

Communication and Fundraising Strategies of Virtuous Italian Museums

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Abstract

In this paper it is evaluated the nowadays situation of Italian Museums regarding communication investments and tactics. Emerging *Virtuous Italian Museums* are institutions that are legally transforming, changing their property and management, investing more than 15% of their resources in promotion and implementing impressive e-visibility. Thanking the analysis of some cases, it will be given evidence of these relevant changes.

Keywords

Museum, non profit, profit, communication, online

Communication Strategies of Virtuous Italian Museums: E-Virtuosity?

In a turbulent economic scenario, with uncertain perspectives but also successful customer satisfaction indexes, Italian Museums have been developing virtuous communication and fundraising strategies in order to improve their exhibitions supply. Science Museums are especially evolving in Learning Institutions or Enter-Edu-Tainer, networking with Schools and Universities and widening their financing gamma through partnerships with State and Local Art Agencies. Art Museums are investing in virtual galleries or websites, sponsored by Foundations whose patrons are affluent private firms. Industrial Museums – indoor firm exhibitions, reproducing famous Italian production lines like fashion or gastronomy – are nowadays aiming at innovating audiences, not only usual customers but also cultural tourists.

The main objective of this paper is to compare communication (price and product marketing) and fundraising strategies of Italian and Non Italian Museums, beginning from an analysis of their economic and institutional scenarios and their range of revenues and expenses. Non Italian Museums – above all Non European Museums - are private foundations or associations or societies whose main funds originate from accurate private corporations', citizens', foundations', etc, patronships enhancing. Most Italian

ones still remain State or Public – meaning of Public Administration – fundgiven, with scarce investments in fundraising activities, though institutional revolution of 90s' and though some cases of lucky private contributions. Both are improving their communication strategies through offline and online contests, debating whether philanthropy could profit by Information and Communication Technologies or traditional methods are better aiming their fundraising purposes.

Some of them are (not VIP but) VIMs=Virtuous Italian Museums who are defining some *mixed strategies combining offline and online activities*, in order to reach a wide gamma of potential stakeholders: public and private founders, public and private sponsors, national and international audiences. Website planning becoming a crucial opportunity, as they invest more than 15% of their resources in *Promotion*.

As a matter of fact, although a number of commentators have reviewed or compared the use of Internet by non-profit organizations, little formal search or empirical data as regards the diffusion of the Internet among cultural firms is available. A scarce literature attests to common patterns in the take-up and exploitation of Information and Communication Technologies (ICT).

The main purpose of a Cultural Website is a bundle of informative contents as follows:

1. Presentation of the mission and the season. Most links show the composition of the collection, a detailed biography of the artists, the history and the latest development of the institution/association/society, the calendar of showing activities, samples of merchandising, etc.

2. Fundraising procedures. Fundraising dominates much of the popular literature addressing the potential of the Internet for the non-profit industry and is a common theme in philanthropy newsgroups, chats, searches and conferences. It is getting increasingly evident that simply having an online presence does not generate virtuous donations path and few organizations have raised much money this way so far. A few International cultural firms have permanent links like *give on line* or *support now* that suggest a prompt adhesion – e-bank transfer - to the mission. In some cases, a proper e-philanthropy emerges through techniques like *shopping to give*. Quite uncommon! Nevertheless, we will explore reasons and causes of trust and mistrust for online common or uncommon communication and marketing techniques.

3. Advocacy: e-mails, listservs and virtual locations for chats are the most common tools for Internet advocacy. E-mail has the advantage of being the most often used Internet function while listservs are effective when engaging large groups in advocacy around time sensitive issues. Advocacy increases with Internet informative potentials: websites can provide people with selective access to information in a variety of formats and the ability to take action on issues.

4. Community Building: stressing the primary mission in each links of the website, museums build and develop affection of individuals who understand and support initiatives they would like to take part! In this sense, websites supply *virtual visiting* of the gallery, Art e-learning, etc.

5. Volunteering: if community is quite emphasized and enforced, volunteering comes soon. The use of the Internet for volunteer recruitment and management has proved quite successful. Some organizations have begun to advertise volunteer opportunities online: volunteers engaged for ticket and guided tours campaign; helping visually impaired audiences; producing (presenting) annual reports which include colour photos

and texts, pictures of board members; enjoying kids with Art Laboratories, creating a friendly atmosphere for young and old customers, etc.

