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**How Innovation Impacts on
Diffused Museums.
A case study on MuDEV.**

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Abstract

Since antiquity, museum is considered an institution which communicates and conserves heritage of humanity for educational aims. However, during the centuries, museums evolved renovating their places, dogmas and ethics.

G. H. Rivière and H. de Varine were the first scholars who started connecting the definition of museum with innovative thoughts, inventing a sustainable institution called *diffused museum*. The key concepts that characterize a diffused museum are 1) placing the museum into an *environment* rich of traditions and culture which 2) sustains a public *heritage* thanks to the collaboration of 3) an active *community* that interacts with the organization.

This thesis focuses on the case study of the MuDEV, a diffused museum in the territory of Empolese Valdelsa, established in 2017 through the union of twenty-one innovative museums. Thanks to its network of internal and external relations, the MuDEV is a perfect example of Italian diffused museum. The aim of this work is to detect interactions between visitors and museums, museums themselves, and quantitatively analyze the impact of the ticket system called the *Art Pilgrim Passport*.

Our results show that innovation has a central role in MuDEV, where we observe positive interactions inside the network, with an increase of visitors after the application of the new ticket system. Moreover, the latter seems even to enforce the connection between the museums themselves and the local community who constitutes the higher percentage of active users.

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Introduction

The main objective of this work is to achieve a deeper understanding on the role of innovation inside the diffused museums firstly from a theoretical point of view illustrating all the main features of this innovative institution, and secondly analyzing one of the best examples of Italian diffused museums. The *Museo Diffuso Empolese Valdelsa*, identified even with the acronym of MuDEV, is located in Tuscany across the Florentine countryside and it is composed by an internal network of twenty-one museums which compose a really innovative network.

Chapter One will define the background of the thesis, identifying the origins of the museum and its importance during the centuries. It is an institution which played an important role in the life of the people inspiring dealings, feelings and giving birth to new artistic concepts. Over the time, this structure helped to developing the definition of *ecomuseum*, which reinforces the environmental, social, economic and institutional relations with the territory where it is located. Furthermore, during the 1970s the two museologists Georges Henri Rivière and Hugué de Varine introduced the innovative structure of *diffused museum* reinforcing the relations with the communities and the museums and enhancing the territorial impacts.

Chapter Two will clarify why the MuDEV is a perfect example of Italian diffused museum, describing its historical origins, the main governmental, geographical and intrinsic characteristics, with a special focus on the innovation, design and sustainable issues. For a deeper study, it will be used the SWOT analysis for determining the strengths, the weakness, the opportunities and the threats of the structure. There will be describe also the internal structures of the twenty-one museums which are located in eleven different cities and the system of regulations and agreements that gave rise to the Diffused Museum. The last part of the chapter will be entirely dedicated to the Passport of the Pilgrim of the Art which correspond to a unique ticket for visiting all the twenty-one museums.

In **Chapter Three** a quantitative analysis is carried out, with a special focus on MuDEV's intertwined network of relationships. The data will give information about the impact of the innovative approach inside the twenty-one museums with the creation of the MuDEV. The core analysis will be focused on the Passport of the Pilgrim of the Art and also about the users' characteristics and behaviors inside the MuDEV.

To conclude, the innovation is the fil rouge between these three chapters and there will be detect its impact analyzing how the MuDEV was born, the factors that influenced the organization, design and management of the museums with a special focus on the analysis of the project called The Passport of the Pilgrim of the Art.

I. Chapter

Exploring the background of the diffused museum

In this chapter will be discussed the traditional notion of museum from different points of views, showing the principal characteristics of the public and private institution and how it changes during the years. Then the attention will be shifted in the definition of ecomuseum and its main attributes with a particular focus on the Italian background. To better understand the ecomuseum concept into practice, it will be taken into consideration the case study about the Casentino Ecomuseum placed in the Italian Region of Tuscany.

Secondly, the last part of the chapter will be devoted to the core concept of the entire thesis, because all the other chapters are rooted around the concept of *diffused museum*. It is important understand how the concept was born and developed and how its definition can impact into a local landscape involving people in the projects and communicating to the society important values. Sometimes people think that the notion of ecomuseum and diffused museum are synonyms, especially into a theoretical point of view, but they represent two distinctive realities. For this reason, it is important underline the main differences between the two structures.

To conclude, this chapter prepares the ground to be able to deepen the notion of diffused museum in the other chapters and analyzing it in a more detailed approach.

1.1 The definition of *museum*

The concept of museum is fundamental for defining and understanding the characteristics that this institution acquires and how the sustainability is changing the basic definition of museum.

The term *museum* derives from the Greek *mouseion* that signifies the temple of the muses which, according to the Greek mythology, are the patrons of the arts and goddesses of inspiration and education.

The American Association of Museums (AAM)¹ defines museums as “ a non-profit institution, public or private, which exists on permanent basis for obviously educational and aesthetic purposes” and “ takes care, possesses, or uses material objects, animated or unanimated and exposes them regularly”, that “has at least one expert in the field or a person with equivalent competence” , and finally “ it is open to the public on a regular basis at least 120 days a year.” According with this definition, a collection of objects is necessary for the existence of the museum and cultural relations activities.

In 1946 it was founded the International Council Of Museum² (with the acronyms of ICOM) which is the only non- governmental international organization that represents both the professional staff who works inside and the museums as institutions. This institution has the mission of preserving and maintaining the cultural and artistic heritage during the decades and even sharing it with the international audience. One of the most important collaborations is with the UNESCO that is the acronym of the United Nations Educational, Scientific and Cultural Organization.

The ICOM has the power of gather all the members of museums of all the world but it represents even a place where it is possible discussing about ethical, actual and cultural issues. Its organization is composed by 30 thematic International Committees

¹ American Association of Museums, 1994, pp.18-19.

² The institution, which is located inside the UNESCO building in Paris, has lots of international partners such as the World Intellectual Property Organization, INTERPOL, World Customs Organization, ICCROM and World Customs Organization.

and 115 National Committees; and the three official languages for the for the documentations are the Spanish, French and English. The international institution defines the concept of museum in the article three of the ICOM Statute like “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”³. But during the decades, museums have been innovated, and they have received huge transformations both internally, from the point of view of the policies, visions and responsibilities, but even externally the perception of the audience was characterized by some changes. According to this mutation, the museums renovated their places, ethics, and dogmas. For this reason, even the definition of museum must be renovated and replaced with a contemporary definition which reflects the characteristics of the current international museums. After the General Conference in Milan in 2016, it was nominated a new *Standing Committee* which the main goal is analyzing how to modify the notion of museum and open some critics and discussions about the actual definition in the international context, confronting the different points of views of the society and the consequences for the museums.⁴

As exposed in the ICOM Statute, museums have different characteristics such as guaranteeing the people equal rights in visiting the cultural sites, are democratic and inclusive spaces that constitutes a fil rouge between the past and the future of the people being. But they are even transparent, non- profit, and active institutions which can create and unify new communities.

Focusing on Italy, the Ministry of Cultural Heritage and Activities⁵ defines a museum like a non- profit permanent institution that provides services for the society. This

³ The definition was produced during the 22nd General Assembly in Vienna, Austria, on 24 August, 2007 and finally inserted in the ICOM Statutes.

⁴ The discussion will become at the end during the next General Conference in Kyoto in Japan during the 2019 where the members will formally modify the definition under different aspects and critics.

⁵ The MIBAC defines the national museum system, the managerial rules and the general mission of Italian museums.

institution develops analysis and testimonies about different aspects of the society and the environment where people live. The research is useful for explaining them educational fields and for promoting, communicating and acquiring new knowledge. The management of the museums has its own scientific and technical autonomy, a Statute and a Balance Sheet, and it also have the possibility of subscribing agreements with other organizations or research institutes.

The Italian Statute document of museums is produced taking into account the Ethical Code of the ICOM and it is authorized definitely by the Director of the general museums. The Statute is approved within a period of six months from the election of the director of the museum, while the Balance sheet underlines the results and the organization of the financial management and it must be produced taking into account the principles of transparence and advertising. The main aim of the document is favoring an economic evaluation, rules of management in order to comparing the situation even into an international point of view. Even the Balance Sheet must be approved by the Museum Director.

Taking into account the museum organization, the MiBAC⁶ defines the five different areas of interest for an Italian museum. In general, it is possible observe the museum direction, the department for the organization and preservation of the researches, art collections and knowledge, the marketing and the public relation department, the administrative, financial and human resources field and finally the section dedicated to the security and safety inside museums. The Museum Director must interpret the identity and the mission of the museum, in according to the Ministry suggestions. He also involves the creation of agreements, projects and activities connected with other public and private institutions and organizations, and finally he evaluates and controls the functionalities and the museum developments taking into account what is established by the ICOM. The National Museum System has the goal of connecting the Italian museums and creating integrated services and educational activities. The System is constituted by public and private museums in the Italian area which maintain the functional standards exposed by the Ethic Code of the ICOM.

⁶ Ministero dei Beni e delle Attività Culturali.

To conclude, it is possible affirm that museums are important instruments for increasing the social cohesion, improving the artistic communication and the intercultural background inside the society. In fact, people are starting to appreciate the creation of sustainable projects thanks to the improvements of cross-cultural skills offered by the educative fields and the laboratories inside museums. And also analyzing the impact of the museums in the society, they are contributing in making a more open-mind society through the use of the intercultural education and cross-cultural skills learned by the visit inside the museums themselves.

1.2. The concept of *ecomuseum*

The concept of ecomuseum was born for reducing the distance between the museum as institution and the audience emphasizing the innovative role that these structures can assume. In fact, the most important force inside ecomuseums are not the heritage, the community, the landscape and the history behind the museums but the connections and the strong relations between all these forces.

It is possible assume that the network between ecomuseums is their own driving force, this permit an evolution and an improvement of the relations during the years giving more importance to the structure itself.

Peter Davis⁷ affirmed that a museum can be considered a true ecomuseum only if the three attributes about the active community- who collaborates with the museum, which has the responsibility of preserving the heritage and educating the audience- interact together for creating an innovative environment. As it is possible see in the picture 1, the three main characteristics of ecomuseums can be considered three circles⁸ which are mixing together giving a sense of place to the concept itself.

The scholar Kazuochi Hoara⁹ describes the Peter Davis Three Circle Model into an image for representing the concept of ecomuseum. This is the perfect mix between

⁷ P. Davis, *Ecomuseums: A sense of place*, Newcastle Univ Press. , Newcastle, 1999.

⁸ P. Davis called the circle of the three main characteristics of an ecomuseum the Three Circles Model.

⁹ K. Hoara, *The image of Ecomuseum in Japan*, Pacific Friends, 1998.

the basic definition of museum which has as principal goals of educating people in different fields, preserving the heritage of each specific geographical area, and finally give a sense of community to the citizens which have the great opportunity of sharing the cultural and artistic sites. The participation of the citizens is fundamental for the interaction with the ecomuseum itself because it permits to give more importance to the preservation of the local landscape and for increasing the social value of the community itself. All the characteristics exposed give rise to the creation of an ecomuseum.

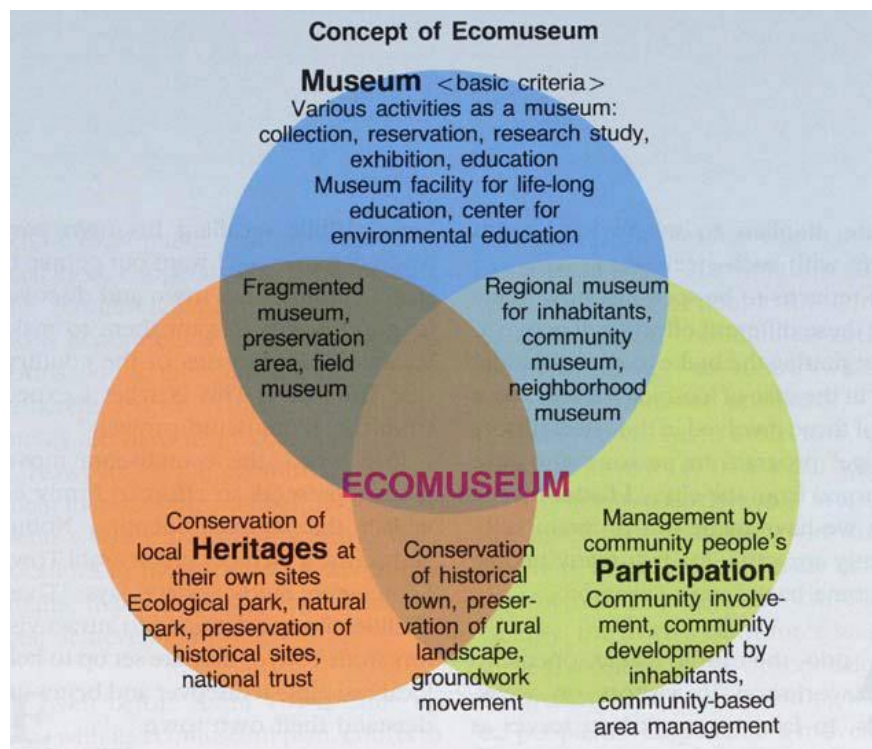


Figure 1. The Three Circle Model of the ecomuseum definition.

Source: K. Hoara, *The image of Ecomuseum in Japan*, Pacific Friends, 1998.

Even the Italian scholar Maurizio Maggi¹⁰ defines the ecomuseum like a museum based on the creation of a network of agreements not properly obligated by the law but subscribed as long term responsibilities, rooted into a specific placement. The local community is both represented by the local people and the authorities who

¹⁰ M. Maggi, *Ecomusei. Guida europea*, Umberto Allemandi & C., Torino-Londra-Venezia, 2002.

work together for taking care of the native heritage. He summarizes the complex concept like a local network rich of actors who collaborate together.

To conclude, all these authors, interpret the structure of ecomuseums in a different way, giving more importance to some aspects rather than others because the innovation inside this cultural structure can involve and assume such a lot of different aspects but, if they are connected together, it is possible obtain the innovative definition of ecomuseum.

1.3. The characteristics of ecomuseums

During the ICOM meeting in Milan in 2016, the organization discussed about the structure of ecomuseums in a Forum and finally they participated in the transcription of the Cooperation Charter¹¹ for deliberating about the main characteristics of ecomuseums.

Ecomuseums mix different inclusive approaches and techniques in order to recognizing and protecting the sustainable heritage in the local area. The homogeneous territory can participate into social, economic and environmental programs in order to increase the territorial sustainability and also returning a more uniform placement.

To summarize, the ecomuseum is an active network which collaborate with different organizations for transforming and developing a territory, and making the landscape more comfortable for the society. Ecomuseums are located all over the world and they are able to collaborate with other structures in a local, national and even international level.

Raffaella Riva was inspired by the *24th ICOM General Conference* and decided to encapsulate the ecomuseum renewals into an official document¹². What was concluded in the Conference is that ecomuseums are inclusive and open and they contribute in sharing social values and sustainable thoughts with the audience, permitting even the exchange of opinions, the preservation of the local landscape and

¹¹ ICOM, *Ecomuseums and Community Museum Charter. Cooperation Charter*, Milan, 2016.

¹² R.Riva, *Ecomuseums and cultural landscapes. State of the art and future prospects*, Maggioli Editore, 2017.

finally the development of urban projects. This place is considered even an input for the development of new innovative ideas and researches to spread in the territory.

Thus, the cultural and artistic heritage has the power of improving the network of relations between different organizations and consequently to activate regulations which involve different aspects and services giving the possibility of creating innovative investments for the institutions placed in the interested area. According to this approach, ecomuseums have the opportunity of collaborating with professionals of different departments for improving the value of excellence of the local heritage obtaining a general raising of the quality of life of the inhabitants.

The concepts inside the definition of ecomuseums are in contrast with the thoughts of the traditional museology because of the different ways in interpreting the intangible and tangible cultures connected with the social habits. These aspects involve even the general attitudes that characterized the 21th Century such as the globalization, the global migration, the adoption of the social media as instrument for a new communication system, and finally it is affected even by the global economic crisis of these last decades. With the sustainability inside the network of ecomuseums, it is possible contributing in enhancing a social cohesion and producing positive growth both for single people but even for the entire society.

1.4. The Italian ecomuseums

The countries where the first ecomuseums were created were France, Great Britain, and South America but during this century, Italy is considered the first- driver country of this sustainable movement. Thanks to the richness of cultural and artistic sites, Italy had a strong expansion in creating ecomuseums and, until now, the Italian landscape is still expanding the sustainable projects involving the community in all the fields; but even preserving the territory through the integration and protection of the environment. For this reason, the Italian context is considered the first country with general principles about ecomuseums with almost thirteen regional regulations and the Government is still drawing national laws about these organizations¹³.

¹³ R.Riva, *Ecomuseums and cultural landscapes. State of the art and future prospects*, Maggioli Editore, 2017.

The *Strategic Manifesto of Italian Ecomuseums*¹⁴ tries to explain how to improve the organization of an ecomuseum focusing on how to develop sustainability, economic resources and social inclusion based on the participation of stakeholders, institutions and even of the citizens. The Italian ecomuseums main goal is to preserve the landscapes, the local culture and heritage, and finally maintaining and improving strong connections with the people.

The Italian Constitution of the 1947 exploits that the cultural heritage and the national landscapes participate in the progression of the human being and, for this reason, safeguarding of the artistic area is fundamental¹⁵. Therefore, the Italian Constitution indirectly defines the ecomuseum such as a cultural institution which main aim is spreading sustainability and providing a futuristic inspiration for the local landscape. According to the definition contained in the *European Convention of Landscape*¹⁶, the landscapes are defined as artistic architectures which comprehend a specific area where it is possible perceive a connection between nature and people.

The Manifesto explains also the importance to preserve the national landscape for the human being and for the Italian museums which base their identity in it. An interesting metaphor, in order to explain the concept with other words, could be imaging a theatre where there are the actors in the scene which correspond to the people who are living in the area and they have also the possibility of modifying the local landscape but in the same way, they are even the audience which appreciate the environment and the artistic and cultural sites¹⁷. They are two different perspectives which are strictly connected. The local community is the responsible of the preservation, protection and transformation of the tangible and intangible heritage in the territory.

¹⁴ N. Baldi, A. Del Duca, R. Del Santo, A. Rossi, *The Strategic Manifesto of Italian Ecomuseums*, ICOM, Milano, 2017.

¹⁵ Art. 3 and Art. 9.

¹⁶ Council of Europe, Art.1, Florence, 2000.

¹⁷ E. Turri, *Il paesaggio come teatro. Dal territorio vissuto al territorio rappresentato*, Marsilio, Venezia, 2006.

In Italy, the ecomuseums are more concentrated in the northern and central areas, for a total of 209 ecomuseums¹⁸ and they involve even eleven Regions¹⁹ in the National territory. During the last decades they approved a common legislation imposed by some regulations. In general, they have the same laws but there are some regions with particular regulations because of the heritage and territorial characteristics. The local, regional and national institutions are fundamental partners of the ecomuseums guaranteeing an economic sustainability and favoring the improvement of artistic national networks. According to this situation, it is possible analyze that more the relation between the local communities, the institutions and the museums is strong, more the network is expanded. The national network between ecomuseums was born in 2014, and consequently there were defined the four main objectives of the Italian ecomuseums, which are:

- Developing purposes and themes for connecting Italian and foreign ecomuseums for improving cooperations and partnerships;
- Monitoring and developing a network of relations for current activities;
- Observing the common results and characteristics; and finally
- Promoting a common system of laws inside these structures.

The relations between the foreign and Italian ecomuseums are sustained even by the European Union that promotes funds and self- funding systems for connecting ecomuseums with the same interests. According to this important issue, the Italian ecomuseums are working for increasing the connection with other stakeholders interested in artistic and cultural heritage and for improving the national network of ecomuseums.

¹⁸ G. D'Amia, *Gli ecomusei: il territorio come risorsa per lo sviluppo locale*, in *Territorio*, n.82, 2017.

¹⁹ The Italian regions involved in the network are: the autonomous province of Trento (2000), Sardinia (2006), Friuli Venezia Giulia (2006), Umbria (2007), Lombardia (2007), Molise (2008), Toscana (2010), Puglia (2011), Calabria (2012), Veneto (2012) and finally Sicily (2014). www.ecomusei.eu/ecomusei/wp-content/uploads/2015/12/comparazione-leggi-ecomusei.pdf.

The *Strategic Manifesto of the Italian Ecomuseums* underlines the importance of the *territorialization* which means the promotion of the territory maintaining a sustainable impact in the local landscape, especially about the construction of new buildings and residences, in order to advocate innovative actions and criteria for promoting a sustainable transformation of the environment. Supporting this process, the Manifesto wants to assist to some transformations in a local scale and informing people about the landscape heritage of each specific area.

In the *Italian Manifesto*, the institutions contribute in collecting experiences and in producing sustainable models for the development of innovation in the National territory. The general goal is creating a new museology which is based on integrating innovations into existing structures. Also, the subsidiarity²⁰ can be useful for helping the ecomuseums in involving the local community and making people an active part of the organization.

Another important approach that ecomuseums can take into action is creating relations with the community which can recognize the value the museums give in the society taking care of local landscapes or renewing marginal areas involving the population in their activities through the application of sustainable methods and innovative skills for increasing the sensibility of the community. The ecomuseums can also make the integration processes easier creating models and processes for making the local community active inside the museums. These organizations can introduce some technological devices for communicating their messages, knowledge and information to the people, for example adopting the social networks channels or even redesign the role of the local community inside the museums for creating even partner relations with them. It is important underline that people can have different roles inside ecomuseums, they can be both audience, museum members or partners.

²⁰ The subsidiarity can be horizontal or vertical, and it is described as a set of decisions from the low level of the political structure. The horizontal subsidiarity definition is exposed in the Art.118 of the Italian Constitution as “The State, Regions, Metropolitan Cities, Provinces and Municipalities shall promote the autonomous initiatives of citizens, both as individuals and as members of associations, relating to activities of general interest, on the basis of the principle of subsidiarity”. The vertical subsidiarity regulates the distribution of capabilities inside the different level of the local governments.

In the *Manifesto* are expressed three main advices in order to facilitating the achievement of the objectives. Firstly, the *Manifesto* suggests to ecomuseums to training the employees and the managerial staff, creating partnerships with private and public organizations, such as a relation with university could be interesting for analyzing the impact of technological advices and other innovation inside ecomuseums. But even connections with the local government and entrepreneurs are useful for developing future activities and sponsorships. Secondly, as exposed before, the landscape has a central role in the territory of ecomuseums. In fact, the organizations can present some activities involving the territorial area and expanding the landscape with some projects giving the people the possibility of discovering not only the territorial culture, art and heritage but even the community traditions, the food and the mores. Finally, the *Manifesto* sustains that is fundamental inserting educational projects, activities and laboratories for the visitors of the ecomuseums. In this way, the knowledge can be improved and spread even outside the museum adopting innovative tools for the society education.

The Italian ecomuseums network can be defined even as a community of practice which is based on a series of working groups that are continuously developing project and activities for their local territories. And also, it is still collaborating with the ICOM for developing an international system of regulations and for improving the connections with other international sites.

The Italian network is still useful for building a calendar of common events and activities during the years for facilitating the interaction with active audience which can starting to collaborate with the organizations. During the last ICOM Conference in Milan, ecomuseums and the local community are considered a part of the territorial landscape because they are strictly connected with the intangible and tangible heritage. The *Manifesto* main aim is monitoring the results and the progresses obtained through the years by the ecomuseum network and share the objectives with other interested institutions.

The Italian ecomuseums²¹ have a social and intercultural role in the society for the development of new sustainable projects that pay attention to the current social changes, where the artistic collections are the core functions of the museums. In this way, the museums start assuming even social responsibilities and paying attention to particular themes. In fact, they promote cultural collections that are both inside the museums but even outside in the local area, giving a new significance even to the environment. The exchanges with the environment create a connection between different places and the ecomuseums play the role of the mediators between various actors assuming their responsibilities.

