THE RELATIONAL PERSPECTIVE

ON MUSEUM CONTEXT

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Abstract

This thesis, starting from the debate on museum's roles and functions in modern society, raises some questions on the main issues museums have to face with the changes in contemporary society. The title of the research suggests the adoption of an alternative approach to the study and analysis of traditional museum's activities, in fact the specific aim of this study is to present the museum through its interaction with the surrounding environment and to evaluate the importance of relations for the creation of important and specific resources for the museum's main activities.

The studies on museums are the result of the debate on the research of a definition of the institution in terms of its mission within the contemporary society. In fact, over the past few years great concern has been developed around museums and their role within modern society as they are preservers of our past and since they materialize culture by turning culture into objects. These considerations attributed to museums great relevance regarding their relations with society and attention has been focused on the changes they have to undertake in order to maintain their specific role in an ever changing environment. Concerning museums, they achieved more consciousness on their structure as a whole of tasks and functions developed toward a complex environment in order to perform their specific mission. Concerning this specific issue, the traditional managerial approach could provide the most effective key of interpretation but some new facets can be suggested. In fact, as an economic issue, the recurrent problem of resources finding and management has to be considered as relevant for the implementation of museum's offerings. For this reason, the present study concentrates on the interactions of the museum with the external environment as important means creating resources for the museum that can be activated for the development of the main activities.

The approach of this study exceeds the traditional perspective on museum management by focusing on the roles and functions of external relations within the development of museum's activities. The relational perspective introduced as the alternative approach for studying museums' activities as they are created by interactions, is therefore the starting point for the development of a theoretical framework for the investigation on museum's stakeholders and audiences. The framework starting from the analysis of a museum's general network, presents the structure of the mobilized network for a single event; the content of relations and their dynamics are described following the theory of inter-organizational interactions but considering as well the peculiarities of museums with their specific characteristics. The framework is used for the qualitative analysis of two

cases, Kunsthaus Zürich and Como City Council, chosen for their differences in terms of their activities, structure and external environment.

The results of the investigation have highlighted the relevance of relations management for the implementation of decisions concerning what to offer to different audiences depending on the network characteristics of the specific museum considered and by considering the specific resources mobilized or created within the interactions. In fact, relations mobilize and create important resources for the museum in order to better materialize culture for its stakeholders and audiences.

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INTRODUCTION

The present study analyzes the museums as social and economic actors and focuses on their role in contemporary society and on the environment they are embedded in.

In the last twenty years the culture sector has received more attention from economic theorists, in fact there's a great awareness of the need for culture organization to consider the resource problem of museums. The approaches to culture institutions through the economic analysis are of two types: one more oriented to the cultural sector through an organizational perspective, the other more concerned with market theory application to the culture industry. Thanks to these reflections, the opportunity to adapt economic concepts to the different culture organization, and among these museums, as representative of the entire sector, has been growing.

The awareness that museums have to interact with other organizations that coexist in the same environment assumes a central position in this work. Moreover it leads to some important reflections: the coexistence forces the museum to establish some sort of link with the actors more close to it. The importance of relationships development and mobilization of resources through these is evident in particular for the museum's core activities, such as the exhibitions' developing. The contributions on the relevance of inter-organizational relationships for museums[1], have been focused on formal relations while neglecting the informal ones. The informal relationships, perhaps more important than the formal ones, have been understated. In fact, besides the existence of formal agreements, the network of relationships that lies beyond the surface should not be ignored. What is required is a more consciousness that the environment in which the museum interacts has a great influence on its activity and a fundamental role for its survival.

The present research is positioned close to the economic perspective on museums but it starts its analysis from the debate on museums as social conveyor of meaning and it goes further in the investigation on their role and task. In fact, the present work develops new perspective based on the analysis of museum's relational networks which is considered useful for understanding the museums conduct: it's an alternative path to the traditional economic approach to museums.

Research path and problem

Most of the research on museums has posed the accent on the definition of the museum and on the clarification of its functions, in a general way. Various attempts tended to consider one universal conception of the institution. In fact, there is a constant quest into the nature and role of the museums within the society as a whole. The attempts do not

[1] Concerning this topic, see also (Bagdadli, 1998) and (Bodo, 2000)

reflect the different perceptions that different other social actors could have of the museum. These studies tend not to investigate the importance of considering museum as a relational institution, except some authors that consider the museum as a service institution and develop some considerations on the possibility, for museums, to apply the service marketing concepts. But these usually do not take into account the needs of other actors engaged by museum activities.

The bulk of research on museums falls into two categories:

- Studies on museums[2]. This research stream includes all the contributions[3] that analyze the definition of the institution and its function within society. This category contemplates also two new perspectives the one called "New Museology" which consider the museum as a creature of the XX century and the other leading to the introduction of the concept of "ecomuseum"[4] [5]. The research on these topics refers to the museums in general terms.
- Museum economics. Many authors[6] have tried to apply the concept of market and competition to the art industry. They consider museums as service providers and the works presented as the product/service. Kotler and Kotler (1999 and 2000) for example, show how it is possible to perceive the museum as a market actor, through the analysis of the activity of great institutions, in particular the Smithsonian Institution. This stream focuses on the marketing aspects of museums which vary depending on the context of analysis. This approach represents a specific stream narrower than the museum studies.

As an organization the museum is represented by a structure of functions (Weil, 1990, 1993, 1994, 1995) and activities trying to reach the main objective of diffusing the products of art and sharing their meaning with the society (this is true for the art museum, for example). The three main functions that summarize the museum mission as an institution of public utility are:

- The conservation function: all the pieces present in the museum must be well safeguarded and protected from any damage
- The exhibition function: the exhibition should permit the visitor to appreciate the paintings or sculptures presented. Art should be well described; all the information important to contemplation should be given (artist, place and dates, technique used etc.)

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[2] See (Ginsburg and Mairesse, 1997; Macleod, 2001; Singleton, 1977; Speiss, 1996; Teather, 1991)

[3] See (Cameron, 1970; Dunchan and Wallach, 1980; Harrison, 1993; Neustupny, 1950; Schön, 1983; Stransky, 1974)

[4] *Ecomuseum* describes both a concept and an approach to cultural-historical preservation. The ecomuseum assumes the functions of research, conservation, exhibition, and involves a coherent grouping of natural and cultural elements which are representative of the lifestyle of work and existence of the people within it".

[5] (Heron, 1991)

[6] (Ames, 1988; Gilmore and Rentschler, 2002; Goulding, 2000; Griffin, 1987; Griffin, 1988; Griffin and Abraham, 2000; McLean, 1993; McLean, 1997; Moretti A., 1999)

- The service function: this dimension summarizes three functions: reception, divulgation and complementary services[7].

These functions are more or less developed in all museums according to their collections or exhibitions. An interesting question is why some museums do develop one function more than the others and how this is possible. To give answers to these questions means being able to analyze the museums' activities.
A problem emerges and it concerns the impelling necessity to combine the social, the economic and the organizational aspects of museums.
This research considers the museum as an organization that acquires, preserves, researches and communicates works and products of the human activity. These actions are possible because the museum is embedded in a living context constituted by active organizations and constantly interact with these. The context of this study is represented by art museums and that will be specified with the choice of the cases. The research aima at understanding what kind of relational network surrounds the museum and how the relationships impact on museum management issues.

Research question and main objectives

The main research question guiding the work is the following:
"What is the role and function of relationships to others organizations for a museum and how the need to cope with these affects museum management?"
It's important to consider the differences in the role of the external relationships for museums belonging to diverse classification systems. Every museum pursues a specific aim according to its mission, to the audiences it addresses its offerings to, to the collections it hosts (or doesn't host). Therefore the role and the impact of relations on museum management should have different consequences.
The initial literature review helped in elaborating the research objectives addressed in the present study.
The more specific research objectives are:

- To elaborate an analytical framework for the analysis of museums' networks
- To transpose the analytical framework on museums in order to investigate museum's specific relations contents and characteristics.
- To investigate the relations' influence on museums management issues in particular during the process of exhibition's planning and organization.

[7] See (Solima, 1998) and (Vaughan, 2001)

Research methodology

The research methodological path follows a structure constituted by a theoretical and an empirical section.

- The theoretical section has two phases and it's developed into the first three chapter of the work. Initially the author passed through a first phase, in which a rather extensive literature review on museums as social institutions was undertaken. It has been done analyzing the debate between museology and new museology

In the second phase several issues were addressed.

- an analysis of the museum management contribution and the focus on the limitation of this approach
- a literature review on inter-organizational relationships and their characteristics from a managerial and sociological perspective.
- the construction of a theoretical framework for the analysis of museums relations and networks.

The empirical section, contained in the fourth and fifth chapter, is intended to give some empirical evidences of the hypothesis that emerged during the theoretical phase.
The empirical part had both an exploratory and an explanatory purpose. In fact, the main questions guiding the investigation, have been "why and how do relationships influence the museum's general activity and in particular the exhibiting activity?". Therefore, the empirical strategy for the relational analysis, in the second section, has been the case study approach[8] with particular regard for in-depth case analysis. Yin (Yin, 1994) argues that case research and survey methods are better suited than other techniques for analyzing contemporary events. Case research is superior to survey methods at answering the "whys" and "hows" because the case analysis can delve more deeply into motivations and actions than structured surveys.
Case study is a valuable method of research, with distinctive characteristics that make it ideal for many types of investigations. It can also be used in combination with other methods. Its use and reliability should make it a more widely used methodology, once its features are better understood by potential researchers.
Concerning the limitation of this methodological path, a criticism is directed at the statistical and not the analytical generalization that is the basis of case studies. In fact, criticisms are addressed to the dependence on a single case study that is incapable to provide a generalizing conclusion.
For the development of this empirical section, the dependent and independent variable have been identified, being the network of relations the independent variable and the

[8] See (Yin, 1994)

museum's activities the dependent variable. A preliminary selection of cases has been effectuated. The preliminary choice of four cases has been guided by motivations regarding the characteristics of the institutions in terms of their main offerings and in terms of the environmental conditions they have to face. Attention has been initially focused on cases that present completely different aspects in terms of their collections or non-collections and in terms of the managerial and financing procedures they are involved in. Moreover the initiali sample is constituted by cases that represent a unique experience for the classification systems they propose to the publics. The initial sample is constituted by the following institutions:

- Peggy Guggenheim Collection, Venice: this is the case of the Italian seat for the biggest cultural foundation. For this case it is interesting to investigate the relations with the main seat in New York and with the other seats all over the world.
- Kunsthaus Zürich. This institution is the main museum in the German speaking part of Switzerland. It is a private museum governed by an association which works directly with the city. It is a mixture between private and public interests.
- PAC, Padiglione d'arte contemporanea, Milano: this case has been selected because it is an Italian public institution devoted to contemporary art display. The dependence degree with the municipality is very high and influences decisions on the expositions organizations.
- "Mirò alchimista del segno", Comune di Como. This is no typical museum case. It could remind some characteristics of the so called "blockbuster" exhibition (Chew, 2001; Frey, 1998). It was the first successful exhibition organized by the municipality of the city of Como (Italy). In the present research it is considered as a start-up for the exhibition space occupied, and interesting from the point of view of relationships activation.

In the preliminary phase, after an initial analysis of activities and managerial mechanisms of each one of the four cases, the choice has been addressed to two cases, namely the PAC and the Peggy Guggenheim Collection for the construction of the guidelines to be used while the other two cases have been selected for the main investigation. The elaboration of the case studies guidelines have been based on the analysis of the museum documentation and on in-depth open ended interviews with the directors of the PAC and the Peggy Guggenheim Collection, namely Dr. Lucia Matino and Dr. Philip Rylands.

The two cases that give the opportunity to maximize what can be learned and where the role of inter-organizational relationships was different, have been selected as the objects of the empirical research: Kunsthaus, Zürich and *Joan Mirò – Alchimista del Segno* Como City Council because of very different type of situations.

Several open ended in-depth interviews have been conducted for the two cases over a period of four months; in particular interviews have been addressed to the organizers of the events. In particular for Como City Council open ended interviews have been addressed in particular to the local councilor for culture, Dr. Sergio Gaddi. Concerning the Kunsthaus Zurich, in-depth interviews have been addressed to Press and Communication officer that takes care of the interactions between the museum and external actors.

In order to corroborate the evidence from other sources, the investigation has involved thevidence use of secondary material such as:

- documentation analysis
- archival record analysis
- and, as presented before, qualitative interviews (triangulation[9]).

A two-steps refinement process of the empirical research for the two cases, has been followed:

- During the first step the whole of the organization network of relation has been analyzed in order to underline the role of relationships for museum activities. In this first case, open-ended interviews are the best means for allowing a deeper relations description.
- The second step has been focused more on the relational analysis of specific exhibitions for each of the chosen case: the purpose was to complete the picture proposed in the first step (with the description of the general network) and to define the purposes and nature of relations activated for the exhibition, and the aim of well-established relations re-activated for the exhibition project. Given the specific context of one single exhibition, focused interviews have been conducted.

Regarding the difficulties that the method implied during the research, the author had to face some complexities while investigating the Mirò case. In fact, in this case the open-ended interview did not provide the author with information on the critical relations and the mobilization process, other than stressing the importance of personal relations for this specific case. In the Mirò case, the use of the available sources of evidence has been mainly focused on the documents published for the exhibitions. Thanks to this opportunity, some interesting points have been made on the content and contribution of vital relations. The point of view of Como City Council has been compared with the expectations of the other organizations involved, so as to draw a more realistic picture of the management implications of the network of relations.

[9] The degree to which archival data, direct observation, interviews, and document analysis converge makes the conclusions about the phenomenon more convincing. Triangulation corresponds to the validation when using qualitative data.

Finally, the analytical section compared the relationships of the two cases in order to underline the criticalities, commonalities and differences between the two realities.
The very final purpose of the empirical section was not to extend the results to the entire museum "industry", of course, but to stress some similarities and differences in the nature and function of the general networks in the museum strategic planning for cases with a different background and collection.

Structure of the thesis

The thesis follows a traditional structure with a section dedicated to the review of theoretical contributions on museums as social organization and on the topic of museum management and on the relations management stream. A second section follows with the investigation and analysis on Kunsthaus and Mirò Como. More precisely, the thesis is composed by the following chapters:

- Chapter 1, *Museums as institutions of contemporary society*: this first chapter deals with the theories on the nature of museums and its roles and functions. Moreover, the chapter wants also to introduce the reader to the debate between museology and museography. Consequently, the New Museology research stream is described and attention is also focused on the more recent trends in terms of didactical programs based museology, such as e.g. the executive masters. The chapter ends with a few reflections on the issue of resources finding that is deepened in the following chapters
- Chapter 2, *The Museums as economic organizations and their management issues*: the conclusion of the first chapter leads to the introduction of the second chapter. The focus of the second chapter is on the museum as an organization that manages resources. The chapter develops the economic and managerial perspective and presents museums' main management issues. In chapter 2 the attention is focused on museums as users and conveyers of resources. Museums management streams are presented as recent attempts of providing museums with theoretical patterns that could guide their strategies of resources provision. The chapter presents some limitations of the marketing and management streams that do not respect the real nature of museums as described in Chapter 1. The need is impelling for a new approach that respect museums' peculiarities and that could be more oriented to museum's role in society and its interactions with the other actors.
- Chapter 3, *Museums as economic actors_ The relational perspective*: this chapter represents the core theoretical section of the research. From Chapter 1 and 2, some considerations on the relational dimension of museums have been proposed. In particular, Chapter 2 ends with the assumption that museums need to search the interaction with other institutions in order to give a sense of continuity to their activity. Chapter 3 suggests the adoption of a new perspective that could add some

value to the museum's approach to society. The relational perspective could provide some interesting considerations for analysing relations within the strategic planning of the museum and for facing museum's managerial issues. In fact, it provides some structural elements that permit the construction of a theoretical framework.