Through interviews with some Museums' Boards and analysis of Statements of Revenues and Expenses, it will emerge a comprehensive comparison of virtuous strategies, both in Art, Literature and Industrial Museums.¹

Above all, through a comprehensive research of official websites, we will apprise of the consistence of multimedia applications in promotion services.

Concluding remarks will be referred to the possible evolution of Mixed Profit and Non Profit Institutions, merging flexibility of managing and solid cultural missions.

Revenues and Expenses of Italian Museums: Changing Patterns. What Is a VIM?

In comparison with international Museums, European institutions are usually Public property and public managed, though some evidence of private and public partnership in management can be accounted for. On one side, Museums like the Met in New York or the Louvre in Paris – though it receives a prevailing State and Local Administrations' subsidy -, they have a strong private support. In 2002, the Louvre received a big private sponsorship mainly targeted to communication (e-communication) investments: Multimédia 1,820,523.25 €, Restauration 932,694.10 €. Divers 262,889.61 €, Expositions temporaires 254,006.35 €, Aménagements muséographiques 180,705.29 €, Acquisitions 131,091.86 €, Auditorium 104,326.51 € and Edition 75,374.00 €. 48,16% of private funds were aimed to meet communication expenses! In the same year, the Metropolitan Museum of New York received a particular in-kind sponsorship: financial assets for \$10,098,998 and web assistance for \$956,718. On the other side, most of Italian Museums are locally administrated and refer to Public Boards with scarce private philanthropy and managing. According to the latest data, when they are permanent exhibitions and typical visual art collections, they rely on public funds (Ministry of Cultural Goods and Activities and Local Councils), private resources measuring up to no more than 10%. Ticket sale and merchandising represent less than 20%. Consequently, Public revenue sources mean 70% of their fundraising target.

Since 1990² some Museum Boards and Local Town Councils have been evolving from Public institutions – their accountability in the same Statement of the Town Council – into Foundations, private operating Foundations, separating from Local Administrations and searching for flexibility of managing and fundraising. Despite of a strong share of Town Council Representatives in the Board of Administration, they are now transforming their managing patterns in order to develop financial self-confidence.

Communication strategies and investments become a *must*, so that they can achieve a transparent reputation to new stakeholders, audience and potential fundgivers. We will look at three VIMs, that are evidence of this evolution path: from public to private property (or status) and management, involving the *binary system* of profit and non profit, cohabiting the cultural industry and presiding the same *mission*; investing in communication more than 15% of their resources; searching for a new brand image and for new fundgivers through an innovative e-visibility.

Santa Giulia in Brescia: One Third of Financial Resources to Promote the Italian History.³

The Art Museum Santa Giulia in Brescia is a permanent collection of Lombard Art and Historical rests. In 1995-1996, the Town Council decided to renew the buildings, profiting by the financial aid of the grant-making Banking Foundation Credito Agrario Bresciano (CAB) and promoting the constitution of Private Committees and Corporations (Brescia Musei SpA and Brescia Grandi Eventi) in order to delegate and focus on communication activities. Brescia Town Council and Foundation CAB shared 50% partnership and costs, particularly writing down that 30% of resources would have been dedicated to advertising and promotion.

From the Agreement signed in 1997, *“Delibera del Consiglio Comunale relativa alla Convenzione tra il Comune e la Fondazione CAB”*:

“... il Comune e la Fondazione CAB convengono che gli interventi con finalità di comunicazione, promozione e divulgazione devono essere complessivamente, nell’ambito degli interventi da cui sopra, di entità non inferiore a un terzo degli importi stessi. »

“... the Town Council and Foundation CAB agree to invest not less than one third of funds in communication and promotion ...”

Renewing buildings and re-opening of cultural sites cannot be deprived of investing in communication, then and forever.

Ticket sale soon amounted to relevant sums, as the *Santa Giulia Card* was promoted as a bundle of gift certificates like discounted parking lots, restaurants, hotels, etc. 200 Brescia firms were involved in the promotion of the Exhibition *Il Futuro dei Longobardi* in 1997.