Thus, the ecomuseums express even inter- culturality with their activities because of the involvement of different target audience. For example, they use to promote some laboratories that involve children of different grades of school but even adults for involving them actively and creating an atmosphere of integration. Indirectly, the audience is part of an educational field making people part of the same projects. This can be called even integration, or better it is a way through people can express their opinions and increasing their knowledge. It is possible affirm that ecomuseums promote a new educational approach based not only in listening, studying and reading but better in expressing the emotions and using them for creating people experiences.

To conclude, the *Manifesto of Italian Ecomuseums* is a document useful for improving the partnerships between different organizations and even to spread the knowledge to the audience through different innovative tools. With this document, ecomuseums can define the common objectives and characteristics and define the main goals for the future. The Manifesto is not only used in Italy, but some points are discussed during each ICOM Conference in order to share some common aspects with other international ecomuseums and institutions.

During the Milan General Conference²², the ICOM gave some advices to ecomuseums for solving some general problems and providing a development of them during the

²¹ R.Riva, *Ecomuseums and cultural landscapes. State of the art and future prospects*, Maggioli Editore, 2017.

²² ICOM Milan General Conference, [Icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/Milan-2016](https://icom.museum/the-governance/general-assembly/resolutions-adopted-by-icoms-general-assemblies-1946-to-date/Milan-2016).

next years. The first advice is that “Museums should extend their mission, from a legal and operational point of view, and manage buildings and sites of cultural landscape as *extended museums*, offering protection and accessibility to such heritage in close relationship with communities”, and secondly “Museums should contribute to the knowledge of the values of landscapes, so that the notion of cultural landscape becomes an instrument for the assessment of what needs to be protected and handed on to future generations, and what will go instead questioned and modified”.

Thanks even to the ecomuseum network, after the General Conference of Milan, the ICOM established some statements that characterize the existence of the ecomuseums such as:

- They are part of the landscape since their origins because they can be considered part of the tangible and intangible heritage of a territory;
- They are adopting an innovative way in introducing knowledge to the audience, involving people in the activities;
- Ecomuseums assume their responsibilities in spreading their knowledge and promoting inclusiveness in their activities with a sustainable approach;
- Ecomusems have to collaborate at local, national and worldwide level.

But even the UNESCO organization has a central role in the ecomuseums organization. In fact, during the Convention 1972, was introduced the Heritage World List which is rooted in the concept of sustainable development. In this occasion the UNESCO organization discussed even about the introduction of cooperation, exploitation and collaborative management related with the economic, social and environmental contexts around the ecomuseums. They can approach the notions with a multidisciplinary method for improving the quality of living of the community. The cooperation between different structures can be recognized as an added value which can emerge both in low and high-structured sustainable environments.

Nowadays, ecomuseums have assumed an important role as cultural moderators combining sustainable educational fields and knowledge, relations and using the landscape in an innovative way. This approach contributed in making more strength their role inside the society. When the model of ecomuseums can be applied, they can assume even a catalytic role enhancing the sustainability with all its potentials. There

are four main reasons for explaining when they can assume their maximum level of innovation:

- They are based on social contacts that permit to create external connections with lots of organisms and the relations permit to increase the cultural background in a society and to enhance and modify social norms²³.
- They can involve a specific local area in their projects²⁴ because they are sizeable organizations. They can even influence the local institutions in making new policies and developing sustainable systems of laws.
- They can include both naturalistic and artistic patrimonies because of their use of learning opportunities. Economy, nature, society and culture are a set of pillars at the base of the ecomuseum concept²⁵.
- And finally, they can be considered a driven force about cultural and educational activities. The main characteristics of the framework of ecomuseums are the holistic and extensive manner in which it operates.

To conclude, it is possible affirm that the thoughts at the base of the structure of ecomuseums are based on the sustainability in building, redefining and assembling relations with both local people and tourists of a defined territory. The approach permits of increasing the evolution of the local landscape.

The collections of ecomuseums is not a standard set of artistic and cultural set of objects, but as exposed Heges De Varine, “[An ecomuseum must] be based in the entire heritage of this community, on this territory, instead of building and/or managing a collection”²⁶. For this reason, it is possible affirm that a collection inside ecomuseums can be composed by material and immaterial elements which interact

²³ D.C. Worts, *Culture in the winds of change: fostering a culture of sustainability and making the case for cultural indicators*, in the International Journal of Environmental, Cultural, Economic, and Social Sustainability, n.6, 2010.

²⁴ P. Davis, *Ecomuseums: a sense of place*, Newcastle Univ Press., Newcastle, 2011.

²⁵ J. Hawkers, *he Fourth Pillar of Sustainability: Culture's Essential Role in Public Planning*, Common Ground Publishing, Melbourne, 2001.

²⁶ De Varine *Les racines du futur. Le patrimoine au service du développement local*, Asdic, Chalons-sur-Saone, 2002.

with the people well-being and introduce them into the activities of the ecomuseum. These elements must be iconic and represent the social identity, but they have also to be selected through a sustainable approach. Stakeholders play an active role in selecting the collection of an ecomuseum because of their power in decision making processes.

1.5. The case study: the Casentino Ecomuseum

To better understand the characteristics of an ecomuseum, , it is useful analyzing a perfect example of ecomuseum placed in Tuscany which is called the Museo del Casentino. The ecomuseum is placed in the Arno Valley in the province of Arezzo. It was founded in the 1990s thanks to the help of the European Union funding (the Leader 2 and the Leader Plus) and to the collaboration between local municipalities.

The Casentino Ecomuseum is structured as a central system and it is divided into six different fields; each field is composed by different museums. The six fields are architectural, water, medieval civilization, woodland, manufacturing, agro-pastoral sectors.

The main functions of the Casentino Ecomuseum are interpreting, collecting and documenting new information, preserving the heritage, communicating the information and educating the visitors. The mission is the protection and the safeguarding of the territorial heritage in its environmental, historical- cultural, productive and ethnographic components.

As exposed before, what is more different from the diffuse museum, is the internal structure and organization. The ecomuseum is composed by fifteen structures but they can vary because of the registration and the collaboration with territorial entities and new entries. Until now, the museums which together constitute the Casentino Ecomuseum are:

- the Castle Museum in Porciano,
- the Museum of the Woods and Mountains and the Ski Museum in Stia,
- the Coal Ecomuseum in Cetica and in Castel San Niccolò,
- the Carved Stone Ecomuseum in Castel San Niccolò,

- the Chestnut Ecomuseum in Ortignano Raggiolo,
- the Smuggling and Gunpowder Ecomuseum in Chitignano,
- the Documentation Center for Rural Culture of the Casentino in Castel Focognano,
- the Guido Monaco's Native House in Talla,
- the Water Education Center in La Nussa, Capolona and in Castello di Poppi,
- the Permanent Exhibitions in Poppi,
- the Rural Collection "Casa Rossi" in Bibbiena,
- the Documentation Center for Archeological Culture in Subbiano,
- the Bottega del Bigonaio and, the War and Resistance Permanent Exhibition in Casentino, Moggiona and Poppi,
- the Vallesanta Ecomuseum in Chiusi della Verna, and finally
- the Mulin di Bucchio in Stia.

The picture shows the distribution of the Casentino Ecomuseum in all the Region of the Tuscany and the main local connections between them.



Figure 2: Distribution of the Casentino Ecomuseum in Tuscany.

Source: Ecomuseo del Casentino, <http://ecomuseo.casentino.toscana.it/ecomuseo>.

The governmental structure coincides with the Union of Municipalities in the Casentino Area: the president, with the council of municipalities, establishes the programs, the principal objectives and the distribution of the human, financial and instrumental resources. The government also provides a set of internal rules that each museum has to maintain and accomplish.

The organization is central and well delimited by the municipalities that have the main decisional power and coordinate all the other institutions inside the ecomuseum such as the Advisory Committee, the ecomuseum Service Center and finally the Scientific Committee.

To conclude, it is possible affirms that the Casentino Ecomuseum is more internally organized and there is less dispersion of power between the different institutions

that composed the Ecomuseum. In fact, the central coordination of the municipalities permits a concrete and valid solution for the organization. The ecomuseum has a solid structure and can control the trend, the requests, and solve internal problems of each museums that is part of the structure in an efficient way. The Casentino Ecomuseum has the possibility to monitor the general problems and rules that involve all the structures and then monitor even the activities and solve the problems that characterize each specific museum part of the ecomuseum organization.

1.6. The definition of *diffused museum*

Another important definition in the contemporary museology is the concept of *diffused museum* which is based on the introduction of some innovative approaches into museums as institutions.

The concept of diffused museum is an innovative approach that takes inspiration by the definition of ecomuseum ideated by the two French museologists Georges Henri Rivière²⁷ and Hugué de Varine²⁸ during the 1970s. They were the first scholars who underlined the three main differences between a classical and an innovative museum.

In fact, the classical museum is focused on a *building* which is the site of the museum as institution where is exposed a *collection* of objects and attracts the *audience* to visit and interacts with the surrounding *territory* establishing a strong relation with it. While the ecomuseum has an informal relationship with the audience and uses the *heritage* to teach and attract both the local *community* and other different kinds of *audience*.

The relation between the population and the territory constitutes the strong basis for the creation of an innovative museum because they create a sense of belonging to a geographical area and a strong identity for the community itself.

²⁷ Georges Henri Rivière (b. 5 June 1897, Paris – d. 24 March 1985, Louveciennes) was a French museologist and the first Director of the International Council of Museums (ICOM) from 1948 to 1965.

²⁸ Hugues M. de Varine (b. 3 November 1935, Metz, France) is a French archeologist, historian and finally museologist. He was the director of the International Council of Museums (ICOM) from 1965 to 1974, continuing the work initiated by Georges Henri Rivière.

Huges de Varine²⁹, in his last writings underlines the importance of exiting from a conservative logic and avoiding a limited perspective about the cultural heritage, to better apply a sustainable point of view which favors local developments.

He also invites the native community, where a museum is located, to be responsible of the heritage which insists in the area because the culture is not only inside museums, but it is especially part of the landscape, memory and people lifestyle. Nature and culture are both the basis of the population heritage. For this reason, if they are taken into account only by external specialists, they would lose their real identity and significance. He also assumed that diffused museums are characterized especially in peripheral areas where they are constituted by even folkloristic and daily life objects and landscapes.

1.7. The characteristics of the diffused museum

The researcher F. Drugman³⁰ defined the diffused museum like a *laboratory-museum* where, for the strong connections with the local population and also with the landscape and public and private institutions, it is always in a continuous development. For this reason, it is possible sustain that the diffused museum surrounds different ideas of museum and mixes them together to create an innovative environment. The core concept is the idea of encouraging and exalting the artistic, material, scientific, architectural and historical knowledge in a specific geographical territory and underlines the cultural differences as strengths. Each diffused museum has a principal thematic and purposes itinerary which are points of interest for the visitors.

From an innovative point of view, the diffused museum can be defined as a perfect mix between the digital world and the museum traditional structure that needs to be renewed. The mutation is necessary because the audience is more pretentious and expects to have some technological services in the museum. The three main characteristics of a diffused museum are:

- Creating a promotional relationship with the audience;

²⁹ H. Varine, *L'ecomusée*, in the *Gazette*, n.11, Printemps, 1978.

³⁰ F. Drugman, *Lo specchio dei desideri: Antologia sul museo, Clueb, Bologna, 2010.*

- Providing the activation of specific educational activities inside museums in collaboration with schools and other institutions in order to educate the children as visitors and society of tomorrow;
- And finally, adopting the integration of the social media and the new digital languages inside museums.

Firstly, the diffused museum needs to communicate its values, mission, vision and even the future goals to the audience and, in order to do this, it has to create a relation with the audience for transmitting their internal characteristics. Then, it is important creating a program composed by a set of activities and laboratories for involving different segments of the audience such as old people, children, teenagers, etc. In this way, the different groups can interact together but even making the environment more familiar with them. Finally, the diffused museums can promote the institution, their future activity- programs and even promoting some experiences with the community using the social media. They are useful not only for strengthen the relation with the current audience, but also to approach to new segments of audience. But the museums can also adopt some technological corners inside the structure, permitting people approaching with an unconventional system like with technological devices and applications.

The audience of an ecomuseum is not divided into high or low cultural and educational level but it involves a vast range of different social and cultural groups. The museum involves a transgressive thrust necessary for a further development and a reconstruction of different users.

In general, the characteristics of the services³¹ that a diffused museum can offer are principally four. A service offered inside the institution has the property of intangibility, inseparability, variability and finally deterrability.

- *Intangibility* because of the services cannot seen, touched, listened or tasted before consuming them. For this reason, for the diffused museums is useful turn the services into tangible ones, influencing the visitors' perception

³¹ N. Kotler, Ph. Kotler, *Marketing dei musei. Obiettivi, traguardi, risorse*, Einaudi, Torino, 2004.

through the design of the buildings, the employees' professionalism, and the communication message.

- *Inseparability* between the people who constitute the museum itself and the activities, exhibitions and laboratories offered. The internal staff is important to be trained for satisfying the visitors requests and for interacting with the local community involving people to feel a positive feedback of the museum.
- *Variability* of the service quality depends on when, where and who offer the service. The diffused museums must be more homogeneous as possible in order to offer the same level of quality in the activities offered to the visitors. The variability depends also to the number of visitors in each museum.
- *Deterrability* of the services can be observed because they cannot be placed on store, sold or used in other moments.

In general, the concept of *diffused museum* itself wants to connect the concepts of *community*, *heritage* and *environment* with the goal of involving the community in exhibitions, co-productions, sustainable behaviors and human resources creating networks and relationships between different kinds of audience. The structure of the technological museum was inspired by the thoughts of Nancy Proctor ³² who shows the strong connection with the cultural and artistic heritage and innovation. The digital languages are introduced as a new kind of aesthetics thanks to the use of new media. The relations between the communication of art and science are important factor for the introduction of new experiences inside the diffused museum. In fact, the idea of diffused museum is strictly influenced by the increasing in web communication and its ability to create promotional and relational networks.

To conclude, it is possible affirm that the diffused museums are innovative structures characterized by the introduction of the innovation inside their institution. The

³² Nancy Proctor is the director of MuseWeb Foundation, a non-profit organization with a transparent organization that deal with protecting and spreading culture with the support of communication strategies and technologies. Her work aims to enter and involve new audiences by overcoming the boundaries that separate physical and virtual visits. In the last years she had led the Digital area of the Baltimore Museum of Art and of the Smithsonian Institution, which are responsible for over 19 exhibition centers and various research centers between Washington and New York.

innovation can acquire different fields such as the way into communicating the values to the community, the introduction of sustainable approaches in the educational laboratories or can be also the fundamental characteristic of the own relations.

1.8. The differences between a diffused museum and an ecomuseum

The two concepts of *diffuse museum* and *ecomuseum* can seem similar definitions but they are really different for their own peculiarities, in other words, it is possible affirm that they are not synonyms. The main difference between these two institutions is about the organizational structure.

The ecomuseum structure has a more solid and coherent organization because all the museums that are part of the system, work together as a unique institution. The concept of ecomuseum is dynamic and it is in continuous evolution, for this reason there is no rigorous definition. The term “éco” inside the word *ecomuseum* is a shortened form of “écologie”, but it refers especially to a new idea of holistic interpretation of cultural heritage, in opposition to the focus on specific items and objects, performed by traditional museums.

Peter Davis³³ states that the degree to which a museum demonstrates true ecomuseum characteristics might be gauged by the amount of overlap in a three circles model (community, museum and social, cultural, natural environment) and in its ability to capture a sense of place. As exposed in the first paragraphs of the thesis, it is possible assuming that there is a continuous exchanging between the local population who live in an area, the natural characteristics of the territory, and with the cultural background. While the diffused museum organization is more traditional and even if the museums are part of a general system, each museum is independent, has his own structure and works as a single organization. For specific events or exhibitions, the museums that are part of a diffused museum work together as a unique system meeting all the singular organizations together. The MuDEV is the practical example of a diffused museum which is situated in the area of Tuscany in Italy.

³³ P. Davis, 1999, *Ecomuseums: A sense of place*, Newcastle, Newcastle Univ. Press.

1.9. Conclusions

The first chapter identified the background of the following chapters. It has exposed the principal components of the two structures that constitute the basis of the thesis, which are the definitions of *ecomuseum* and *diffused museum*. The two institutions have some similar characteristics in common, but they are really different about the managerial structure. Furthermore, the chapter underlined also the role of innovation in these places and how the innovation inside the design structure is important in order to creating a network of internal and external relations and a solid sustainable system.

II. Chapter

The MuDEV: The Diffused Museum around the Florentine hills

The network of the twenty museums in the Empolese Valdelsa is represented by the acronym MuDEV which is the acronym of the *Museo Diffuso Empolese Valdelsa*. The twenty-one museums part of the MuDEV offer experiences, ideas, and a gratification that other places cannot transmit. This is given by the authenticity of the objects and collections exposed that can be part of the world of nature, history, science, and arts. The collections and exhibitions are their distinctive elements, for this reason is important maintain a strong central management in order to increase the quality of the visits. Each museum should identify what distinguishes it from the others and, at the same time, share some characteristics with the others.

The program of the Diffused Museum is constituted not only by exhibitions and classical collections but even by creative and interactive activities dedicated to families and children which introduce visitors to the arts.

The MuDEV also adopts technological devices such as interactive schemes, audio recording, guides and manuals in order to expand the visitors' experience with sounds, music, images and sources.

The principal MuDEV strength is the cooperation with different public and private institutions, local organizations, foundations, companies and government bodies because it exists only thanks to partnerships and agreements with different entities.

To conclude, the second part of the thesis will have as core concepts the development of the diffused museum called MuDEV placed around the Florentine countryside in Tuscany. Specifically, in the first part, it will be exposed its origins and the

collaborations which are at the basis of the institution, how the MuDEV was created, its constitution, its internal organization and all the other characteristics which are fundamental for its existence. Each of the twenty-one museums have a specific communication message for the visitors but they are unified by a single heart called MuDEV. The last part of the chapter will be entirely dedicated to the presentation of the Passport of the Pilgrim of the Art: a unique ticket for the 21 museums. It is a unified ticket system for visiting all the museums in the MuDEV network which involve people to be active audience in all the Empolese Valdelsa territory.

2.1. The situation before the Diffused Museum and its origins

Before the creation of the MuDEV, in the geographic area of the Empolese Valdelsa were placed lots of museums that were independent each other and every one of these organized its own events, activities, collaborations and exhibitions internally in order to attract more visitors and tourists. Some of these museums had a lack of resources in the face of the growing level of the demand for services. However, others had a lot of resources to offer to the audience and consequently they started thinking about a construction of a strong design structure for improving the management of the museums.

The first embryo of network between the museums was created in 2015 thanks to the collaboration of the municipalities that constituted the *Sistema Museale della Valdelsa Fiorentina* and the *Terre del Rinascimento*.

The Terre del Rinascimento is a panoramic route of a length of 50 km that is structured across the municipalities of the Empolese Valdelsa area. The itinerary was born to attract people, especially tourists, to visit the countryside around the city of Florence. This route can attract different kinds of visitors because can be traveled by bike, by motorbike or by car so even the cyclo- tourists can be attracted to this cultural itinerary for discovering the Tuscanian hills.

The Sistema Museale della Valdelsa Fiorentina permits the enhancement of the cultural and environmental possibilities and to relate the museums with the local system. Indeed, the institution was born to connect the touristic organization Le

Terre del Rinascimento with the local political institutions. The bridge between the municipalities and the promotion of the tourism constituted the first network that permitted the foundation of the diffused museum called MuDEV³⁴.

The MuDEV was created to reduce the disparity between the different organizations and create more homogenization between them. This is given by the distinctive peculiarities of each institution such as the dimensions, different heritage and art collections, the composition of the public staff and internal organization. For example, the Museo Leonardiano collects a huge number of visitors every year and it has a specific managerial structure, rather than other MuDEV museums which have reduced dimensions and they cannot have a dedicated professional staff. It is also important specify that the majority of the museums, which together compose the network of MuDEV, are civic museums.

In the area of the Empolese Valdelsa there is a high concentration of museums and cultural organizations which have strong relations with the environment and the community. The main reason why the Italian cultural contexts differ with the rest of the world is that there is a higher concentration and a differentiation of cultural sites with an high historical, social, artistic, cultural impact in a few square kilometers.

The decision of creating the diffused museum was born by the challenge of connecting active museums of the same location in order to create an environment where sharing and supporting cultural and artistic projects involving the local community.

2.2. The Diffused Museum called MuDEV

The Diffused Museum Empolese Valdelsa was born in January 2017 thanks to a project in collaboration between eleven municipalities placed in the Central Tuscany in Italy. The MuDEV is a network composed by twenty museums that are connected

³⁴ In the origin, the MuDEV were composed by twenty-one museums but during the 2019, the Museo di Arte Sacra placed in Montespertoli has left the MuDEV institution for internal and managerial problems, therefore this museum is not part of the Diffused Museum network temporarily.

by the importance of the culture, the local community, the Tuscanian artists such as Pontormo, Benozzo Gozzoli, Leonardo Da Vinci, and famous writers like Boccaccio.

After the creation of the MuDEV, the museums maintain their independence and their intern organization, but they have the possibility of creating events and activities that involve all the museums and collaborate in common projects in order to increase the flow of tourism and visitors in their area. In general, the MuDEV main goal is helping the smaller and less organized museums to emerge and creating an equal distribution of the resources in all of the museum part of the diffused system. The main objectives that the Diffused Museum wants to reach can be summarized in six key concepts:

- 1) Valorization of the museums and their own heritage favoring the access of different kinds of visitors and connecting them even with the cultural environment offering a vast program of exhibitions, concerts, conventions, workshops, etc.;
- 2) Concrete contribution in developing an educational program inside the museums supporting the scholastic didactics as an instrument of cultural education;
- 3) Organization of promotional activities involving even other museums, the Region of Tuscany, the metropolitan city of Florence and local associations giving the possibility of valorizing the local identity and the cultural tourism;
- 4) Inclusion of the MuDEV in the projects of the Toscana nel Cuore, which is the touristic partner of the Diffused Museum; and providing a creation of a MuDEV marketing plan, a logo³⁵, and other communication instruments both online and offline, organizing an integrated management plan for the social media and for the website with updated contents;
- 5) Professional training for the internal employees and collaborators; and finally
- 6) Preservation of the database about all the MuDEV information and activities.

³⁵ The MuDEV has a general and formal logo which refers to the Diffused Museum network, but it also has a specific and coordinated graphic for each event and activity that it organizes. For this reason, all the museums that are participating in these projects must adopt the common graphic of the MuDEV.

During these years, the MuDEV is continuously undertaking to reaching these objectives on all the fronts and the institution is always trying to improving itself and the coordination with its partners.

In order to better understand the MuDEV network and its internal and external characteristics, it is useful analyzing the diffused museum adopting the tool of the SWOT analysis. The macro-environment consists of four forces and conditions that can have both consequences in the short and long term planning.

After have analyzed the entire MuDEV connected environments and its characteristics and I ordered them in the SWOT analysis which is based on the study of the internal and external problems and solutions and it is divided in four different sectors that involves the Diffused Museum: the strengths, the weaknesses, the external opportunities and finally the threats.

About the internal environment, the focus is on the MuDEV strengths and weaknesses. The internal organization must adopt the strengths in order to control and correct the weaknesses and when the initial objectives are developing the management must review and redefine its internal characteristics, mission and goals.

About the *strengths*, the MuDEV is situated in a local environment which is rich of culture, traditions and artistic heritage near the city of Florence. The organization network is able of enhancing the territorial properties, giving the possibility of offering a diversified demand permitting the satisfaction of a huge number of visitors. The realization of museum projects is possible only by the active network between the internal staff of the eleven municipalities and the managerial staff of the twelve museums with the support of the local population, and the development of an internal system of policies and regulations the institutions have to respect.