- Chapter 4, *Two museums and exhibitions experiences*: As introduced in the paragraph dedicated to the research methodology, the author chose two cases that are apparently different but that could present both similarities and differences in terms of their relational structure. Therefore, actually the research presents two cases of organizations which have presented 4 cases of events. In fact, Chapter 4 is dedicated to the description of Kunsthaus and Mirò Como. Before adapting the framework to the case (see introduction to the Chapter 5), the author presents the two institutions which are under investigation in terms of their historical and artistic background, so as to draw a first picture of their basic network. Afterwards, the exhibitions organized by the two institutions are presented (the exhibitions are based on different themes and they have been organized following a non stereotyped path), so as to have a broader picture of the network surrounding the institution.
- Chapter 5, *Kunsthaus Zürich and Como City Council, Considerations on their networks*: this chapter represents the focal point of the thesis since it analyzes and compares through the use of the theoretical framework presented in Chapter 3, the two cases in terms of their relational structure, the resources mobilized for the events and their key management issues, these considerations are presented on the organization's general network and on the network developed for single exhibitions. In terms of the event organized and of the network profile of each organization, some considerations are expressed concerning the approach to the key management issues suggested by each organization's networks. In fact, Chapter 5 ends with the evaluation of the impact of relations (and their characteristics) on the management issues of the two institutions.
- *Conclusions*: from the museological approach to the relational approach, final considerations on the effective use of the relational perspective for the analysis of museums.

FINAL CONSIDERATIONS

The ambition of this study is to provide a novel perspective on the study of museums conduct and thus to contribute to the museum economic and management theory as a growing research stream.

Since in the contemporary museum practice, economics have been assuming in recent years a fundamental role, this study wants also to refer to museums praxis and it intends to provide the praxis with a framework that identifies management issues and challenges and suggests possible resolutions.

PART I

INTRODUCTION

This chapter focuses attention on the contemporary perception of museums and in particular, on their very nature and mission within the society and on the changes and developments of museum main research streams. In particular, the chapter investigates the main contributions in the definition of the institution that have give birth to the debate between museology and museography which is focused on the role of the museum as social conveyor of cultural meaning. This part of the chapter goes in depth with the description of all museums' operations helping in producing and communicating cultural value to their audiences. The tone of this part of the work is intended to be prudent and not peremtory.

Most of the long-held assumptions about museums and their functions have been challenged over the last decades and at the same time the boundaries between museums and other institutions have become so elided that museum professionals can declare "The truth is, we no longer know what a museum institution is" (Sola, 1992).
The debated position museums are in makes them key cultural *loci* of our time. In fact, through their displays and day-to-day operations they inevitably raise questions about knowledge and power, about identity and difference, and about permanence and transience (Macdonald and Fyfe, 1996). Museums are a medium through which self and others may be defined – through which the identity battles of everyday life may be waged. In fact, museums which literally use physical objects in establishing culture are unusually capable among institutions of turning culture into an object: of *materializing* it. While museums clearly have much in common with other institutions and media, they are also distinctive – distinctive in the way in which they objectify particular orders of knowledge and experience, and in the classificatory possibilities they offer audiences. So the "museum-ness" of museums, then, is an issue which needs to be addressed on its own right. It is vital to pay attention to the ways in which museums are, and are not, like other institutions and to their historical and contemporary relationships with other institutions (Bennett, 1995).
Museums have been object of extensive debate from both outside and from within and this critique has led to a new and more self-reflexive analysis and to new modes of representation. As concerns the shaping of community identities for example, over the past decades projections of identity together with the idea of museums as "contested

terrains" have received much attention. Museum orthodoxies have been challenged by, or on behalf of, minorities that were previously ignored or marginalized by museums.
Concerning museums' core characteristics and functions, museums not only exist within a particular time and space, they also help articulate particular temporal and spatial orders. We can consider them not just as existing within a context but also as themselves, creating a context. Museums are both socially and historically located and, as such, they inevitably bear the imprint of social relationships: a museum is a process as well as a structure, it is a creative agency as well as a contested terrain (Lavine and Karp, 1990). It is because museums have a formative as well as reflective role in social relations that they are potentially so influential. Museums negotiate a nexus between cultural production and consumption, and between expert and lay knowledge. The nature of this relationship, which must be examined if the formative or constitutive role of museums is to be fully understood, is still relatively undertheorized within the study of museums.

This growth of interest in museums is indicative of the fact museums are institutions around which many global and local interests merge. Museums draw attention to questions of how identity and difference are created, and to how a sense of continuity might be safeguarded in the face of the apparent acceleration of transnational movement and global transformation.
The systematic academic research of museums is still relatively under-developed compared, for example, to that of schools or television. Therefore more research is needed on the question of the changing nature of museums as well as the specific content of their displays. One key to interpretation could be the adoption of the museum's sociology, without neglecting anthropology. Like anthropology and sociology, museums are products of modernity and their development is closely related to the formation of the modern nation-state. In particular, like anthropology and sociology, museums have been important in the construction of culture (and society) as " a thing: a natural object or entity made up of objects and entities" (Handler, 1988).

MUSEUMS: PROPOSITIONS FOR A DEFINITION

It is quite difficult to find a definition of what a museum actually is. Certainly it is possible to talk about museums as buildings, as collections of objects, but clarifying their functions and social role is a more complicated task. In fact, no institution exists just because of the building it is housed in. It is the transposition of values, ideas, beliefs and debates that has given origin to it. This is particularly true for museums. Every museum is a complex organism because past and future coexists in the same place, in a scheme of different temporal plans: the place and time of the oeuvres, of their collecting story, the place and time of different exhibition backdrops, the place and time of each of us while admiring the object and interpreting it.

In the debate on the definition of museum, two main points of view can be distinguished: one which more closely respects traditional academic studies and another much more critical, experimental and intellectual one. It is very difficult to take one side rather than the other.

Anyway, it doesn't seem therefore useful to search for a single undisputable definition. An unquestionable definition can not take into account the perceptions and perspectives of all the actors and stakeholders. However, the definition proposed by ICOM (International Council of Museums) may represent a satisfying suggestion in fact for ICOM a museum is a non-profit making, permanent institution in the service of society and of its development, and open to the public, which acquires, conserves, researches, communicates and exhibits for purposes of study, education and enjoyment, material evidence of people and their environment (…).[10]

In order to draw an idea of the great interest generated by the research of a definition for the institution, one can consider the following definitions as reflecting the main positions:

- *Unesco*: Museums of whatever kind all have the same task: to study, preserve and exhibit objects of cultural value for the good of the community as a whole"
- *American Association of Museums*: a non profit permanent establishment, not existing primarily for the purpose of conducting temporary exhibitions, open to the public and administered in the public interest, for the purpose of conserving and preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment objects and specimens of educational and cultural value, including artistic, scientific (whether animate and inanimate), historical and technological material. Museums thus defined shall include botanical gardens, zoological parks, aquaria, planetaria, historical societies and historic houses and sites which meet the requirements set forth in the preceding sentence (American Association of Museums, about 1962)[11]
- *American Association of Museums*: An organized and permanent non-profit institution, essentially educational or aesthetic in purpose, with professional staff, which owns and utilizes tangible objects, cares for them, and exhibits them to the public on some regular schedule. For further clarification, the key words used in the definition are further defined as follows:
  - Organized institution: a duly constituted body with expressed responsibilities
  - Permanent: the institution is expected to continue in perpetuity
  - Professional staff: at least one paid employee who commands an appropriate body of special knowledge and the ability to reach museological decisions consonant to the experience of his peers and who also has access to and acquaintance with the literature of the field

[10] ICOM Statutes art. 2 para.1

[11] With minor changes, this has been adopted as the official definition of the Canadian Museums Association.

- Tangible objects: things animate and inanimate
- Care: the keeping of adequate records pertaining to the provenance, identification and location of a museum's holdings and the application of current professionally accepted methods to their security and to the minimizing of damage and deterioration
- Schedule: regular and predictable hours which constitute substantially more than a token opening, so that access is reasonably convenient to the public[12].

▫ *Museum Association (UK, 2002)*: Museums enable people to explore collections for inspiration, learning and enjoyment. They are institutions that collect, safeguard and make accessible artifacts, specimens, which they hold in trust for society. Society can expect museums to:

- Hold collections in trust on behalf of society
- Focus on public service
- Encourage people to explore collections
- Consult and involve communities
- Acquire items honestly and responsibly
- Safeguard the long-term public interest in the collections
- Recognise the interests of the people who made, used, owned and collected or gave items in the collections
- Research, share and interpret information related to collections, reflecting diverse views
- Review performance to innovate and improve[13].

▫ *Museums and Galleries Commission (UK, 2004)*: A museum is an institution that collects, documents, preserves, exhibits and interprets material evidence and associated information for the public benefit.

▫ *Canadian Museum Association*: A museum is a non-profit, permanent establishment, exempt from federal and provincial income taxes, open to the public at regular hours and administrated in the public interest for the purpose of collecting, preserving, studying, interpreting, assembling and exhibiting to the public for its instruction and enjoyment, objects and specimens of cultural value, including artistic, scientific, historical and technological material[14].

▫ *The New Zealand Framework for Cultural Statistics*: the collection, acquisition, research into, conservation, communication and exhibition of material evidence of people, their culture and their environment, including the natural world, for the purposes of study, education and enjoyment by the general public and/or specialist. Included are the operation of history, natural science, combined general science and history, applied science and technology, transport, maritime, military and other

[12] The American Association of Museums' definition for the purposes of the accreditation program
[13] Museum Association (UK), *Code of Ethics for Museums*, 2002
[14] Canadian Museum Association, Ethic Guidelines, Ottawa 1999

specialist museums, science centres, art museums, art galleries and historical theme parks [1995, p. 31].[15]

- *National Museums of Canada for the Federal Cultural Policy Review Committee*: museums collect, preserve and study what they collect and they share both the collections and the knowledge derived therefore the instruction and self-enlightenment of an audience [16.]
- A museum is a building or space within a building significant chiefly for the preservation and/or exhibition of collections. A building to house collections of objects for inspection, study and enjoyment (Allan, 1947; Allan, 1959).

The definitions proposed in the previous paragraphs contain several common elements represented by their attention to the original museum functions such as the conservation of objects and artefacts and their study. Collections represent a relationship with the past that attaches value to tangible traces left by our ancestors, and aim to protect them and even make them essential to the functioning of human society. Along with the monumental heritage, such collections now represent most of what is universally known as the cultural heritage. A museum's primary purpose can be easily extracted that is to safeguard and preserve heritage as a whole. It helps in performing whatever scientific study required for understanding and establishing both its meaning and assessing its possession. From these attempts to provide a clear statement on the institutions, it is possible to extract some common elements that could help in building a clearer picture. By assembling all the shared concepts, one can extract the view that today museums are non-profit making, permanent institutions in the service of the society and its development, and open to the public, which acquire, conserve, research, communicate, exhibit, for purposes of study, education and enjoyment.Moreover a message of knowledge sharing and transmittion is conveyed since the museum is commonly considered as an absolute monument in the society.

Anyway, even if there are common elements within the different definitions, divergent conceptions contribute in the maintainance of a certain level of ambiguity and vagueness in the portrayal of the museum characteristics and boundaries.

In fact, as easily comprehensible from the list of definitions proposed in the previous pages, the definition of museum has changed direction in the two centuries since the museum came into existence.

Museums are thus centres for the conservation, study and reflection on heritage and culture and they can no longer hold themselves aloof from the major issues of our time. So, what are museums today and what is their purpose? A museum works for the endogenous development of social communities. Resolutely oriented towards their

[15] Statistics New Zealand and the Ministry of Cultural Affairs, 1995
[16] 1981

public, community museums are attentive to social and cultural change and help us to depict our identity and diversity in an ever-changing world.
Therefore there is one more element that contributes to a museum's activities: research. A fundamental requirement for museum development is constant interaction and cooperation with the people of its area to whose understanding and support the future of the museum is closely linked.
The Museums and Galleries Commission in the UK states that "We cannot feel that any museum which has interesting materials and a local public to serve is performing its proper function unless it succeeds in associating this public with all its activities". In relation to this point, acquisitions are extremely influential and it is up to the director or the curator to decide whether to accept them or not, without spoiling the museum's relations for the future. Therefore, to achieve this aim a museum has to organize temporary loans exhibitions, lectures and other healthy social attractions.

In order to guarantee the diffusion of knowledge and to convey of the museum's meaning and the accomplishement of museum's main functions, it is important to provide museums with guidelines on their conduct and on their specific purpose.
For this reason, the American Association of Museums has created a sort of code of ethics for museums. The code is mainly inspired by the shared values of museums. Although the operating environment of museums grows more complex every year, the root value for museums is the commitment to serve people, in terms of both present and future generations. According to the AAM's code of ethics, museums take their unique contribution to the public by collecting, preserving and interpreting the things of this world. Today, the range of their special interests reflects the scope of human vision.
Loyalty to the mission of the museum and to the public it serves is the essence of museum work, whether voluntary or paid. Where conflicts of interest arise – actual, potential or perceived – the duty of loyalty must never be compromised. No individual may use his or her position in a museum for personal gain or to benefit another party at the expense of the museum, its mission, its reputation and the society it serves.
The distinctive character of a museum derives from the ownership, care and use of objects, specimens and living collections representing the world heritage. This characteristic entails the highest public trust and carries with it the presumption of rightful ownership, care, documentation, accessibility and responsible disposal. Thus the museum ensures that:

- Collections support its mission and public trust responsibilities
- Collections are lawfully held, protected, cared for and preserved
- Access to the collections and related information is permitted and regulated
- Acquisition, disposal and loan activities are conducted in a manner that respects the protection and preservation of natural and cultural resources and discourage illicit trade in such materials

- Acquisition, disposal and loan activities conform to its mission and public trust responsibilities
- Disposal of collections through sale, trade or research activities is solely for the development of the museum's mission
- Collection-related activities promote the public good rather than individual financial gain.

Museums convey their meaning to society through exhibitions, research, scholarship, publications and educational activities mainly related to the content and topic of the collections they house.

These exhibition and educational programs further the museum's mission and should be responsive to the concerns, interests and needs of society.

Thus the museum ensures that:

- Programs support its mission and public trust
- Programs are marked by intellectual integrity
- Programs are accessible and encourage participation of the widest possible audience consistent with its mission and resources
- Revenue-producing activities and activities that involve relationships with external entities are compatible with the museum's mission and support its public trust
- Programs promote the public good rather than individual financial gain (AAM Board of Directors, 1993).

According to Nigam (Nigam, 1966), the inherent quality of the pursuit of learning has been retained in museums today in one form or another. But museums now play a lively role in contributing towards the social and cultural uplift of humanity by presenting the original evidence of man's creativeness and his control over nature. So nowadays there is a shift away from the physical towards the intrinsic value of exhibits.

Museums must collect, preserve and interpret the memories and mementos of the past on the one hand and entertain and enlighten the people on the other. In the past collections were not meant for the common man and there wasn't a specific policy in the practice of collecting. The importance of private collections in relation to the ordinary man began to be visualized.

All the previous considerations should be reviewed bearing in mind the fact that museums have to cater for an increasingly fragmented public that wants to learn and do different things at different speeds.

However, the quality of the visit does not seem to be a priority concern for every museum. For art museums, for example, the quality of the visitors' experience appears to be secondary to the quality of the works.

Therefore, there is a need to rebalance priorities within each museum. A museum should behave towards its visitors as if it were a paying museum, even if it is not. It is not just value-for-money but also the sacrifice of precious free time and the reward or gratification gained which potential visitors evaluate when making a decision from the

range of competing attractions. It is necessary to understand who is principally in control of the museums and with what ideology they approach their tasks (Wright, 1989).
To improve the quality of the visitors' experience more serious attention needs to be paid to the following areas:

- A research program to examine the effectiveness of displays
- A change in the museum staffing structure to overcome indifference
- Recognition of differences in class and education would be the key for releasing more and seriously angled information resources.

