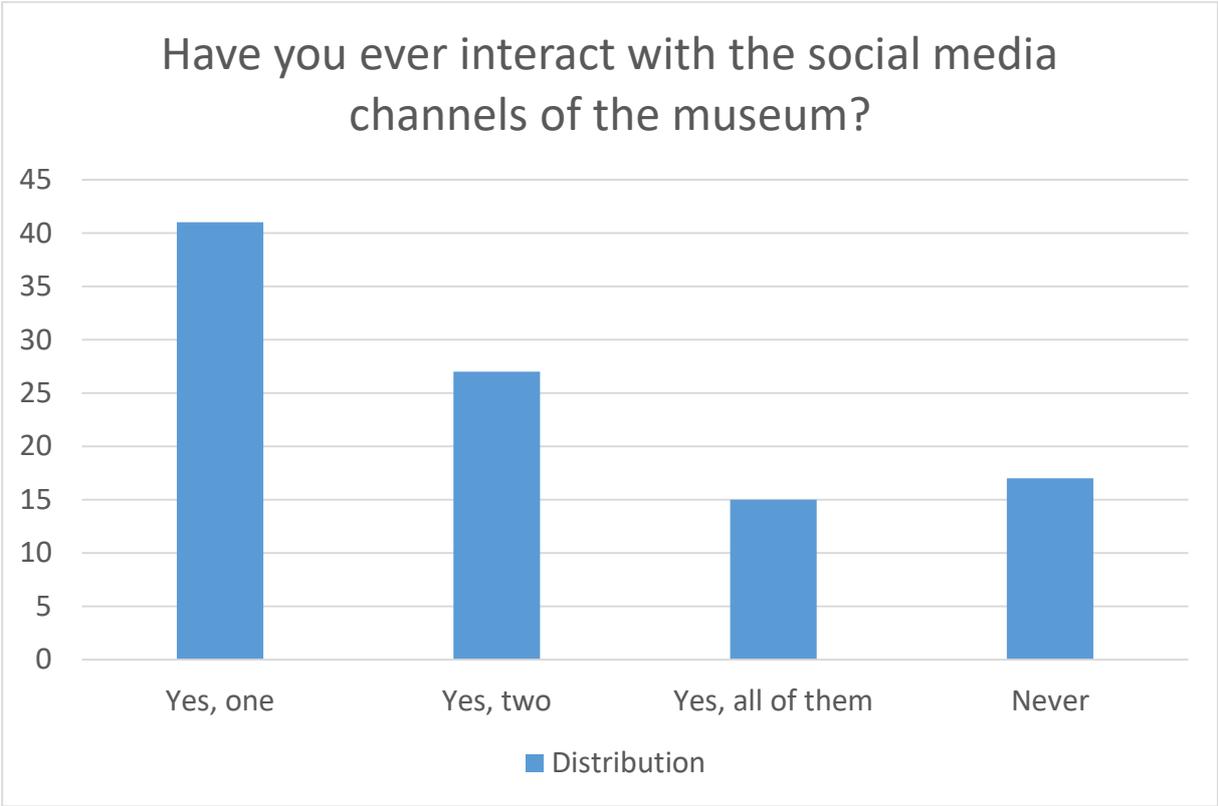
Question 9



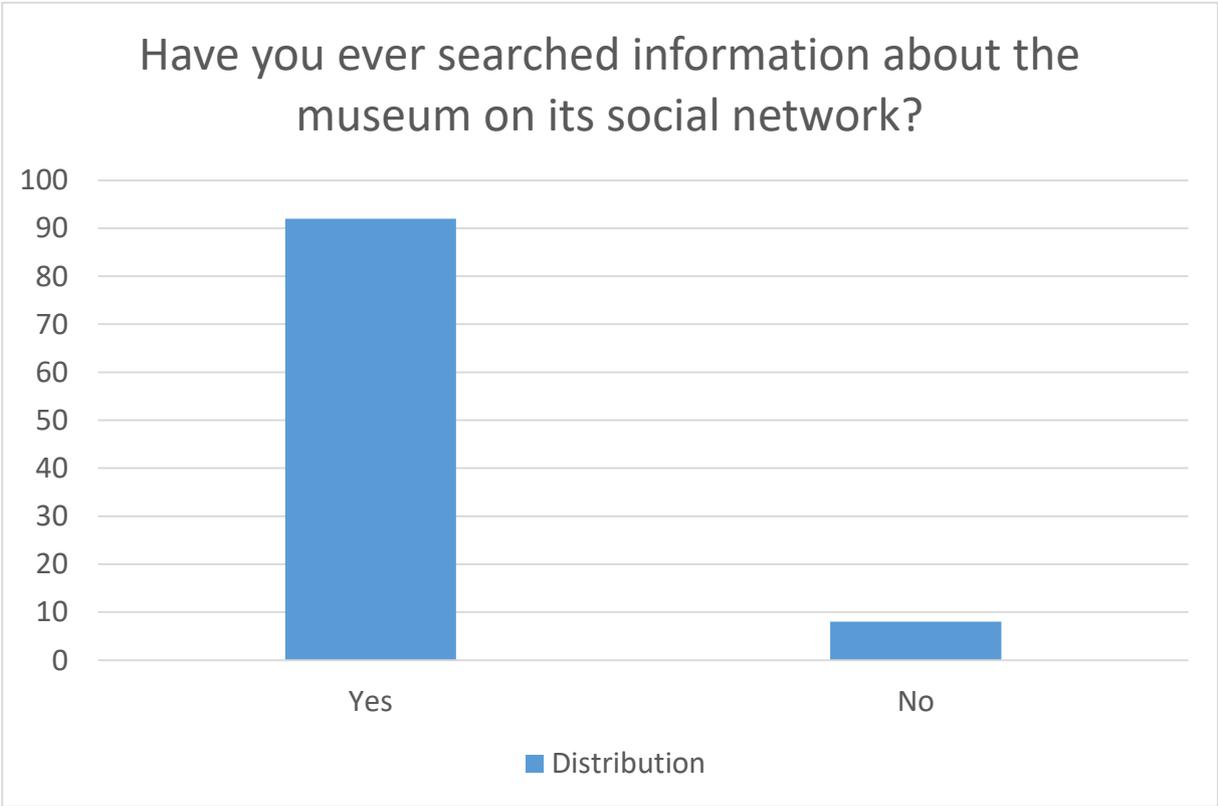
Question 10



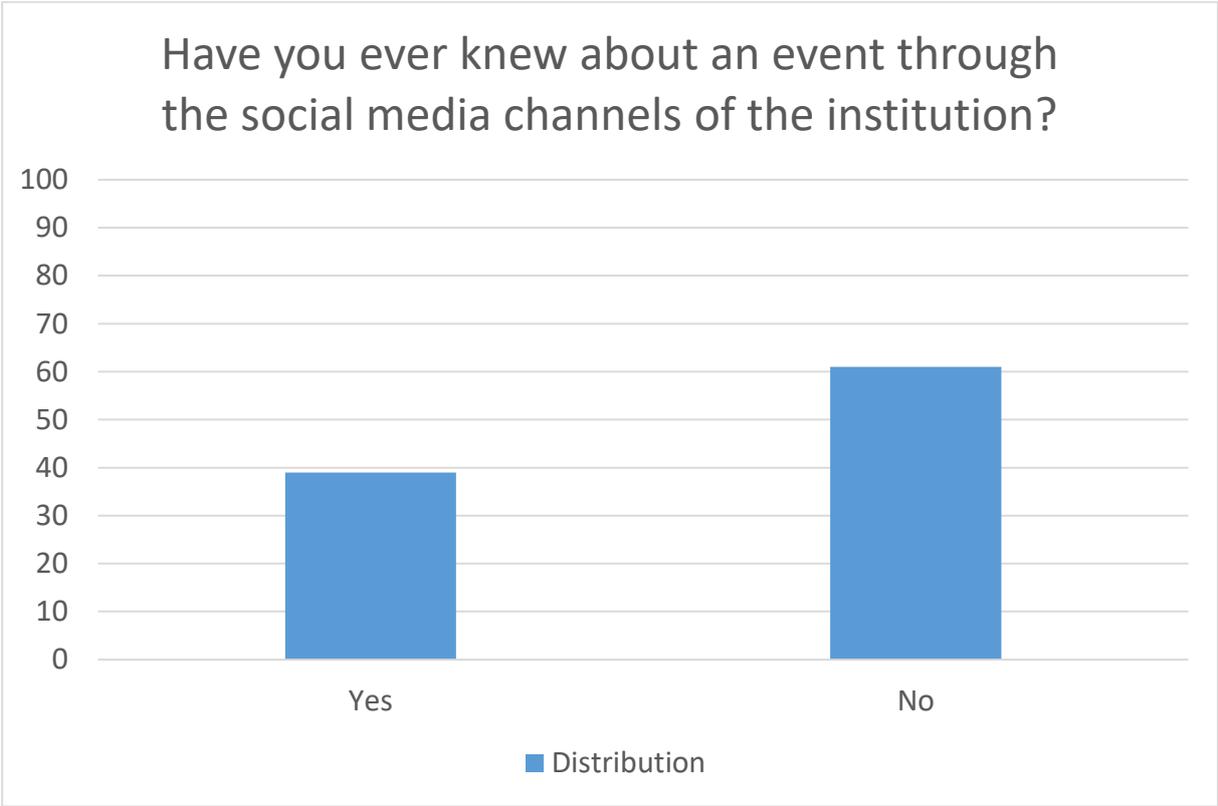
Question 11



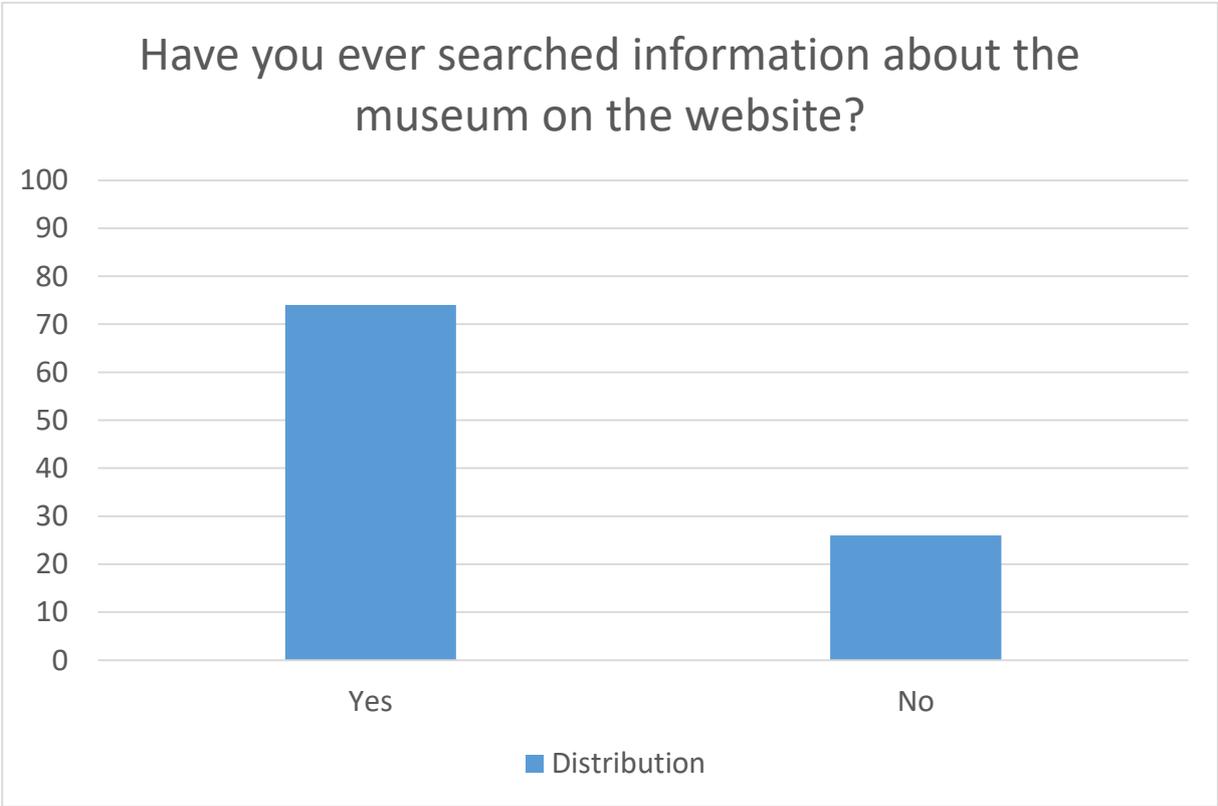
Question 12



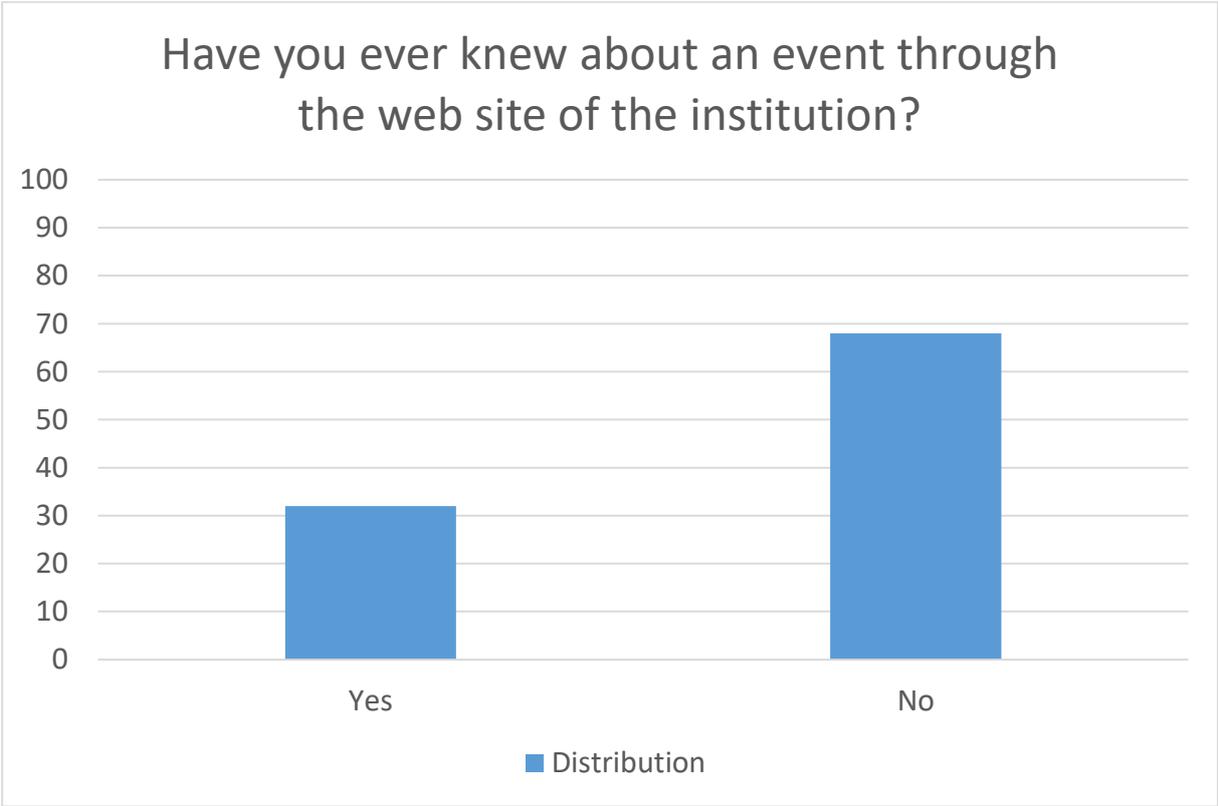
Question 13



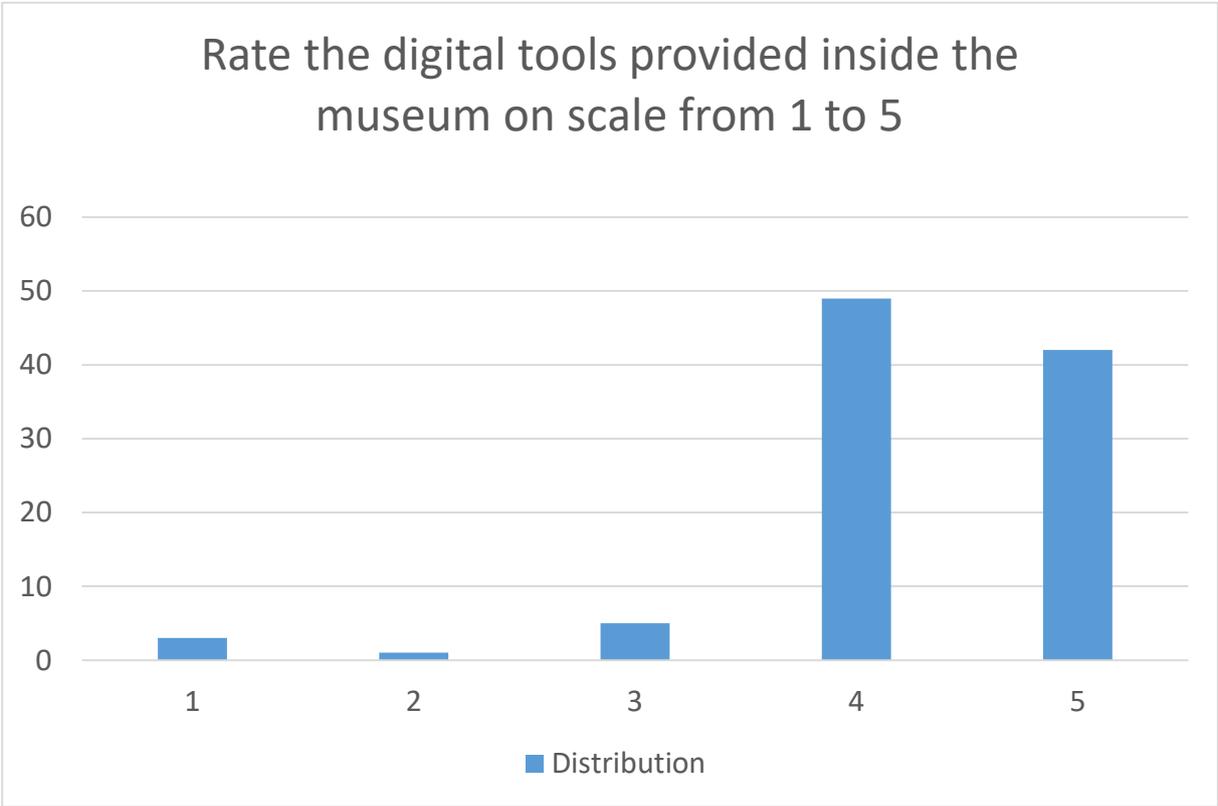
Question 14



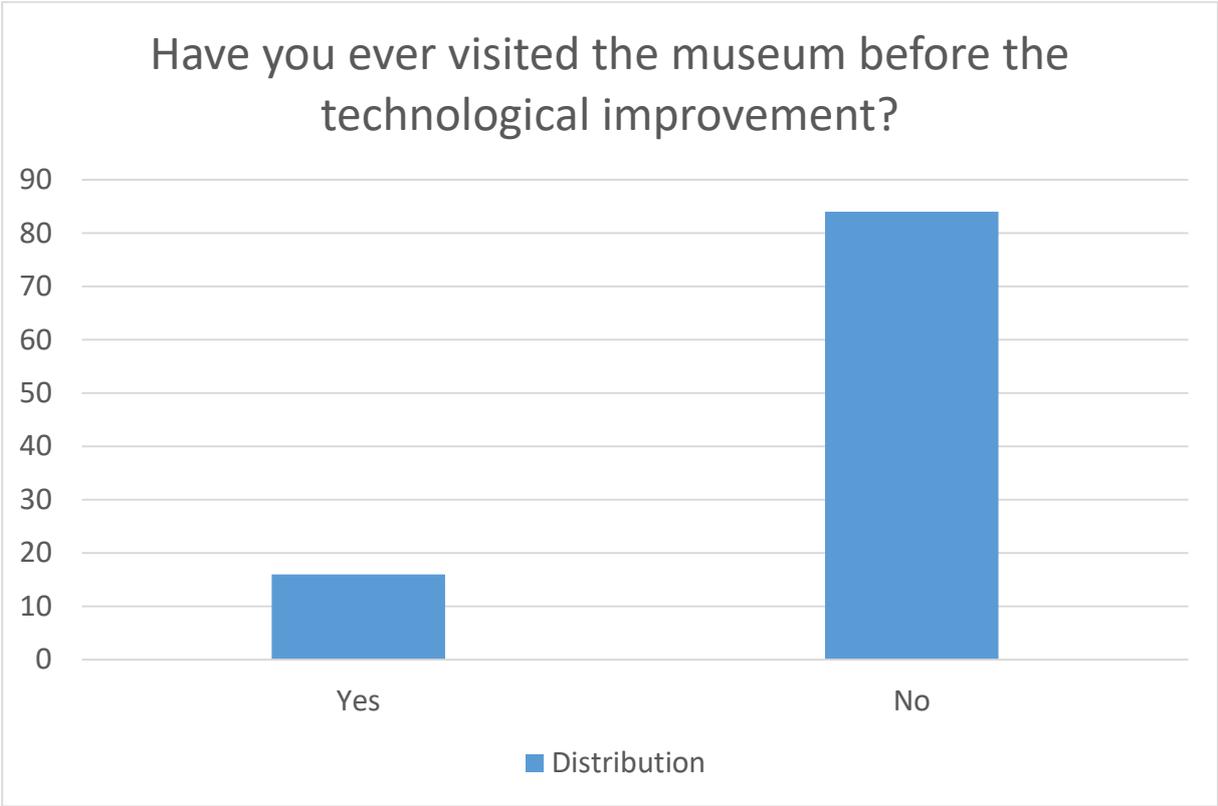
Question 15



Question 16



Question 17



Question 18



As we can observe from the data collected, the numbers regarding the country of