But the Diffused Museum has even some *weaknesses* constituted by a dis-homogeneous situation due to the fact that museums can show different situations in terms of characteristics. For this reason, the MuDEV could have difficulties in the distribution of economical resources derived from internal and external funding. Consequently, the discontent museums can decide to take off from the network. Another potential weakness could be the lack of projects, activities and attractions addressed to the young visitors.

In the external environment, the focus is on the MuDEV threats and opportunities which are fundamental for understanding how is the perception of the Diffused Museum outside its own institution .

By managing the *opportunities*, the MuDEV successfully can increase its activities and creating competitive advantages to contrast the competitors in the market. The probability of success can be measured by the ability of developing and capitalizing on its opportunities. The flux of tourism in the Empolese Valdelsa is strictly correlated to the number of visitors in the museums, so the organization must exploit the Medieval cities for developing new format of events and exhibitions and attract people inside museums. For example, the MuDEV could initiate an art study program attracting both tourists and young visitors in educational projects. Or even unify music concerts such as lyric operas with museums correlated with this specific field. The MuDEV must even try to participate in other public and private announcements such as European Union projects and find new partners to increase the internal economic resources and improve the MuDEV social image.

The external *threats* could be related the pounding of the Diffused Museum in relation with the entertainment offered by the city of Florence. The tourists could be more interested in an accommodation in the city because of the lack of the public transports in the MuDEV area and, as consequence, a reduction of tourism and visitors. Another problem is represented by the interaction with the population, that if it is not constantly involved in projects, could be discordant with the Diffused Museum ideas and projects. Finally the MuDEV could not receive the sum of money from public and private announcements or the sum could be reduced. The economic problems could compromise the real existence of the network for the next years. The threats, may lead the stagnation or even the extinction of the entire organization in absence of adequate managerial actions. The managers must evaluate the potential and the realistic threats and act in time.

To conclude, external threats and opportunities must be related to internal resources and weaknesses and the museum must examine its own internal skills in relation to each specific area. For example, it is possible transform a present weakness into a future strength, and an opportunity into a weakness. It is fundamental for the

Diffused Museums comprehend the potentials which are intrinsic in its own name and structure and contrast the negativities.

The **Figure 3** summarizes in a graphical way the composition of the internal and external environment of the MuDEV according to my personal point of view taking into account the Strengths, Weaknesses, Opportunities and the Threats of the Diffused Museum.

<p style="text-align: center;">STRENGTHS</p> <ul style="list-style-type: none"> • Possibility of exploiting cultural and artistic heritage; • Strong relationship between the staff of the museums and the population that create an active organizational network; • Creation of a diversified demand for different visitors organizing different events. • Vigorous system of regulations and policies the municipalities must to respect. 	<p style="text-align: center;">WEAKNESSES</p> <ul style="list-style-type: none"> • Difficult distribution of the resources between museums due to the not homogeneous situation; • The Diffused Museum has some problems in attracting the young people and the teenagers; • If the museums are not satisfied to the collaborations, they can decide to take off from the network.
<p style="text-align: center;">OPPORTUNITIES</p> <ul style="list-style-type: none"> • The Medieval cities where the museums were founded can attract a lot of tourism especially increase foreign visitors; • Creation of exhibitions and events in order to attract the young visitors (in the range 18-30 years); • Open to new partnerships; • Try to participating in more public and private announcements and find other private investors . 	<p style="text-align: center;">THREATS</p> <ul style="list-style-type: none"> • Reduction of the visitors; • Less monetary sources from the public and private announcements in the next years; • Population in discordance with the activities; • The visitors could be more attracted by the entertainment offered by the metropolitan city of Florence.

Figure 3: The Mudev SWOT Analysis.

Source: Personal Source.

The twenty museums, which are part of the Constitution of the MuDEV, are :

- the *Mu.Re Museo Remiero* in Capraia and Limite,
- the *Museum of Sacred Art Santa Verdiana* and the *Benozzo Gozzoli Museum* placed in Castelfiorentino,
- the *MuMeLoc, Museo della Memoria Locale* in Cerreto Guidi,
- *The Boccaccio's House, Palazzo Pretorio* and the *Museo del Chiodo* in Certaldo,
- *The Museo della Collegiata, Pontormo's House* and the *MUVE, Museo del Vetro* in Empoli,
- *The Museo Civico* in Fucecchio,
- *The Museo del Vetro* in Gambassi Terme,
- *The "Gerusalemme" di San Vivaldo* and the *Museo Civico* in Montaione,
- *The Lecci Museum, the Museum of Sacred Art* and the *Museo Amedeo Bassi* in Montespertoli,
- *The Museo della Ceramica* and the *Museo Archeologico* in Montelupo Fiorentino,
- *The Museo Leonardiano* and the *Leonardo's House* in Vinci.

The picture below can show all the territory where the MuDEV is located, the municipalities involved, the connections between the structures, and finally it is useful for visualizing the museums presentation in a map about the Empolese Valdelsa area.



Figure 4: The MuDEV representation in the Empolese Valdelsa territory.

Source: MuDEV, <http://www.museiempolesevaldelsa.it/>.

The municipalities have different cultural and morphological characteristics and they can attract various group of audience in different ways. For this reason, the MuDEV has the power of enhancing and underlining the most characteristics that differentiate the distinctive territories of the Empolese Valdelsa. Another important peculiarity of the Diffused museum is that it can be considered an open network, where other museums and local structures can become new members when they want.

2.2.1. Capraia and Limite

The two cities of Capraia and Limite are situated near the Arno river and the Montalbano mountain and constitute a unique municipality. In this area is located the

Mu.Re: the Centro Espositivo della Cantieristica e del Canottaggio. The museum exposes models of ancient boats, work utensils, documents and photographs about the river sailing.

Since the XVII century, this area was an important harbor where the merchants commercialized goods, foods and objects from Florence to Livorno.

The museum is important to remember the local origins and the importance of the Arno river as trading route for the population of the last centuries.

2.2.2. Castelfiorentino

In Castelfiorentino there are two museums which are part of the MuDEV, and they are focused on the artistic exhibitions of important Italian painters.

The Museum of Sacred Art Santa Verdiana was founded in 1999 to receive a substantial heritage which consisted on an art collection from the Sanctuary and the church of the city. In the museum it is possible admire paintings of some important artists such as Cimabue, Giotto, Gaddi and Taddeo Gaddi.

The Benozzo Gozzoli Museum, called even Be.Go, exposes the most important painting of the author. His main themes were the Tuscanian landscapes, with a focus on the places where he lived. People appreciate his paintings because they are both popular and cultural, in this way the painter educated the people to the art.

The Be.Go realized even a sustainable project in order to permit all the people living the museum experience.

The innovative project is based on a realization of an experience permitting the access to different kinds of visitors, included people with disabilities and other physical problems.

The social inclusion appears useful to create a positive environment where is possible participating in cultural, creative and educational laboratories that produce a positive advantages both for the producers and the visitors.

The main aim of the inclusive project is promoting the Be.Go as an Italian excellence generating a testing centre and promoting the social inclusion inside museums.

2.2.3. Cerreto Guidi

In Cerreto Guidi are located the MuMeLoc and the Museo della Memoria Locale.

It was born with the purpose of promoting the protection and the enhancement of the local heritage. It is considered a *multimedia museum* because inside it is not exposed a collection of operas or paintings but multimedia documents in order transmit the local culture. In fact, it is contemporarily, a multipurpose structure, a cultural centre, an archive and even an educational laboratory where are touched different fields. The technologies are useful for commemorating the local ancient culture and traditions through the use of different instruments and emotions such as telling stories, exposing witnesses and memories.

2.2.4. Certaldo

In the municipality of Certaldo are located three different museums: the Boccaccio's House, the Palazzo Pretorio and the Museo del Chiodo.

The Boccaccio's House was rebuilt after the Second World War because of the damages caused by the War, and inside the visitors can admire a huge and specialized library which collects a wide range of books written by the author.

In the Palazzo Pretorio people can visit two gardens, the prisons, the audience hall, the archives, a chapel and some private quarters.

Finally, the Museo del Chiodo is occupied by a collection of nails of all kinds, woodcarvings and utensils from the peasant culture. The idea of creating a museum was born by the passion of a citizen who produced nails and other objects using them and he donated his personal collection for founding the museum.

2.2.5. Empoli

In Empoli are situated the museum of Pontormo's House, the Museo della Colleggiata and the MuVe, the Museo del Vetro. All the items in these museums can be accessed through a tactile itinerary for sensorial visits, especially designed for vision-impaired people. This is a positive example of social inclusion and about how the MuDEV

involve different segments of the target audience in a unique experience and environment.

2.2.6. Fucecchio

The Town Museum of Fucecchio is placed on the ancient road that was built during the Roman Empire, its name is the Via Francigena. The museum is organized in three different sections: the archeological, the artistic and the naturalistic sections.

The archeological section describes the history of Fucecchio and its territory with a particular focus on the mutations in the people lifestyle during the years. In the artistic section it is possible visit some paintings of the XIII- XVIII historical period.

Finally, the naturalistic section is dedicated to the ecosystems of the naturalistic area the Padule that is positioned near the town.

2.2.7. Gambassi Terme

The permanent exhibition called *Making Glass* in Gambassi shows the results of historical and archeological researches.

During excavations produced in this area, there were found medieval and renaissance glass furnaces. So, a lost craft which characterized during the past centuries the social economic life in the Elsa Valley, returned to memory. Wall panels and finds in the showcases expose moments about the preindustrial glass production and technology, the raw materials adopted, the glass processes, and finally the lifestyle of the population who produced the glass objects.

2.2.8. Montaione

In the forest around the city of Montaione, there are a lot of churches, chapels and temples and exactly in this area is placed the "Gerusalemme" di San Vivaldo. It is a painting that shows the reproduction of the Holy Land and for this reason is considered a destination of pilgrimage for national and international believers.

The Civic Museum in the Palazzo Pretorio displays paleontological and archeological findings discovered in the area. They are important for the reconstruction of the life style of the Etruscan population whose origins are exactly in all the MuDEV area.

2.2.9. Montelupo Fiorentino

In the city of Montelupo Fiorentino there are two important museums which are placed inside the MuDEV network: the Archeological Museum and even the Ceramic Museum.

The archeological museum is based on ancient heritage to showing the origins of the Valdelsa territory and it is interesting for discovering the flora and the fauna that characterized this area.

The Ceramics Museum in Montelupo contains ceramic items from one of the most important production centers of the European Renaissance. In 1973 a large water well was discovered by chance. Its origins are around 1000 AD and it was filled of enormous amounts of majolica kiln discards.

The museum is organized into eight rooms, they comprehend the Library, the Educational Room, the Pharmacy, the Coats of Arms, the Exports, the Tableware, the Water Well, the Potter's Workshop, and finally the Masterpieces.

2.2.10. Montespertoli

The Lecci Museum is situated in a peaceful countryside with vineyards and olive trees, that is a perfect introduction for the museum exhibition. The Museum collects and explains the culture of local wine-making history with documents, pictures and various objects.

The Museum of sacred Art is temporarily closed. It disposed artworks, sculptures, decorations and gold- work.

The last museum placed in Montespertoli is dedicated to one of the most important tenors during the 20th century: Amedeo Bassi. In the museum it is possible analyzing antiques and keepsakes of the tenor.

2.2.11. Vinci

In Vinci was founded the Leonardo Museum in 1953, in the city where he lived his entire life. In fact, the museum is dislocated into three different areas.

To start the Leonardo experience, the visitors pass through the Guidi Square that is decorated with geometric shapes, slabs of stones, set inlays of glass and shards of silver, describing geometric and abstract shapes inspired by the polyhedron, symbol of the Renaissance.

In the Palazzo Uzielli there is the library, the bookshop, and other sections devoted to mechanical clocks, textile- manufacturing technologies and finally building-site machineries. Another room is reserved for the temporary exhibitions and educational projects. Finally, the Guidi Castle is adopted for the exposition of civil engineering, war machineries, flight mechanisms and tools; and another floor is used for other Leonardo's studies such as devices for moving through water and for fluvial navigation.

The poliedric experience main aim is showing all the interests of Leonardo because he was a technologist, architect, scientist and technician at the same time.

It is possible also visiting the Genius's Birthplace in Anchiano. As it is possible seen, each municipality can offer to the visitors different experiences and activities but, at the same way, they can unify the forces and create common projects and attractions through the network of the MuDEV.

2.3. The MuDEV funding

For the creation of the MuDEV and its sustaining during the years, the managerial staff receives two different kinds of funding: the public and the private funding.

The *public funding* derives from the participation to the Regional and Municipal Notices. Each municipality, which is part of the MuDEV, gives money related to the number of museums which take part in the network; in this way the MuDEV can continue to work for increasing the activities and improving the aspects part of the organization. A part of the money that derives from the sales of the tickets of the Passport of the Art Pilgrim is retained from the MuDEV organization.

Another main challenge of the institution is designing an homogeneous structure involving all the twenty museums in order to maintain the requirements of the Piani Integrati Cultura³⁶. This regional announcement gives the possibility to the Diffused Museum to realize a concrete scientific, managerial and promotional collaborations.

Since the foundation of the MuDEV the management participates to Regional Notices such as PIC 2015, 2016, and the Biennale 2017- 2018.

The PIC 2015 permitted the elaboration of the first marketing campaign focused on the communication of the MuDEV creation such as graphical and informative materials such as posters and brochures. In fact, there were distributed flyers in all the museums and in other local institutions for promoting the initiatives and finally was created the website as form of integrated communication.

The PIC 2016 offered the opportunity of creating internal regulations between the museums which constituted the MuDEV and finally adapt the structure to the normative standards required by the Region regulations. Inside the list of objectives of the Diffused Museum there is the possibility of overcoming the languages barriers with technological instruments such as the virtual reality and web audio- guides. In the future, the MuDEV will try to participate as a unique entity in order to distribute all the public resources according to the needs of each museum.

The *private funding* derives from the convention with the Foundation of the Cassa di Risparmio of Florence (CR). These funding permitted to increase the MuDEV public relations creating a communication plan and assuming more employees for the management of the structure.

The MuDEV won in 2017 the announcement called Valore Museo sustained by the Fondazione CR of Florence, Piccoli Grandi Musei, and promoted in collaboration with ICOM Italia (International Council of Museums) and Polo Museale Toscana with the consulting of Fitzcarraldo Foundation. The program main aim is favoring and developing innovative solutions inside the local museums in order to be contaminated by young people and their sustainable projects. Firstly, the MuDEV won the participation at the project Valore Museo and consequently it selected the

³⁶ The acronym of this project is called PIC.

two best couples museum- professional and one of them was won by the MuDEV and the Architect Giada Cerri. The sum of money was used for financing the position of the executive manager inside the professional staff of the museum.

Despite the investments on specific projects, the private and public funding were useful even for the constitution of a professional and managerial staff permitting some improvements during the years in order to increase the services and maintaining an high-quality experience for the visitors.

2.4. The internal and external regulations and agreements

Even if the MuDEV has strong basis, it is continuing searching for agreements with local enterprises, boutiques and artists, and even inside the museums' network.

About the external environment, the organization subscribed important agreements with territorial organizations. For example, during 2019, the MuDEV participated as partner in one of the important projects of the territory. Indeed, the Unione dei Comuni of the Empolese Valdelsa cooperated in creating and organizing a shuttle useful for visitors to move from a museum to another one for promoting the 500 anniversary of Leonardo Da Vinci (which will be during 2019) and all the other territorial activities about it. The feasibility of the shuttle service was accessible only in the high- tourism period which started in April 2019 and finished in July 2019. This project raise in occasion of the Project Leonardo 2019 for favoring the tourism, the events and the exhibitions around the medieval countryside near Florence.

In the future, there will be the possibility of expanding the network of the agreements connecting the MuDEV with large amounts of territorial services and increasing the relations with the externals.

The MuDEV and its internal organization have created a Constitution which comprehends a set of rules which are useful for the internal, financial and managerial organization. The Regulation was drafted by the eleven municipalities involved in the project and subscribed by the Scientific Director Cinzia Compalati. This permitted the establishment of all the specific rules and policies.

The eleven municipalities that subscribed the MuDEV Constitution are: Capraia and Limite, Castelfiorentino, Cerreto Guidi, Certaldo, Empoli, Fucecchio, Gambassi Terme,

Montaione, Montelupo Fiorentino, Montespertoli and finally Vinci. The unique thing they want is to share is the will to enhance the cultural and artistic heritage ideating a program for the cultural and touristic developing in Empolese Valdelsa.

The Mudev was born as cultural project with the necessity of improving the integration and collaboration between the museums and the environment. The municipalities agreed to subscribe the financial, organizational and managerial cooperation.

The main goal is to promote the development of new strategies for generating innovative projects and consolidate the cultural and territorial identities. The MuDEV has the possibility to involve the historical, artistic, scientific architectural and archeological heritage of the Empolese Valdelsa in the museum projects.

The museums act as entities part of the MuDEV so they have to assume their operational responsibilities, which can be summarized as:

- The responsibility of agreeing in the annual economic sustain as in accordance with the Mudev Constitution;
- Operating like a system guaranteeing the collaboration in the centralized organization, taking into account the economic and scientific synergies between museums. It is even important the scheduling of the activities and events, and finally the exposition of the MuDEV Logo in all of the documents both online and offline;
- Communication of the MuDEV activities and briefing of all the modifications;
- Realization of a minimum of one event a year in line with the MuDEV program;
- Guaranteeing the visibility of the Diffused Museum in all the events promoted, in the website, in the social media and even in loco in the ticket office;
- Opening the museum a minimum of nine hours in a week; and
- Operating a constant revision of the promotional and communicative modalities of each singular museum, such as the continuous updating of the information in the website³⁷.

³⁷ Musei Empolese Valdelsa, <http://www.museiempolesevaldelsa.it/>

2.5. The organization of the MuDEV

The Diffused Museum organization is a good-structured system which can be summarized into different actors which collaborate together inside the managerial field of the Diffused Museum. In fact, the organization is composed by the Steering Committee, the Technical Committee, the MuDEV managerial and the museums staffs, the Scientific Director and even other external figures can also be considered part of the organization of the MuDEV network.

2.5.1. The Steering Committee and the Technical Committee

The MuDEV is constituted by a Steering Committee formed by the eleven municipalities where the museums are placed in the Empolese Valdelsa area, and even by a Technical Committee that organizes the more formal procedures.

The eleven municipalities created the institution of the Union of the Municipalities of the territory of Empolese Valdelsa (Unione dei Comuni Circondario dell'Empolese Valdelsa) with the main goal of creating and sustaining the MuDEV creation. The organization is composed by two different structures:

- The *political coordinator*;
- The *administrative coordinator*.

One of the two majors of these municipalities, which play the role of political and administrative coordinators³⁸, can be elected as the President of the Steering Committee.

The municipality that plays the role of the administrative coordinator assumes all the administrative and financial responsibilities, specifically the actuation of the procedures for the realization of projects about the concessions of funding by external entities and sponsorships.

³⁸ Originally, the political coordinator was represented by the Municipality of Certaldo and the administrative coordinator was performed by the Municipality of Montelupo Fiorentino, until the end of the political mandate. With the election during the 2019, the representative asset is changing.

The eleven municipalities of the Empolese Valdelsa that constitute the Steering Committee have five main tasks:

- 1) Approve the goals and the policies,
- 2) Approve the financial plan and the activity plan,
- 3) Evaluate the possibility of admission of new institutions in the MuDEV Constitution,
- 4) Modify the contents of the Constitution,
- 5) Establish the distribution of the financial charges in all the municipalities.

In order to accomplish all these activities, the municipalities have to adopt a co-working approach interacting together to achieving the common goals.

The Technical Committee is composed by all the directors of the museums or their delegates of the Municipality Cultural Offices. The main challenge of the Technical Committee is developing programs and activities that characterize the cultural supply of the museums in their local environment with coordination.

2.5.2. The managerial staff and the staff of the museums

The professional profiles of the museums in general were delineated by the ICOM³⁹ General Conference and even by the commission of the American Association of Museums⁴⁰, and both of them approved some documents about the attributes the staff have to acquire.

During the ICOM General Conference, it was defined that all the employees have a precise role inside a museum, and all of the roles must be delineated in a formal documentation. Also from a bureaucratic point of view, the Italian Government exposed the necessity of recognizing the staff employment at a national level. During the General Conference of Rome in 2016, the ICOM provided even the construction of

³⁹ International Council Of Museum.

⁴⁰American Association of Museums, <https://www.nchpad.org/Directories/Organizations/2266/American~Association~of~Museums>.

a Map⁴¹ for representing all the professionals inside a museum with the correspondent requirements, tasks, responsibilities and scope of work.

The MuDEV managerial staff is composed by four main managers: the Scientific Director Cinzia Complati, the Development, Promotion and Marketing Manager Benedetta Faltieri, the Communication Manager and Press Office Filippo Belli, and finally the Administration field supervised by Alessio Ferrari.⁴²

It is important to distinguish the managerial staff of the MuDEV with the internal staff of each museum which works independently but the active collaboration between each of them is fundamental for the constitution of the MuDEV itself. In fact, each internal staff of the museums has different conformation, organization and responsibilities because the major part of the museums are civic institutions. Their organic staff depends even by the funding and resources that the Italian Government makes available for each structure. But the number of employees depends also by the financial, economic and private resources that a museum can receive but it could depend even by the popularity of the museum. In fact, if a museum is popular and it has a large flux of visitors and tourists, it has the availability of more money to recruit more people in the staff. For example, it could happen that museums with limited resources have the possibility of recruit a less number of employees and professionals with a low level of specialization.

To conclude, the staff works efficiently when the management defines the positions and responsibilities, recruits professional employees offering trainings motivation and an adequate compensation. For some aspects, the MuDEV works like a company which has internal employees, partners, sponsors, suppliers and other fundamental figures which collaborate for improving and facilitate the work for each individuals. The MuDEV must only coordinate all of them for guaranteeing special attractions and innovative activities for the audience of the Diffused Museum.

⁴¹ ICOM, *Carta Nazionale delle Professioni Museali*, Roma, 2006

⁴² During the period 2017-2018, the managerial staff was composed even by a fifth member: the Executive Manager Giada Cerri.

2.5.3. The Scientific Director

According to the ICOM definition, the director has administrative responsibilities toward the scientific audience but even to the citizens. The scientific director has the liability of providing for the mission and the museal policies, its management, and finally he has also to manage and control the tasks for the preservation of the collections. This person is a direct and indirect responsible of all the resources of an institution.

The MuDEV Scientific Director has to monitor the development and the functionalities of the museums because this figure must have technical and scientific skills. In fact, Cinzia Compalati works and collaborates synergically with the Steering Committee and the Technical Committee. It is important a constant communication between all the entities in order to be in line and coordinated in a general and specific project for the entire MuDEV. The scientific director must even decide which financial strategy adopt inside the structure and open the MuDEV to the sensibility of the external world and to the audience.

2.5.4. The participation of other figures

The municipalities can promote other forms of collaboration with other private and public entities for the preservation and management of the MuDEV heritage. These agreements will favor the increasing in the visitors flows adopting even integrated strategies of valorization of the heritage.

The body of organisms which are private or public, internal or external to the diffused museum, and which are composed by employees, collaborators or externals, provides an intricate managerial structure for the MuDEV organization.

2.5.5. The organizational functionalities

The network of the twenty museums is constituted by independent units and each of them has own staff and internal organization that organizes the galleries dispositions, exhibitions, events, educational laboratories and other kinds of activities. According to this, each museum that is part of the MuDEV operates as single actor with its own internal rules but it has to respect contemporary the MuDEV general rules. In other words, each institution maintains its own independence by the other museums which

are part of the network of the Diffused Museum. This means that each one organizes its activities, exhibitions and projects but, at the same time, it can participate in common activities organized by the MuDEV staff.

Also the municipalities represent the fundamental entities for the MuDEV realization. In fact, the municipalities have two main tasks:

- They monitor the activities of the museums, coordinate the internal management and help them in solving logistic problems.
- On the other hand, the municipalities represent the mediators between the museums as institutions and the diffused museum MuDEV. Thanks to the municipalities agreement, they performed the MuDEV Constitution that is useful for the coordination of all the museums. They control even that each museum respect the regulations approved in the MuDEV Constitution.