The following table shows performances of the New Santa Giulia:

Tab. 1. Performance Indicators of the New Santa Giulia.

Indicators	1997	2002
n° visitors	16.738	100.000
% free entries	77,31	30
% audience in comparison with other Brescia Museums	22,17	73,26
n° visitors / n° days of opening	53,99	314
n° guided tours	435	3.000
% communication expense	1-5	30

Today, Santa Giulia website is being updated, but it is keeping an active cross-linking with the Town Hall website, the Local Tour Operator and the *Brescia Grandi Eventi* homepage, the network coordinating shows and exhibitions in the whole city.

The Italian Literature as a Tourist Bundle.⁴

Strong of an impressive brand awareness, Literature Parks (*I Parchi letterari*) were founded more than ten years ago by Stanislaw Niewo (*Fondazione Ippolito Nievo*) in order to connect the Italian Literature to landscapes, evoked by written pages. Financed by the European Union, Local Administrations and other national fundgivers, they developed network externalities through environment and economic impacts.

Literature Parks are now evidence of tourist bundles, organizing trips for students of Italian Schools, enthusiastic readers and international tourists. They are 24, 17 of them profiting by the E.U. financial aid. 100 employees, 300 volunteers, 16 counties and 55 local Administrations involved, 150 events and 200.000 visitors in 2002. On average, they invest 15% of their resources in communication in order to promote:

Trip of feelings, 140 organized in the summer 2003 - performing well-known literature pages in museums, palaces, gardens and other famous rooms, where authors pretended their stories had taken place. Tourists may take part to theatre performances and they may experience lunches and dinners in typical restaurants and farms in the nearby.

E-vents, a wide gamma of searching activities, conferences, papers and proceedings, literature awards, emphasizing local cultures.

The Wisdom Hotel, a building for education. Courses, reading activities, multimedia implementation, library for classes and tourists who would like to appreciate the Italian written pages.

2000 Tracks. After literature lessons in the classrooms, groups of students perform drama, better getting on curricular themes.

The Foundation is supported by a profit company, Providence s.r.l. – proof of the *binary system* profit and non profit – that is in charge of commercial activities, exploring partnerships with tour operators and the Tourism Administration too.

Online and offline communication strategies have been stimulating customer satisfaction, raising funds and reputation. www.parchiletterari.com is the official website of *I Parchi letterari*, dating back five years ago. *Fondazione Ippolito Nievo*, the leader of the Network *I Parchi Letterari* has always combined usability with chromatic enhancement.⁵ More than 700 pages of www.parchiletterari.com are supplied in different languages, Italian, English and French. 5,000 navigators are registered for the Newsletter *Il Corriere dell'Immaginazione*. 90 downloads of the Convention – in order to constitute a Literature Park – a month. More than 100 queries of subjects concerning the literature a month.. More than 80,000 webpages visited and 11,000 visits a month. 15% of visitors are from abroad, particularly from USA, France, Switzerland, Argentine, Canada, etc. More than 230 Megabytes of contents and more than 90 minutes of audio and video presentations. 23 websites for the other literature parks, disseminated in the peninsula. Apart from the website, the communication strategy implies a variety of instruments: 100 articles published in newspapers and magazines, presentations on radio and TV programs, 3,200 catalogues describing the tourist bundle to schools, associations, etc., editing of special books *I Parchi letterari*, local promoters and *eductors*, the presence at Fairs like BIT – The Italian Fair of Tourism –; merchandising of Italian gastronomy and a proper Press Office with a well-established , engaged in a wide gamma of printing services.

Tab. 2. Performance Indicators of the Tourist Bundle: Literature.

Indicators	Number
Literature Parks	24
Employees (Literature Parks + collateral industries)	400
Enterprise Start-ups in the nearby	200
Interested Administrations	55
Visitors in 2000-2001	200,000
Visitors of www.parchiletterari.com a month	11,000

The Art and E-art of Decoration: the International Museum of Pottery, MIC in Faenza.⁶

Echoing the industrial tradition of the Italian Pottery,⁷ MIC the International Museum of Pottery of Faenza is a virtuous Museum as it invests 27% of its resources in promotion and evolves from public management to an operating Foundation in 2001, born with a strong contribution of the Town Hall of Faenza and Region Emilia Romagna, Public Administrations. Both a private Foundation and public Institutions – joining private sponsors and the *Association of Friends of the Pottery and the International Museum* too -, they exhibit a wide collection of tiles, ceramics and other artistic pieces, organizing conferences, competitions, lessons, labs, editing of *History of Arts and Artistic Trends* and implementing a website that only in 2001 had 310,000 visitors, 60% of them from abroad. The Announce of the 52° Edition of the International Competition of Contemporary Art Pottery saw 964 guest artists from 59 Nations, with a chance of showing 2,296 pieces. 101 Artists were admitted from 36 nations with 130 pieces.