origin of the visitor are similar to the ones collected in the annual report of 2014, with an increment of the Italian ones and a decrease of the French ones⁶⁰. Relevant is also the increment in the number of Spanish people, that before was not even take into account for the contribution brought to the analysis. The total amount of people aged less than 25 accounts for the 46%, when in 2014 the number of persons that have had access to a free ticket is been 36%; is relevant to remember that all the European citizens aged under 25 can benefit of free tickets, but of course not all the 3.37 million of person that have used free tickets in 2014 were European citizens aged less than 25, as well as not all the 46% in consideration in our analysis was composed by person with the above mentioned characteristic; by the way is possible to notice that the number of people visiting the museum aged less than 25 in similar to the number of 2016, when almost the 50% of the visitors were aged under 30 years old⁶¹.

Dealing with the services offered by the structure, in 2014 174'779 people have used 6'025 guided tour, with an average composition of 29 persons per tour, and the audio guides borrowed have been 510'895, that means that the 5,50% of the users have accessed the tool provided by Nintendo, while it was the 23% in our analysis, that can show an increment, that however have to be contextualized to the exiguous number of visitors compared to the annual amount of the Louvre; what is important, instead, is the satisfaction rate, that reaches the 98%, number that is higher than the average overall satisfaction rated of the museum in 2014, that was 94%, but furthermore underlines how the tool provided is appreciated by the customers. The average customer of the Louvre is designed as a person aged between 40 and 45, with a high end level of annual income, and this data is in line with what came out from our analysis, so we can base our considerations on it assessing that there is an evidence in how effective turn out to be, for the customer, the use of technology in the exploiting the services of the museum: the number of people that have interacted with the social media channels of the museum is the 83% of the sample in analysis, and among them the 92% have used the social medias to search information about the museum, while just the 39% have knew about an event though the same tool, data that is however higher rather than the people that have knew about an event through the use of the web site, that is the 32%. Just the 74% have searched