Finally, the MuDEV Regulation constitutes the main rules museums have to respect if they want to be part of the diffused museum. As said before, the Constitution was created and approved by the municipalities.

The municipalities can decide to participate or not in activities and projects launched by the MuDEV managerial staff or by the Steering Committee that verifies the feasibility with the human resources that each organization have available; or continuing to offer only the internal projects of the museum itself. But the museums are constrained in participating at minimum to activities of the MuDEV area. Not all the activities are intended for them. And finally, the MuDEV management relates directly with the internal departments and with the municipalities launching innovative projects and solutions for the museums. About the internal organization, the Diffused Museum presents even other organizational entities such as the Steering Committee, the Technical Committee, the Scientific Director, and other external actors who can participate for favoring the correct development of the projects.

2.6. The innovation inside the MuDEV

The innovation inside the museum can derive from different fields, for examples adopting audio-guides, technological tools or hi-tech exhibitions in order to involve completely the visitors.

Taking into account the MuDEV, the innovation involves not only the visitors' services and experiences but even the internal structure of the organization, the managerial system and the other external structures associated. It is possible affirms that the diffused museum itself is an innovation in the museums field.

The MuDEV wants to create a new means for living an experience for the visitors. For this reason, the diffused museum collaborated with the app izi.TRAVEL. This is a storytelling online platform founded in 2011 with the aim of connecting museums, cities, organizations and their stories with travelers who want to explore the world using storytelling.

From the visitors' point of view, the global platform is free, open and permits people to be more informed about the places they will discover because of the information about the local attractions and activities. People can be inspired in visiting cities and museums. The storytelling platform helps even the organizations in heritage, cultural and tourism sectors bringing their story to life involving them in a global cultural project. It also permits organizations to be more popular and attractive.

Inside the izi.TRAVEL platform, the MuDEV created an audio-tour adopting technological devices in order to promote the diffused museum and develop the scientific project. The opportunity permits to visitors, local population or simply curious people to be informed about the museums. The platform can be downloaded on tablet, smartphones or simply used as application. The MuDEV testimonial inside the platform is Leonardo Da Vinci, who is one of the most famous scientists of the Italian Renaissance and also the principal subject of the two museum placed in Vinci.

With the app, the visitors can project and personalize their own tour around the twenty-one museums part of the MuDEV in a very intuitive way. The app through a geo-localization system, automatically signals the nearest museum and the relative track. The itinerary takes inspiration from one of the most impressing Tuscanian literary works: the Dante's *Divina Commedia*. In the story, Leonardo Da Vinci interprets Virgilio, and crossing the Empolese Valdelsa, meets famous people of these lands such as Giovanni Boccaccio who is the *Decameron's* author and revolutionary painters like Benozzo Gozzoli since the Pontormo's operas. All these famous character tells their stories and involve users in discovering their works. The audio-tour is

available in two languages: in Italian and in English for involving even the foreign tourists in the project.

2.7. The design of the MuDEV

The design can be interpreted as a set of techniques and rules whose application involves and interacts with the process of innovation. The design can have different dimensions such as aesthetics, meanings, artistic contents, processes and techniques.

The MuDEV and its staff created meanings involving the audience and the local community in relation with the products which correspond to the network of the twenty- one museums. Innovation has a central role in offering new services and tools to support the visits inside the institutions, so it permits to create a connection between the visitors and the MuDEV museum network.

The language adopted by the MuDEV affects both the functionalities of the objects exposed and the meanings they are able to produce in the mind of the audience. The MuDEV has the role of the producer because it create the environment and the atmosphere for creating the meanings and the visitors are the receivers of the communication message of the Diffused Museum.

When the audience visit the MuDEV is creating a symbolic and emotional content of their visits and the museum can help the interpretation though the definition of a common language. The museum has a dual nature because it has to preserve the cultural and artistic heritage of the local territory and spread new knowledge to the visitors. These mechanisms are useful to attract an higher number of visitors by paying more attention to the communicative part of their mission. In fact, the process of education can be developed by three different actors: the communicator is the specific museum through which the heritage, with the help of a medium such as the guide tour, gives a message to the visitors, the receivers.

The technological tools are useful instruments for the communication process. The MuDEV developed an online guide tour on the storytelling platform IZI.Travel, created a website where people can found information about the museums and the territory, and organized lots of events with different format in order to attract different segments of population. In fact, the visit at the museum has an high level of

customization because people can decide how to visit the entities, and how to interact with the local, artistic and cultural heritage.

The MuDEV developed an high quality network of entities and people that contribute creating a strongly innovative environment in the Empolese Valdelsa territory; and it is possible affirming that the organization involves three different implications:

- the organizational museums' network, the local heritage and the active population who contribute in the creation of events and activities, give the opportunity of creating a continuous replacement of contributions;
- the broad educational purpose in different fields give the possibility to enlarge the MuDEV proposition, involving other target groups;
- the sustainable and strategic offerings of the Diffused Museum gives the possibility to create unconventional and customizable proposals to capture the large demand of the large audience presented in the market.

In conclusion, the role of the MuDEV can be expressed by a communication strategy which is in synergy with the mission to preserve and the design can be useful to facilitate the process.

2.8. The MuDEV sustainability

The MuDEV can be associated to a concept of sustainability because it is focused on specific social concepts.

The MuDEV can be defined as *socially sustainable* for different reasons. It have involved the local community in the activities and events organized by the museum itself such as the food-racing night inside the Diffused Museum to give a prize for the best project that involved the local realities with the MuDEV cultural spaces. But even the forces of the eleven municipalities that give rise to the Diffused Museum itself can be considered a form of sustainability because the local institutions created a strong network in the Empolese Valdelsa territory in order to sustain and preserve the local heritage and traditions.

The MuDEV created an educational program that permitted to the different target of people having access to specific activities and interactions with the museums. For example, the Diffused Museum offers an educational program of seven different

thematic itineraries for making the visit more interesting for the children of the schools. On this occasion were realized even informative cards for creating activities that children can do individually or with the entire family interacting with the cultural heritage and creating an occasion for indirectly improving their knowledge.

Since the 2013, the Sistema Museale della Valdelsa Fiorentina sustained the project for the employees educational training addressed to all the internal people and staff of the museums in order to preparing and educating to operate in this specific context.

The first museum that participated in the experimental activities were the Benozzo Gozzoli Museum but then they have also been extended to other five museums such as the Palazzo Pretorio in Certaldo, the Glass Museum in Empoli, the Ceramic Museum in Montelupo Fiorentino, the Cerreto Guidi Museum and finally even in the Amedeo Bassi Museum in Montespertoli. The final museums network that have joined the social project are today twelve museums and were raise other local collaborations with associations, libraries and medical institutions. The projects started in 2017 and the activities are continuing since nowadays.

The project wants to offer the possibility of living a cultural experience to the patients and their families, enhancing the person itself, stimulating the communication and recreating a place inside the community.

2.9. Special projects, events and activities

Thanks to the collaboration between museums, municipalities and the MuDEV employees, the managerial staff purposed different events and activities and projects in order to create an interaction between the internal and external actors of the environment.

The museums can decide in which events take part and collaborate for the realization but they are obliged in participating in minimum two MuDEV events in a year. Some of the main projects that the MuDEV developed during these years are the A Caccia di Musei event (Hunting for Museums), the Amico Museo project (A Museum as a Friend), the Tastin' Mudev nights, the Anagrafe degli Artisti project (the Catalogue of the Artists), and finally the [non] Festival delle narrazioni popolari (e impopolari)

(non Festival of popular narrations (and unpopular)). They involved different segments of population, from the children to the old people permitting them to discovering new realities of the Empolese Valdelsa territory. These most significant projects, exhibitions and services realized by the MuDEV managerial staff are described below.

2.9.1. A Caccia di Musei (Hunting for Museums)

The event was organized in 29 April 2018 and it was a journey around different itineraries around the MuDEV. It consisted on a traditional treasure hunt for favoring the discover of historical, artistic, landscaping and food excellences of the local territory.

The participants, who have taken part of the experience, were divided into car or motorbike crews, and even single players. The MuDEV staff created mixed teams of people and to each team were assigned, in a random way, a different itinerary. The itineraries were homogeneous in timing and difficulties and were developed over an average distance of 50 km. The event started from the municipality of Montelupo Fiorentino and finished in Fucecchio.

The users passed ability tests, interacted with the local population of the different municipalities and finally interviewed the inhabitants to complete the game. The clues were unfolded through museums, churches, villages, wineries and vineyards and were linked to the art, history and popular traditions of these lands. The prizes of the Caccia di Musei (Hunting for Museums) were typical products, publications, wine offered by local producers and a free Passport of the Pilgrim of Art for visiting all the MuDEV museums in a period of a year.

The project main aim was creating a form of interaction between the visitors and the Empolese Valdelsa territory making participants to discover some traditions and curiosities about the MuDEV environment.

2.9.2. Amico Museo (Museum as a Friend)

During the spring months of May and June 2018, the Diffused Museum participated into a diffused project called Amico Museo promoted by the Toscana Region where all the museums of the area could participate. The purposed was the creation of guided

tours, extraordinary expositions, and finally educational laboratories and animations for children and adults. For example, in the Vine and Wine Museum of in Montespertoli, in the Gerusalemme di San Vivaldo in Montaione, in the Town Hall of Gambassi Terme, in the Museo del Vetro in Empoli, and finally in the Benozzo Gozzoli Museum placed in Castelfiorentino, were organized night visits inside institutions.

The program was promoted by the Toscana Region with the goal of returning the cultural heritage with proposals that satisfy the curiosity of every visitor with the concept that museums can be friendly places where people can appreciate their free time spent inside.

The main theme of the event was the relation between the museums and citizenship and how the local community became the protagonist inside the MUDEV. The organizational team took inspiration by the ICOM⁴³ main argument for the Museum International Day, that in 2018 was on the 18th of May.

2.9.3. Tasting MuDEV

It was a multi-sensorial project that involved wine tastings in artistic environments. The three museums that participated were the Benozzo Gozzoli Museum in Castelfiorentino, the Museo della Collegiata di Sant'Andrea in Empoli and finally the Museo della Ceramica of Montelupo Fiorentino during the month of April 2018. The participation was totally free for the visitors and for each specific structure, there were created a different tour for a maximum of twenty visitors each time.

The participants interacted directly with the artistic experts who described the exhibitions inside the museums and with tasters who described the different kinds of local wine. In this way, the participants learned the local traditions and tasted them in association with the local heritage and in their mind there were created important cultural associations.

The collaboration with local producers and wineries were fundamental for the realization of the event. The free participation was possible thanks to the price won by the organizers during the MuDEV food-raising night called *Dinner at the Museum*.

⁴³ International Council of Museums.

The event generated a strong connection between the cultural heritage and the territorial wine sector creating a common language.

2.9.4. The Studi Aperti and the Anagrafe degli Artisti project (the Catalogue of the Artists)

The territory of the Empolese Valdelsa is rich of painters, artisans, photographers, designers, performers and architects, and for this reason the MuDEV created a particular service related to the local creative producers: the artists can have a little space in the MuDEV website that is represented by a list which is always open and they can be registered when they want. The useful service is informal and help the local artistic population to acquire more visibility. As said before, the local community is a fundamental actor for the Diffused Museum because they are part of the cultural heritage and this is why it offers a space for them. The tourists and the visitors can contact them, visit their boutiques and ateliers, and interact each other directly from the MuDEV website. The Anagrafe degli Artisti is another example of how technological instruments and innovative networks are mixed inside the Diffused Museum.

2.9.5. The [non] Festival delle narrazioni popolari (e impopolari) - (non Festival of popular narrations (and unpopular))

The event was organized in the month of October and November 2018 in Montelupo Fiorentino, Capraia and Limite and finally in Montespertoli. The event had as protagonists the local people and their daily life through the narration of personal stories.

The Non- Festival is an innovative instrument for the valorization of the identity of the location through the use of the empathy transmitted with the communication between people. With the creation of this event, the Diffused Museum in collaboration with the Yab Association wanted to promote the initiative with the goal of *musealization of the community concept*.

The festival was divided in three important initiatives. The first was called J.O.B.S. Join Your Blended Stories and was placed in Montelupo Fiorentino. It was an exhibition where different employees told stories and anecdotes about their daily job through

objects and utensils and they were reinterpreted by expositions of sixteen contemporaneous artists.

The second event was called the Stories of the citizens organized in the municipalities of Capraia and Limite. The population with the help of actors exposed their local life exchanging opinions with the audience. Finally, at the end was organized a music concert inspired by the population life in Montespertoli because it was the town of the tenor Amedeo Bassi and he inspired lots of folk and local music.

The innovation involves the core concept of the Festival: it was a diffused event in time and in place, the protagonists are the local people. The format can be replaced and reformulated in other places because all the world environments have stories to tell. The community became the main actor and the stages are various and had a strong identity: from the MuDEV museums to the population home.

The project of the [non] Festival delle narrazioni popolari (e impopolari) was designated to the valorization of immaterial cultures of the local territory. In fact, the Festival project won the prize “Musei in Azione” of the Tuscany Region. The regional notice required projects that demonstrated the ability to transform museums into places that are representative of the community. The activities had to be aimed at giving social value to the cultural heritage preserved in Tuscanian museum triggering a process of re-appropriation of the community heritage. It was possible through participatory and inclusive practices and the innovation of the languages and tools. The Tuscanian Institution financed the Festival project with a total sum of twenty-five thousands Euros.

The Festival project permitted to identify a new methodology for the musealization of the community preserving the local heritage and traditions because the community is the human heritage.

2.9.6. The educational projects: Musei per le Scuole e per l' Alzheimer (Museum for Schools and for the Alzheimer patients)

During these years of activity, the MuDEV created also an educational program that permitted to the different target of people having access to specific activities and interactions with the museums. For example, the Diffused Museum offers an

educational program of seven different thematic itineraries for making the visit more interesting for the children of the schools. Therefore, there were realized even informative cards for creating activities that children can do individually or with the entire family interacting with the cultural heritage and creating an occasion for indirectly improving their knowledge.

In addition to the offer for the children of the schools, the MuDEV provided even a project for the patients with Alzheimer which was born during 2017. It is a project with cultural and social inclusion dedicated to the patients and their family. The project main aim is giving an active experience to these people and feel them part of the community through the patronage of cultural places. During the events the audience play an active role giving opinions and expressing their emotions about paintings, the poetries and music. Since the 2013, the Sistema Museale della Valdelsa Fiorentina sustained the project for the employees educational training addressed to all the internal people and staff of the museums in order to preparing and educating to operate in this specific context.

The first museum that participated in the experimental activities with the Alzheimer patients were the Benozzo Gozzoli Museum but then they have also been extended to other five museums such as the Palazzo Pretorio in Certaldo, the Glass Museum in Empoli, the Ceramic Museum in Montelupo Fiorentino, the Cerreto Guidi Museum and finally even in the Amedeo Bassi Museum in Montespertoli. During these years, the network of collaborators that have joined the social project is continuously improving and are raising other local partnerships with associations, libraries and medical institutions.

The project wants to offer the possibility of living a cultural experience to the patients and their families, enhancing the person itself, stimulating the communication and recreating a place inside the community.

2.10. The project of the Passport of the Pilgrim of the Art: One ticket for 21 museums

The Art Pilgrim Passport is an innovative ticket system that was realized by the MuDEV in order to permitting the visitors to discover the twenty museums of the Empolese Valdelsa in a different way. The approach at the basis is the conception of a ticket system which unifies all the museums inside the MuDEV network.

The Passport is also useful even for facilitating the visit of the entire Diffused Museum by the visitors and tourists that are favored by this innovative method.

Initially, the Art Pilgrim Passport was considered one of the most popular projects of the MuDEV which is characterized by innovation, sustainability, technological and even cross-cultural approaches, but nowadays it can be described as a ticket system. The ticket was born during September 2017 for realizing a unique ticket system as access instrument in all the museums which are in the network. It was created for facilitating the visitors and even for better communicating the values of the Diffused Museum. The project permits to underline the concept of diffused museum and valorizing the territorial innovations.

The ticket system stimulates also the visitor of a unique museum to organize a sort of “art pilgrim” for visiting all the museums in the network for a total area of 753 square kilometers.

The main goal of the project is promoting the museums which are less visited, consolidate the territorial cultural identity, extend the permanence in the Empolese Valdelsa area and creating a complete and innovative experience for the visitors offering them a set of services.

The Passport has duration of 365 days from the first activation access and it can be acquired in the 17 museums that offer the ticket service. They are not sold in the Capraia and Limite Museum, in the Boccaccio’s House and Museo del Chiodo in Certaldo, in the Collegiata di Sant’Andrea and at the Pontormo’s House in Empoli, and neither in the Sacred Art Museum of Montespertoli which is temporarily closed.

It is presented as a red card where the user can add personal data and information, and the white spaces are appositely for the stamps of each museum. The card presents even a QR code because it is even the ticket for visiting the museums. It has two different typologies:

- The *Single Passport* with a cost of 15€ for visiting all the twenty museums instead of the payment of 52€ for the cost of the all single tickets;
- The *Family Passport* permits the visit of maximum five people with the same ticket (a maximum of two adults and three children under 18).

The Credential of the Pilgrim of the Art makes emerge both the fine and well-known museums favoring the permanence of the visitors in all the eleven municipalities of the network. For example, the users can use a geo-localized app for building their itineraries which connect the museums with local initiatives and discovering the food and artisanal excellences.

The data about the tickets favor the study about the museums, their composition, distribution and the visitors preferences. The Passport duration of 365 days is perfect for favoring the creation of a cultural community composed by both tourists and local population which through the discovered of cultural heritage rediscover the identity of the territory appreciating its values and characteristics.

The Art Pilgrim Passport was born for connecting the MuDEV museums projects with the Empolese Valdelsa territory and sustaining the new fluxes of sustainable tourism.

The Passport can be constituted in all the Mudev museums in the municipalities of Castelfiorentino, Cerreto Guidi, Certaldo, Empoli, Fucecchio, Gambassi Terme, Montaione, Montespertoli, Montelupo Fiorentino, and finally in Vinci.

About the cost of the ticket, the MuDEV applies a multiple pricing strategy because the museums adopt different prices for the tickets based on the popularity, collections, costs, characteristics,...etc of each structure but with the Passport the visitors are privileged.

The network realized even affiliations which have discounts in the Passport and even in the single tickets. Actually the discounts are dedicated to the visitors who possess the ARCI card, the gold card APC Associazione Produttori Camper e Caravan, the students card of the Tuscany, and finally the UniCoop Firenze card. The people more favored are the tourists, the students and the population who lives in the province of Florence.

Since the summer 2019, the future visitors have the possibility of buying the Passports online in the site of Destination Florence⁴⁴ which is a website that offers touristic services in the city of Florence and in the major attractions of the Tuscany. After the online reservation, the visitors must go in one of the museums they prefer visit as first and obtaining the official papery Passport.

2.10.1. The Strategy

The MuDEV strategy for the Passport is communicating the project in social networks for promoting the experiential itineraries, involving different kinds of audience such as the people who do not attend cultural organizations and museums ordinarily.

For the realization of the project, the MuDEV staff collaborated with the communication company Space based in Prato specialized in the creation of technological innovations for the art and culture world. In fact, the company designs solutions for generating cultural and educational experiences with the help of technological devices.

The technology developed for the MuDEV is based on a QR Code in each museum ticket because it permits the tracking of the visitors and a total control of the audience from the museums internal organization. In fact, the software records where the ticket was sold, when the ticket was bought, and how much times the visitors use it, giving the possibility of studying the itineraries preferred by the audience.

A clear reference for the creation of the Passport was given by the Francigena way because the idea of a walk is the best way for communicating the initiative and also for each museum visited the participants must do a stamp as it is necessary in the Camino de Santiago de Compostela. The idea of communication was adopted even by other international cities and organizations such as Barcelona and its museums and even at the Milano Expo was possible this typology of visit.

The realization of the project of the Passport ticket system can be divided into six different steps:

1. In the first step the organization decided the short and the long term goals, and started a qualitative and quantitative analysis for starting the design of the new ticket system;

⁴⁴Destination Florence, <https://static.destinationflorence.com>.

2. In the second step the Scientific Director, in collaboration with the Steering Committee, defined the political and managerial agreements about the unique ticket for all the MuDEV museums. Successively they defined the definitive project and started searching for some technical and media partners in the market;
3. Then there were delineated the communication plan of the Passport of the Pilgrim of Art, the technologies useful for the ticket system, some technical information and the graphical design. The MuDEV decided to participating in Public Announcements for sustaining the project even in the future;
4. The fourth step corresponds to the definition of questionnaires and methodologies of census of the visitors and for organizing their characteristics. To do this, was really important the training of the MuDEV staff in accordance with the technical partners;
5. Successively, it was fundamental an experimentation step for launching officially the project with the press, in the online MuDEV accounts and distributing the materials around museums;
6. Finally, the collection of the previous data and its analysis was useful for improving the service and the visitors experience.

The MuDEV, with the Art Pilgrim Passport project, supports the idea of sustainable tourism and each visitor is free to decide in which way visits the museums: on walk, with bicycle, camper, with the horse and obviously using the car. Paradoxically, the best way to visit the MuDEV is by car because for the tourists it may be really hard to complete the MuDEV visit by walk for the absence of street sections useful by bicycle or on walk. There is no principal itineraries for the MuDEV visit so the tourists are free to choose the itineraries they prefer.

For the moment, other services are not available during the itinerary experience, such as any service of renting. But as it is possible see in the picture, the visitors can adopt the railway line for moving through the Tuscany and visiting some MuDEV museums and the territory around, such as the area of Empoli and Certaldo. Thanks to this transportation lines, the tourists who want to travel around the Tuscany or who are stabilized in Florence, can visiting the MuDEV and with the Art Pilgrim Passport they are favored. The tourists also can easily adopting the road routes and moving from

the different Italian Regions to the Diffused Museum itineraries because of the large road connections between the Italian principal cities, such as Rome and Venice, and the Empolese Valdelsa locations. For the tourists who love bike, the Tuscany offers also a series of itineraries for joining the Tuscanian environment and also achieve the Empolese Valdelsa territory.



Figure 5: Tuscany railway line.

Source: <https://ppiccini52.wordpress.com/2016/07/14/la-situazione-ferroviaria-della-toscana/>.

The Project of the Art Pilgrim Passport is considered a model for the Italian museums and that the Associazione Nazionale Piccoli Musei⁴⁵ invited the MuDEV staff to share their own experience during the national convention recognizing the important innovations and projects they have realized during the course of these years⁴⁶.

2.10.2. The target

The specific target of the Diffused Museum is divided into two different groups:

- The *local target* is constituted by Italian people over 45 which are interested in art exhibitions and which are active in the territory;
- The *International target* is composed by tourists and the MuDEV exploits the neighboring cities of Florence and Siena to attract them in the Empolese Valdelsa area.

Thus the target has the aim of retention of the local and regional population and the attraction of a new audience which is interested in the territory. The young audience is not part of the target and they are not involved in any communication strategy because they are not interested in territorial and cultural initiatives, but it is considered a general problem in the international world of art.

The MuDEV challenge is offering a positive experience to visitors but also to improve their marketing techniques in order to attract those who have not yet explored it.

The MuDEV audience is constituted by a wide range of people, there are the occasional visitors, individuals, families, school trip groups, group of tourists and finally the active population. The local residents interact constantly with the museums because they are physically located in the same geographical area and for this reason they can have key interests in the museums programs.

⁴⁵ It is a non- profit, scientific and cultural organization that was born in 2017. The main objectives are promoting the small museums around the world and improving their roots with the territory.

⁴⁶ The discussion was presented at the Mart Museum in Rovereto (Italy) during June 2017.

The interests of those visitors sometimes could be in conflict so the museums must be able to invest in specific activities and programs that inevitably favor certain visitors rather than others.