Collections are considered as places to study and as places to display. Great importance is indeed given to the very act of collecting which has a political, ideological or aesthetic dimension that cannot be overlooked.
When acquiring material, museums make certain choices based on judgments about value, significance or monetary worth: judgments that may derive in part from the system of values peculiar to the institution itself. Exhibitions now have a function of placing certain constructions on history. It may now be obvious that the main aspect of the nature of museum institutions is the mission of continuation; whatever they contain or speak of, their task is to continue.
Museums began as memory, then became more explicitly treasuries; the next phase was curiosity and science, and then they took up more evocative values, becoming increasingly concerned with age and historical values. Šola (Sola, 1992) thinks that we are in the era of documenting values, still nourishing the idea of prestige and importance. A rather paradoxical position: these are our museums but made because of others. If museums have the knowledge and the accumulated experience of the past, shouldn't they be obliged to use it for the good of society?

A provocative contribution on the position museums occupy in modern society has been provided by Dunchan and Wallach (Dunchan and Wallach, 1980) who stated that museums play the role of promoters of ideas and creators of rituals. There are definitions of museum functions which do not mutually rule each other out but the questions on real museum identity are still open: is the museum only a collection or is it a promoter of ideas? Moreover, does it have a research (didactic) function or only an entertainment dimension?

At the end of these first reflections, it is possible to draw some conclusions to this paragraph on the most specific contributions of the research of the museum's definition. Museums missions include collecting and preserving, as well as exhibiting and communicating with materials not only owned but also borrowed and fabricated for these ends. Albeit with different missions, they all have in common their non-profit status and a commitment to serve the public. Their collections and/or the objects they borrow or

fabricate are the basis for research, exhibitions and programs that invite public participation.

In order to sum up the main elements presented in the previous pages, one can focus on Nigam's contribution (Nigam, 1966) that traces the main activities of a modern progressive museum:

- Collection: no institution can claim to be a museum without a primary collection
- Preservation
- Interpretation through exhibition and research[17]
- Education
- Cooperation.

Again according to Nigam, there are five main ingredients for the configuration of a museum:

- There must a governing and a finance body
- There must be collections
- There must be a staff
- Collections should be housed in suitable buildings.

To conclude, museums should define a well devised policy to serve the intellectual growth of the community.

This last point represents the backbone of every museum, the most important element around which its mission is conceived.

REFLECTIONS ON MUSEUMS' PERSPECTIONS

The evolutionary path of the museum's concept helps to understand some of the different points of view on the topic: on one hand academics and, on the other, practitioners. It doesn't take into account the perception visitors have of the museum's activities and what such a perspective could offers.

One could consider one more viewpoint: museums have to relate to and compare with other actors. This is why it is difficult to find a single definition of the museum institution - many players are involved in its activity.

This debate has involved different players: from art professionals, to politicians, to managers. The accepted definitions refer to functional characteristics and "material evidence" (Weil 1990, 1994, 1995), as the focus of the institution. So the collection, its conservation, its analysis, its interpretation and exhibition should be considered the starting point for any attempt to give a definition. Weil suggests that museums should focus mainly on these aspects:

[17] Interpretation could be considered as a complex process and a continuous interaction between the museum and the interpreter. There should be a sort of commitment within the entire process. In practice, museum professionals do not dedicate much attention to the contribution of interpreters, which instead is a primary element that affects even the museum's business performance.

"It has proven comfortable. To focus museum rethoric on the socially beneficial aspects of a museum would ultimately be to invite discussion on a wide range of political and moral issues that could well pit trustees against staff members and staff members against one another. By contrast, to focus on function - on the good, seemingly value-free work of collecting, preserving and displaying - projects with a sense of ideological neutrality... in which people of diverse social views are able to work more amiably together." (Weil, 1990, 46).

Many authors (Karp and Kratz, 1991; Duncan and Wallach, 1978) accuse museums of demonstrating too much power and authority towards the audience. In particular Dunchan and Wallach, referring to the MoMa in NY, states that "*Museums are ceremonial monuments dedicated exclusively to ideology, especially that of late capitalism*" (Dunchan and Wallach, 1980). The same authors argue that the primary function of museums is ideological. The museum, like other ceremonial monuments, is much more than a complex architectonical phenomenon. It selects and reorders works of art following a precise time sequence. This sequence defines the visitors' experience. Space and collection create an iconographic construction. This space, invisible for the visitors, is like a means through which art could be contemplated without any sort of distraction.

The authors have described many museums' typologies and out of these emerge the museum of modern art: it reflects the ideological needs of western society and has developed rituals different from other typologies. The new class rejects traditional values and the importance of external reality while promoting subjectivity and alienation. The authors have posed some essential questions on the museum core activities:

- is it absolutely necessary for a museum to own a collection?
- is conservation one the main activities to be developed internally?
- if the museum has its own collection, does it have the financial means to maintain it?

Museum operators should ask themselves what the reason for its existence is. The museum itself should question its own future and take into consideration a series of factors: the museum's role in the region in which it exists, the management and conservation of collections, collection policies and the ethical debate on cultural heritage, the constant need for influential persons with the necessary competencies in order to guide the museum during its lifetime.

Such a discussion suggests that there are three variables defining the museum's identity and how it is perceived:

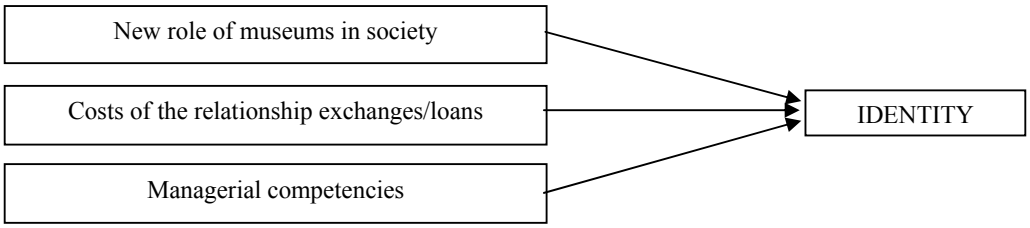

Figure 1 Elements influencing museum identity

Source: author's elaboration

It is interesting to introduce in a very general way the concept of identity as the set of shared values concerning one specific organization. What is considered to be remarkable, in the context of museums, are the elements which constitute museum's identity and the mechanisms to implement in order to stress the museum distinctiveness.

It is fundamental to distinguish the self from the others in a context of frequent relations. In literature, identity is defined as a combination of image and reputation elements (Hogg and Terry, 2000). Organizational image is constituted by the distinctive organizational features which are supposed to be communicated to the public while reputation is the feedback the organization receives from its stakeholders on the perceived identity (Whetten and Mackey, 2002).

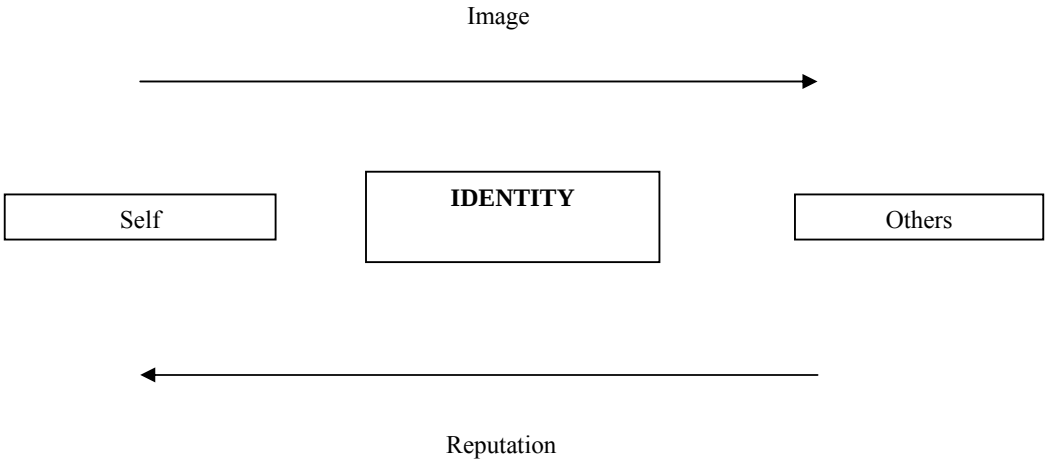

Figure 2 Whetten identity model

If one considers museums as organizations, one should consider them as players as Scott states:
"Organizations must also be viewed as actors in their own right, as collective social actors. They can take actions, utilize resources, enter into contracts and own property." (Scott, 2003).
The museum should find a fitting position: is it an object or a people oriented institution? Is it a research centre? Or is it a public institution devoted to didactic activities?
For the aim of this study, one can argue that reflections on organizational identity could be possible paths to undertake in order to find a common perspective on the institution.

Museum's perceptions - ambiguity and new interpretations

In past decades museums faced difficult identity crises and Weil has focused on two main reasons: funding and power.
Finance is not a new problem: the difficulty of fund raising is a constant problem in museum management while power is related to the feelings of trust among staff and to the importance attributed to external groups. It is possible to identify a division of the power mechanism in the distribution of resources for museum activities.
Cameron[18] spoke about the crisis in the museum system back in 1970:
"[…] our museums and art galleries seem not to know who or what they are. Our institutions are unable to resolve their problems of role definition" (Cameron, 1970).
Moreover, as said before the lack of a clear definition of the museum institution contributes to fostering the debate on the institution's identity. The discussion on the role of museums could not be considered complete without an attempt to define the museum itself. These attempts have been many but without any satisfactory and shared result.
Collecting is a widespread practice: human beings have always collected objects to express their perception of the reality in which they live. Even the collection's structure helps form the perception of reality. As long as the collection was private, just one's individual perception of reality was considered as relevant. Doubts increased with the birth of the so called "democratic" museum as Cameron states (1970): collections are created not for a single person but they belong to a community and assume a new meaning. However, the identification problems have not been solved yet: collection organizers belong to the upper class. They provide a very complex interpretation. One could think again of a private collection with a different name. So, even the value system coincides with that of the upper class.
The democratic dimension becomes the interpretative dimension and visitors relate the reality presented in museums as an excellence standard. Cameron introduces a new definition (1970):

[18] Director of the Brooklin Museum

"The museum provides opportunity for the reaffirmation of the faith; it is a place for private and intimate experience, although it is shared with many others: it is in concept, the temple of the muses…"

The new definition proposes a high degree of objectivity in selecting, organizing and interpreting objects and ideas. The interpretation process concerns the public's consciousness. But Cameron goes further and introduces a new concept/tool in order to renovate the museum's offering: the forum represents a platform through which the museum can propose radical innovation in the art context, new interpretation of historical and social episodes.

Being a temple or a forum does not exclude each other. Cameron states that they represent the two dimensions of one single institution:

"The forum is where the battles are fought; the temple is where the victors rest. The former is process, the latter is product. […]. In the presence of the forum, the museum serves as a temple, accepting and incorporating the manifestations of change. From the chaos and conflict of today's forum the museum must build the collections that will tell us tomorrow who we are and how we got there. After all, that's what museums are all about". (1971)

So, it seems difficult to provide an exhaustive interpretation of the institution. This is due to the changeable research context. Moreover, the process involves the contribution of different disciplines.

Museums have been involved in a process from the conception of museums as containers of objects to museums as symbols of society's values. One step of this process is represented by Finlay's contribution (Finlay, 1977). He states that museums have started to understand their role as promoters of social ideas.

On the basis of these considerations, it is possible to reconsider Whetten's concept of identity depending on the museum's peculiarities:

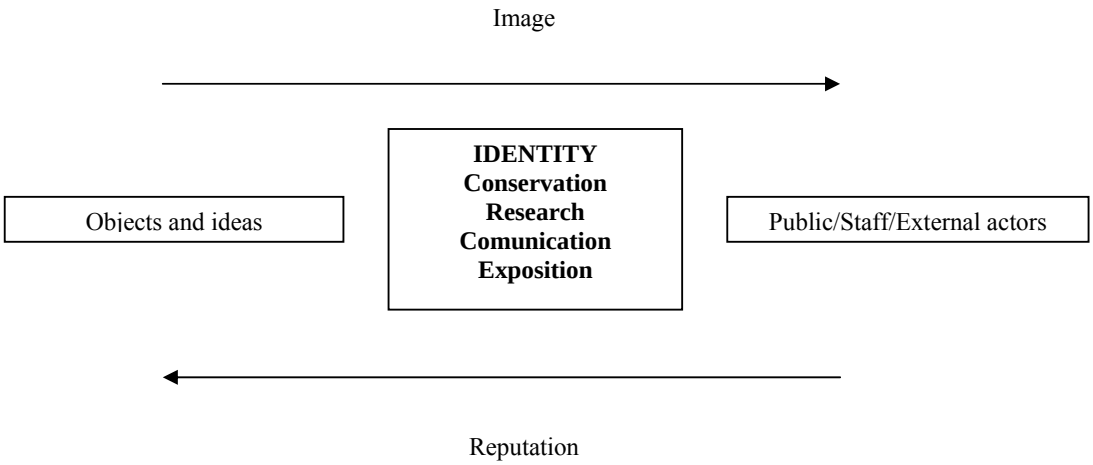

Figure 3 Adaptation of the Whetten model to museum identity shaping process

All the previous considerations and reflections bring to an important conclusion: nowadays museums represent a reference point for contemporary society. In fact, apart from being preservers and displayers of historical and artistic objects and artifacts, they also represent a link between the society and the past. In order to communicate with the society, relations with other social actors should be safeguarded and sometimes improved. The importance attributed to the "others" should not be neglected and focused efforts should be undertaken in order to maintain the relations with the other, ever fruitful for the museum.

Moreover, all the external actors play a fundamental role in the identification process of the museum's identity perception. If museums are defined as social and economic actors, all the instruments that support the museum in approaching the society should be evaluated and adopted if they help in develop and maintain the vital relations with society.

AN INTRODUCTION TO THE DEBATE ON MUSEUMS

Museums as social institutions have received much attention in the last 30 years. There is a common awareness of the importance that museums have achieved for society. They are assumed to be relevant for different reasons. They are proof of our history and our traditions and are supposed to be the means through which our past is transmitted to the younger generations.

Moreover, the great interest aroused by the development of museums within the culture industry has opened up a debate on the real role of museums in modern society, on their functions and final aims.

The studies on museums represent the contribution to the analysis of the human processes that have given birth to museums: museums originate from the identification

and collection of objects or symbols related to the material word or to human activities and they are representations of values (aesthetic, religious, scientific or entertainment).
Moreover their main task is to facilitate the exchange of information, to enhance the dissemination of practical knowledge and to build a common philosophy. Its task is to help museums play a role as the mechanism of adaptation to changed circumstances (Sola, 1992).
The contributions on the definition of a museum have generated a debate in itself as previously presented in this chapter. The debate is mainly focused on the search for a proper and pertinent definition of what museums are and has contributed in the last 20 years to the birth and growth of what has been defined as *studies on museums*. These streams could be referred to as a research discipline, even if it is still very young.
Research covers several research fields on museum institutions. Besides outlining a definition of the institution, it investigates a series of issues related to museums and their role in modern society.
The research fields explored and investigated are mainly:

- The identification of elements defining museums
- The clarification of museums according to the elements and characteristics of the institution
- The investigation on museums as symbols for society, as containers and preservers
- The definition of the museum's roles in modern and post-modern society
- The museum's functions and its functions in certain societies
- The evolutionary path and changes for the museum's roles and functions and the ensuing changes in the audience's perceptions
- The description of the social system in which museums operate
- The interpretations of museums' identities depending on the different contexts in which they have been developed.

The development of these research fields reveals major gaps in the process of understanding the real nature of museum institutions. The comprehension of museums' final aims and the awareness of the fundamental social role museums play represent the starting point of the theoretical debate.
Research contributions could be classified according to one criterion: contributions developed by theorists and those developed by practitioners.
Theorists tend to consider museums as the product of our times and for this reason they have adopted a progressive stance. They want a future of changes and developments. They are oriented towards curatorial reorientation and redistribution of powers (Stam, 2004) and do not completely reject the market perspective as one possible interpretation of a museum's activities.
On the other hand, practitioners tend to be much less oriented towards the development of a market-focused activity.