⁶⁰ Louvre annual report, 2014

⁶¹ Louvre press, 3th March 2016

information on the website, rather than the 92% on the social networks, data that underlines how much for a museum is relevant the presence online, and how important is to stay update and being effective in providing information, in a market that is not just seeing a transformation, but also a transformation of the tools that have brought the development.

Another one important data to analyse, in line with this thesis, is the satisfaction rate of the customers that have had the chance to visit the structure even before the last technological improvement, developed since the introduction, in 2012, of the Nintendo 3Ds dedicated tool, and the implementation of tablets and screens that analyse more deeply some art works, in particular statues with missing part, that are reconstructed through the digital monitor: the 16% of the sample had this chance, and among them the 97% think that the digital innovation in the structure have brought relevant improvements, as to witness once more how the job of the management in developing the digital side of the structure has been profitable.

Conclusions

During the analysis process promoted by this thesis we have seen how the world of the museums is changing day by day, and how relevant has been the role played by technological innovations in this.

Several are the fields analysed where is possible to consider relevant the changes: for what concerns the marketing and the measurement, all the assumptions taken in consideration during the marketing analysis were analysing processes that before the digital were managed physically, through physical interviews to customers in loco, or through the postal system, with surveys sent by mail, while today the internet permits to reach a higher number of persons, in a shorter time, involving an expenditure that is so low to be not even comparable to the old systems, also for what regards the number of persons involved in managing the results of the surveys themselves, by the moment that internet offers the possibility to easily manage also big amounts of data. Furthermore, technological tools bring benefits also for what regards the risk rate related with the collection of data, reducing those risks and enhancing the relevancy of an interview.

The assumptions related with the segmentation, instead, are still the base from where to start the analysis of the cluster, even if also they have faced a process of innovation, like the Prizm model that has seen enhanced the number of categories that are included.

Modern technologies have opened the way also to an easier management, that, thanks to modern software applied to the administration of resources, can maintain a higher control on the results of the museum, and on the correct and optimized allocation of the resources. Managers can maintain under control the whole situation of the structure easily from a single monitor, in a metaphorical way, thanks to the tools provided for the accountancy and the measurement, while, on the other hand, the security service of the structure, in a practical way, can control on a single monitor and maintain under control the whole situation inside the structure, for what concerns both the security levels of the customers and of the art works conserved.

The best improvements, however, can be considered the ones that regard the communication, both from the side of the museum and the side of the customer: social medias, internet, and the easiness in travelling long distances today, have changed the way in which a firm, and museums as well, are intended. A potential customer of

nowadays can be a person that lives in Italy, and decides to plan its travel to London or Paris, in 2 or 3 weeks, if he is moved by the interest in an exhibition, while before the range was limited just to the surrounding region of the museum, generally keeping as a limit the boundaries of the State in consideration. Through the modern shape of the market of nowadays, instead, the management is forced to think its communication in a wider way, in order to be able to reach the larger possible base of customers, and the distinction become then in finding a determined cluster of person interested in that proposition, even if they live in different situations in different parts of the world. Paradoxically, costs related with the enlarging of the target range of the communication, have not followed the enhancement, but they are instead decreased, exploiting economies of scales and the low fares provided by the modern tools: a Facebook post can reach people from all over the world, and the challenge becomes then in allocating properly the resources for its development, rather than in its distribution.