The MuDEV audience is heterogeneous for the different characteristics, for the frequency and the length of the itinerary, for the motivations, interests and expectations and finally for even the geographical provenience.

The museums are frequented by residents which are part of the local community and by national and international tourists. The tourists tend to visit the museums only once while the local population concentrate the itinerary along all the duration of the passports. They usually tend to spend more money rather than the local people and for this reason it is important create a strong connection between the museums and the eleven cities involved to favoring the tourism. The managerial choice of creating a touristic organization in parallel with the MuDEV museums network was positive because the system attract more people in Empolese Valdelsa.

The Diffused Museum must understand the cultural, personal and social characteristics and perceptions of the audience in order to perceive how them influence the behaviors in visiting the museums. And secondly, the management must be able to create offers in line with their personalities.

2.11. Conclusions

To conclude, the descriptive chapter shows that the MuDEV was born with the intent of preserving and offering the artistic heritage of the Empolese Valdelsa. It was possible only by the sustaining of the territorial network composed by the twenty museums with a common mission, vision and management and a unique goal of organizing activities, collaborations and area initiatives. The institutions share the purpose of illustrating their human and artistic collections to the audience with their educational, aesthetic, historical or scientific mission.

According to this, the Empolese Valdelsa Diffused Museum key concepts about the target are attracting, creating and preserving it. A big part of the tourists program the itineraries before of going in Empolese Valdelsa and they are searching for spectacular experiences with huge expectations, while the local people can decide to

visit the MuDEV anytime. It has the possibility of concentrating the efforts in conquering people who make the Diffused Museum more visible, familiar and attractive, and persuading the Passports users in visiting more museums inside the network producing interesting activities and exhibitions that transform the audience into preparing to become regular visitors.

In the future the MuDEV would like to enlarge the network involving even other local structures, companies and realities but in order to create a huge network the organization needs more funding. Then the management would like even to collaborate with other museums and other entities. But for the moment, the most important thing is to contribute to create homogeneity and exalt the institutions which are part of the MuDEV.

III. Chapter

A Quantitative Analysis on Innovation Inside MuDEV

The last chapter of the thesis will be entirely dedicated to the detection of the innovation inside the MuDEV with a particular focus on the project of the Passport of the Pilgrim of the Art during the years 2017 and 2018.

As explained in the two previous chapters, the network of the twenty-one museums represents a perfect example of diffused museum and, through a quantitative analysis, will be detected the role of the innovation which is the core concept of the MuDEV.

Firstly, we will focus on the impact, changes and revolutions that the creation of the MuDEV brought in the *heritage* of the museums with the special insertion of the unique ticket system of the Passport of the Pilgrim of the Art. These happened even thanks to the strong relations between the *environment* and the audience of the museums. The territory of the Empolese Valdelsa is rich of culture and traditions and constitute the roots for the existence of the museums.

In particular, we will underline the characteristics of the visitors which adopted the unique ticket such as their country of origin, the age and the place of residence in the territory, analyzing even the most active *communities* of the Empolese Valdelsa.

After the detection of the general data about the visitors, there will be observed the main features of the Single and Family Passports such as the composition of the audience.

Finally, we will unveil the connection between the museums and the profound relations inside the network thanks to the various interactions between the different subjects which make innovative the Diffused Museum.

The analysis of the data is useful for the MuDEV to clarify its connections with the users and between the various internal institutions. In this way, the museums can understand how to develop new initiatives to attract new audience, understand their needs, and strengthen further relations with the current visitors. Specifically, the research main aim is detecting the positive impact of the introduction of innovation inside the museums through the introduction of the Passport of the Pilgrim of the Art.

3.1. Data Analysis

The data analysis of the MuDEV has been carried out through the R language, a programming language for statistical computing and graphics.

The data analysis has a double intent because it offers the possibility of studying the internal and external environments which characterized the performance of the Passport of the Pilgrim of the Art inside the MuDEV during the years 2017 and 2018. Firstly, it is useful to better understand the visitors' preferences, behaviors and needs and also increasing the MuDEV services, and also understanding how favoring the flux of tourism in the Empolese Valdelsa but also for detecting the connections which characterize the network of the twenty-one museums which constitute the Diffused Museum.

The data analyzed come from different sources. Information about the characteristics of the audience derive from the dataset of the MuDEV, which was developed through a computer system connected with all the institutions, and from a mini-questionnaire the users filled out when they activated the Passport of the Pilgrim of the Art for visiting the museums. They are also mixed with internal sources about the single museums, such as the opening hours and more deepen information about the flux of visitors during the period of time between the 2017 and the 2018.

Further details which were fundamental for understanding the importance of the innovative impact of the unique ticket stem from the personal interview of the Doctor G. Cerri who covered the role of Executive Manager of the MuDEV during the years 2017 and 2018.

To conclude, it is possible affirm that the data analysis gives information about the characteristics of the audience of the museums but also to the shortcomings of each structure about the last two years. The study is useful to have a general point of view

of the MuDEV and also detecting the impact and the appliance of the project of the Passport of the Pilgrim of the Art.

3.2. The impact of innovation during the years

Before 2015, the MuDEV was only a theoretic idea without a practical approach and in the territory of the Empolese Valdelsa there were only the twenty-one single museums. But exactly in this period of time, there were created the Unione dei Comuni of the Empolese Valdelsa, the first embryo of collaboration between the entities. Thanks to the data analysis, it is possible notice that the number of visitors which comprehend the whole audience of all the museums during the years 2015 and 2016 was almost the same, resulting 272.435 visitors in the 2015 and 208.481 in the 2016, registering a difference of almost 63.954 visitors between these two years. The 2017 was the first year of existence of the MuDEV signing the born of the big network of environmental and social relations. In the same year, it was even approved and realized the project of the unique ticket system called the Passport of the Pilgrim of the Art. After the application of the new innovative service, the data registered a rapidly increasing of the flux of visitors (with a total number of 72.796 visitors between the 2016 and the 2017). The total number of audiences who visited the museums during the 2017 was 281.277 and in the 2018 they were 281.609. It is possible affirm that the number of visitors between these two years is almost stable, even if during the 2018 there were registered more visitors than 2017, with a small difference of almost 332 visitors.

In general, a peculiar characteristic which is important to notice it is that, after the creation of the innovative Diffused Museum in the Empolese Valdelsa, the visitors are constantly increasing during the years (with an increasing of the 74% between 2016 and 2017).

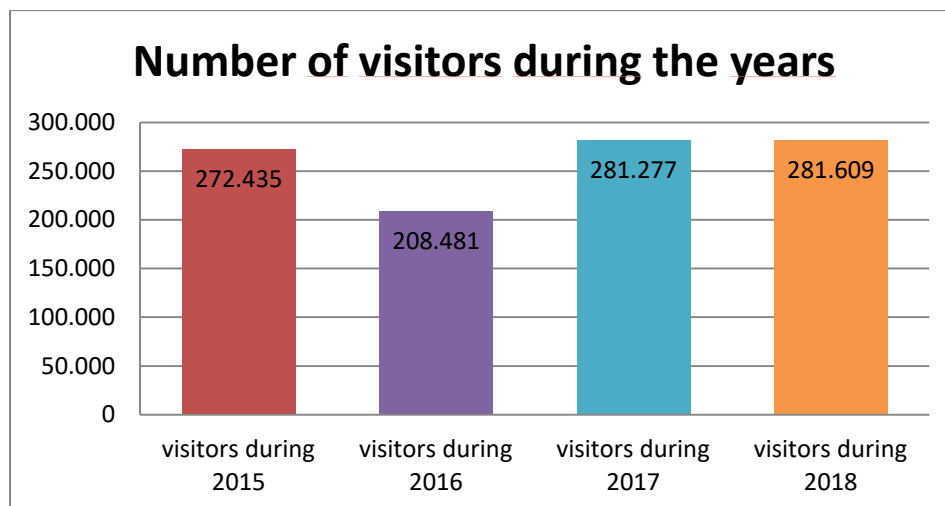


Figure 6. Description of the total number of visitors of the MuDEV during the years.

Source: Personal Source.

As illustrated in the **Figures 6 and 7**, in the 2017 the number of visitors is higher and it is maintained almost constant even during the next year. This represents the first factor of the positive impact in terms of visitors and people involved during the years in the territory of Empolese Valdelsa. The data also show that the visitors who activated the innovative unique ticket are the 0.11% which correspond to a value of 624 innovative tickets registered in all the museums during the years 2017 and 2018.

Number of the total visitors in 2017- 2018	562.886
Number of the total visitors with Passports 2017-2018	624
Percentage	0.11%

Figure 7. Description of the difference between the people who activated the Passport of the Pilgrim of the Art and the visitors with the single ticket for each museum.

Source: Personal Source.

For the first year of activation of the new ticket system, the 0.03% of the visitors decided to using the Art Pilgrim Passport. It is only a minimum part of all the visitors taken into consideration because it is referring to the period of time from September to December 2017⁴⁷. Otherwise, during the 2018, it is possible affirming that the Passport- ticket had a positive impact on visitors because the percentage of users increased significantly(from 0.03% to 0.18%).

Another important study can be conducted taking into consideration every single museum in order to evaluate the impact of the innovative ticket inside the institutions which are part of the MuDEV. The museums can be classified in three different main groups characterized by the different impact about the percentage of users who activated the new ticket system. The first group coincide with the museums which registered the higher positive impact about the visitors who preferred activating the unique ticket. They are placed in the municipalities of Gambassi Terme, Montespertoli and Castelfiorentino. The second group represents the institutions which have a middle-low impact in the activation of the Passports. However, there are three museums where the impact of the new project is null and this means that the visitors preferred the adoption of the normal ticket for discovering them. They are placed in Capraia and Limite, Cerreto Guidi and finally in Empoli. The **Picture 8** presents a classification of all the museums in the MuDEV and the correspondent percentage of Passports of the Pilgrim of the Art activated under the total number of visitors during the year 2018.

⁴⁷ The new service was activated for the first time during the last semester of the 2017.

Museums which constitute the MuDEV	% Passports in the 2018
Museo Vetro Gambassi	14,28%
Museo Arte Sacra	7,03%
Museo Amedeo Bassi	3,73%
Museo Vite e Vino	2,45%
Santa Verdiana	1,03%
Museo Archeologico	1,01%
Museo del Chiodo	1,01%
MuVe	0,90%
Museo Ceramica	0,53%
BeGo	0,52%
Museo Civico Montaione	0,34%
Boccaccio's House + Palazzo Pretorio	0,32%
Colleggiata di Sant' Andrea	0,24%
Gerusalemme di S. Vivaldo	0,13%
Museo Civico Fucecchio	0,07%
Musei di Leonardo	0,03%
Museo del Cannottaggio	0%
MuMeLoc	0%
Casa del Pontormo	0%

Figure 8. Description of the visitors of each museum inside the Diffused Museum network.

Source: Personal Source.

To have a more deep analysis about the impact of the innovative ticket, it is important taking into consideration the reaction of each institution from the 2015 until the 2018 because of the different features, environment and history which characterize the museums.

The Museo del Vetro of Gambassi Terme is the structure with the higher percentage of Passports registered during the 2018, this means that the visitors were really interested into an innovative experience for visiting it. Analyzing the audience before the introduction of the institution in the MuDEV, there are no data available about the year 2015 but, during the 2016, there were registered a flux of 108 visitors. This number is almost stable even for the 2017(118 people), reaching a slight decline in 2018 (in this year there are only 21 people). Specifically, the period with higher number of visitors is between 2016 and 2017, that is when the MuDEV was founded by all the institutions of the Empolese Valdelsa. The museum placed in Gambassi Terme opens from Tuesday to Saturday: during the winter people can visit it only in the afternoon (15:00-19:00), while in the summer it opens from 16:00 to 19:00. It is also opened every Saturday in the winter time from 9:00 until 13:00. The main characteristic of the museum is that even if it presents the higher percentage of audience who decided to visit it with the unique ticket, it has a low flux of visitors during the years. The percentage of users who were involved in the sustainable ticket system is really high respect to all the other museums of the MuDEV and for this reason, it is possible affirming that the Passport of the Pilgrim of the Art had a great success between the visitors of these museum. In fact, the visitors with the Passport registered in 2018 were almost the 14,28% of all the people registered in the current year.

All the museums placed in Montespertoli present the same feature in term of percentage of visitors who adhered to the new innovation. Before the introduction of the Museo di Arte Sacra into the innovative network, there was a low flux of tourists, specifically registering more visitors in the 2015 (with 318 visitors) rather than in the 2016 (which registered an audience of 224 people). But in the 2017, the museum has seen the higher level of audience ever (for a total of 635 visitors), this is probably caused by the improvement of a wide range relations caused by the introduction of the museum into the MuDEV. But during the 2018, the flux of visitors was arrested by a strong decline (there were only 128 people), lower than the flux calculated in 2015 and 2016, it is caused by the temporally closure and it is also out of the network. Moreover the visitors with the Art Pilgrim Passport who were registered in 2018 were almost the 7,03% of all the people registered in this year.

Even the Museo di Amedeo Bassi is placed in Montespertoli. During the summer the museum is open every day for the whole day, while during the winter time it opens in the morning from Tuesday to Friday, on Monday it is closed and during the weekend it is open for the entire day. During 2015, the museum registered a low flux of tourists which were 350, achieving a huge increasing in 2016 (they were 568). The level of tourists increased more during 2017 with the introduction of this museum into the MuDEV, the museum registered the visit of 704 people. But during 2018, there was a decline, arriving to almost the same level of tourists of the 2015. In general, the introduction of the institution into the Diffused Museum had a positive impact because of the big increasing of people during the 2017 but it is not possible affirming the same for the 2018. Even if the number of visitors is not really high, the users who visited the museum dedicated to Amedeo Bassi with the Art Pilgrim Passport during the 2018 was composed by the 3,73% of all the visitors of this year. The data underline the positive reaction of the visitors to the introduction of the new ticket.

The Lecci of Montespertoli has almost the same characteristics of the Museo di Arte Sacra. In fact, between 2015 and 2016 the number of tourists was low (respectively 204 and 193 visitors), registering more tourists in 2015 rather than in the other period. But, after the creation of the MuDEV, the museum received a peak of visitors registering 737 people in the 2017. Otherwise, the 2018 was hit by a strong decline of audience (the total number is 285), major than the first two years. The museum is open from Friday (except during the winter) until Sunday for all the day, this permit to visit the museum only in the weekend and it could be the cause of the small number of visitors. It is possible underlying that people who decided to activating the Passport during the period of the 2018 were only a minimum percentage. In fact, the visitors with the Art Pilgrim Passport registered only in this period of time were almost the 2,45% of all the people registered in this year. The last important consideration it is that this is a museum that attract a niche target audience, which correspond to people interest in wine, winery, agriculture and also people attracted by the local history of Tuscany.

The Museo of Santa Verdiana is placed in Castelfiorentino and during the 2015, the visitors of the museum were the higher number rather than the next years, they were 1193 people. During the 2016 there was a total decline and the structure was forced

to close because the museum suffered a flood of the various sections. But after the first year of creation of the MuDEV, there were registered more visitors than during 2018(they were 825 against the 771 in the 2018). In general, the flux of visitors of the museum is not proportional because that people who decided to activating the Passport were more interested in visiting the Museo di Santa Verdiana during 2017 (from September to December) rather than in 2018. The percentage of people with Passports in 2017 was almost the 4,48% , while in 2018 it was only the 1,03% of all the visitors during the year. Another important information to take into consideration for studying the flux of visitors, it is that the museum is open only during the weekend for the whole days (with a reduced time during the winter). But for the tourists who come in Empolese Valdese during the week there is a limited possibility of visiting it.

Before the MuDEV, the flux of visitors of the Museo Archeologico in the city of Montelupo was almost stable (with 2.484 visitors in 2015 and 2.512 in 2016)but, after the introduction in the network, the museum registers a consistent increasing. In fact, the Diffused Museum organization had a positive impact in it, increasing the relations and the information about this museum. During the 2017 and the 2018 the number of tourists is almost the same and it is the higher ever registered in the museum, they are respectively 3.065 and 3.247 people. It shows that the flux is positively increasing year by year. The Museo Archeologico is open only on Monday for all the day (10:00-13:00/ 15:00-18:00). The users who visited the Museo Archeologico with the Art Pilgrim Passport during the 2017was of almost inexistent, this means that people preferred visiting the museum with normal tickets. Moreover, it is possible underlying that people who decided to activating the unique ticket is increasing from 2017 to 2018. In fact the number of visitors with the Art Pilgrim Passport during 2017 was almost the 0.03%, while in the 2018 it became the 1.01% This means that the new ticket system had a small impact o the visitors of the museum.

The Museo del Chiodo is situated in Certaldo. About the years 2015 and 2016, there are no data available about the flux of visitors in the museum. But after the creation of the MuDEV, it is possible affirm that the number of visitors is almost stable, with more visitors registered in 2017 (4.395) rather than in 2018 (3.167 people). In general, it is possible affirm that the network formed by the Diffused Museum had a

positive impact in the Museo del Chiodo even if a general consideration is not possible for the lack of data. For visiting the museums, people have to book the visit because it is a really small structure and it opens by reservation only. The visitors who preferred visiting the Museo del Chiodo with the Art Pilgrim Passport during the 2018 is a small number rather than the audience who booked the normal ticket. In fact, the people registered with a Passport was during 2018 were the 1,01% of all the visitors during the year (the same percentage of users which registered the Museo Archeologico in the city of Montelupo Fiorentino).

The Museo del Vetro in Empoli presents almost the same number of tourists during the 2015 and 2016 but, with the inclusion in the Diffused Museum during 2017, the museum registered a major number of people interested in it, which correspond to 7.291 visitors. Specifically, during the 2017 there was registered the higher flux of people. The structure is open every day (except on Monday) from 10.00 to 19.00, giving the possibility to all the kinds of visitors to come to Empoli for discovering the museum. It is possible assume that the percentage of people who adopted the new ticket system for visiting the MuVe is really low because visitors preferred visiting the museum without it. In fact, the only people registered with a Passport was during the 2018 were the 0,9% of the total visitors of the museum. This means that the innovative ticket system had a small positive impact in the network of the museum but it received a higher impact in its inclusion in the sustainable Diffused Museum of the Empolese Valdelsa.

A characteristic in common with the MuVe, it is that even the Museo della Ceramica of Montelupo registered a lower flux of visitors before the creation of the Diffused Museum. But this is almost stable during 2015 and 2016, there were 5.213 visitors in 2015 and 6.187 in 2016. With the MuDEV, the museum registered an higher peak of people especially during 2017 who were 7.888 people. The number of visitors is more high in 2017 rather than in 2018 because there were registered only 7.092 people. In general, it is possible affirm that the MuDEV had a positive influence in the flux of tourists of the museum because they increased after the creation of the network. The museum opens every day from 10:00 until 19:00, except on Monday that opens only during the morning. It is possible underlying that people, who decided to activating the Passport, were more interested in visiting the Museo della Ceramica during 2017

from September to December rather than in 2018. In fact the number of visitors with the Art Pilgrim Passport had a little decreasing from 2017 to 2018. The percentage of people with Passports in 2017 was almost the 0,59% , while in 2018 it was the 0,53% of all the visitors during the year. However, the difference during the years it is almost stable. But this data mean that people preferred visiting the museum with the normal tickets.

The Museo Benozzo Gozzoli placed in Castelfiorentino presents almost a stable number of visitors between 2015 and 2017, but during 2018 there was a sharp rising of the visitors in the museum (reaching 6.062 people). It also presents an higher number of visitors rather than the Museo di Santa Verdiana located in the same municipality. The creation of the MuDEV helped this museum to be more innovative in giving the possibility of participating in common activities with the other museums of the Empolese Valdelsa, expanding its network of relations, and consequently offering more information to possible audience about the museums. As consequence, it provoked an increasing in the number of visitors especially in 2018. It is possible assume that the percentage of people who adopted the new ticket system is really low rather than other museums, but in general the innovative ticket system had a positive impact on the number of visitors, especially for the 2018. The museum is open every day for half a day (except at Wednesday and Sunday) and also during the Saturday it is open for the entire day, giving the possibility to the audience to visit it when they desire. To conclude, the visitors preferred visiting the Museo Benozzo Gozzoli without the Art Pilgrim Passport during the years. In fact, the only people registered with a Passport was during 2018 and they were the 0,52% of all the visitors of the year. Even if the percentage is low, the innovative ticket system had a positive impact in the network of the museum.

The Museo Civico of Montaione presents a low number of visitors between 2015 and 2016, that is almost stable (they are respectively 221 and 154 people). But during the 2017, there is an high increasing in the number of tourists in the museum. This means that innovations inside the MuDEV played a fundamental role for attracting people in visiting this museum. In the 2018, it was registered a considerable decline into the number of visitors (from 541 visitors during the 2017 to 289 in the last year). In general, there is a positive impact after the 2017 rather than before the

introduction of the museum into the Diffused Museum network. The Museo Civico registered people with the Art Pilgrim Passport only for the year 2018 and with a percentage of the 0,34%. People can visit the museum from 16:30 until 19:30 in the period from April to October every Monday, for the rest of the week it opens only the morning from 10:00 to 13:00. While about Sunday, it is open only from May to September.

The museums of Boccaccio's House and Palazzo Pretorio are located into the area of Certaldo and in the data analysis they are studied together. The museums has an important characteristic: it presents an high number of but visitors since the 2015 but the percentage of Passports during the 2018 was the only 0,32% of the whole audience. Before the MuDEV, the two museums registered more visitors during the 2015 rather than in the 2016; they are respectively 37.710 and 34.355. But after the Diffused Museum creation, they registered a positive relation between the number of people and the development of the museums during the years. In fact, during 2017 and 2018 there was a huge increasing in the audience, that is still continuing raising (registering 38.952 people in the 2017 and 39.752 in the 2018). The two museums are situated in the same city and, for giving the possibility of visiting both, the institution decided to open the same days during the week. In fact, they open every day except for Tuesday. The Boccaccio's House is open from 9.30 until 16.30, while the Palazzo Pretorio is open every day from 9.30- 13.30 and from 14.30- 19.00. The institutions give the possibility of discovering the museums to a wide range of visitors thanks to their flexible opening hours. To conclude, the innovation generated by the participation in the Diffused Museum has a positive impact in both of the museums but the data show that visitors preferred visiting the Boccaccio's House and Palazzo Pretorio without the Art Pilgrim Passport during the years.

The Colleggiata di Sant'Andrea is one of the museums in Empoli. Before the 2017, there was a stable flux of audience (with 2.412 tourists in the 2015 and 2.342 in the 2016)but, after the inclusion into the Diffused Museum, the visitors are incredibly increased, achieving a peak of visitors in 2017(registering 3.955 people). The MuDEV project has a positive influence in the museum because of the growing of the people interested in visiting this institution. The museum is open every day from Tuesday to Sunday, with opening hours from 9:00 until 12:00 and from 16.00 to 19:00 both

during the winter and the summer. The visitors preferred visiting the Colleggiata di Sant'Andrea without the Art Pilgrim Passport during the years. In fact, the only people registered with a Passport was during 2018 (the visitors with the Passports where only the 0,23% of all the visitors of the year). This means that the innovative ticket system has a small impact in the network of the museum.

The Museum called Gerusalemme di San Vivaldo is located in Montaione. Between 2015 and 2016, there was a big number of people who visited the museum (respectively 5.120 and 4.921 visitors). But it is important underline that the higher peak of visitors (n. 5.238) was registered in 2017 with the introduction of the museum into the network of the 21 museums. There is a big difference between 2017 and 2018, because the flux of people received a consistent decline, reaching 4.464 in the last year. In general, it is possible affirm that the influence of the MuDEV institution in the number of visitors is almost positive. The Gerusalemme di San Vivaldo registered people with the Art Pilgrim Passport only for the year 2018, they are only the 0.13% of the total number of visitors during this year. About the 2017, nobody visited the museum adopting the innovative ticket system. This means that it has a small positive impact in the museum, because its use is increasing during the years. The museum is one of the most opens, in fact visitors have the possibility to discover it every day. It is really organized because it divides the year in three different periods and every period has different opening hours. During April-October it opens only during the afternoon (15:00-19:00), it is the same from November to March (14:00-17:00). During the summer (June-September) the museum opens even during the night from 21:00 until 23:00 where it organizes even a lot of events directed to the different target audience of the museum.