The two parties involved in the debate have developed completely different ideas about the socio-structural role of museums and the ways museums should conduct their activities. Neither of these views rules out the other; in fact they represent the two opposite sides of the studies of museums. Both are necessary for understanding the museum's characteristics and its functions.
Even if the views of the theorists and practitioners dominate the debate, the visitors' point of view and their perceptions of the museum's image should not be overlooked because they represent the social system in which museums develop their actions. The analysis of the visitors' position in the debate is the step towards understanding the role museums play in our society and the perception of museum users/visitors of its function and roles.
From these considerations it is easy to understand the complexity of museums as objects of research and the difficulty of emphasizing their characteristic as players holding a fundamental social role.

The debate on the role of museums in modern society is open because despite the significant number of studies and investigations on these subjects, there is a common feeling that museums are still looking for an appropriate definition of their identity. In fact, museums have been considered fundamental social institutions only for the last 20 years. Now they are considered as closer to their audiences, much more understanding of their needs and expectations.

From an empirical perspective nowadays museums are facing fundamental changes in their aspect; in fact, the new conception of museums as multifunctional centers is increasingly widespread. This new development creates even more disorder in the research field and new interpretation keys are going to spread. The roles museums play in their contexts remains a major issue since museums play different roles depending on the environment in which they act. The context is considered the fundamental factor influencing the performance and activities of museums.

Introduction to museology and museography

The present section wants to provide the reader with some hints on the two most important disciplines developed around the museum's activities. In particular, the search for a definition of the institution gave origins to disciplines that constantly dedicate efforts to the deep investigation of some of the most important facets of the museum's existence. Moreover, the two main disciplines of museology and museography had origins from some insisting questions on museums' actual role in the modern society.

On one hand, museology could be described as a discipline devoted to the study of museums, their history and underlying philosophy, the various ways in which they have been established and developed, their aims and policies, their educative, political or social role.
It is young discipline since museums, in the sense in which the word is commonly understood today, are of course a relatively recent phenomenon. The foundation of the great publicly funded institutions such as the British Museum or the Louvre dates back no more than a couple of hundred years.
On the other hand, museography represents the body of practical techniques related to museology. It covers methods and practices in all aspects of the operations of museums (Burcaw, 1972)

After the Renaissance in Europe a feeling of discovery and looking deep into human nature began to spread. The aim was to reach a more complete understanding of both man and world. This long-lasting feeling led to the establishment, first of all, of the public museum and of a new consideration of museums as research sites.
In the last quarter of the century, serious questioning of all institutions defined as museums has been of vital importance for the future existence of our civilization. This implied a series of findings that could be grouped into museology. Because of the highly focalized topic and the specific aim, museology might appear at first sight to be a subject which is so specialized as to concern only museum professionals.
However, in the last years a number of theoretical approaches to museum themes increasingly refer to other disciplines; in particular anthropology, sociology and semiotics and art and art history as well. Unfortunately they have been developed in contexts not closely related to museum organizations.
Awareness of considering practitioners' and theorists' perspectives in studying the topic and analyzing the functions, roles and missions of museums represents a fundamental step for the discipline.

One of the first practitioners who dealt with a theory of museum activities was Jiří Neustupny. In his document "Questions de Museologie Moderne" (Neustupny, 1950) he provided a general definition of museology:
"the theoretical aspects of museum work consisting of scientific research and collecting, educational activities, conservations, exhibitions, theory and technique" (Neustupny 1950: 197).

Only recently has museology been recognized as a field of study in its own. It is defined as the discipline devoted to the classification, conservation and ordering of the material evidences making up the exhibition. Through these works a museum transmits its messages to its audience and the discipline of museology is devoted to dealing with all

the elements comprising the message. In order to give a picture of what museological studies are, the following list of questions it deals with could be useful:

- What is a collection? Ideas or objects? Objects vs. ideas? It is common opinion that the museum is something unique because it collects real objects, and past traces. For this reason every other organization not possessing its own collection could not be defined as museum. But this thought could be criticized. In fact, during the last years many museums have been inaugurated displaying objects or simply sustaining ideas. Moreover, a few collections are in situ (they represent physical places hosting an existing collection) and are considered as cultural heritage. A more complex case is constituted by museums dealing with human processes and not with material evidences. Therefore museums can assume two different meanings: one more related to physical heritage_museum-centered, the other concerning the collection's subject
- What is a museum? Museums are artifacts and the essence of museological investigation. The research area has been defined in the past years thanks to the experience of large institutions. Nowadays attention is on human actions influencing the creation of what the museum will offer. A series of museum typologies is emerging along with their many interrelations.
- Whose museum is it? Museums for whom? who owns the museum-economuseology? One obvious context for discussion is the question of power and ownership. There are some fundamental changes at work at the economic basis of museums throughout the world which can either create opportunities for cultural development or coopt organizational values (Teather, 1991).

Stransky (Stransky, 1974) defines the heart of museology as the human activity of "conserving against natural decay certain objects and creations which represents for many, certain values". Museology is thus about "the specific relations of man with reality". In particular, museology is based on objects which make up collections and function as material evidence which should be related to what he calls *integrated scientific knowledge* and which serves its purpose only if communicated for example by exhibition.

On the other hand, museography is the whole series of activities involved in transmitting the message; in other words, it is the discipline devoted to the exhibition's architecture and display.

Probably because the concepts of museology and museography are fuzzy, new terminologies have been introduced over the last 10 years, in particular the "new museology". While traditional museology considers mainly to museums of the XIX century, new museology refers to all the activities taking place also outside traditional museums (open-air museums and other similar examples). The following section introduces the New Museology and stresses its contributions to the traditional museological perspective.

New Museology: a new perspective

What is new museology? It is the expression of dissatisfaction with old museology both inside and outside the circle of museum professionals. This dissatisfaction is related to the excessive attention to museum methods rather than to its purposes.
Theorists of "New Museology" consider museums as social institutions. New Museology specifically questions traditional museum approaches to issues of value, meaning, control, interpretation, authority and authenticity. They state the importance of the information underlying a museum's missions and functions and its potential for supporting more cohesive and integrated institutions (Stam, 2004).
The novelty of New Museology lies in the attention paid to the museum's relationship with its social, economic and political environment as part of the analysis of pertinence, relevance and meaning. The new museological theorists confirm that museums are experiencing radical and perplexing changes in their societal environment. These changes affect the economic conditions, patterns of support, visitor profiles, competition, public expectation, communication modes, reputation and political roles. They use the term "crisis" to describe the conditions of museums today.
Since museums are facing this upheaval, a theoretical framework is necessary to help them improve their relationships with their social environment. New Museology offers this conceptual framework, but so far has not explained how this theoretical framework could be turned into practice.
Vergo (Vergo, 1989), the spokesperson of this stream, criticizes museums for having concentrated too much in the past on museum practice at the expense of wider "humanistic" issues of purpose or meaning.
New Museology pays particular attention to five issues which are supposed to be the elements on which museums have to make decisions:

- Value: considered an attribute conferred to objects by their inclusion in the museum. Moreover, this status is justified by the traditional role of museums as the embodiment of social value
- Meaning: influenced and altered by museums through the recontextualization of objects in the museum spaces. The question of who controls the representation of meaning is of particular interest. Taborsky (Taborsky, 1982) states that " […] meaning is determined and assigned by our fore-knowledge about our society […]". Meaning is assigned through social discourse and allows some interpretation of that meaning through intellectual negotiation. So meaning is socially rather than materially determined
- Access: museums are part of the education system which regulates access to ownership of knowledge
- Politics: what museums are and what they become are problems related to the main question of who controls their research and their collections

- Economics: museums and heritage institutions have traditionally rejected any relationship between their activities and economic interest. Unfortunately they are accused of accumulating capital in the form of their collection (Stam, 2004).

One common factor underling all New Museological concepts is the information base, that is the entire set of data supporting institutional activities from acquisition to interpretation. Museums tend to neglect information as a basic source for their activities; however the adoption of new technologies is forcing staff to become more aware of its existence and potentialities.

New Museologists criticize the traditional museology for the external isolation from the wider society. However, in practice the perspective has changed: information is recognized as a basic and shared museum resource.
Information plays a fundamental role in the New Museological concepts: value, meaning, power, and control, interactions with visitors, interpretation, understanding, authenticity and authority. New Museology brings a new perspective. The difference from traditional museology lies in the cognitive realm involving new processes of understanding and the conception of self in relation to society and its institutions.

Museum's mission for New Museologists

James Evans (Evans, 1982) stresses the role of the museum as an educational and cultural resource facility, whose programs and exhibitions should be oriented to satisfy the needs of the museum's visitors but also the need to address their messages to various publics.
New Museologists reject the traditional perspective of museums as palaces or temples, and provide more realistic images: the museum could be a forum, or a means of communication between curators and the public. The visitor experience becomes one of the most important products for museums. The museum's primary product is not the preservation or display of artifacts but the information to be derived by the public who visit the museums.
Traditional museology tended to emphasize the personal experience of museum visitors and the effect on private behavior, and only then on social or collective behavior. Macdonald and Alsford (Macdonald and Alsford, 1991) claim that museums can position themselves "to play a central role in the new age, in which information based services are expected to be a key to economic prosperity and to social status".
New Museology focuses on the identity that is created with the contribution of the museum constituents. Social development becomes a goal to be reached through power and authority sharing between disadvantaged groups and the decision-makers. The museum is claimed to become an important source of understanding and knowledge and

helps in exploring social differences and diversities more than has traditionally been the case.

New Museologists have a pessimistic view of the current missions of museums and accuse it of being sympathetic only to the interests of the established and political order and indifferent to the needs of the broader public. They hope for a more positive and integrated social role of museums, but do not expect fundamental progress in this direction.

So far there is little evidence of the impact of the New Museological perspective on museum practice. However it:

- Supports the traditional focus on collection, preservation and use of objects for social benefits
- Encourages the understanding of the museum environment
- Focuses on the investigation of audiences' demands
- Advocates increased communication of information among all the parties involved in museum activities
- Emphasizes the need to coordinate the museum's different functions
- Understands the economic and political biases of museums.

On the whole New Museology claims that the information era has come of age and museums must follow if they are to speak to their audiences and publics and that their survival depends on the effectiveness of their management of the information base and the communication of their particular kind of information to their potential publics.

Academic adaptation of museology

Singleton (Singleton, 1977) defines museum studies[19] simply as "*to study museum*": this definition could include both museology and museography concepts but has an even stronger conceptual basis. In Singleton's definition the museological part prevails because of the focus on the museum's functions and on the relationship with the community it belongs to. In fact, Singleton's definition is precisely museological centered on the "purpose of museums" and their relation to their community "[…] where the essence of a true profession lies […]". This is the common ground, the one factor which unites and integrates all museums, whatever their size and function, in a single body, with a special, unique contribution to make to the life of the community" (Singleton, 1969).

Is it possible to consider museum studies (Balboni Brizza, 2001; Teather, 1991) as an academic research area? The answer could be positive even if most of the Universities conducting this type of study, allocate most of their financial resources to promoting executive masters rather than scientific research. Laurence Vail Coleman, the director of

[19] This concept will be analyzed in more depth later.

the AAM in 1939, put his finger on the crux of the problem that still bedevils academic museum studies today: universities live by the word – the lecture, the book, the library, the seminar discussion, the paper, the exam – all directed toward the individual, the student; whereas museums live by the object – the specimen, the artifact, the collection, the inspection, the exhibition, the media presentation – all directed toward a multidimensional audience, the public. Museum studies programs must always try to unite these two worlds, to bridge this institutional gap.

What has this century of activity brought into being for Museum Studies as an academic field of study and what can one expect from the next? In North America there is continued resistance to a field of study on museums not the least in the museum establishment. But a poll of museum workers would reveal a remarkable level of agreement on at least a basic definition of museology, for it is fundamentally simple – it represents the study of museums.

The field of museology has long been marked by a conflict between competing views of professional knowledge. In one, the museum worker is a craftsperson, a practitioner of a set of skills combined with wisdom that cannot be articulated or reduced to explicit rules and theories. Within this view, the shared opinion is that the skills of museum work are considered secondary to disciplinary subject knowledge, and as such the field is not suited to academic pursuit. In another approach, the museum worker is viewed as a technician whose practice results from the application of principles and methods deriving from museological science. This view elevates the technical skill to the stature of a separate science, the other presents the field in interdisciplinary terms, as an amalgam of others' methods and subjects. This discussion leads to the depiction of museum expertise as a science versus a technique or art form.

Flora E.S. Kaplan, director of New York University's post-graduate program in museum studies, muses "The question of where museums fit in their relationships with a university revolves around whether museum work is viewed as science or as art. It's neither really: it doesn't depend on underlying laws or subjective truths. It's more likely a social science, in the humanities, but it's more than a set of techniques" (Speiss, 1996).

It can be argued that a central issue, then, is not only how well museum studies train students in the traditional museum functions, but whether they have expanded their training to address why these functions matter. Have they gone beyond even that to help students see the powerful social role museums play – studying, codifying, and validating whatever cultures they choose to display?

Therefore, museum studies are a combination of museum processes and museum skills (Teather, 1991).

After these considerations, Teather summarizes the main characteristics of museums:

- Museums are about the human activity of viewing the world (phenomena, tangible objects, tangible or intangible behavior or beliefs)

- They are about the representation of values
- They physically care about the objects or intangibles.
- All these to be expressed in terms of concern with:
  - Communication values
  - Recontextualization of reality within the museum
  - A variety of visitors and users
  - A constant awareness of the museum and the responsibility for expressing and representing points of view.

Speiss (1996) emphasizes the ambiguous position that museum studies have assumed over the last years. They have been taking a stance between the academic and the practice. There has been a recent tendency (conscious or not) to "intellectualize" the content of museum studies; that is, to emphasize theory over practice and to "deconstruct" the museum's institutional development over the past 500 years. This appropriation of museum studies by the traditional academic disciplines (most notably history, art history and anthropology) is often ignored by American professionals, for example, who are more interested in doing their daily job than in theorizing about their work.

Moreover, it must be underlined that museum studies should not be considered as a single discipline. In fact most of the contributions on the evolution of this stream come from adaptations of concepts from other disciplines.

In order to give a bigger picture of what museum studies stand for, one should go beyond technical or descriptive definitions and try to understand how other disciplines influence the analysis and study of museum institutions. In particular, sociology has played a fundamental role in analyzing the social functions of museums and their relationships with the environment.

However, despite the important contribution of other disciplines to the development of the mainstream museum study, it is a shared opinion that these theoretical contributions sometimes lack a critical point of view. These theorists sometimes consider museums and analyze them without considering the peculiarities of museum organizations. Therefore, there is a pressing need for museum studies to be clearly positioned within scientific research.

So after having analyzed these contributions, one can state that academic museum studies can be seen as a product of the late 20th century. The academic museum studies we work with today emerged post-1970. They have their roots in the early museum training programs but cannot be regarded as direct descendent. It cannot be thought of as a science or as a discipline *per se*, although both of these words are often adopted. It has been developed through the actions of a mix of museum professionals. Museum studies exist through the endeavors of all those working within the range of communities of practice which comprise the museum profession (Macleod, 2001).

The post-modern conceptualization of museum studies as research, training, education and practice enables us to recognize museum studies as an integral aspect of the current museum scene.
It is suggested that in the future, museum's professionals could invest resources in the development of training, education, research and practice.

CONCLUSIONS

The chapter has an introducing aim. It is meant to describe the context in which this study has been developed.
The study takes origin from the shared ambiguity that lies beyond the definition of the institution. In fact, in the first section of this chapter, the most important definition of museum have been presented with aim of emphasizing the different points of view on the topic. Disagreements and commonalities brought the discussion towards the research mainstreams that present the museum as a social and economic actor. In fact, the development of museology and museography has been introduced and their limitation has been described.
One can consequently argue that a continuous analyitical process for museums is suggested. In fact, since there' s no concordance in the description of the real nature of museums, professionals, practitioners and theorists have to refer more to the museum context in order to understand what museum is for the audiences. The presentation of the New Museology introduced the important of the relation between the museum and its publics combined with a specific management of the museum information base. Museum identity, as promoted and guardian of the cultural heritage, is therefore respected and enhanced by a more powerful investment and use of its own tangible and intangible resources.
The uncertainty of a undisputable definition and the continuous disagreement between theorists, scholars and practitioners on museum's roles in the modern society bring the author to consider museum relations with the external world as the right perspective approach for museums to understand their positioning within society and how to approach it.
The most important achievement of the chapter is represented by the sense of awareness for museums concerning their structure as a whole of functions, tasks, message and meaning towards an ever-changing society. It is stressed the fundamental role of the relation between the museum as a whole of entities and the external environment, constituted by the others in particular for the activity that this study considers as the museum's core activity, that is resources' search and maintainance.