Particularly appealing with links to several activities, the MIC website shows a clear cross-linking with the Town Hall website and promotes any tourist opportunity to let Faenza and its Museum appreciate. The web navigator may also send e-cards showing the Italian pottery, a nice – last but not least – chance to let themselves know. Price discrimination is well presented, with free entry for Faenza citizens and several discounts to support visiting.

The *binary system* of public and private institutions is here matched with a typical Association of Friends with a precise ranking of adhesion, advertised on the website too. The main target of the Association is to promote searching activities as regards the pottery history and industry.

Communication Strategy: Online or Offline?

Arts organizations have only begun to look at the potential of computers as an organizational support. The current application of computers has focused on automating manual procedures, networking departments and creating some sort of e-visibility. Appealing web-images of collections, virtual visiting and online booking, virtual going for a trip round the town – an open air museum - where the Museum building is located, etc, these are the major contents of e-marketing. E-merchandising has seen some marginal developments, but e-fundraising is rather uncommon.

From the point of view of modern technologies e-fundraising could consist of the following formats:

Give online or support online functions, traditionally calling for an online bank transfer, often a step that you cannot avoid, when booking online for a concert ticket,

Click and give: the non cultural firm gives a sponsorship, just for entering their websites and showing interest for their merchandise;

Shopping to give: the non cultural firms give a sponsorship if you buy on their website;

Vetting portal: cultural firms are collected on a common website-village where you can buy several gammas of products, whose revenues are devolved to museums or theatres.

B2B online fundraising: non cultural firms offer their competences as **online volunteering**, locating on their websites promotion of the Museum Calendar, tributary or marketing or branding and e-branding, free consulting, etc.

Online charity auctions, where art masterpieces or non art are sold in order to collect the necessary financing aid for a cultural initiative.

Online slots machines or raffles or other game websites, where subscriptions or bids are devolved to cultural firms.

Limits of evolving web fundraising are quite discussed by Cultural Boards. Reasons could be summed in the following:

1. Most websites are not very technologically sophisticated and it is nor easy neither appealing to make a gift via the web. Sponsor of medium-sized and small museum look for a personal relationship;
2. Most donors are not accustomed to making contributions via a web site. The main limit is the age: they are not very young and I.C.T. accustomed. Another limit is the administrative procedure: transparency law requires several bureaucracy steps granting a papered evidence.
3. Most cultural firms do not have email addresses for more than about half of their donors and do not, therefore, have any kind of active email solicitation program. The current data base technology for fundraising is not conducive to email fundraising. Donors really respond via mail when they receive some kind of solicitation via traditional media: telephone calls or a letter. Main goal remains creating community and accruing memory of taking part to a glorious cultural community.
4. Online fundraising is still thought as a support to traditional fundraising strategies, not as a substitute. There are systems being built to allow donors access to their own giving procedure – how much they have, remaining on a pledge – and to allow volunteer campaign managers the chance to view campaign progress and report their own results in real-time. More often, online fundgiving is a collateral of ticket buying: when a ticket buyer purchases over the Internet, adds on a contribution.
5. Combined e-philanthropy or net-philanthropy with not-cultural firms are not enthusiastically appreciated. *Shopping to give* or *click and give* are not so diffused as a high percentage of the contributions is due to the company managing the portal or shopping site or implicate a quite expensive software development – Milan Museum Bagatti Valsecchi experienced such an expensive

web page in order to e-shop samples of the collection reproductions -. Above all, the donor develops an online relationship with the portal or shopping site instead of with the cultural institution and there remains too little opportunity to share information and cultivate a relationship or trustworthiness. Known also as deep linking, the *immersion* in the cultural website gets impossible as the portal or shopping website steals attraction.