The Museo Civico of Fucecchio has considerable characteristics about the number of visitors during the years. Before the creation of the Diffused Museum, it registered a higher number of visitors during 2015 rather than in 2016 (reaching 5.261 people and 3.052 during the two years). And after the creation of the Diffused Museum, there were more visitors in 2018 (5.094) rather than 2017 (3.351). Another important data to take into account, it is that during 2015 and 2018 the number of tourists was almost the same, the same behavior about the flow of people was registered during 2016 and 2017. This underlines an apparent difficulty of attracting people during the

first months of the Diffused Museum existence. The Museo Civico of Fucecchio registered people with the Art Pilgrim Passport only for the year 2018. They are only the 0.078% of the total number of visitors during this year. About 2017, nobody visited the museum adopting the innovative ticket system. It is important observing that the museum is open every day (except Monday) at 10:00-13:00, while during Sunday it opens in the afternoon from 16.00 to 19.00. The museum opens for a lot of hours for giving the possibility to all to visiting it.

The Museo Leonardiano and the Leonardo's House are part of the network created to enhance the Leonardo's operas. The museums which registered the higher number of visitors for all three years (since 2015 until 2018) respect of all the other museums. During the period 2015-2016, the museums registered almost the same number of tourists, with more tourists in 2015 (141.677) rather than in the 2016 (116.997). After the introduction of the museum in the MuDEV, the number of tourists started increasing in 2017 reaching 250.000 visitors, and receiving a little decline in 2018 with 200.000 of people registered. To conclude, the introduction into the 21 museums-network had a really positive influence into this museum because it is one of the most visited museums of the MuDEV. The people who visited the Musei di Leonardo during 2017 with the Passport were only the 0.0064%, while in 2018 they were almost the 0.039%. In general, there is an increasing in the users during the years, and this means that the Art Pilgrim Passport had a little impact on the network of the museums. The Leonardo's House and the Museo Leonardiano have almost the same opening hours. The Leonardo's House is opened for the whole day from March to October, while from November to February it is open only from 10:00 until 17:00 while the Museo Leonardiano is open every day until 19.00 from March to October, while during the other months of the year it closed one hour before.

The Museo della Cantieristica e del Cannottaggio is located in the municipality of Capraia and Limite. Before the MuDEV, there were no visitors in the museum, while after the visitors started increasing and the year with more people registered is the 2018 (there were registered 1.596 visitors). To conclude it is possible affirm that visitors are continuously increasing during the years and people who activated the Passport of the Pilgrim of the Art didn't visited the Museum della Cantieristica e del Cannottaggio of Capraia e Limite. Another important data to take into consideration is

that the museum opens only at Sunday from 15.00 to 19.00, it is a really limited period of time for visiting it and it is considered also a niche museum because involves a specific target audience.

The MuMeLoc is the acronym of the Museo della Memoria Locale and is placed in the geographical area of Cerreto Guidi. The higher number of visitors was registered during the 2015 and 2017, and the number of visitors is not linear. Before the creation of the MuDEV, during the 2015 there was registered a flux of 2.451 people but the year after is characterized by a total decline (there were only 287 visitors). The 2017 is the year with higher number of audiences for the museum and it coincides with the launch of the project of the Diffused Museum, the museum was visited by 2.750 tourists. But it registered a strong decline during the 2018, registering only 919 people. The museum is especially characterized by the presence of young audience because the institution organizes a lot of educational projects which involves the local school of the Empolese Valdelsa area. To conclude, the relation between visitors and the development of the museum is not always positive during the years because the audience who activated the Art Pilgrim Passport didn't visited the Museum. The MuMeloc is open three days every week. The audience can visit it at Tuesday, Wednesday and Friday. During the summertime they can visit the museum during the afternoon from 16.00 to 19.00. while, during the winter, the museum opens for the morning, except for Wednesday that it opens from 15.30 until 18.30.

The Pontormo's House is another museum in Empoli and in the 2015 there was the higher flux of tourists (1.345 people) rather than in the other periods taken into analysis. But after the high concentration of visitors, the year after was followed by a consequent decline (only 498 visitors). This continued even for the years 2017 (645) and 2018 (436). During these years the flux of visitors was almost stable, without any consistent peak of tourism. But the people who took part in the Art Pilgrim Passport didn't visited the Museum in 2018 and neither in the 2017. The Pontormo's House is open on Thursday and Friday during the morning from 10:00 to 13:00, and during the weekend the museum opens only in the afternoon from 16:00 to 19:00. All the other days the museum remains closed.

The final considerations of the analysis explain that the participation of the museums inside the institution of the MuDEV had a positive impact in all the twenty-one museums showing an increment of the audience after the 2017. But the museums present distinctive characteristics and also a different propensity to innovation during the years. For example, there is no correlation between the museums which registered the higher number of audience and the institution that present the higher number of activations of the unique ticket. The museums with the highest number of visitors during the 2018 were the Musei Leonardiani, which comprehend the Museo Leonardiano and the Leonardo's House, while the museum which registered the higher percentage of activation of Passports was the Museo del Vetro of Gambassi Terme. And also, if the impact of the Passport of the Pilgrim of the Art in the 2018 is not so high (reaching a maximum of the 14% of users and a minimum value that is zero), it had in general a positive impact in the museums. It is important considering that it was the first entire period of application of the project and surely during the next years the percentage of users will be improved.

It is possible underline that innovation plays a fundamental role in the MuDEV because it provided to the introduction of new strong relations that involved the development of an innovative internal organization which characterizes the Diffused Museum. In general, the Diffused Museum must work in order to build more harmonization about the audience of the museums, attracting an higher number of visitors and consequently increasing the participants in the new ticket for the next years.

3.3. The main characteristics of the visitors with the Passport of the Pilgrim of the Art

This section is occupied by the detection of the main characteristics of the audience who adopted the Passport of the Pilgrim of the Art for visiting the Diffused Museum between the 2017 and the 2018. In particular, there will be exposed demographical data such as the provenience and the age of the visitors, but also their preferences in terms of visit of the museums such as the number of Single and Family Passports, their conformation and even the classification in the different categories. The analysis will be concluded with the list of the most active communities of the Empolese

Valdelsa which participated in the events, activities and exhibitions of the museums making the network an innovative Diffused Museum.

3.3.1. The demographical analysis

One of the most important factors of studying the MuDEV audience, who have chosen to adopt the Passport of the Pilgrim of the Art, is the geographical provenience ⁴⁸. The information taken into account for this analysis is the CAP⁴⁹ of the visitors and it is useful for determining the flux of national and international percentage of visitors and for offering and improving the experience of the audience inside the MuDEV.

The analysis underlines that almost all the population of visitors is constituted by Italian people (the 99%) and only a 1% come from foreign countries and they have activated only Single Passports for visiting the MuDEV.

The geographical origins of foreign visitors indicate that they come from especially two specific areas of the world: the United States of America and the Spain, with a major concentration of visitors from the previous country. While, studying the provenience of the Italian audience, there were identified four main geographical areas of interest: the territory of the Empolese Valdelsa, the Tuscany, the people who live in Province of Florence and finally and in the rest of the Italy.

⁴⁸ The data come from a mini- questionnaire the visitors completed at the moment of the activation of the Passport.

⁴⁹ Codice di Avviamento Postale.

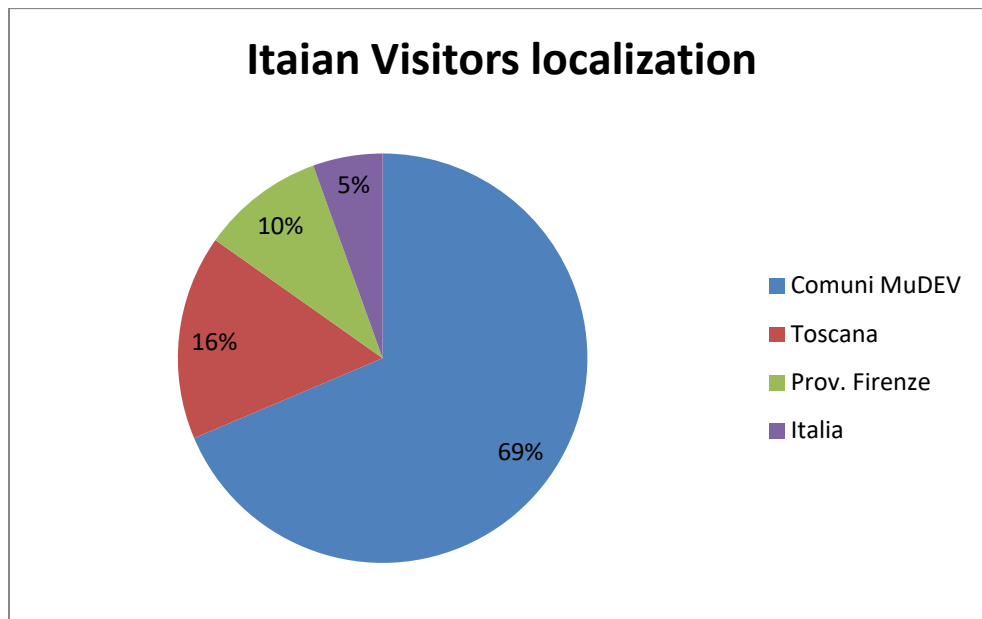


Figure 9. Description of the provenience of the Italian visitors who adhered to the project of the unique ticket in 2018.

Source: Personal Source.

It is interesting underlining that the major part of the visitors come from the area of the Empolese VадeIsa which represent almost the 70% of the whole visitors who activated the Passports during the 2017 and the 2018. This means that the population who lives where the Diffused Museum is located is active and participate constantly to its exhibitions, events, activities and even in the internal organization itself. This data are even important for understanding the users' behaviors of the Passport of the Pilgrim of the Art and increasing the relations and interactions between the community, the territory and the twenty-one museums. The other Italian visitors come from the region of the Tuscany, they represent the 16%. Finally there is a small percentage of visitors who live in Province of Florence (the 10%) and in the rest of the Italy (they are the 5%).

Taking into account only the eleven municipalities of the Empolese Valdelsa involved in the MuDEV, the local population is really active inside the network of museums, as explained before, they like to be involved in the internal activities and laboratories. Specifically, the audience can be divided into three categories: the active population, the medium- involved population and finally the less active population.

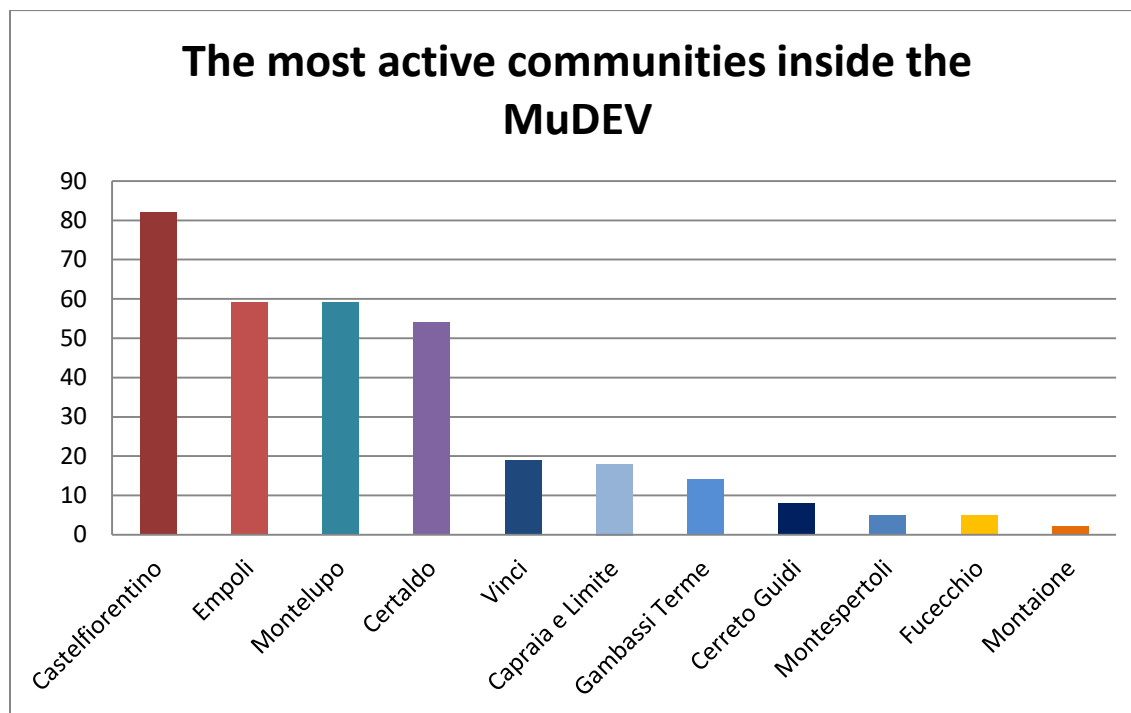


Figure 10. The most active communities inside the territory of the Empolese Valdelsa.

Source: Personal Source.

The most active citizens are concentrated in the Empoli, Castelfiorentino, Montelupo and Certaldo areas. Secondly, the Vinci, Gambassi Terme, Capraia and Limite communities are a bit less active than the previous ones and the populations which are less involved in the MuDEV activities are placed in the territories of Fucecchio, Montaione, Montespertoli and Cerreto Guidi municipalities.

Except the Tuscany, which is the most active region inside the MuDEV (especially because it coincides with the geographical area where the Diffused Museum is located), the higher percentage of visitors during the period of time between the 2017 and the 2018 come from the regions of the Lombardia (the 25% of out-of-Tuscany visitors come from this region), the Trentino Alto Adige, Sicilia and Liguria that registered the same percentage of visitors which coincide with the 19% for each region. Other considerable visitors come from Emilia Romagna and Piemonte, but they are only a small part (they are respectively the 12% and the 6%).

To conclude, the major number of Italian visitors of the MuDEV come from the North and the Central regions of the Italy. The final consideration about the provenience of the visitors of the Diffused Museum is that they come from national areas and international countries but there is a specific concentration who come from the territory where the twenty museums are located.

Another important factor which involve the data about the audience is about the age of the visitors, useful for the museums in order to understand if strengthen some activities than others and focusing the attention in a specific segment of the target audience. The mean of the age of the total number of visitors is 32 years old. The mean of the age of all the adults shows that they are into the middle age (55 years), while the children have on average 9 years old. The children go from a range of 6,5 to 11 years old. About the age of the Italian audience, the values are a bit reduced respect to the general data of the audience. In fact, it coincides with 28,66 years old, and only the adults have on average 48 years. About the children, the mean is the same of the general one because there were only Italian children who visited the 21 museums with the Family Passport. The mean of the age of the foreigners is a bit more higher rather than the general average of the age of the adults who visited the MuDEV. It attracts foreign tourists in the range from 51 to 76 years old which coincide with middle age people who have more time for the holidays and having more free time rather than the common people who have to work.

The demographical data are important to analyze for identifying which specific market segments the MuDEV attracted during the last two years and even for understanding which are the visitors to involve. The data show that the people in the middle age who come from the territory of the Empolese Valdelsa are the more attractive, while the young people and the foreign tourists are the two most difficult target segments to include in the museums' activities.

3.3.2. The characteristics of the Passports

For better understanding the characteristics of the visitors who adopted the Passport of the Pilgrim of the Art, it is important underline that the MuDEV created two different formats of unique tickets:

- The *Single Passport* which comprehends one person in the ticket;

- The *Family Passport* that can be composed by a maximum of 5 members, two adults and three children.

In general, after the activation of the Passports, the visitors activated more Single Passports rather than Family Passports, which are only the 9% of the total number. And consequently, the number of the adults which is the 86% is higher than the children (who are the 14% of the total visitors). The Italian audience subscribed more Single Passports rather than Family Passports, showing that there are more adults than children. About the foreign visitors, an interesting characteristic is that they have used only Single Passports and they visited the MuDEV in couple without including children in the activation and usage of the unique system; while the Italian audience visited the museums even with the entire family. Otherwise, the foreign audience is only a minimum part of all the visitors of the MuDEV.

About the Passport of the Pilgrim of the Art, there are five categories of visitors that can use the same card for visiting the museums together:

- The *Adult 1* is the person which visits the MuDEV with a Single Passport or he/she can be the first member subscribed in the Family Passport;
- The *Adult 2* is the second member of the Family Passport (he/she can be the husband/wife of the Adult 1 and it permits of visiting the museums in couple);
- The *Child 1* is the first child of the family;
- The *Child 2* is the second child, so the family is composed by four members;
- The *Child 3* exists only when the family is composed by two adults and three children.⁵⁰

The study of the five categories is important to understand the composition of the audience. The data show that the most popular category is the Adult 1, which represents the 76% of the all audience (this underlines again, that a lot of visitors were alone and preferred the Single Passport and the families are a minority); while the categories of Adult 2 and Child 1 are both the 9% of the total number of visitors. The category of Child 2 represents the 5% of the audience of the Diffused Museum and the Child 3 composition is the 1%, underlying that the numerous families are only

⁵⁰ Other children can be added in the ticket with specific discounts for each museum.

a minority. About the Italian audience composition, the category Adult 1 is the most populous, and all the children who visited the MuDEV are Italians (the percentage of the composition of the rest of the categories is the same which is specified above). Otherwise, as said before, analyzing even the foreigner audience, the data show that it is composed only by adults. But even if the Italian audience is composed by both families and single adults, there is not equilibrium between the Single and the Family Passports because there is in prevalence Single Passports. Specifically, concentrating the attention about the Family Passport, the audience is characterized by four different family composition: there are those composed by only two Adults, by the two parents and one child, by the parents and two children or it is possible even the family with two adults and three children. The number of families with two adults and two children are the most popular, they represent the 46% of the whole Family Passports and then there are the families with only one child which are the 40%. The percentage of the most numerous families with two adults and three children is the 5% while the less popular composition is referred to the families with only two adults which represent only the 1 % of the whole families who visited the Diffused Museum.

The last part of the analysis about the audience who activated the unique tickets describe different features about the Passports⁵¹. The total Passports of the years 2017 and 2018 can present three different situations, they can be:

- *Active- Usable* when they are sold and used by the visitors for visiting the MuDev (n. 624),
- *To-Be-Activated. Produced* dedicated to the tickets which are produced by the internal system, but they are not yet sold to the visitors. They are the major part (n. 9.658) under a total of 10.283 unique tickets analyzed.
- *To-Be-Activated.Purchased* which are the passports purchased and not yet activated from the visitors but they are a really indicative number (n.1).

At the moment of the activation of the project, there were issued a higher number of Passports than those who were sold in order to cover the overall demand of the visitors for different years. This managerial choice was taken for amortizing the costs

⁵¹ In this case, the Museo di Arte Sacra is included in the research because it was still active at the moment of the collection of the data and it is really important including it in the analysis.

of production of the unique tickets and this also permitted to not modify the ticket system for different times. In fact, all the tickets were all produced during the first days of August 2017, a month before the activation of the new sustainable ticket service. With the other resources during the year 2019, the staff decided to promote and launch the Passports even in online platforms. The focus of the analysis is based on the Passports that belongs to the *Active- Usable* category because they are the most interesting data about the connection between the Diffused Museums blocks and the visitors since July 2017 to December 2018.

Another characteristic of the unique ticket is that it has a validity of 365 days from the activation, so the users have a year of time for using the Passport inside the twenty-one museums of the network. The unique tickets can present two different situations: they can be expired or still usable. About the period of analysis, the Passports were all used without going out of the deadline, so people have visited the Diffused Museum in time and, as exposed before, the analysis about the audience confirms that the visitors preferred to activate especially Single Passports rather than Family Passports.

The visitors who activated the Passports at the moment of the visit can present two different cases:

- People who activated the Passports the same day they bought it in the ticket office, or
- People could have purchased the Passport in a moment and secondly, they visited the museums.

For all the cases taken into analysis, the date of activation of the Passport coincide with the first time the visitors have used the ticket inside the MuDEV. The period of time with a most huge number of Passports activated by the visitors is the wintertime of the 2018. This is a positive reaction to the events and exhibitions purposed during this period of time by the MuDEV. It purposed the event *Join Your Blended Stories- Storie di Lavoratori in Mostra* represented in the spaces of the municipality of Montelupo Fiorentino, the of the event *[non] Festival delle Narrazioni Popolari [e impopolari]* and also the continuous promotion of the unique ticket affected the choice of the visitors.

The analysis about the average life of the active visitors' Passports shows different characteristics. The minimum time of average life of the ticket is one day because there are some users who activated the Passports and visited some MuDEV museums in few hours. This day coincide also with the last time they used the Passport, so some users have adopted the new ticket system to visit even only one museum. The maximum period of time people used their ticket was of 259 days, that coincide with almost 8.5 months. In this case they could have visited the Diffused Museum through a specific itinerary taking advantage in the overall ticket activation period. On average, the life period of a Passport of the Pilgrim of the Art is about 18 days, this means that people concentrated their visits in a specific period of time or activated it for special events organized by the MuDEV itself.

It is interesting underline that no one have visited all the twenty-one museums of the network with a Family or a Single Passport. The number of museums visited is between a range of one to a maximum of fourteen museums. The minimum number underlines that some users have activated the passport for visiting only one museum while the maximum of museums visited is fourteen, which coincide with the visit of the 66.66% of the whole institutions. To conclude, it is possible affirm that the users' itinerary during the 2017 and the 2018 comprehended on average two museums ⁵².

Focusing on the difference in time between the visit of a museum and another one, the active users implied on average 5 days for visiting two or more museums. The minimum period of time between a visit and another one in zero because the users could have visited some museums in few hours. Otherwise, the maximum period is a time difference of 116 days for visiting various institutions. This data can be referred to the community of the Empolese Valdelsa that have the possibility of visiting museums in a more extended period of time rather than the tourists who have a reduced time period to dedicate inside the Diffused Museum⁵³.

⁵² The data coincide with the information collected during the first months of activation of the innovative ticket system in the 2017 in the *Report Sintetico specifico sulle attività di analisi del pubblico* redacted by G. Cerri and B. Falteri.

⁵³ It is impossible analyze where people have validated the ticket every time they visited the museums for a lack of information in the database system.

It is also interesting studying the first choice of visit in term of museums with the adoption of the unique ticket.