MUSEUMS AS ECONOMIC ORGANIZATIONS
AND THEIR MANAGEMENT ISSUES

INTRODUCTION

This chapter follows a perspective that deals with the recurrent issue of resources. In this chapter attention is focused on the development of a managerial perspective for cultural organizations as a means for resource funding and investment. Moreover, the chapter continues with transposition of the culture management to museums. The chapter ends with some considerations on the awareness of an important issue that refers to museum's resources, their acquisition and management. At the same time, chapter's conclusions focus on the limitations of this perspective, trying to suggest new analytical path.

A series of questions lies behind the research on culture management and concerns the role of art and culture institutions and their economic development of contemporary society, moreover there's a great interest on the changes occurring within their structure and their goals. Considering the evolution of contemporary society, great concern is dedicated to the way culture organizations address their audiences to.

Theoretical and practical research on organizations has devoted much attention to the economic behavior of art-related organizations in the last 20 years. Focus on the leisure and culture sector is because of the important role the sector has assumed in the individual's expenditures as much as for interior enrichment. The reasons for the development of such new perspectives can be associated to the fact that also cultural institutions have to deal with economic issues primarily related to the funding of their activities. In order to comprehend the nature of the debate on museums, one must focus on the new schools of thought that have developed around the culture sector or, as most authors call it, the culture "industry" (Adorno T., 1991; Adorno, 1991). The use of this expression should recall economics and managerial concepts, but usually it is not easy to consider culture institutions as firms acting in a so called business environment. Depending on their activities, cultural organizations attract a variety of audiences through selected programs and actions. In order to meet the audience's needs and requests, institutions should set up a series of actions and activities to understand its desires and needs and therefore provide a better product. Because of the audience analysis and activities plan they should prepare, the economic perspective could be, and nowadays has started to be seen as a fundamental guideline for addressing the audiences (resources finding become an important museums' issue).

However there are still few institutions which show the necessary sensibility to the economic problem i.e. that of resources. The fear is that their image as preservers of objects and history and as caretakers of the past will be eroded by that.

Even if it is difficult for cultural operators to admit the evident need for financial resources in order to carry out their main functions and reach their goals, they must rely, without any doubt, on economic resources in order to perform their activities. Museums are part of contemporary society and they provide it with added value which is generated by the development of their activities.
Moreover, we have witnessed a growing international trend towards accountability: for example, museums rely on this variable in order to demonstrate their value in economic and social terms.
On the basis of these considerations and the changes taking place within the culture sector, one can now understand how important the definition of a clear picture of publics' needs and requests could be for culture institutions.
The research hypothesis considers the museum as creating a permanent and evolutionary relationship with its audiences, considered as all the actors which the museum addresses (from visitors to sponsors or local communities etc.). Moreover, according to the hypothesis, the background of all the museum's activities and results can be determined by the relationships which link the museum to all its constituencies. The museum is not a creature living in a vacuum; it is a series of functions and goals carried out by a group of professional individuals or institutions. The museum can be represented as all the internal and external relationships and interactions enabling the organization of exhibitions or the display of collections, as well as all the other museum's activities.

CULTURAL AND ART INSTITUTIONS: CONSIDERATIONS ON MANAGEMENT PERSPECTIVE

The resources problem, as well as an evolution of the conception of aesthetics and the process of broadening the audiences has driven culture institutions towards considering management practice as a problem-solving tool. They recognize and try to face the pressure coming from the environment in which they operate; a series of difficulties have been created throughout the last decades due to the increase in the supply of leisure activities which, in a certain sense, create a sort of competitive arena.
Art and culture organizations have undoubtedly introduced important changes to their structural characteristics and their offerings because nowadays their primary activity is affected much more by economic considerations and market pressure in particular due to increasingly meager resources. They are now recognized as organizations, as economic literature defines them; art and culture are produced by individuals and institutions working with the general economy, and therefore cannot escape the constraints of that

material world (Heilbrun and Gray, 2005). In many respects the individuals and firms that consume or produce art behave like consumers and producers of other goods and services but in some other significant ways they behave differently. We may all agree that arts are more than "mere entertainment", but they are a form of entertainment and must compete with its other forms to attract the interest of consumers. The terms of the competition are periodically revolutionized by technological innovations which influence the way art is offered, communicated and consumed.

Description of the contest

Once the social role of culture institutions has been assessed, the question is how these institutions can play it. It seems to be a tough task to give an answer to the previous question because of the great complexity and lack of clarity which characterizes the research in this field.

In the first place, the perception of art and culture has undergone important transformations especially due to the development of the aesthetic theory in Western society. This new conception has been influenced by the growing production of art in society. On one hand, modern aesthetics, which gave autonomous art the means with which to justify itself, originally focused on the way in which emotional life could be investigated, controlled and civilized with the help of aesthetics. The status of the arts as an independent societal sphere was considered essential.

On the other hand, postmodernism entails a de-differentiation of society in the sense of a reunification of the different life-spheres. This process caused art to lose its aura and its privileged position in society. The reunion of the aesthetic and social sphere is represented by an increased commercial exploitation of artistic knowledge.

Critical theorists of the post-modern conception confer a fairly negative connotation to the consumption of art in relation to the broadening of the horizon of art and culture.

Certain confusion emerges around the economic framework to be applied to the culture industry. The main reasons are to be ascribed to the conflict between the conception of art and culture institutions as supreme conserver of man's knowledge and the democratization process leading towards the universal sharing of knowledge, that we discussed in Chapter 1.

Di Maggio (Di Maggio P., 1985; Di Maggio, 1985), by focusing on the American experience, considers cultural institutions as non-profit organizations that do not pursue the maximization of the net income. They focus mainly on the combination of services and aesthetic qualities. However, they have to deal with a market economy because they need resources to survive and perform the functions for which they were created. He recognizes the complex structure that culture institutions have to work with and admits the existence of a variety of goals and objectives within a single institution. In these

conditions, it is indeed difficult to identify the way in which cultural institutions address their public.

In the analysis of cultural institutions' behavior, terminology related primarily to firms has been used for 20 years. In particular, culture theorists have been concerned with identifying what economists call a market:

"[…] The art marketplace, in economic terms, is an imperfect one. Products could hardly be less standard. Not only individual producers design their offering in characteristic ways, but each supplier offers an unending range of new productions, performances or exhibitions" (Di Maggio, 1985).

But is it really useful for cultural organizations to identify the art market as a defined entity? Is this the real issue they have to face? The main mechanisms of market such as competition for gain, calculation of profits and losses, survival of the economically fit are by many considered not consistent with the very natural way of offering art and culture that deserves caution. Di Maggio warns policy-makers and analysts not to believe in the "survival of the fittest" in the non-profit sphere. In this context fitness can be only estimated in terms of goals. Non-profit arts organizations that pursue many of the goals pursued by a cultural policy will not be appropriate to compete in the economic market place and moreover, many organizations will not be able to attract resources or audiences. In addition to those considerations, Di Maggio considers the market as a tool rather than a behavioral standard for cultural organizations.

"Policy towards the arts should use the market when it serves its purposes, but insulate and protect those goals that the marketplace will not support" (Di Maggio, 1985).

The same opinion on the adoption of a market perspective in the culture and art context is held by Raymond and Greyser (Raymond and Greyser, 1978), who recommend an improvement in the management of the arts. In particular, they identify some similarities between arts institutions and business organizations:

- Both kinds of organizations have a set of "publics", including workers, consumers, suppliers, financial communities, local, communities, visitors, users etc.
- Survival represents a goal for both
- They both have to respect a host of operating imperatives
- They have to define an organizational purpose
- They must carefully plan their actions
- They have to deal with financial issues and have to rely on a strong administration body
- They feel the compelling need to address their public through effective communication activities (e.g. promotional campaigns, advertising in terms of marketing)
- Moreover, labor and human relations are sensitive issues to handle.

Kovach (Kovach, 1989) notes that the recognition that the business-generated concept of management can be a powerful and useful managerial tool in the not-for-profit sector has

led to a concerted effort by many cultural institutions to assimilate the concept and transpose it into their own organizations. However the adaptation process is not simple.
The main difficulties come from the definition of cultural institutions as organizations and the identification of their structural characteristics.
These are similarities from which one could draw four key aspects specifically concerning the development of managerial practices within arts institutions:

- clear and clearly recognized organizational purpose: in order to perform their main functions, an arts institution must clearly define its purposes, in terms of distinctiveness versus the purpose of other organizations in the same field, of a particular audience or community etc. The need for clarity and distinctiveness in the definition of objectives is fundamental when the organization wants to move towards artistic areas where other organizations are already present and serve somewhat similar purposes. Moreover, the organization requires a sense of sharing of purposes between its members. The agreement on goals and objectives, and a clear statement of them, create the basis for an effective administrative job – which is to provide, maintain and sustain the resources, atmosphere and environment in which the institution can grow, perform and develop.
- sound structure – in particular concerning the role of trustees and of the artistic director: the financial pressure of recent years has led many trustees to become more closely involved with the organizations they serve. They are involved in the definition of artistic policies and follow the implementation of these policies within the realistic constraints of the available resources. They represent not only the organization with the public but also the public to which the organization's efforts are directed. So they are asked to respond to issues unrelated to the business sphere and this task can be very demanding. This could be the reason for frequent conflicts between the trustees and the artistic director who complains about the lack of artistic expertise of the board of trustees. The role of the artistic director is fundamental in achieving an efficient performance. In fact, both a creative talent and a managerial background are necessary to run an arts organization. However, these organizations have been facing new challenges such as the growth of the organizations and their structural complexities and the problems of balancing artistic and institutional goals.
- organization's competencies above all as regards finance and marketing: sometimes these organizations ignore the fact that any product or service, however worthy, competes with many others for the public's attention, time and money. Arts institutions have to face the same competition issue in order to capture visitors' and users' resources.
- realistic planning activities, both short-term and long-term: improved planning means knowing the companies' needs and options and taking actions in good time to make a difference. This requires a sense of continuity entailing a feeling of security towards the existence of a future for the organization (Raymond and Greyser, 1978).

Raymond and Greyser discuss the differences in the managerial practice for performing arts and for exhibiting arts. However, they claim that both the typologies have to face the same managerial issues. This is a controversial issue for example, Haacke (Haacke H., 1986) in his critique to art managers, disapproves Raymond and Greyser's conception of art management because he states that they have no knowledge of the peculiarities of the art world.

Managing culture and the art: main issues

Culture institutions, whatever definition one uses, are becoming increasingly aware of the important role they play in contemporary society. Take the traditional museums as a useful example; if in the past they were merely considered as preservers of works and objects belonging to past decades, now they try to carry out several functions, above all related to public education and the dissemination of knowledge. There has been a shift of the focus in what is considered as the primary objective of cultural institution. The meaning of the collections comes from the visitors' experience and learning. Great importance is attributed nowadays to the improvement of the users' experience as a parameter for measuring organizational performance[20].

The culture institution's activity involves a series of stakeholders; in particular, their offerings represent interesting opportunities of gaining knowledge for different publics and audiences. The pressing need to effectively reach all these audiences has generated a feeling of dissatisfaction towards the traditional tools used within this context. In fact, in the past culture institutions didn't pay much attention to the public dimensions and figures until they understood the importance of the audiences' perception of their offering for the institutions development.

Nowadays, culture organizations recognize the need to differentiate publics and stakeholders for their necessities and expectations. Culture organizations are more aware of the importance of users/audiences for the development of their offering; therefore, they develop a series of tools to collect and analyze visitor feedback and the reaction to fundamental elements of the culture supply. Understanding the public's needs is thus a key factor in the process of creating a culture product/service.

Being aware of the publics' importance, these organizations are now beginning to think about how to increase satisfaction and how to raise potential visitors' interests.

Apart from the audience as a key factor, one can identify other issues influencing the new trends in culture institutions' management which can be summarized as follows[21]:

[20] "[…] It cannot be over-emphasized that many, if not most of the critical qualities of good museums cannot be measured numerically. Ratios cannot measure the importance of a museum's purpose or the quality of its educational programmes. A collection of ratios for a given museum should never be intended nor be read, as more than a partial portrait." (Ames, 1994).

[21] Obviously this list is not meant to be exhaustive.

- The culture institution's identity is changing due to the new functions these organizations have to perform: excluding the unquestioned function of spreading knowledge, they now represent multifunctional centers performing different tasks with a single goal of developing the community in which they operate.
- Culture institutions, and in particular museums, are acquiring new functions in the organization of cultural activities (Lumley, 1988)
- The post-modern perspective requires re-evaluation of the culture institutions' role: because of the complexity and multiplicity characterizing this sector, there is no single way of perceiving reality.
- The publics (visitors, audiences ecc.) are more demanding because they consider culture institutions as fundamental for the dissemination of knowledge
- There is a new competition process taking place, involving all culture and leisure
- The experienced need for resources, in terms of material resources (works of art in particular) and in terms of competencies and skills within the organization's staff.

Since the 1960s the management of artists and works of art has forced culture operators to look at the dynamics of presentation and to assess the role of the merchandiser. One recognizes that all art organizations are engaged in the expression of self-promotion, trying to cultivate the "right" image. Branding has assumed a fundamental meaning. Businesses dealing with arts overcome sponsorship, to include more complex collaborations involving the enhancement of creativity and innovation "skills".

Important issues have emerged from the interdependence between arts and business, concerning mainly aesthetics integrity and the role of artists and arts organizations.

Concerning this topic, Adorno (Adorno, 1991) objects to the use of the notion of customer and experts:

"[…] The customer is not king […]. The entire practice of the culture industry transfers the profit motive naked onto cultural forms. The total effect of the culture industry is one of anti-enlightment. […] It impedes the development of autonomous, independent individuals who judge and decide consciously for themselves".

The same view is held by Raymond Williams (Williams, 1988) who criticizes the diffusion of the term "consumer" into traditionally non-commercial fields, including politics, education, health and the arts. The term assumes a negative connotation because it denies social human needs in the materialistic process of consumption.

In the debate on the role of management in art organizations, the opinion of Hans Haacke, the contemporary visual artist, is quite significant. He condemns the emergence of the "new breed" of art managers as regressive:

"Trained by prestigious business schools, they are convinced that art can and should be sold like the production and marketing of any other good. […] As a natural part of their education, they are conversant with budgeting, investment, and price-setting strategies. […] Being trained primarily as technocrats, they are less likely to have an emotional attachment to the peculiar nature of the product they are promoting" (Haacke, 1986).

Pick (Pick, 1986) shares Haacke's opinion on the intrusive management practice with art organizations. He criticizes the adoption by British art and cultural institutions of "half-baked Americanized notions of management" stating:
"[…] A new breed of managers […] made it clear that one should not look for pleasure from the Arts, but market returns" (Pick, 1986).
The fact is that more and more institutions have been relying on management and marketing techniques to improve their activities and to ease the economic resource problem. Therefore, theoretical contributions on the topic have become more understanding towards those institutions adopting such an approach.
Almost all arts and culture organizations have to deal with major changes in the environment in which they perform their activities. The way they handle this new situation depends on the behavior of their staff (thus their skills and problem-solving competencies) and influences the process of addressing the public.
Martin's statement helps in summing up the previous considerations on arts and management:
"[…] The administration and facilitation of the creative process and its communication to an audience is common to both public, non-profit arts organizations (e.g. theaters, symphony orchestras, dance companies, museums, performing arts centers etc.) and private, commercial, for-profit artistic entities (e.g. commercial theaters, private galleries, cinemas etc.)" (Martin, 1998). Martin criticizes the general attitude of referring to arts management as solely the administrative functions, therefore not including the management practices involved in producing the artistic work. He suggests that the management practice of arts organizations is a set of strategic planning activities, finance management, fund-raising, marketing and facility which support the art for which the organization has been created. He considers audiences, visitors or spectators as consumers or customers, therefore having an active role in the process of the production of art. However, according to Martin, the main "business" responsibility for art organizations is to help to shape knowledge and they should therefore lead, and not react to, the audiences' demands.
In the next section attention is concentrated on museums and their adaptation to the challenges of contemporary society. A brief introduction to museum management follows with the aim of identifying how museums have been professionalized in terms of management and how the museums profession approaches the public.