6. Cyberworld is not appealing! The essential anonymity of the cyberworld seems to contradict what patrons and donors want: a personal connection with the Museum Boards. A disaster, a disease or a social cause, which can have a personal face put on the web with an effective photograph or news story are more cyber-attractive than a photo of paintings or art collection, it is needed a personal – three-sized! - contact for.

Investing in e-visibility still remains a sunk cost of implementation, in the long term updatable at very small – close to zero - marginal costs. *Resisting invisibility*⁸ through the web, it is becoming a *must* for any cultural firm even though *draft e*-versions do not lead to every opportunity of e-commerce. E-fundraising is not target of exploration for VIMs: the personalization of the service does not only mean a careful price and product marketing but also a trustworthy and original personal relationship with any patron. This sort of partnership cannot start up with an e-mail!

In the following section, homepages of some Italian museums are investigated in order to confirm tendencies and perspectives of e-contents in cultural virtuous websites.

Milan Art Museums and Web Management Performances.⁹

During the Middle Ages, Milan was residence of noble families, filling their apartments with precious paintings, sculptures, carpets, crockery and armours. Nowadays, these houses are inhabited by descendants and they can be counted as VIMs as they invest at least 15% of their resources.

Always granted of a strong public support, in mid '90s, they transform from public institutions in non profit *onlus* – *organizzazioni non lucrative di utilità sociale*, non profit organizations for the collective utility –, an innovating non profit status the Italian Parliament approved as being particularly tax-exempted and acquiring private firms managing flexibility. Their management preserves a prevailing quota of Public Administration, but private sponsors enter the governing board.

Communication strategies include the website planning and getting on with the full proposal of their exhibitions and evidence of their network connections with other prestigious houses, museums and schools.

Websites like the ones of the Museums Bagatti Valsecchi and Poldi Pezzoli introduce the e-navigator to the permanent collection, the temporary exhibitions, the booking online of quite discriminated prices, e-merchandising, etc. Supported by volunteers, who are gathered in groups like the Association of Friends, they traditionally raise funds through mailing and phone marketing. Neither through e-fundraising nor through a staffed team. Instead of a Fundraising Department, considering the small size, they invest in spot marketing – thanking the experience curve of single mature employees, anyway dedicating 15% of their resources and outsourcing complex promotion projects to advertising agencies – and (rarely) in training personnel.

Science Museums and Web Management Performances.¹⁰

In spite of the significance of Italian Scientists in the History of disciplines like Physics and Engineering, Science Museums that give evidence of this tributes are scarcely on the web. Nevertheless, the few Italian Science Museum Websites are dedicated to a proper and distinctive content communication, a defined *virtual museum*.

Mid 90's most Science Museums gave birth to their websites, chromatically appealing and allowing deep linking from 8 main links to 48 ones, with a wide gamma of services, events, e-learning, etc. There is a positive correlation between number of links and number of interactive opportunities, emphasizing the personalization of e-navigation and searching objectives.

If there is a solid intent to describe their mission, from history to guided maps, there is no e-evidence of economic and customer satisfaction performances of real museums as if virtual and real museums are separated experiences. Special events are particularly presented and report logos of sponsors.

Booking online of the visit and price discrimination for guided tours – especially for schools - are granted. On the web, the visitor can collect useful pieces of information in advance. Like a tourist reading a Guide, he will enter the museum already mature on his learning curve.

Networking with other science museums, science institutions, universities, etc. they perpetuate e-visibility of multiple initiatives, theirs and others'.

The contingent description of current events is visualized together with an innovating diversification of services: jazz and science (acoustics), science parties, labs for children after schools hours and locations for conferences and company meetings.

E-fundraising may not be accomplished. Nevertheless, there is a strong e-visibility of public and private sponsors - above all for particular projects -, though without active linking back to the sponsor website. Not only for money fundraising. Sponsors can supply free multimedia counselling, building web pages, links, etc. On the web there is indication of sponsorship guidelines, but there are not "give online" buttons.

Websites do not have permanent links to the territory homepages (tour operators or administration). They do not often supply pieces of advice about gastronomy or other tourist attractions, though they give information about parallel and similar exhibitions in the nearby.