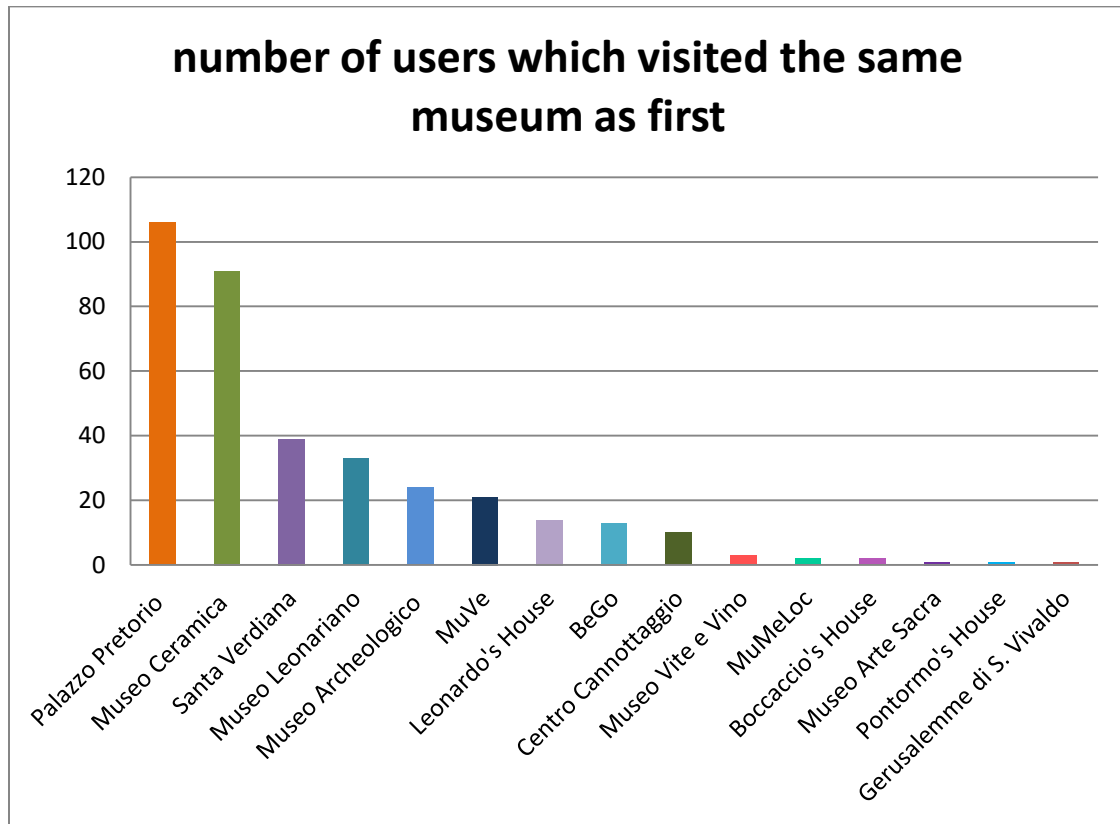


Figure 11. Description of the museums the audience with the Passport of the Pilgrim of the Art preferred visiting as first museum of the MuDEV network.

Source: Personal Source.

The picture shows that people preferred visiting as first museums of the network of the Diffused Museum the Palazzo Pretorio of Certaldo, the Museo della Ceramica placed in Montelupo Fiorentino, the Museo di Santa Verdiana in Castelfiorentino and finally the Musei di Leonard in Vinci. If they represent the first choice of visit for the users of the Passports, the museum that people were not really interested to visit firstly are the Boccaccio's House, the Gerusalemme di San Vivaldo, the Pontormo's House, the Museo di Arte Sacra which is now closed and finally the Leonardo's House. A minority of six museums is excluded in the graphic because they do not represent the first choice of visit for the users who activated the unique ticket in the last two years. They are the Museo della Colleggiata di Sant'Andrea, the Museo del Chiodo,

Museo Civico di Fucecchio, Museo del Vetro of Gambassi Terme, Museo Civico Montaione and finally the Museo Amedeo Bassi. Those are the most niche institutions of the network and for this reason they interested a specific target of the whole audience of the MuDEV.

3.4. Analysis of the MuDEV network

After an accurate detection of the audience of the Diffused Museum who participated in the project of the Passport of the Pilgrim of the Art and the twenty-one institutions, the last part of the analysis summarize the entire network of the MuDEV. **The Figure 12** shows the definition of the network on the geographical map of the Empolese Valdelsa.

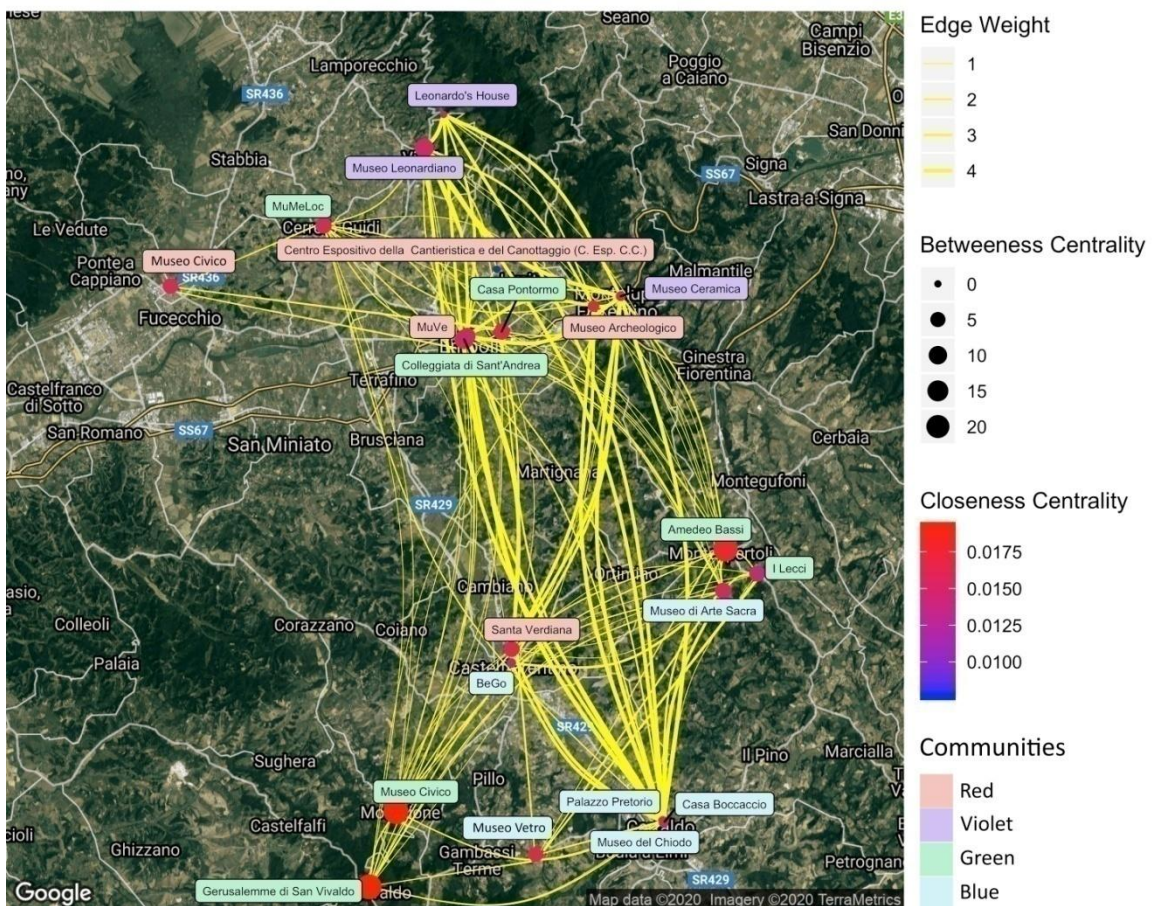


Figure 12. The network of the MuDEV in the territory of the Empolese Valdelsa.

Source: Personal source.

To represent the connection between the data about the active users and those about the twenty-one museums we used a bipartite network. A *Bipartite Network*, even called *two-mode network* in the sociological literature, is defined as “a realistic model of complex networks where two different sets of entities are involved, and relationship exist only two entities belonging to two different sets”⁵⁴.

In other terms, a graph G can be described as a pair $(V;E)$, which constitute the two basic elements. V is defined as a finite set called vertex set of G and E constitutes the edge set of G . V is composed of *nodes or vertices* while E is composed of *edges or arcs*. In this case, the nodes are represented by the twenty-one museums of the Diffused Museum and the edges link together museums with at least one visitor in common. The *weight* of the edges linking the twenty-one nodes is referred to the number of visitors who explored the museums during the period of time between September 2017 and December 2018. The edge weight corresponds to the flux of common visitors between the different entities inside the network. According to the representation of the network in the **Figure 13**, the weight is represented by the yellow lines which have four main breadths. The breadth 1 represents a low flow of visitors between different entities of the Diffused Museum, while the largest breadth has value 4 and it describes a high number of visitors among the entities. Another important characteristic of the network is that it is an *undirected* graph. This means that the direction of the edge connecting two nodes is not relevant and there is no difference between in- and out-degree.

3.4.1 The basis of the methodology

It is important to define the theoretical concepts which are fundamental for giving an overview of the mathematical basis which originated the graphical representation of the network.

The first step for representing the network is building the Adjacency Matrix which is developed by a rectangular matrix which is called incidence matrix. If n is the number

⁵⁴ S. Banerjee, M. Jenamani, D. Kumar Pratihar, *Properties of a Projected Network of a Bipartite Network*, 2017.

of visitors who activated the Passport of the Pilgrim of the Art in the network and g is the total number of the museums, the matrix \mathbf{B} is a $g \times n$ matrix has elements B_{ij} such that:

$B_{ij} = \{1 \text{ if the user visited the museum } 0 \text{ if the user did not visited the museum}$

Precisely, each row of the matrix, from the top to the bottom, represents a user whereas each column from the left to the right, represents the museums of the network. In this case the matrix is symmetric because the MuDEV represents an undirected network.

Secondly, I created the Transposed Matrix for projecting the results of the Adjacency Matrix. In this way, the result is a matrix which represents the museums in the rows and the active users of the unique ticket in the columns. This structure is also defined as the one- mode projection of the bipartite graph.

The last matrix useful for analyzing the network is a quadrate matrix called Resulting Matrix. It is generated by multiplying the Adjacency Matrix with the Transposed Matrix and it represents the number of visitors that two or more museums have in common.

To conclude, these three main steps described in this section are useful to understand how we moved from a bipartite network constituted by the interaction between the museum-user values to a final network which connected all the relevant information about the network museum-museum.

3.4.2. The properties of the Graph

The undirected weighted graph of the MuDEV is characterized by the presence of specific characteristics such as the diameter, the density, the transitivity, the betweenness centrality and also the closeness centrality. Those values are summarized in the following picture.

Characteristics of the graph	Numeric value
Diameter	10
Density	0,766
Transitivity	0,888

Figure 13. main characteristics of the graph which represents all the relations inside the MuDEV.

The diameter of a bipartite graph represents the maximum level of eccentricity of any vertex in the graph and it also corresponds to the greatest shortest distance between any pair of vertices. Specifically, the diameter of a network having N nodes is defined as the maximum shortest paths between any two nodes in the network. About the MuDEV network, the diameter represents the maximum number of relations between the different institutions and the value is 10. It is not so high but indicates that the relations inside the MuDEV are simple and not so confused.

The density of a graph is defined as the average degree of all the nodes belonging to the graph over the total number of vertices, which in this case are twenty-one.

It also measures the probability that two museums are adjacent. It has a value that is near 1, precisely the graph measures a density of 0,766.

The high density of the network shows that all the museums have a great connection among the others. This feature is directly correlated with the common activities, events and laboratories which are well organized and involve a lot of institutions of the territory thanks to the central management and organization of the MuDEV.

Another important feature of the graph is the transitivity. This property measures the probability that the adjacent vertices of a vertex are connected, and it is sometimes also called the clustering coefficient. It refers to the extent to which the relation that relates two nodes in a network that are connected by an edge is transitive. Perfect transitivity implies that, if x is connected (through an edge) to y , and y is connected to z , then x is connected to z as well. The value of the transitivity of

the network of the museums is really high because in the range between 0 and 1 it is represented by the value 0,888.

Finally, it is relevant considering centrality metrics, which try to spot the most important nodes within a network. To do so, centrality metrics rank nodes according to their own definition and different metrics indicate different criteria for defining the importance of a node. About the MuDEV network, I provided the measurement of the closeness centrality and the betweenness centrality.

From a theoretical point of view, the betweenness centrality represents the number of shortest path between all vertex pair that run along the considered edge. this measure quantifies the number of times a node acts as a bridge along the shortest path between two other nodes. In fact, the vertices that have a high probability to occur on a randomly chosen shortest path between two randomly vertices have a high value of betweenness.

In the geographical representation of the MuDEV network, the betweenness centrality is represented with the dimension of the points which indicate the geographical position of the various museums in the territory of the Empolese Valdelsa. This measure indicates which are the most popular nodes the active users of the Passport of the Pilgrim of the Art pass more often and also it indicates which are the relevant waypoints. A museum which has a relevant position registers a high value but even the museums which are connecting various communities have a relevant betweenness centrality.

In the geographical map, it is possible assume that the museum of Gerusalemme di San Vivaldo, the museum dedicated to Amedeo Bassi, the Museo Civico of Montaione and the Museo Leonardiano are the most relevant waypoints of the network and they also permit the connection between the different entities. They registered the higher value of betweenness in all the network. On the other hand, the museum with a low relevance about the betweenness centrality are the BeGo, the Leonardo's House, the Museo della Cermica and the Museo Archeologico of Montelupo Fiorentino and the Museo del Chiodo. But the museum which has the lowest relevance in the network of the Diffused Museum is the Centro Espositivo della Cantieristica e del Cannottaggio.

Another important measure of the centrality of a graph is called closeness centrality.

In this case, the closer a node is to all the other nodes, the more it acquires relevance in the network. A key role here is played by the shortest path distance which is defined as the number of edges belonging to the shortest among all possible paths. A high value of closeness centrality reveals how close is a node from its sources of information, whereas outer closeness centrality reveals how close is a node to those nodes receiving information.

In the network analyzed it defines how many close relations have each museum with the others, showing that the institutions with higher relevance are represented with a red point, while the museums with low importance have a blue point. The graph shows that the museums with a central role are the Gerusalemme di San Vivaldo, the Amedeo Bassi's Museum, the Museo Civico of Montaione and the Museo di Santa Verdiana. On the other hand the museum with a low importance taking into account the closeness centrality are the Leonardo's House, the Museo della Ceramica di Montelupo Fiorentino, the Lecci, the Museo di Arte Sacra, the Bego and the Museo del Chiodo but the museum which registered the lowest level is the Centro Espositivo della Cantieristica e del Cannottaggio.

To conclude, some museums present a direct correlation between the two measures of centrality studied. A relevant case is the Centro Espositivo della Cantieristica e del Cannottaggio which does not create connections with the other institutions of the network and it also is not uniformly correlated with the other museums. This represents the worst institution in terms of connections of the whole Diffused Museum.

The network also shows institutions that can be distinguished for their positive impact inside the network such as the Museo Civico of Fucecchio and the Gerusalemme di San Vivaldo. In fact, they represent important waypoints and they are even perfectly connected with the other institutions. It is possible to affirm that there is a high percentage that the active users visited both of them because of the characteristics shown.

3.4.3. The community detection

Inside the network of the Diffused Museum placed in the territory of the Empolese Valdelsa can be identified some communities of museums. A *community* is defined as a structure where it is possible identifying some clusters of nodes which are more

inter-linked together than with other entities of the network. In other words, a community permits to identify the common characteristics among the elements which constitute it and they also present strong differences with the extra-community entities.

The community detection algorithm is a tool used for defining the main features which characterized the different communities of a network. Specifically, the algorithm which permits to cluster the elements inside the MuDEV network is defined as *fast-greedy algorithm*. This algorithm helps in finding the communities in the network directly optimizing a modularity score. Firstly, each node of a network is considered as a single community, then every couple of nodes constitute a community and the other nodes remain on their own, taking into account the modularity measure. Finally, the nodes with the highest value of modularity are organized together.

The graphical representation of the communities can be useful to define the subgroups of museums which were created inside the network of the MuDEV.

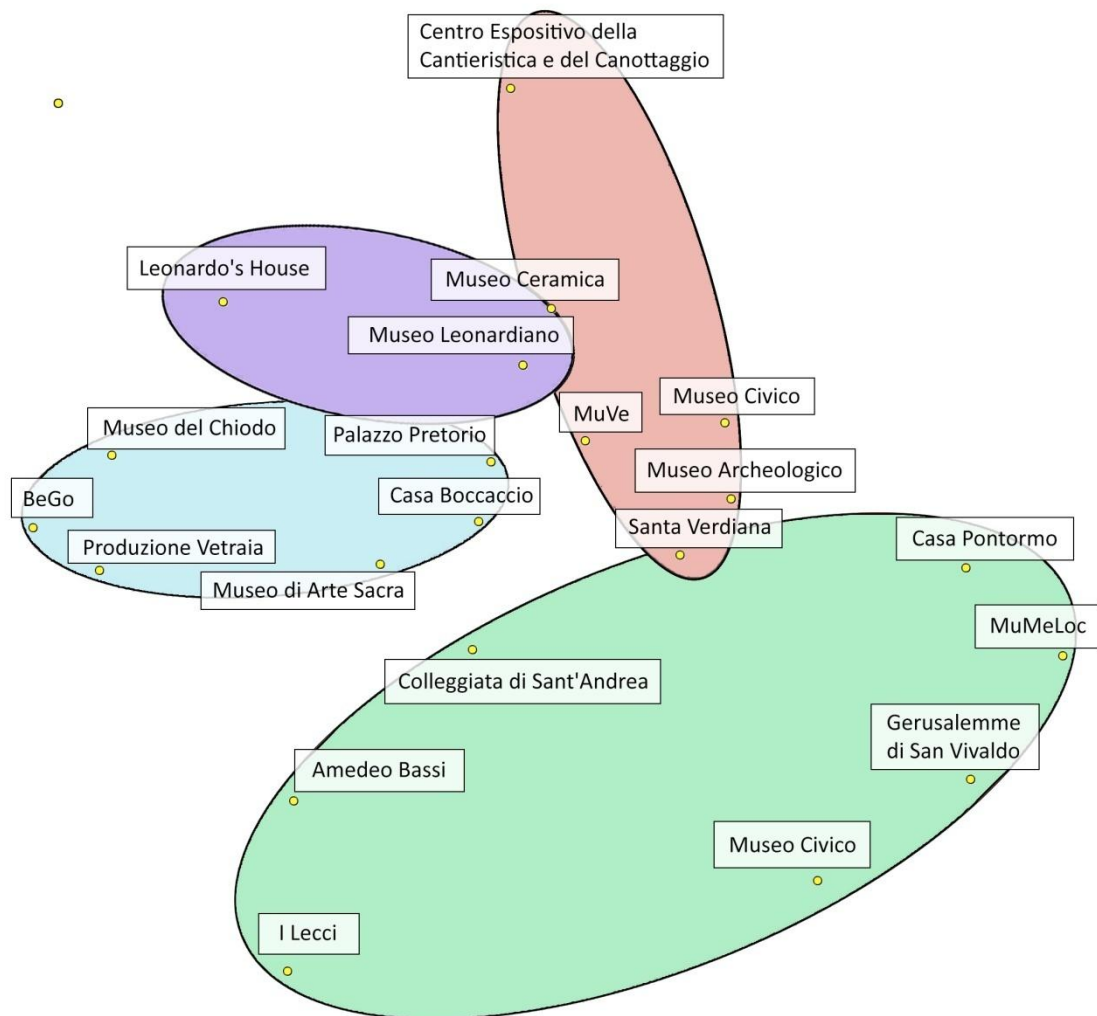


Figure 14. Representation of the MuDEV network.

The museums create four different subcategories which are composed by different groups of museums that have some characteristics in common such as the geographical location and the museum category. The subcategories underline also the museums which are part of the same community that the audience preferred visiting with the Passport of the Pilgrim of the Art. It is possible assuming that the museums of the MuDEV are organized in four different communities.

The Blue Community is composed by the six museums of Casa Boccaccio, Palazzo Pretorio and the Museo del Chiodo of Certaldo, the BeGo placed in Castelfiorentino,

the Museo della Produzione Vetraia of Gambassi Terme and finally the Museo di Arte Sacra of Montespertoli. The institutions are characterized by the involvement of the same territory because they are located in adjacent cities as is shown in the geographical map of the network. To conclude, the main characteristics the community has is the geographical position of the museums, with the museum of Palazzo Pretorio that create a connection with the Violet Community.

The Violet Community represents the Musei di Leonardo (which comprehend the Museo Leonardiano and the Leonardo's House) in Vinci and the Museo Ceramica of Montelupo Fiorentino. It represents the smallest community of the entire network but it is important taking into consideration that the Musei di Leonardo are the institutions which registered the highest number of visitors for the years 2017 and 2018. From a geographical point of view, the Museo Leonardiano and the Leonardo's House are located in the same municipality and they are in the same territory of the Museo della Ceramica. These three institutions are characterized by strong extra-community relations with both the Red and Blue Community.

The Red Community represents the museums of Centro Espositivo della Cantieristica e del Canottaggio of Capraia and Limite, Museo Archeologico and the Museo Civico of Montelupo Fiorentino, Museo di Santa Verdiana in Castelfiorentino and finally the MuVe of Empoli. These museums are not united by the same geographical origins, but they belong to those structures which attract niche audience interested especially in the local history of the territory of the Empolese Valdelsa and in other specific fields. The Museo Archeologico, the MuVe and the Museo di Santa Verdiana are more correlated with artistic expositions of painting and workings about the glass; while the museum in Capraia and Limite is correlated with the sport of the boating and with the element of the water. In turn, these museums are connected with the institutions of the Green Community.

The Green Community is the most populous community which involves seven institutions. The members are the Amedeo Bassi museum and I Lecci placed in Montespertoli, Gerusalemme di San Vivaldo and the Museo Civico of Montaione, the Casa Pontormo and the Colleggiata di Sant'Andrea in Empoli, and finally the MuMeLoc placed in the territory of Cerreto Guidi. They are all connected by strong relations even if they are located in different areas of the Empolese Valdelsa. Inside the

community, some museums share the same local area, involving the same local citizens in the activities of the MuDEV, such as the Casa Pontormo and the Colleggiata di Sant'Andrea placed in the city of Empoli. Other museums are characterized by the same field such as the Pontormo's House and the Museum of Amedeo Bassi which inform the audience about two important people who were born in the Empolese Valdelsa.

To conclude, the network of the twenty- one museums of the Empolese Valdelsa is characterized by a strong relation with the audience and even among them. In fact, the presence of the four communities shows that some institutions involve strongest links with some museums than others because of the geographical position or underline some common features which join different fields. The network captures the core concept of the Diffused Museum showing the powerful set of internal and environmental relations which characterized the twenty-one museums of the Empolese Valdelsa.

3.5. Conclusions

In the Third Chapter there were detected the data about the museums which constitute the MuDEV through a quantitative analysis. The introduction of the network of the Diffused Museum in the Empolese Valdelsa has a positive impact on the various institutions, incrementing even the total flux of visitors and the various internal and external relations.

In general, even the Passport of the Pilgrim of the Art, introduced during September 2017, had great effects in the twenty-one institutions. It also permitted the reinforcement of the relations between them and the central organization of the MuDEV. The audience which activated the unique ticket is characterized by a high percentage of Italian adults which preferred using a Single Passport rather than subscribing a Family Passport. Children were only Italian, and they are a small percentage respect to the mature people. The conclusion that can be drawn from the visitors' analysis are that the Empolese Valdelsa population is really participative rather than the other Italian population who come from the territories of Florence, Tuscany and from the other regions of the Italy. This means that the museums, with

the help of local organizations, educational institutions and other entities, promoted the visit and the adoption of the Passports effectively.

On the other hand, the graph collects the data about the museums and their active users identifying also the main features between the different institutions. The graphical representation of the network is useful also to analyze the various connection between the entities and distinguishing those that have a central role in the network rather than those that have a peripheral function. The graph, through the application of the fast- greedy algorithm, allows to identify the four main communities inside the network.

To conclude, for all the characteristics analyzed in this Chapter, it is possible to state that the Diffused Museum observes all the characteristics of the preservation and exaltation of the cultural heritage, developing great relations with the surrounding environment, involving an active community in the activities and attracting an audience with different characteristics.

Conclusion

This thesis investigated the role of innovation in the diffused museum, with both a theoretical and realistic approach. The previous one was inspired by the analysis of the origins of the definition of diffused museum and the latter found the basis on the detection of the main features of the Museo Diffuso Empolese Valdelsa.

Chapter One analyzed the background of the classic museum, passing through the definition of ecomuseum and arriving to the explanation of the diffused museum. It was fundamental for understanding how innovation changed the typical conceptions of the traditional museology and providing to build institutions with strong roots settled in the local communities who live in the territory of the museums, in the physical heritage exposed and also in the external environment. The soul of the diffused museum is intrinsic in the system of relations and exchanges it creates.