CHANGES IN THE MUSEUM CONTEXT

As regards museums, the debate on marketing and management practices is open and seems to have received much more attention in the last years. The element that underscores the importance of managerial perspective on museum practice is that a lot of work in museums depends on other people's money over which museum practitioners

have little or no control (Greenhill, 1984). Since museums are repositories of a country's stock of objects, sometimes they are considered as research institutions in their own right and play an important and growing role as a visitor attraction; to fulfill this important social function they use significant amounts of labor and capital in performing their tasks. Since these resources mostly have alternative uses, economic analysis is clearly relevant to an understanding and evaluation of museum operations and activities (Johnson and Thomas, 1998).

From the above considerations, one can easily argue that even museums are nowadays considered as economic organizations. The awareness museums have achieved in enhancing their social role drives them towards a reconsideration of economic and organizational perspectives for using available resources more effectively (Raymond and Greyser, 1978). In the past any reference to the transposition of economic and management rules to the museum context, would have been rejected because of the emphasis on orientation or would have been considered highly controversial as shown in the previous paragraphs.

Therefore if the managerial perspective is applied to these organizations, four museum management issues emerge:

1. Focus on **multiple targets**

↓

2. Choices on **what to be managed** and **what to offer**

↓

3. Development of **internal** and **external solutions** for implementing the choices

↓

4. Development of the **museum profession** (skills and competencies)

Figure 4 Main museums' management issues

Therefore if the managerial perspective is applied to these organizations, four museum management issues emerge:

- Focus on multiple targets (publics and stakeholders)
- Design offerings for these multiple targets (i.e. services of value)
- Internal and external solutions for implementing the offerings
- Development of skills and competencies (the museum profession).

In the museum context, at the beginning the purpose of museums as collections of objects was to stress the power of those owning the collections. So, at the very beginning, the museum's purpose was not to address the audiences, providing a source of knowledge and education.
But several changes[22] have influenced the evolutionary path of the development of the museum's purpose: the change in the museum's appearance is still underway.
Within the discussion on the changes in the museum context, it is possible to identify two trends affecting in particular the way an exhibition is organized:

- The focus on the exhibition as an event and the quality of the experience, estimated on one hand by the number of visitors it attracts and on the other hand by the quality of the exhibitions which involve a more limited number of visitors and which are evaluated using other parameters such as reviews, the value of the displayed oeuvres, the display pattern, the cultural significance of the exhibition.
- The increase in the number of actors and constituencies involved in the exhibitions' and events' organization: if in the past the exhibition organization was related to a single actor or subject belonging to the culture industry, now an atomization process has taken place and is involving a series of subjects that could be not related to the culture sector. These actors consider the exhibition as a means to reach their goals and they don't consider the dissemination and diffusion of culture as their primary objective.

Since museums are making great changes in their organizational structure and in their approach to society, the boundaries between the museum and society in which they operate are becoming much more accessible. Museums try to get closer and closer to the public and try to attract new visitors. The public seems to be the goal of all communication efforts. Nowadays museums are engaging in activities which are more concerned with the adoption of the economic and business perspective in relation to their public. They are involved in goal-setting and strategic planning activities to achieve greater visibility, enlarge their offering, develop a broader audience and raise income (Kotler and Kotler, 2000).

[22] These reflections have been developed in the first chapter

But the observation of museums' activities has conducted to a reconsideration of museum's audience. Exhibitions and events attract different kinds of visitors that depend on the purpose and theme of the event. The differentiation of the museums' offerings is centered around the observation and segmentation of the publics. Museums for the organization of an event deal with a net of other actors that present their needs and expectations on the museum's activities. Therefore the focus is nowadays shifted from visitors, as the main museum audience, to the wide range of visitors and other actors that could be involved in the activities.

Decisions on what to offer to the publics is influenced by the availability (or access to) of resources that can affect museum's choices on important elements of its offerings such as collection management dimension, display's care and objects' exhibition, although one can now testify the great importance attributed to research on audiences (in terms of the museum product consumers).
As concerns the debate on the definition of the museum product, it is possible to identify at least two interesting descriptions:

- according to the business perspective, represented mainly by Colbert's statement, the museum's product is defined by the organization itself and usually corresponds to the collection and the space in which it is hosted
- as regards the museum marketing perspective, the product is:
- *"[…] a bundle of images in the mind of the user, with the nature of the reaction to the museum product being psychological rather than physical"* (McLean, 1997).

The museum product could be represented as the museum experience with all inputs (such as the display, the complementary services or the atmosphere) being equally important for the creation of the product offered to the user. The word user is used in this context rather than the word consumer or visitor. The main reason for this lies in the redefinition of the role of the public within the museum activity and offering process. Apart from the museum discipline, the engagement and commitment of users towards the institution have increased within the past few years.
This study considers the collection as a starting point in the definition of the museum's product. Exhibitions are supposed to be the main result of the offering process and for this reason their organization entails important decisions on the way resources are spent and invested. Among those resources, the collection of objects is probably considered the main one.
As the collection represents the "raw" material of the exhibition organization, a program of collection care and preservation should be implemented. This procedure must be applied even by those museums which host a collection for a limited period of time.
Museums are essentially object-based, their very existence depends on the possession of a collection (McLean, 1994) but at the moment there are also other organizations which most literature contributions do not consider as museums. This research does not intend

to exclude these organizations from the analysis. These institutions host collections and objects belonging to other actors; they have to take care of these collections and objects just as traditional museums have to preserve their own collections. Therefore, they carry out most of the typical museum functions and that is why they have been included in the research.

Within this discussion, the collection is considered as the essential element in the creation of the museum's offering. In resources' development and management, collection management expertise is one of the core aspects for the museum to care for.

Collection management plays an important role even for those organizations not hosting a permanent collection. In this case, collection management is applied to the oeuvres hosted in temporary exhibitions.

Whether an institution collects objects or simply hosts other organizations' items, it is from the collections that curators and museum managers create their publications, research programs, exhibitions and all the other collateral activities. In order to carry out all these activities and perform their main functions, museums rely on collections which should be stored in a proper manner, protected against damage and exposure to hazardous environmental conditions. Moreover, objects must be recorded, so that museums and their audiences can have information about them.

According to Malaro (Malaro, 1995) a good collection management policy should cover the consider the following elements:

- the purpose of the museum and its collection goals
- the method of acquiring objects for the collection
- the method of displaying the objects
- incoming and outgoing loan policies
- the handling of objects left in the custody of the museum
- the care and control of collection objects
- access to collection objects
- insurance procedures
- the production and conservation of records about the objects.

The aim of drafting a collection management policy is to define areas of responsibility and establish guidelines for those responsible for making certain decisions.

The promotion of a collection policy requires intense communication between members of staff and open discussion between the staff and board members.

The collection management policy guidelines suggest the involvement of several actors in the museum's activity. In particular, as the objects' preservation represents a central issue for both museums with permanent collections and those organizing temporary exhibitions, the curator, conservator and director play a fundamental role in the collection's display and communication and, therefore, perform essential functions in the creation of relationships between the museum and the external, as well as the internal environment.

Concerning the implementation of decisions and choices regarding the museums' offering, the present study wants to suggest a perspective of analysis that considers both internal solution and external relationships (as presented in figure 4). In particular, the focus is on internal resources combined with the external relation the museum mobilize for the organization of exhibitions and events. The notion of relationship has been investigated from different angles (which will be discussed later), and each offer an important element in the analysis and evaluation of the relational process. A complete framework will be provided in chapter 3 on the basis of the museum's characteristics and following the principles of business relations theories.

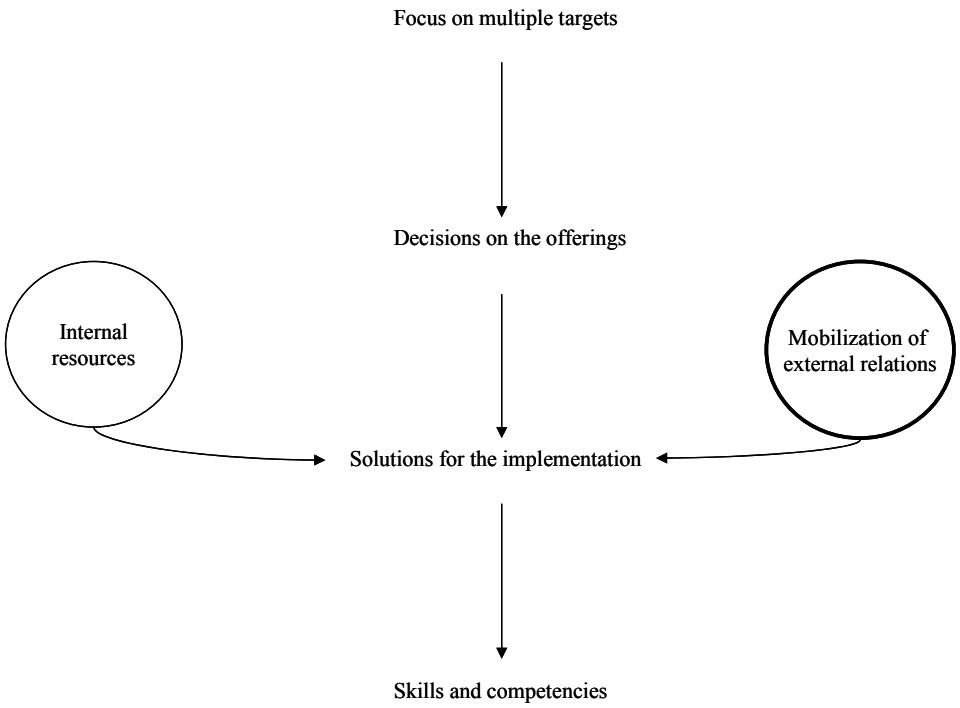

Figure 5 Potential internal and external solutions for the organization of museums' offerings

The issue of the exploitation of internal and external resources for the creation of museums' offerings implies some considerations on the development of skills and competencies with the implementation process. Several figures emerge and drive the decisions on the visit and the interpretation of the objects displayed. According to Spalding:

"[…] The role of the conservator is to make the objects in the museum's care, whether in its collection or on loan, more safely accessible. […] the conservator is responsible

for deciding under what conditions an object will be made accessible. They don't have to ask anyone about this: it's their job to decide this for themselves." (Spalding, 1999).
For Spalding conservators have to decide on what levels of risk they are prepared to take. They have to balance the risk against the need for access and determine the level of risk, mainly in relation to the museum's aim – which is to give interest and enjoyment to the public.
The role of the curators is:
"[…] to be responsible for the meaning of the museum – to be responsible for what actually occurs when a visitor looks at the object and gains understanding.".
In order to perform their main function the curators must gain in-depth knowledge of the collections (both permanent and on loan) and their public. The curator is also responsible for museum research, which is different from pure research because it is applied to the museum's needs. The curator's main job is to make sure the museum makes maximum use of its unique role in society.
However Spalding presents a particular view of the curatorial role that could be challenged. In fact, concerning exhibitions and the creation of meaning, one can argue that the recent trend towards polyvocal exhibitions contest the existence of a single curatorial voice. More than one viewpoint can be considered since increasingly different stakeholders are involved in the creation of meaning. Curators are involved in a more shared and collaborative process.
Again according to Spalding, as part of the museum's administrative body, the director's figure is less controversial; the director's position within the museum context represents a channel for the wishes of the governing bodies and a channel back to them for the needs of the museum. Moreover, the director represents the contact point for issues the museum needs to address and decisions the museum needs to take. Within the museum's internal environment, the relational aspects of the management mechanisms are clear and can be represented as follows:

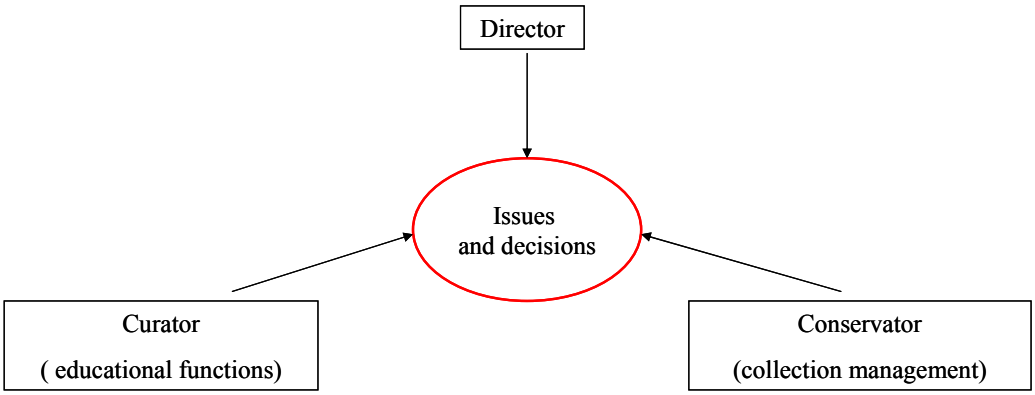

Figure 6 Spalding simplified picture of museum's internal relations

Again, Spalding introduces a very simplified structure of museum internal organization. In fact, museums should be also differentiated for their internal structure and therefore Spalding model doesn't help in underling the main differences. Museums assume different forms that can not be summarized by Fig.6.
One can consider for example museums of different physical and financial dimensions. In larger museums the three main figures may have different role, with more specific tasks while in smaller museums one may notice a concentration of tasks and responsibilities in a few people.
It is important to stress that the assignment of responsibilities and tasks in museums can be largely influenced by the amount of financial resources on one hand and by the collection and its dimensions on the other. One should be aware of the great diversity that characterizes these organizations in terms of their internal structure (characterization of roles and responsibilities) and their management (organization of resources).

For a museum to function efficiently, everyone in it has to know what his or her area of responsibility is and has to be free to take decisions and initiative in this area. For example, as shown before, the curator's function is complicated and relates to the public perception of the museum's collections. That is why the curator, in order to effectively perform his functions, has to give up other responsibilities.

The delicate internal relationships between the main figures of the museum reflect the complexity of the management of the museum's main activity which is that of preserving and displaying a collection of objects belonging to the museum itself or coming from other institutions for visitors' use. As the collection is the museum's main resource, all those activities aimed at presenting its own collection to the public (i.e.,all those activities from preservation to display) or focused on the loan process and care and communication of the collections of other institutions are particularly important. Publications on these topics include a number of handbooks and manuals (Dean, 1994; Klein, 1986) which contain specific and technical guidelines on the practice of collection preservation and exhibition organization. However, they do not give a detailed description of the exchange and loan process set up when temporary exhibitions are planned. In particular, they do not take into account the importance of relationships as essential tools which convey tangible and intangible resources to the museum because the focus is more on technical aspects, related to the exhibition's organization (such as the environmental characteristics of the display space, insurance etc.) rather than on social features. In an attempt to draw a clear and complete picture of what could be defined as museum relationships, reference could be made to the table drawn up by Moretti, which contains information about the role and evolutionary characteristics of the actors involved in the exhibition preparation process (Moretti, 1997).