Thanks to our analysis, is then possible to state that:

- museums have earned benefits from the digital implementation, both for what concerns technological devices like tablet or monitors associated to an art work, which permit to improve the experience on once side, and save moneys related with granting the presence of a physic guide on the other, and further more museums have earned benefits from technology for what concerns the communication. The new networks designed by the social medias, in fact, permit to an institution to obtain an increased visibility, saving moneys in the promotion of its products, and obtaining easier ways of communication to reach the audience and the partners, both acquainted or potential one in both cases.
- Moneys saved from the old ways of communication and controlling, can be allocated to generate new resources for the museum.
- There are still differences in possibilities offered by new technological tools, by the moment that for bigger museums is easier to afford the shift to digital, both for what concern an online proposition of the collection and what regards facing the sunk costs in the initial investment in adopting digital tools to associate to the art works. Small museums can get as well benefits from the implementation of an online presence, with the development of a web site and a Facebook page, but by the moment that many of

them is forced to count on small resources, the implementation of applications or monitors to enhance the physical experience inside the structure becomes too costly.

- Only bigger museums can afford the digitalization of their collection, not just for what concerns costs related with the proper process of digitalization, but also for what concerns the protection on the digital circulation of the art works: for small museums become difficult to have a society framework large enough to maintain a strict control of the destination of what is digitally proposed.
- Digital transformation opens the access also to new possibilities, like the “Van Gogh Alive – The Experience”, an exhibition about the Dutch painter that in 2017 has been hosted in Napoli, Bologna and Verona, and consists in rooms and halls where are digitally reproduced the art works of the artist, and the environments proposed in the pieces, that are not physically present in the structure hosting the event⁶². This kind of initiatives can show how, thanks to technology, is possible to create a valuable proposition, without the need of the physical presence of the art work.
- Until today, most of the studies has been conducted on the behaviour of museums and the path through which they shape the proposition, less instead has been said about the attitude of the customers, and how they perceive these improvements; the only answers collected are the numbers, that are however underlining an increment in the number of visitors for museums in general, but technological implementation is related with the everyday life at a point in which is difficult to understand which is the physical contribution of technology to those number, by the moment that digital tools are barely took for granted.
- One of the major changes is linked to the modes of access to content, information and social experiences; future research should work on enhancing the comprehension of the relationships between museums and their visitor, and how technology has played a role in modifying it. At the moment, there are no evidences that technology has spoiled the market, by the moment that customers use to prefer physical experience and tend to use digital tools to enhance it, rather that substitute it. On the other hand, social networks may gain the power of changing the rules, bringing museums to lose their hegemony on the cultural heritage, due to the loss of control caused by the

⁶² Verona Sera, 26 January 2018

interpersonal exchanges of contents on the social networks, out from the lens of the institutions, leading to decrease the authority and legitimacy of museum in the field of competence.

- Evidences show how for a museum is more profitable to have, rather than do not, a presence online, but show also that this not means for sure an increase in the profiles of people involved, that remain more or less the same, and what changes about them is the way through which they interact. The larger differences are, as in the example of the Louvre, given by the people that interact online digitally with the structure, by the moment that they are not physically able to visit the structure, but the engagement generated in them is not relevant at the point to consider to make physical tourists out of them, and so does not necessary create a desire for art and culture.
- The gap between developed and under developed countries, and higher and lower social classes, leads to conserve the differences even with the income of technology: under developed countries, or people from the lower social classes, most of the times does not have the chance to access proper services (like an internet connection strong enough) to exploit the digital tools, and this leads museums to remain not able to involve that part of the audience they were trying to reach; the same happens for smaller museums, that may not be able to obtain that level of technology which can make them enhance their performances⁶³.

⁶³ Anne Krebs, 2017

Acknowledgements

To conclude, I would like to say many thanks to the Ca' Foscari University of Venice, that during the last two years and a half has gave me the opportunity to live in three amazing cities like Venice, Verona and Paris, and right from Paris comes the inspiration for this work, and for this I would like to say many thanks to my thesis relator Professor Maria Lusiani, that was also my Erasmus Coordinator for that amazing experience. I would like to say thanks also to my family, without which my experience at Ca' Foscari would have not been possible, both for the support they have always gave me and for the inspiration that has always led me.

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