Chapter Two was focused on the MuDEV which is constituted by twenty-one museums in the Empolese Valdelsa. Innovation plays a central role in the organization, design and sustainability of the structure. The events, exhibitions and activities that the MuDEV generates represent the final step of a system of coordination between the single museums and the central organization of the Diffused Museum. The Passport of the Pilgrim of the Art is a perfect example of innovative project launched by the MuDEV.

Finally, Chapter Three defines the quantitative analysis of the great network which the MuDEV generated thanks even to the local governments, associations, entrepreneurship and population. It is the strongest demonstration of the role of the innovation inside the Diffused Museum because it summarized the theoretic conceptions into reality, showing the connection between the twenty-one institutions and even through the audience of the museums and the MuDEV itself. These connections were studied through the adoption of statistical tools which permitted a graphical representation of them, clarifying even the main features of the network.

To conclude, this thesis shows that innovation is the most important pillar of the MuDEV thanks to the great appliance of the theoretical bases of the diffused museum showing a strong relation between the museums and the population of the Empolese Valdelsa which is continuing making the local identity of the territory more strong.

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Appendix A



REGOLAMENTO

LINEE-GUIDA MUSEO DIFFUSO EMPOLESE VALDELSA

Sulla base della convenzione per la gestione del Sistema Museale Unico dell'Empolese Valdelsa denominato "Museo Diffuso Empolese Valdelsa", questo documento ha come principali obiettivi quelli di: elencare gli impegni minimi per ogni singolo museo rispetto al Sistema, determinare un livello di requisiti comuni, favorire l'implementazione del profilo del Museo Diffuso e dei musei che lo compongono.

Le linee guida sono un riferimento per i soggetti che già sono parte del Sistema e rappresentano lo standard minimo di qualità per i musei che richiedono di farvi parte.

Citando gli articoli della Convenzione, **i musei che fanno parte del MuDEV ed eventuali nuovi aderenti si impegnano a:**

- Garantire le **quote annuali**:

art. 6.2

Comuni che **non** dispongono di musei aderenti al Sistema = **€500**

Comuni che dispongono da **1 a 2 musei** = **€ 1000 a museo**

Comuni che dispongono di oltre **2 musei**= **€500 per ogni museo oltre i primi due**

Nel caso di progetti speciali, ulteriori oneri aggiuntivi saranno ripartiti secondo lo stesso criterio.

- **Lavorare ‘a Sistema’** garantendo la collaborazione a una progettazione centralizzata, che tenga conto della rete e delle sinergie (scientifiche ed economiche) che si possono instaurare tra i musei, aderendo ad una calendarizzazione comune degli eventi e delle attività, ed esponendo il logo MuDEV su tutti i materiali prodotti.
- **Comunicare** i programmi delle attività e delle iniziative al MuDEV, e aggiornarli rispetto a eventuali modifiche e cambiamenti (**calendarizzazione congiunta**);
- Realizzare almeno un **evento di Sistema all’anno**, in linea con la programmazione del MuDEV;
- Garantire la **visibilità** del MuDEV negli eventi promossi dal museo, sul sito internet e sui social network, e in situ, nelle biglietterie dei musei e negli uffici turistici;
- Garantire orari di **apertura minima** al pubblico (9 h settimanali);
- Revisionare a ‘Sistema la visibilità’, la promozione, le modalità di comunicazione di ogni singolo museo. Esempi:
 - **orari di apertura** ben visibili;
 - presenza di **informazioni di base sul proprio sito web** (breve introduzione del museo - dove si trova - orari di apertura- costi biglietto, riduzioni e gratuità - informazioni su accessibilità e servizi) e loro

continuo **aggiornamento**.

In caso di nuova adesione da parte di un soggetto diverso dagli Enti Locali che hanno sottoscritto la Convenzione, si rimanda all'articolo 1. 3 del documento.

E dunque preventivamente i musei non civici dovranno stipulare precedenti accordi con il rispettivo Comune di riferimento.

Appendix B



Città Metropolitana di Firenze

COMUNI DI CAPRAIA E LIMITE, CASTELFIORENTINO, CERRETO GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME, MONTAIONE, MONTELUPO FIORENTINO, MONTESPERTOLI, VINCI

CONVENZIONE PER LA GESTIONE DEL SISTEMA MUSEALE UNICO DELL'EMPOLESE VALDELSA DENOMINATO

"MUSEO DIFFUSO EMPOLESE VALDELSA"

In data _____ presso l'Unione dei Comuni del Circondario Empoese Valdelsa, in Empoli (FI), Piazza della Vittoria, 54.

TRA

Il Comune di Capraia e Limite in persona del Sindaco Alessandro Giunti, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 41 del 05/10/2016 esecutiva ai sensi di legge;

Il Comune di Castelfiorentino in persona del Sindaco Alessio Falorni, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 61 del 29/09/2016 esecutiva ai sensi di legge;



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COMUNI DI CAPRAIA E LIMITE, CASTELFIORENTINO, CERRETO GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME, MONTAIONE, MONTELUPO FIORENTINO, MONTESPERTOLI, VINCI

Il Comune di Cerreto Guidi in persona del Sindaco Simona Rossetti, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 78 del 11/10/2016 esecutiva ai sensi di legge;

Il Comune di Certaldo in persona del Sindaco Giacomo Cucini, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 51 del 29/09/2016 esecutiva ai sensi di legge;

Il Comune di Empoli in persona del Sindaco Brenda Barnini, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 100 del 24/10/2016 esecutiva ai sensi di legge;

Il Comune di Fucecchio in persona del Sindaco Alessio Spinelli, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 60 del 29/11/2016 esecutiva ai sensi di legge;

Il Comune di Gambassi Terme in persona del Sindaco Paolo Campinoti, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 44 del 09/11/2016 esecutiva ai sensi di legge;



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Il Comune di Montaione in persona del Sindaco Paolo Pomponi, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 57 del 30/11/2016 esecutiva ai sensi di legge;

Il Comune di Montelupo Fiorentino in persona del Sindaco Paolo Masetti, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 64 del 29/09/2016 esecutiva ai sensi di legge;

Il Comune di Montespertoli in persona del Sindaco Giulio Mangani, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 73 del 21/10/2016 esecutiva ai sensi di legge;

Il Comune di Vinci in persona del Sindaco Giuseppe Torchia, domiciliato per la carica nel Comune medesimo, il quale interviene nel presente atto in forza della delibera consiliare n° 73 del 21/10/2016 esecutiva ai sensi di legge;

PREMESSO CHE

Il D.Lgs 42 del 22/01/2004 e successive modificazioni disciplina il *“Codice dei beni culturali e del paesaggio*;



Città Metropolitana di Firenze

COMUNI DI CAPRAIA E LIMITE, CASTELFIORENTINO, CERRETO GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME, MONTAIONE, MONTELUPO FIORENTINO, MONTESPERTOLI, VINCI

La Legge Regionale Toscana n. 21 del 25/02/2010 ha ad oggetto il “*Testo unico delle disposizioni in materia di beni, istituti e attività culturali*”, capo II “*Musei ed ecomusei*”, mediante il quale la Regione Toscana promuove la conoscenza e la fruizione del patrimonio culturale e sostiene, indirizza e coordina l’istituzione e lo sviluppo della rete regionale dei musei, e dove all’art. 17, individua nei sistemi museali uno strumento di cooperazione finanziaria, amministrativa e gestionale per la valorizzazione delle relazioni tra i musei ed il territorio, per la qualificazione dell’offerta di fruizione, la promozione, la dotazione di professionalità, utilizzabile anche per il riconoscimento della qualifica di museo di rilevanza regionale.

Con D.P.G.R. n. 22/R del 6/6/2011 si approva il regolamento di attuazione della LR 21/10.



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I Comuni di Capraia e Limite, Castelfiorentino, Cerreto Guidi, Certaldo, Empoli, Fucecchio, Gambassi Terme, Montaione, Montelupo Fiorentino, Montespertoli e Vinci hanno condiviso la volontà di valorizzare in maniera unitaria il patrimonio museale presente sul territorio, per consentire l'avvio di strategie coordinate a livello territoriale e un conseguente programma di interventi finalizzato ad un maggiore sviluppo culturale e turistico dell'area Empoese Valdelsa, ai sensi della Legge Regionale sopra citata.

CONSIDERATO CHE:

- 1) "Museo Diffuso Empoese Valdelsa" vuole essere un progetto culturale, e nasce come evoluzione dell'esperienza degli undici comuni facenti parte dell'Unione dei Comuni, che ad oggi hanno gestito la rete dei musei tramite due sistemi "Le terre del Rinascimento" ed il "Sistema Museale della Valdelsa Fiorentina".
- 2) È condivisa la necessità di valorizzare il patrimonio museale in un'ottica di unificazione che presupponga collaborazione e integrazione, che possa costituire uno strumento di cooperazione tra musei e territorio, per la qualificazione dell'offerta di fruizione, la promozione, lo sviluppo dell'accoglienza e per la dotazione di



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COMUNI DI CAPRAIA E LIMITE, CASTELFIORENTINO, CERRETO GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME, MONTAIONE, MONTELUPO FIORENTINO, MONTESPERTOLI, VINCI

professionalità, ovvero per il conseguimento, attraverso la cooperazione finanziaria, organizzativa e gestionale dei requisiti richiesti per il riconoscimento regionale dei musei ai sensi dell'art. 20 della Legge Regionale Toscana n° 21/2010 e successive modifiche e integrazioni.

3) La nuova Convenzione nasce dalle esperienze maturate per attuare politiche di rafforzamento e valorizzazione dei beni museali e dei beni culturali in genere nei due sistemi museali, al fine di consolidare gli strumenti di collaborazione e promuovere lo sviluppo di nuove strategie, per dare nuovo impulso a consolidamento di un'identità territoriale e culturale.

4) Il nuovo progetto culturale vuole porre al centro i musei e i loro progetti culturali, didattici e turistici, in quanto identitari e di forte legame con il territorio, quale testimonianza di un patrimonio architettonico, artistico, storico, archeologico, scientifico e paesaggistico.

Tutto ciò premesso, e facente parte e integrante della presente convenzione, si conviene e stipula quanto segue:



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COMUNI DI CAPRAIA E LIMITE, CASTELFIORENTINO, CERRETO GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME, MONTAIONE, MONTELUPO FIORENTINO, MONTESPERTOLI, VINCI

Art. 1 – Oggetto della Convenzione

1.1) Con la presente Convenzione si regolano i rapporti tra i comuni, che fanno parte dell'Unione dei Comuni Circondario dell'Empolese Valdelsa, nella promozione e valorizzazione del patrimonio museale, architettonico e paesaggistico. I Comuni che ne fanno parte sono: Capraia e Limite, Castelfiorentino, Cerreto Guidi, Certaldo, Empoli, Fucecchio, Gambassi Terme, Montaione, Montelupo Fiorentino, Montespertoli, Vinci.

1.2) I musei che costituiscono il Sistema Museale dell'Empolese Valdelsa sono:

Castelfiorentino, *Museo di Santa Verdiana*

Castelfiorentino, *Museo Benozzo Gozzoli*

Cerreto Guidi, *MuMeLoc, Museo della Memoria Locale*

Certaldo, *Casa Boccaccio*

Certaldo, *Palazzo Pretorio*

Certaldo, *Museo del Chiodo*

Empoli, *Museo della Collegiata*

Empoli, *Casa del Pontormo*

Empoli, *MUVE, Museo del Vetro*

Fucecchio, *Museo Civico*

Gambassi Terme, *Museo del Vetro*

Montaione, *"Gerusalemme" di San Vivaldo*



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**COMUNI DI CAPRAIA E LIMITE, CASTELFIORENTINO, CERRETO
GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME,
MONTAIONE, MONTELUPO FIORENTINO, MONTEPERTOLI, VINCI**

Montaione, *Museo Civico*

Montespertoli, *Museo di Arte Sacra*

Montespertoli, *Museo della Vite e del Vino*

Montespertoli, *Museo Amedeo Bassi*

Montelupo Fiorentino, *Museo della Ceramica*

Montelupo Fiorentino, *Museo Archeologico*

Vinci, *Museo Leonardiano*

Vinci, *Casa Natale di Leonardo*

1.3) Possono entrare a far parte del Sistema Museale, senza che questo comporti modifiche alla presente Convenzione, altri musei o raccolte la cui titolarità spetti ad uno degli Enti Locali firmatari della Convenzione.



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Art. 2 – Finalità e obiettivi

2.1) La presente Convenzione ha, nel rispetto delle disposizioni legislative nazionali e regionali vigenti, tra le sue finalità e obiettivi generali:

valorizzazione dei musei e del loro patrimonio, del patrimonio paesaggistico e architettonico, agevolando e favorendo l'accesso a tutte le categorie di utenza, comprese le attività di valorizzazione culturale, quali mostre temporanee, convegni, concerti, spettacoli. Concretizzazione del compito educativo del museo, attraverso la programmazione di attività volte a supporto delle didattiche scolastiche sui musei come strumento di educazione culturale e di sviluppo sociale per i cittadini

organizzazione di attività promozionali, anche con sistemi museali confinanti, la Città Metropolitana, la regione progettazione di attività mirate alla valorizzazione di un'identità territoriale, anche coinvolgendo forme associazionistiche locali nell'ottica di uno sviluppo turistico culturale; inserimento di "Museo Diffuso Empolese Valdelsa" nel progetto "Toscana nel Cuore", tramite un piano di marketing unitario, un'immagine grafica del sistema (già in essere e da sviluppare), i conseguenti



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strumenti di comunicazione (cartacea e non), da realizzare e realizzati, condividendo contenuti e strategie. Una gestione integrata del sito internet e dei social media. Formazione e aggiornamento professionale del personale; Costituzione di banche date informative sulle attività svolte dai musei del sistema e realizzazione di un sito web contenente informazioni aggiornate.

Art. 3 – Struttura Organizzativa

3.1) Per il raggiungimento degli obiettivi descritti dalla presente Convenzione si prevedono i seguenti organi:

3.1.1) Comitato di Indirizzo.

Ne fanno parte i Sindaci dei Comuni aderenti al sistema o loro delegati. Il Comitato di Indirizzo:

- _ approva gli indirizzi politici e obiettivi generali;
- _ approva il piano delle attività e relativo piano finanziario;
- _ valuta la possibilità di ammissione di nuovi soggetti alla Convenzione
- _ esamina le modifiche ai contenuti della Convenzione preliminarmente all'approvazione da parte dei Consigli Comunali come previsto all'articolo 9, comma 9.2).
- _ stabilisce le quote di ripartizione degli oneri finanziari a carico dei Comuni con le modalità stabilite all'articolo 6).



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3.1.2) Comitato Tecnico.

Ne fanno parte i Direttori o loro delegati dei musei e dirigenti/responsabili P.O. o loro delegati Uffici Cultura Comunali; E' compito del Comitato Tecnico l'attuazione degli indirizzi e il raggiungimento degli obiettivi prefissati dal Comitato di Indirizzo; Il Comitato Tecnico sviluppa programmi e attività che caratterizzano l'offerta culturale dei musei del territorio in maniera coordinata.

3.1.3) Direttore Scientifico

E' prevista la presenza di un Direttore scientifico del Sistema Museale come indicato dagli standard museali della Regione Toscana e dai criteri espressi dalle linee guida dell'Atto di indirizzo sui criteri tecnico-scientifici e sugli standard di funzionamento e di sviluppo dei musei (D.M. 10 maggio 2001 in approvazione del D. Lgs n. 112/98 art. 150 comma 6.

La figura del Direttore Scientifico è assegnata dal Sistema in base a comprovate competenze tecniche e scientifiche. Il Direttore scientifico lavora e collabora in totale sinergia con il Comitato di Indirizzo e con il Comitato Tecnico. L'incarico è attribuito dal Comune capofila, come individuato al successivo articolo 5) e finanziato con le risorse di cui al successivo articolo 6).



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3.1.4) Attività di Coordinamento

Al fine di un raggiungimento unitario degli obiettivi culturali e turistici, è auspicabile che il Comitato di Indirizzo del Sistema Museale Unico (Museo DEV) si riunisca almeno due volte l'anno, o ogni qualvolta si ritenga necessario, con il Coordinamento degli Assessori al Turismo (Gestione Associata del Turismo).

Art. 4 - Partecipazione di altri soggetti.

4.1) I Comuni consentono, al fine di garantire l'accesso al patrimonio culturale da parte di un pubblico il più vasto possibile, l'adesione alla convenzione anche ad altri soggetti pubblici o privati, titolari di musei o istituti assimilati, con sede nei Comuni convenzionati. La loro partecipazione è subordinata all'accoglimento della richiesta da parte del Comitato di Indirizzo e all'accettazione delle disposizioni della presente convenzione, ivi compresi gli oneri finanziari derivanti dall'adesione.

4.2) I Comuni convenzionati possono altresì promuovere forme di collaborazione con soggetti pubblici o privati, finalizzate alla tutela, valorizzazione e gestione del patrimonio del Sistema Museale Unico. Tali accordi dovranno favorire la conoscenza e l'accesso del pubblico al patrimonio culturale, adottando anche strategie integrate di fruizione e valorizzazione del patrimonio con collaborazioni a favore delle attività del Sistema Museale Unico.



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Art. 5 – Ente Capofila

5.1) Gli Enti che fanno parte del Sistema Unico, individuano il Comune di Montelupo Fiorentino come capofila che accetta fino allo scadere delle convenzione, le seguenti competenze di responsabile nella gestione finanziaria:

- a) attuazione delle procedure necessarie alla realizzazione dei progetti relativi a concessione di finanziamento da parte di enti;
- b) gestione amministrativa dei contributi a progetti, delle quote annuali dei comuni di cui al successivo art 6, delle eventuali sponsorizzazioni;

5.2) In caso di impossibilità ad esercitare il ruolo di capofila da parte del Comune individuato al comma 5.1) le relative competenze sono esercitate dal Comune di Certaldo.

5.2) Gli enti possono altresì affidare il ruolo di coordinamento ad un soggetto esterno nel rispetto delle norme vigenti.



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Art. 6 – Oneri finanziari

6.1)Gli enti che aderiscono al Sistema Museale Unico, si impegnano a collaborare pienamente con il Comune Capofila, fornendo tutte le indicazioni utili per la predisposizione di progetti, per la richiesta di contributi e per la successiva rendicontazione, attraverso anche la condivisione di risorse umane e finanziarie necessarie al raggiungimento degli obiettivi prefissati.

6.2) Al fine di far fronte alle spese di gestione delle attività necessarie alla realizzazione di obiettivi e finalità, per tutta la durata della convenzione, è stabilito che ciascun Comune aderente contribuisca alla Gestione Associata con quote annuali commisurate alla presenza di Musei aderenti al Sistema Museale, a copertura delle spese di funzionamento del Sistema medesimo, compreso l'incarico al Direttore Scientifico e i rimborsi per l'Ente capofila, come determinato negli atti di indirizzo e programmazione annuali, che, per il primo anno della convenzione, si stabiliscono nel modo seguente:

Comuni che non dispongono di musei aderenti al Sistema = €500

Comuni che dispongono da 1 a 2 musei = € 1000 a museo

Comuni che dispongono di oltre 2 musei= €500 per ogni museo oltre i primi due



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Nel caso di progetti speciali, ulteriori oneri aggiuntivi saranno ripartiti secondo lo stesso criterio.

Le quote potranno essere soggette a revisione annuale a cura del Comitato di Indirizzo su proposta del Comitato Tecnico, senza che ciò comporti modifiche alla presente convenzione.

6.3) I singoli comuni aderenti provvederanno a impegnare nei propri bilanci gli stanziamenti necessari ed erogheranno l'importo corrispondente all'impegno annuale al Comune capofila.

6.4) Potranno essere previste entrate diverse dovute ad attività e/o progetti avviati in collaborazione anche con soggetti diversi, quali partner, sponsor, donatori, ecc., previa approvazione da parte del Comitato di Indirizzo.

Art. 7 – Disciplinari e atti di indirizzo

7.1) Tutti gli aspetti non esplicitati in questa Convenzione e affidati alle decisioni del Comitato di Indirizzo potranno essere normati da appositi disciplinari o atti di indirizzo.

Art. 8 -Sede

8.1) La sede amministrativa è localizzata in quella del Comune capofila.

La sede operativa sarà localizzata in idonei locali fra quelli messi a disposizione dal Comune capofila, dotati di arredi e attrezzature necessarie.



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Art. 9- Durata della convenzione, modalità di rinnovo, proroga e modifica.

9.1) La presente Convenzione decorre dal _____ e avrà durata quinquennale.

Le parti si impegnano a riunirsi almeno tre mesi prima della scadenza naturale della Convenzione per valutare l'ipotesi di rinnovo.

9.2) Le eventuali modifiche ai contenuti della convenzione dovranno essere esaminate dal Comitato di Indirizzo ed approvate dai Consigli Comunali.

9.3) La volontà di proroga del vincolo contrattuale dovrà essere espressa attraverso apposite delibere dei rispettivi Consigli da adottarsi entro un mese dalla scadenza.

Art. 10 - Recesso

10.1) Ogni Comune aderente può recedere dalla presente convenzione decorso un anno dalla sua stipula. Il recesso deve essere deliberato dal Consiglio Comunale con apposito e motivato atto entro il mese di giugno ed avrà effetto a partire dal 1° gennaio dell'anno successivo. Il recesso non fa venir meno la gestione unitaria da parte dei restanti Comuni.

10.2) Il Sistema museale unico viene sciolto qualora:

a) Tutti i comuni aderenti con deliberazione del Consiglio Comunale deliberano lo scioglimento consensuale della Convenzione;



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b) I recessi dei singoli comuni comportino una riduzione della contribuzione superiore al 50% della percentuale di contribuzione finanziaria.

10.3) In caso di intervenuto scioglimento del rapporto convenzionale, di comune accordo, verrà definita la destinazione dei beni indivisibili acquistati per la gestione dei progetti. Nel caso di mancato raggiungimento dell'accordo, si procederà a maggioranza nell'ambito del Comitato di Indirizzo.

10.4) Qualora il recesso riguardi un singolo Comune, il Comune recedente non può far valere i propri diritti in riferimento alle attrezzature acquistate, in proporzione alla propria partecipazione, mentre eventuali beni conferiti in comodato verranno restituiti nello stato di fatto e di diritto in cui si trovano.

Art. 11 - Rinvio

11.1) Per quanto non previsto nella presente convenzione viene fatto rinvio alle norme del Codice Civile, a TUEL e alle specifiche normative vigenti.

Art. 12 - Controversie relative alla convenzione

12.1) Per la risoluzione di eventuali questioni insorte nell'interpretazione e applicazione della presente convenzione si pronuncerà il Comitato di Indirizzo.



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Art. 13 – Gestione del contenzioso

13.1) La gestione del contenzioso attivo e passivo è di competenza del Comune capofila e il relativo onere finanziario sarà a carico dei Comuni firmatari della convenzione con il criterio di ripartizione previsto all'articolo 6).

Art. 14 – Esenzioni per bollo e registrazione

14.1) Per tali adempimenti, si osserveranno le norme di cui al D.P.R. 26 ottobre 1972, n°642, allegato B, articolo 16, e al D.P.R. 26 aprile 1986, n°131.

Letto, approvato e sottoscritto dai contraenti per essere in tutto conforme alla loro volontà, atto che composto da n°14 (quattordici) articoli e da () pagine intere fino a qui presente, viene firmato dalle parti.

Sindaco di Capraia e Limite

Sindaco di Castelfiorentino

Sindaco di Cerreto Guidi

Sindaco di Certaldo

Sindaco di Empoli

Sindaco di Fucecchio

Sindaco di Gambassi Terme



Città Metropolitana di Firenze

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GUIDI, CERTALDO, EMPOLI, FUCECCHIO, GAMBASSI TERME,
MONTAIONE, MONTELUPO FIORENTINO, MONTEPERTOLI, VINCI**

Sindaco di Montaione

Sindaco di Montelupo Fiorentino

Sindaco di Montespertoli

Sindaco di Vinci