Mailing lists and newsletters are spread in order to enhance some sort of customer satisfaction.

Content is King! Science websites *do give life* to old machines and embalmed samples spreading science entertainment through laboratories and other e-learning experiments. E-museums are more actual and real than real ones!

Conclusion: Mixing Profit and Nonprofit?

An arts organization, like any other business, must face with changing environments. Diminishing Government subsidies, ageing audiences and high-tech substitutes fulfilling consumers' tastes, an arts manager must plan, organize, implement and evaluate the

best marketing and fundraising strategies in an effort to meet the organization's objectives. Marketing requires the adoption of a customer-orientated perspective; fundraising needs a sponsor-orientated perspective, both unfortunately perceived as being incompatible with the mission of high- culture arts organizations.

There are many different *highlighted* Italian cultural firms seeking skilled managers and staffs in order to maximize contributes and revenues and create profits, – with the law commitment to re-invest profits in the core business -, still a substantial quota of visual arts organizations remaining non profit status. In organizations with inadequate staffing, one person may try to manage and implement annual giving, develop major gifts or a capital campaign, cultivate foundation contacts and engage in grant writing to local, state agencies and banking foundations. It is unrealistic to expect one person to keep up with this impossible workload. The institutional marketing and fundraising campaign planning and development involve formulating written material, creating the graphics and brochures to communicate the project or program special events, in a single word they need a proper marketing and fundraising team, getting on with offline and online communication techniques.

What Kind of Services Can Be Accomplished by a Proper Communication Team?

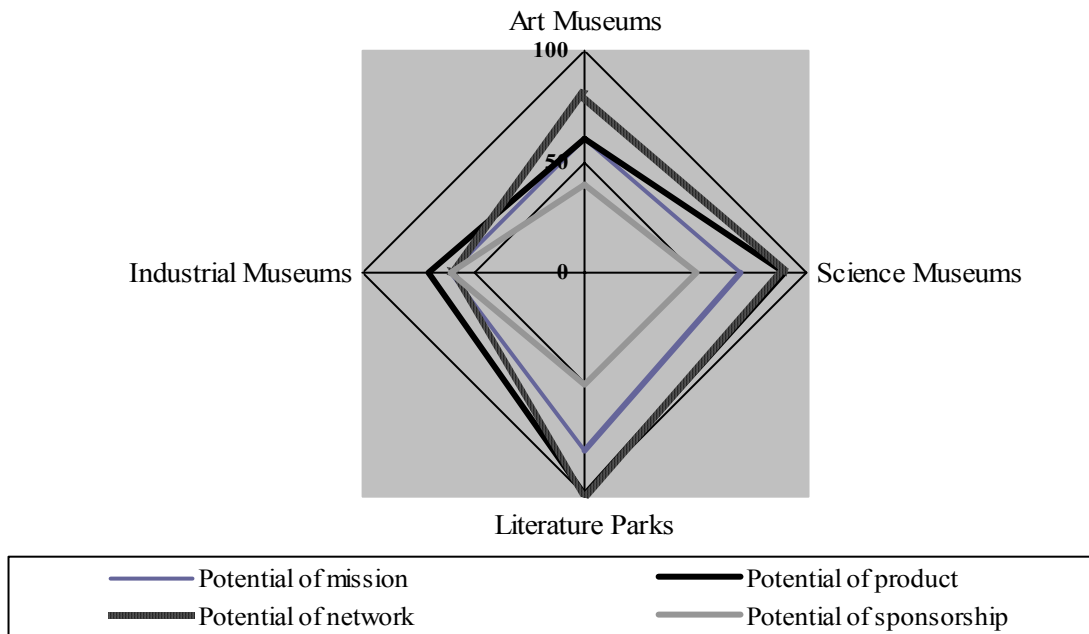
Inside and outside communication of contracts, circulars, career prospects, job announces, awards announces, season calendar, etc. can be carried out through intranet and extranet. Mailboxes can be a mean for inside communication and outside communication, e.g. targeting the personnel with retirement schemes and friends of the museum and official sponsors with invitations, discounted coupons for special events, sponsorship planning, etc. The Marketing and Fundraising Team can establish an *Online Presence*, providing Museum stakeholders with several pieces of useful information at a very low cost of e-start-up and foreseeable low marginal costs of updating.