Actors	Contribution	Benefit	Evolution
Organizers	Exhibition's organization professional activity and project responsibility	Professional fee	Development of the management competencies and of a network of relationships with other professionals
Promoters	Convey ideas	Objective's achievement throughout the exhibition's promotion	
Financial Guarantees	Money	Achievement of the objectives related with the funding	
Sponsors	Money and other services	Relation between the brand and the exhibition	
Infrastructure bodies	Work on commitment for the exhibition's organization	Professional Fee	Specialization in a specific business area
Preparation bodies	Development of the exhibition's appearence	Professional Fee	Specialization in a specific business area
Project Staff	Definition of the exhibition's project	Professional Fee	Specialization in a specific business area
Complementary services providers	Work on the fulfillment of users' complementary needs	Fee, % on sales etc.	Specialization in a specific business area
Art historians	Legitimating the oeuvres' value, judgment on the exhibition's project as a whole	Increase of the professional status	Increase of individual reputation or critics on the scientific value of the exhibition
Local institutions	Standards for the conduction of the project, with respect for the collectivity's needs	Taxes	Decrease of the bureaucracy
Museums and collections managers	Oeuvres' supply, decisions on the loan's rules and guidelines for objects' care	Compensation and diffusion of their name	Development of a cost and market orientation
Exhibition's users	Exhibition's visit within a physical or a virtual context	Information, knowledge, social and collective experiences	Claim for more information and improved complementary services
Local collectivity	New costs and benefits coming from the exhibition's organization	Economic and cultural benefits	

Table 1 Exhibition's organization

Source: Moretti A. 1997

The table 1 represents a fundamental starting point for achieving this study's objectives. The analysis of the relationships between the organization and all the actors involved in the exhibition's installation is the main aim of the rstudy and will be discussed in the following chapter.
The collection has assumed a central role in the museum's positioning and differentiation from other culture and leisure organizations. But of course, the collection's meanings and values cannot be transmitted without a stable and effective background comprising all the museum's "strategic" decisions concerning the ways of successfully addressing its audiences.

Management perspective in the museum context

With the following section the author intends to provide an overview of the most influencing theoretical contributions in museum management. With the presentation of the main museum economic issues, the author wants to introduce the debate on museum marketing as a tool to achieve the overall purpose of any museum (McLean, 1997).
The main contributions in museum marketing theories (Colbert, 2001; Kotler and Kotler, 1998; Yorke and Jones, 2001) deal with the basic transposition of business market concepts within the museum "industry". Many authors attempt to identify a real marketplace in which museums perform their functions; moreover, they recognize specific microeconomic mechanisms in approaching their environment. The concepts of price, product, demand, supply, consumers, communication etc. represent fundamental variables in the process of addressing the public. The main focus of most current contributions on museum marketing is on the audience as the final "consumer" of the product. Much attention is paid to developing professional skills and tools in order to investigate the public's expectations and perceptions of the museum's activities.
This paragraph does not intend to be exhaustive in terms of literature contributions on museum management; instead, its aim is to explore how museums are professionalized in term of management. Moreover, the author wants to analyze the changes occurring in the approach to the audiences.
Management in museums has become an important issue because of the challenges museums have to face in a rapidly changing environment. As a response to these changes, a range of management approaches has been considered as a useful tool. However, great attention is required because inappropriate use of management jargon applied to museums, without any adaptation, may be useless and even dangerous.
One of the first contributions on museum management was provided by Griffin (Griffin, 1987; Griffin, 1988), who identifies a series of issues related to the non-recognition by museum practitioners of museums as organizations. These issues can be summarized as follows:

- Museum people must have a very clear idea about their business, their objectives and their philosophy
- Policies must focus on the results to be achieved by people
- Effective communication, including conflict solving, needs attention
- The practices of recruitment, job definition and staff development need much improvement

Griffin's reflections have received great attention over the years and the horizon of museum management literature has widened. He suggests many similarities between business and museums, in particular concerning decision-making and communication processes. Subsequent contributions have tried to combine both the museological and the management perspective to build an effective framework for managing museums.

Before reviewing the most significant approaches to the topic, it seems useful to identify those which could be considered mainstream.

Literature contributions have developed a number of perspectives and tendencies towards the creation of a management perspective. As Weil (Weil, 1990) made clear, three separate, but nonetheless connected, developments can be identified:

- A tendency to consider museums in the light of their functional definition rather than in terms of their purposes: the functional perspective has spread because of the sense of neutrality it conveys. Singleton (Singleton, 1979) can be considered as a representative of this approach. He states that a museum, in order to be successful, must clarify the characteristics of its functions: this requires assessment, management and careful consideration of the allocation of the resources.
- The assertion that it is the collection and care of objects that lies at the heart of the museum enterprise: according to the author, this is a comfortable position as it helps avoid disputes over the equal importance of concepts and relationships (and not things alone) as the heart of museum work. As the Museums Association states, the museum is an institution which collects, documents, preserves, exhibits and interprets material evidence. Within this statement, and according to Fahy (Fahy, 1995), lies the heart of museums: collection, recording, preservation and exhibition, with all that it entails in terms of material evidence and objects. Despite the museum's discipline, it is what creates the museum's uniqueness. All museum activities have the collections at their core.
- The proficiency acquired in the care of objects and in their display (whether part of the permanent collection or for special exhibitions). Speaking of technology in the museum context means using all the means and processes by which to accomplish various tasks. But technology could also have a side effect which Weil calls "technological determinacy". This, in museum-related terms, means that "the ensemble of practices" developed allows the performance of the impressive museological tasks in a very automatic way without really fulfilling any legitimate purpose or meaning, any genuine need.

Weil tries to further develop the streams he has identified, drawing interesting conclusions on museums as organizations and on the management practice within this context. The author considers the museum as a place for both objects and ideas. Focus is shifted from functions to purposes, in particular to provide an important public benefit. Management issues are not how to purge the museum of value but how to manifest those values and how to convey the public benefit to the audiences.
Museums are probably more purpose-driven rather than devoted-to-objects. The primary and central relationship common to all museums is between the museum and its visitors and other stakeholders – not between the museum and its collection.
In the search for a proper definition of museum management practice, Weil is more concerned with the concept of a museum focused on the relationship with the audiences.
However, the collection is not neglected. It is, instead, considered part of the process through which the museum addresses the public and conveys its values.

The debate on how museums should be managed in order to provide value and to efficiently use the resources available, has generated an important discussion about both the marketing and management of museums (Ambrose and Runyard, 1991; Greene, 1988). Museums' horizons have widened, above all as regards museum management and marketing practice. By observing both internal and external constituencies, both public and private museums have worked on museum policy, public service and collection management, while independent museums have worked on business or development plans to identify targets and areas of activity to improve.
Attention has shifted from a hierarchical and mechanistic[23] approach to a behavioral and human relations approach.
The new perspective requires re-consideration of museum workers as human resources; this statement entails in-depth analysis of the way the museum profession is conducted. The consequences are clear recognition of the context in which museum functions are performed and an investigation of the internal context of museum culture and of the external context of the social and political environment (Kavanagh, 1991).

In the debate on the professionalization of museum practice, an important role is played by the considerations of Raymond and Greyser (Raymond and Greyser, 1978), who point to the danger of losing sight of a basic mission by adopting modern management techniques. They consider the Museums Association attitude as conservative in terms of the emphasis on promoting public services in museums. The Association claims that stimulating the demand is the best way of improving the museum's positioning. They do not consider resources' management as a key factor in the process of enlarging the audience, and the result is a dissatisfied audience.

[23] The mechanistic structure fails to foster the types of innovative and adventurous environment museums need.

Considerations like those just mentioned create a negative feeling towards the application of marketing techniques within the museum context. According to Yorke and Jones (Yorke and Jones, 2001), fears about the consequences of a marketing orientation is not a justification for ignoring it. However:

" […] Management and management techniques are best left to officers and departments outside the museum – unless of course these "outsiders" wish to undertake the management function on behalf of the museum".

According to the authors, this attitude is the main reason why museums find themselves in a vicious circle of low budgets and poor influx.

An interesting contribution on museum management was provided by Spalding (Spalding, 1999) who attributes the main reason for museum management problems to internal incoherence. Museums are a bundle of warring factions, sometimes entertaining and sometimes jealous of each other. They are not able to take decisions for themselves; in order to reach that goal. Spalding suggests a creative attitude which particularly suits the creative contribution they make to society. Moreover, museums must be attentive to the competition which characterizes the claim of public resources which museums rely on.

According to Spalding, in order to work creatively museums have to bear in mind a number of managerial rules:

- They have to rely on clear objectives: the ICOM's definition of museums (see chapter 1) doesn't really help in observing of this rule. The definition provides a list of functions and not aims. Museums need an aim on which they can concentrate their creative attention and which will help them define their priorities and make effective use of resources: the museums' job is communication: the collections and their preservation are only means to reach this goal. When museums recognize that as their ultimate goal then they will be able to consider their functions from the point of view of effective use of resources.
- Once the aim is clear, the only thing to do is make sure that everyone in the museum contributes to achieving that goal: the key factor of good management is to make sure that all staff has a clear idea of their roles in helping to deliver the museum's goals.

Weil (Weil, 1990) goes further and expresses the need for better use of the museum's tangible and intangible resources – their collections and facilities, the scholarly and technical expertise of their staff and the reputation and prestige which they enjoy.

He, as a museum professional, criticizes the belief that the museum is an archetypical form that professionals are striving to bring into being. He advocates the museum as a constantly evolving social artifact, whose shape is, for the moment, up to professionals.

He states that the clearest indication that a museum is well managed might be its ability to demonstrate that it makes the most efficient and effective use of the resources which it has available. Moreover, the author considers museum management effectiveness in

relation to the examination of more detailed and specific factors which museum management practice is in relation with. These factors represent the museum's organizational structure as a whole; that is programming, planning capability, governance, staff, financial management, collection management and external relationships management.
The well managed museum attributes Weil identifies recall the four key aspects of arts organizations management developed by Raymond and Greyser and presented in the first section of this chapter.

Besides considerations on the adaptation of management concepts to art organizations and, in particular, to museums, one can also identify interesting contributions on marketing techniques applied to museums considered as businesses.
The most important marketing approaches can be summarized in two main trends:

- on one hand, those authors who consider the museum as an enterprise in terms of the products it provides and in terms of the market to which it addresses its products (Colbert, 2001).
- on the other hand, those (Kotler and Kotler, 1998; Yorke and Jones, 2001) who attribute to the museum more than an economic role in contemporary society. They attribute an important role to public consciousness as an integral part of the entire museum framework. Therefore, they consider museum marketing as a process implemented to achieve the museum's purposes in relation to its public.

Therefore, literature contributions on museum marketing propose both approaches to justify their position.
All the contributions focus on the relationships between the organization and the public in terms of the product offered for consumption by specific consumers. In particular, Colbert claims the use of the market-product criterion in order to understand the mission of culture organizations and to address the publics. He advocates the culture product as a complex system influenced by the notion of aesthetics[24], which is a non quantifiable element related to consumer tastes. Therefore, according to the author, the development of a new culture product is an extremely risky process due to the unpredictable behavior and tastes of consumers. As the market is defined as all the consumers expressing desires and needs for products, services and ideas, a cultural enterprise would seek out consumers with needs likely to be met by the works produced. In this way he advocates the creation of a product as the first step in addressing the consumers. According to this perspective, the need arises to identify consumers for a given product. The culture product is therefore created before identification of the organization's "target", considered as all the consumers demanding satisfaction of specific needs.

[24] See the beginning of the chapter

Colbert advocates that no adaptations of business marketing practice should be made for the museum context: moreover, he states that a marketing manager should have the same qualities as any other good marketer.
Talent is the only factor which really matters in being a successful art marketing manager.
Colbert's position on museum marketing could be challenged because its pure application of marketing tools to culture organization.

The position assumed by Kotler and Kotler (Kotler and Kotler, 1998; Kotler and Kotler, 2000) in an attempt to define museum marketing tools is less controversial than the one proposed by Colbert.
The traditional focus on the material evidence has shifted towards reconsideration of the audience as the core of all museums' activities.
The definition and consequent achievement of the museum's different missions generate the inevitable need for economic and financial support. Moreover, the achievement of the museum's goals also means that museums should take care of their visitors and focus on audiences. Museums are searching for ways to reach a broader public and compete effectively with alternative providers of leisure and educational activities. Museums are proactively designing arrangements, services and offerings that will generate satisfaction and positive feedback from their visitors. In this process museum directors and staff are discovering assets and resources which museums possess and which were neglected in the past (Kotler and Kotler, 2000).

Critique of the museum management perspective

Reactions to the adoption of an economic and marketing perspective within this context are not all positive. A negative feeling arises when one speaks about concepts like market, product, price or customer in relation to museum organizations.
One of the reasons why the marketing practice is so criticized within the museum context, in particular by museum's professional, is that museums do not have a clear idea of what their main goals are. Apart from the well known and shared objectives museums should pursue, museums' goals could be highly diverse and complex in function of each museum's environment and resources. Each museum has its own identity defined by the collections it hosts, the public it addresses its offerings to, the resources it could use and in. Depending on these factors (but other elements could be taken into account, for example, the geographical location of the museum, the relationship with the local communities etc.), each museum is able to define its mission and goals
Among these goals, the satisfaction of the visitors' needs should in any case be one of the primary objectives. Any consideration on profit gaining or revenue performance should depend on marketing that responds to the needs of visitors (McLean, 1997).

Therefore, the big difference between the business marketing approach and the museum marketing approach lies in considering visitors' needs as the starting point for all museum activities, since visitors have become increasingly demanding , expecting good collateral services.
The museum relies on the expression of visitors' needs and perceptions in order to offer the most fulfilling experience.

Therefore adopting this perspective leads to the consideration of the marketing practice as a useful tool for achieving museums' goals, whatever their nature.
As stated previously, one can assume that two distinct streams exist: on one hand those who consider marketing as a useful means with the aim of serving the public with a defined product, and on the other hand, those who completely reject this perspective, considering it too commercial and disregarding the real nature of the institution.
The goal setting and strategic planning activities should reflect a profound knowledge of the public profile and the mission statement's clarity. Analysis of the public depends on four factors:

- The size of the audience
- The degree to which the museum's budget is covered by admissions-based operating income
- The museum's overall financial health and prospects
- And how clearly the current and potential audience's desires are perceived and interpreted (Ames, 1988).

Combining mission statements and principles of marketing could be a very difficult task and conflicts between the two seem inevitable. One could argue that ideal mission-driven plans are more concerned with the education of future generations and with the quality of the organized exhibitions while a market-driven plan could be more concerned with what present audiences would like to see and less concerned with the educational function.
But the implications of adopting a marketing perspective could be much more complicated. There are a lot of skeptical reactions around the topic and it is interesting to go beyond simple statements in order to understand the real reasons and motivations that have led to these conclusions.
Kotler and Kotler argue that museums are distinctive institutions that focus on the role of objects and material culture in understanding history, science, art and culture. Few other institutions can play that role and any movement of museums towards non-collection-based displays and programs denies society of alternative approaches to knowledge. The authors suggest that museum staff could become more involved in collection management and, at the same time, be more oriented to visitors' experience[25].

[25] Museums should raise staff commitment to helping visitors fully enjoy what a museum has to offer (Kotler and Kotler, 2000).

On one hand there are authors who deny the usefulness of accepting an economic perspective as a key of interpretation of museum activities. On the other hand there are other theorists who refer to marketing theory and practice as the driving force towards the achievement of pre-determined goals.
Museums are part of the culture industry and nowadays they are considered as social constructs, which meet social needs (McLean, 1997). The social conditions in which a museum is situated represent a further step towards the theoretical framework on the museum's relationships which this thesis wants to create.
Apart from theoretical considerations, the importance of good managerial practices in the arts, and for museums, has been widely recognized.

CONCLUSIONS

Museums are fundamentally different from other institutions in our economies and societies. Like universities and symphony orchestras, they play a central role not only in the present day but also as conveyors of our cultural heritage from one generation to the next. Museums are literally the preservers of the objects of culture themselves.
Although museums are a vital part of our culture, they are financially neglected by public or private organizations. The great value of paintings and other forms of art has made museums both remarkably rich and at the same time remarkably poor. They are rich if measured by the value of their collections at the current market prices but poor because the rise in the price of art limits their ability to purchase additional works. So museums that are so rich are also poor when judged by the operating budget and resources available for the preservation, protection, restoration, display and education associated with the art. The mission of displaying art to the public restricts revenue by limiting appropriate admission charges. A non-profit museum cannot adopt a "high admission fee" policy because the resulting substantial decline in attendance would be contrary to the museum's basic mission. Acquisitions for the museum's collection, as well as restoration and the preservation of the existing collection, can be compared to typical investments faced by any other profit organization in performing its activities. This is particularly true for those organizations which do not have sufficient resources to set up an exhibition. They have to pay great attention to the resources they receive to achieve this goal; in particular they have to use the resources in a proper way because of the relationships they have established with founders and other partners.