Tab. 3. Offline and online communication for Inside and outside audiences.

	Media	offline	online
	inside	Circulars, job announces, retirement schemes, etc.	Mailboxes, e-contracts, etc.
Audience			
	outside	Season calendar, brochures, press, radio and tv programs, ecc.	Virtual visiting, booking, e-fundraising, chat, forum, e-learning, e-merchandising, online statements, etc.

Through the analysis of the e-visibility of Milan Art Museums and Science Museums, it has been appraised of four main *e-potentials* of the modern online communication of cultural firms: of mission, presenting a new brand image of the original Institution museum or noble house; of product, presenting a new version of the core business (e-learning and other types of interactivity for the science museum); of network with other museums and Administrations (Schools and Universities, etc.); of sponsorship, granting e-visibility to consolidated sponsors, but with scarce exploitation of e-fundraising.

Fig. 1. The map of potentials of e-visibility of VIMs.



Literature parks optimize the potential of network and product, envisioning a tourist bundle with strong connections with Administrations, Hotels, Restaurants and other leisure operators. Improving their product from the simple literature lecture to *performing literature* where tourists play as actors, Literature Parks innovate their supply potential. More than the other ones, Industrial Museums profit by financing of firms whose supply chain they exhibit. Concerning all of them, the potential of sponsorship could be, otherwise, better developed through bolder fundraising and communication intents and projects.

Relevant Communication Investments can be undertaken by profit auxiliaries of non profit cultural firms. If the Museum - as Foundation or other private Institution - concentrates itself on the exhibition project, there exists a profit firm carrying on the commercial activities like advertising, promotion, merchandising, etc.

Mixing public and private property (or status) and management, combining managing flexibility of profit companies with quality granting of non profit institutions, investing in communication more than 15% of their resources and searching for new fundgivers through an innovative e-visibility, the so-called VIMs – here studies in some notorious examples – are embarking an evolution path with increasing audiences of visitors and sponsors.

Information Society is a technical system, which is intended to serve certain objectives, has conditions for success, incorporates methods and means of implementation, and displays specialized functionality in different sectors of its scope. Museology, both in producing and analysing knowledge formations within museums, is a meta-disciplinary approach of managing rooms and competences. From museography to accounting. Both Information and Communication Technology and Museology, they can match so that Museum Boards innovate their marketing and fundraising. The bandwidth of museum activities in the field of new media reaches from simple online catalogues to "virtual tours" and "virtual collections": the higher the demands of the public (and the

media technology), the more sophisticated the museums "backend" systems have to be. Collection Management Systems, therefore, should develop more and more into High-Tech Museum Management Systems in order to help museums meet their new missions: deliver high quality, integrated information not only about their collections but, more and more, about all their activities - exhibitions, events, educational programs and other offers, meeting the demands of scientific research, education, public relations and marketing in a multimedia way. Even profitable activities, like museum shops or trading copyrights of images, will be covered by those systems, multimedia gamma as a value-added key of success.

Notes

- ¹ We focused on three VIMs, as symptomatic sample of Italian Culture, both artistic and industrial.
- ² The Bassanini Reform (142 and 241/90) implied an institutional reform of cultural competences of Local Administrations.
- ³ Thanking Valentina Cibelli, IULM University for her kind support.
- ⁴ Written by Nicoletta Guzzetti.
- ⁵ In the short term, the next step will be to assure the access to handicapped e-visitors.
- ⁶ Thanking Giulia Ventrucchi, IULM University and the Administration of MIC Museum.
- ⁷ Industrial museums are exhibitions of typical Italian industrial supply chains, from past to living industries (optics, silk, car, etc.). M. Amari, *I musei delle aziende: la cultura della tecnica tra arte e storia*, Franco Angeli ed., Milano 1997.
- ⁸ M. Wyszomirski, A. McClellan, Shelly Power & D. Rebello-Rao, "Resisting Invisibility: Arts Organizations and the Pursuit of Persistent Presence", *Nonprofit Management and Leadership*, n. 10/1997.
- ⁹ Written by Chiara de Capoa.
- ¹⁰ Written by Anna Bagnasco

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