Apart from considerations on museums' objects, one should also consider the professional dimension as well. Interactions between members of staff can be difficult and create conflicts: conflicts related to the museum profession influence the user's perception and create barriers to his comprehension of the museum's insights.

This research takes into account the traditional museum and exhibition space as an evolution of the original concept. Nowadays exhibitions are organized both by traditional museums and other organizations not traditionally related to the culture context. In particular, it is possible to identify specific exhibition spaces which periodically display a collection of objects. This research considers both typologies because, according to the literature review in chapter 1, both organizations perform the museum's main functions. In fact, even the exhibition space has to deal with the preservation of the collection it has to display.

This chapter wants to suggest that marketing could be a valuable tool for museums in order to provide their audience with a satisfying offering. It is important to underline that marketing process have to be enhanced in the whole of museum's activities for a coherent offering.

However the marketing perspective still arouses doubts in the mind of museum's practitioners because they judge their resources not adapted for such instruments.

For this reason, this study wants to go further and propose new instruments for managing museum's issues. Since the museum's collection is the main focus of the process of approaching the audiences and it represents the museum's main resource, this study suggests focusing on resources as the main economic asset. Resources' mobilization and sharing are at the base of museum's relations with all the stakeholders and constituencies. That's why this study proposes a new focus on museum's main relation their purpose, contents and consequences for management.

To sum up the main ideas emerged in this chapter, museum management issues concentrate on three main areas which are the relation with the publics (stakeholders), the management of human resources and the management and investment of all kind of tangible and intangible resources. By focusing on these topics, museum management consider the nature of the institution and (as presented in Chapter 1) and exploit its peculiarities in order to create the ideal offering for its publics

With this chapter the author wants to present the development of the managerial perspective within the "art industry", with particular attention for the perception of management by museums. By considering the ambiguity characterizing the studies on museums, the focus is here posed on the main elements that build up museum's activities. Publics, human resources and resources management drive the discussion towards the enhancement of a more complete approach to museum and their economics. The managerial perspective is not any more useful if one focus on resources in the development and performance of the museum's main activities. What is suggested is a new attitude that considers resources as deriving from museum's interaction with its stakeholders. This new perspective is therefore the combination of the emerged main museum issues and the museum's embeddedness in a social and economic environment.

MUSEUMS AS ECONOMIC ORGANIZATIONS
THE RELATIONAL PERSPECTIVE

INTRODUCTION

Museums are mainly made up of people who constantly interact with each other in order to gather information and resources for the performance of the museum's main activities. Decisions and resources concerning the management of a museum are the result of these interactions between members of staff and analysis of the museum's environment.

The museum interacts with other actors in its context; the main ones are other organizations and institutions. The involvement of the museum in inter-organizational relationships has important consequences for management practice. The importance and influence of relationships for museum management, in particular for resources' management and exhibitions' organization is the subject of this chapter.

In fact, with the present chapter the author would like to assess the importance of a relational perspective as an effective point of view in the analysis of museum's resource management in order to overcome some of the drawbacks of the traditional managerial perspective.

The chapter is structured as follows: the first step is a description of the position of business relationships research in management tradition, starting from open system theories, with the assessment of the evolutionary aspects of this research stream. The chapter follows with a review of the main literature contributions on the definition of business relationships, the analysis of the characteristics and outcome of the interactions, and the identification of shared views on the topic. The core of the chapter is the conceptual framework for the analysis of business relationships within an organization and the transposition of the outlined conceptual framework to museums as organizations. Therefore, the chapter ends with the theoretical framework to be used in the analysis of the case studies described in the second part.

The main aim is the development of a museum relational perspective on museums as social and economic organizations.

BUSINESS RELATIONS: DESCRIPTION OF THE SCENARIO

Empirical research on business management has focused mostly on the analysis of the visible side of firms, such as products, services, enquiries and also failures and successes. The formal organization has always been considered the starting point of the analysis and the most powerful tool for achieving set goals.

This perspective has a number of critics among scholars of organization, who challenge the notion that the formal organization is the most important aspect of an organization, arguing instead that the social organization of the firm could be of equal or greater significance.

The bureaucratic structure of organizations has been under increasing attack while post-bureaucratic and network-like organizations have been receiving much more attention due to their fluidity.

Therefore, the focus in literature oscillates between the analysis of formal organizations and the discovery of their informal and social structure. As Nohria and Gulati (Nohria and Gulati, 1994) argue, there is a compelling need for theories that focus on how the formal and informal structures of an organization are interrelated and influence each other.

The main points of this discussion concentrate on four dimensions: the organization, the environment, the individuals who contribute to the organization's activities and the relationships between the organization and its environment in time and space. There is little agreement on the precise meaning of the above-stated dimensions although their fundamental importance is widely acknowledged.

However it is possible to recognize a certain tradition which sees relationships as the most important element of the organization's environment.

The process leading to the consideration of the relational perspective as an interpretation key of the organization's behaviour is characterized by an awareness of the increasing involvement (deliberate or unintentional) of a number of actors in its activities.

Museums are not immune from such considerations although it is important to be very careful when using business related terminology and contexts. The previous chapter presented the main perspectives developed within the museum management research field. Moreover, the importance of good management practices has been stressed in terms of the need for an effective use of resources for exhibition organization (and for the management of permanent collections) and communication policies for different audiences.

OPEN SYSTEM THEORIES: POSITIONING THE RELATIONAL PERSPECTIVE

The shape of the current relational perspective is the result of the evolution of the so-called open system theories. One of the forerunners of this tradition is Paul Lawrence (Lawrence and Dyer, 1983) who assesses the fundamental role of open system theories:

"We see organizations both as systems of internal relationships and as part of a larger system encompassing the environment in which they operate. The environment sets conditions that help shape the organization even as the organization shapes and influences its environment"

Open system theorists argue that organizations are best understood as social systems inhabiting the larger context described as their environment. Organizations share a number of co-dependencies with their environment, each of which can moderate and influence the structure and behaviour of organizations. Therefore, organizations should not be viewed in isolation but within the context of an evolving environment.
The organization's formal structure depends on the involvement of external forces not completely under the control of the organizational participants. So focus shifts from the behaviour within the organization to the behaviour of the organization.
Attention is concentrated on organizations as social systems engaged in instrumental exchanges with their environment. Open system theorists do not agree on the definition of organization because each places different emphasis on various aspects of the organization as social systems. However, they do not represent organizations as black boxes; in fact, they try to understand the mechanisms by which external conditions may affect organizational action.
Bearing in mind the main features of open system theories, one can focus on the individual strands within this perspective.

Structural contingency theory

Galbraith (Galbraith, 1973) outlined two points as the premises of the contingency theory:

- There is no one best way to organize
- Each way of organizing is not equally effective.

Of the open system theories strands, the contingency theory was the first to bring the environment back into organizational analysis. The main contributions in this stream are those of Woodward (Woodward, 1965), Lawrence and Lorsch (Lawrence and Lorsch, 1967) and Thompson (Thompson, 1967).
As Pfeffer (Pfeffer, 1983) argued, the central point of each reflection is that:
"[…] Those organizations that have structures that more closely match the requirements of the context are more effective than those that do not" .
Organizations under the constraint of bounded rationality (Simon, 1957) attempt to structure themselves in accordance with their specific environments.
Each contribution uses its own classification system to analyze organizations, their context and the matching between them. But some common dimensions have been used such as formalization, vertical and horizontal differentiation, bureaucratization, centralization and integration. The organizational context has been classified according to technology and specific environmental characteristics.
Critics have addressed this perspective above all because it appears to trust in the capacity of organizations to adapt to environmental changes. The strong inertial components within the organization have been judged as influential and hindering the

adaptation process. Moreover, the narrow concept of the organizational environment has been condemned as it does not consider the broader institutional environment.

Institutional theory

One of the main concerns is the notion that organizations adopt institutionalized practices[26] within their environment. In particular, theorists emphasize the role of isomorphism; organizations follow the actions of other organizations for a number of reasons such as coercive pressures, legitimacy pressures, or simply to reduce uncertainty (Di Maggio and Powell, 1983; White, 1981). Institutional theorists state that this consideration is particularly significant in the early stage, when few organizations have adopted the innovation. In the case of diffused innovation adoption, the reasons for future adoptions are more likely to be the results of mimetic, coercive or normative isomorphism rather than of competition (Di Maggio and Powell, 1983).
This approach entails a series of problems, in particular related to the high number of variables involved in the definition of institutionalized organizational practice and in the identification of environmental characteristics.

Resource dependence theory

According to theorists belonging to this research area (Pfeffer and Salancik, 1978), all organizations express the need to exchange vital and scarce resources with other organizations in their environment. These dependencies entail external constraints of the environment.
Theorists have identified a range of interdependencies among organizations leading to different consequences, which can be expressed in terms of power differentials. This is due mainly to:

- Control of resources needed by others
- Reduction of dependency on others for resources.

Resource dependence theorists suggest that firms should manage their external dependencies through bridging. Organizations' boundaries have to be modified and a variety of organizational strategies take place such as mergers, acquisitions, alliances and a number of informal ties.
Critics of this approach mainly point to the definition of the main driver of managerial actions – is it the search for environmental certainty or greater autonomy and profitability?

[26] Institutionalized practices are not built in a day. Moreover, while an organizational practice can be the result of rational principles, it can be institutionalized over time and continue to be used even though it may no longer be beneficial to the organization.

Population ecology

Population ecologists believe that it is the selectivity of the environment that determines which organizations survive and they consider the environment to be the main reason for organizations' diversity. It is the environment which allows the survival of certain organizations (Hannan and Freeman, 1977). The environment selects the organizations which continue or cease, operating on the basis of their "fit" with specific environmental characteristics.

While initial attempts to define population focused on similarities among firms as regards their technical core, nowadays attention is placed on the shared dependence on material and social environment (Hannan and Freeman, 1989).

The population ecology approach is considered controversial because of the narrow definition of organizations and the broad definition of population. Moreover, the theory has been challenged due to the low degree of causality (it says little about the conditions of the birth and survival of new organizational forms).

Network theory

Research on the effects of the overall structure of relationships in which economic actions are embedded (Granovetter, 1985) has received great attention. The network perspective implies that organizations are seen as embedded in networks, which both facilitate and limit their actions (Powell and Smith-Doerr, 1994). The main idea of network theories is that an organization's social contacts, which represent its environment, influence its behavior. The main reason for adopting this approach is the awareness of the importance of an actor's network position in taking a certain course of action.

The network approach is in evident contrast with the traditional economic viewpoint, where the actors' decision-making process is not affected by other actors' behavior or decision.

Critics of this perspective argue that excessive attention is paid to the methodology and contest the limited contribution of management practitioners.

Reflections on open system theories and museums

Interesting reflections emerge from the possibility to consider an organization as an open system:

- Organizations are considered social actors and research on organizations has focused more on their behaviour within their context (environment), rather than on defining their structural characteristics
- The definition of the organizational environment is one of key questions in the academic research

- Therefore, the behavior of organizations has been analyzed in terms of their relationship with society
- The evaluation of the organizational behavior is the result of analysis of the relative position of the organization within its environment
- The embeddedness within a concrete system of social relations is the starting point for reconsidering the organization's behavior in terms of resources and information exchange.

The literature of the past two decades has stressed the importance of the environment as a source of influence for firms.

In short, the network theory of organizations suggests how a structure of interactions enables coordinated interaction to achieve collective and individual interests (Salancik, 1995).

He proposes a number of new paths for network research theories; in particular he states that network theories should be able to analyze the process of organizational characteristics' generation within a network. Moreover he suggests that a good research on networks should investigate how interactions can be structured to allow the diffusion of certain practices and the reduction of others.

In order to draw a complete picture of the structure of relationships surrounding firms and their main characteristics, and to understand the current and potential impact of relationships for museums in terms of resource availability, a review of the most influential contributions on the topic is necessary.

INTER-ORGANIZATIONAL RELATIONSHIPS WITHIN NETWORKS

Every organization represents an important social network that means it basically comprises a series of bonds linked by specific relationships. Therefore, formal relationships do not symbolize the entire organization which is instead made up of both prescribed and informal relationships. Nohria and Eccles (Nohria and Eccles, 1992) argue that the most important element for business management is represented by the actors that organizations interact with. A fundamental role is played by the pattern of relations linking the actors and their positions within the environment. According to Granovetter (Granovetter, 1985; Granovetter, 1992), individuals within organizations, apart from economic results, look for the fulfillment of other needs such as status socialization for example, because they are embedded in networks of people. Embeddedness means that the economic action and its outcome are influenced by dyadic relations and by the important networks for each actor involved.

This perspective on economic actions and organizations is completely opposed to the neoclassical approach which uses an "undersocialized" and atomized actor to explain economic matters.

Apart from considerations on network theories, it is not easy to trace the boundaries between all the approaches dealing with firms' interactions, networks and relationships.

Relational environment

Under the constraints of bounded rationality, Thompson considers organizational domains the points at which the organization's activities depend on input from the environment. Moreover, he introduces the concept of *task environment*:
"[…] Those parts of the environment which are relevant or potentially relevant for goal setting and goal attainment" (Thompson, 1967).
Organizations' task environment can be multifaceted and pluralistic in the way it can be considered either a constraint or a dependency:

- The organization is dependent on an element of the task environment in terms of the resources and performance that said element can provide
- The organization's dependency is inversely related to the ability of other elements to provide the same resource or performance.

The restriction of the organizational environment to those actors truly important for the organization, represents an appropriate representation of the museum environment. Because of the peculiarities and specific features of its activities, in particular those related to the organization of temporary exhibitions, the museum is constrained to a narrower context in order to find the most valuable and effective resources.
The definition of the museum's task environment is influenced both by the characteristics of its activities and by the intangible aspects of the organization itself such as the perceived image and reputation[27].

As the dependency conceptualization has been introduced one cannot neglect Thompson's definition of power which differs from that proposed by Brass and Burkhardt (Brass and Burkhardt, 1992) because it stresses the fundamental role of the organization's capacity to satisfy needs expressed by the environment.
Moreover, Thompson highlights the active role of the individual within the organization, as he is asked to take decisions from a series of alternatives and in an uncertain environment. Organizations are made up of people whose behaviour influences its performance and the organization's behaviour reflects the behaviour of its people. And if one thinks of museums, this statement seems to be the most appropriate to describe the role and influence of the curator and the art director in the decision-making process concerning the planning and development of exhibitions or the collection management procedures. Therefore, they are partly responsible for the effective use of resources within the development of the museum's projects.

[27] See Chapter 1 for in-depth analysis of literature contributions on this topic.

But besides considerations on the role of the curator and director in management activities, one should also recognize the importance of these figures for the development and maintenance of relationships with other institutions.
They can play an active role in this process or take the position of a gatekeeper, facilitating the establishment of collaborative relationships (Ring and Van de Ven, 1992; Ring and Van de Ven, 1994) through coordination mechanisms or other organizational mechanisms.

Both the internal organization and the external forces occur in the development of museum activities; in particular, museums operate in an environment comprising other actors with whom the museum must interact. Moreover, these institutions perform their activities in a social, economic and political context which exerts a legitimating power over the institutions' actions.

Aware of the interaction process they are involved in, museums have started to give more weight to external forces and internal dynamics (such as the power in the hands of the director or curator, the organizational structure, the funding sources, etc.) in the development of their interactive behaviour. As stated previously in this chapter, the interactive activity of a museum should be seen as one of the causes for the failure of certain organizations (J.E.K., 2005) and the birth of new museum forms (Hannan and Freeman, 1989).

Development of inter-organizational relations

Considerations on the feature of relationships and the task environment would be pointless without a description of what really happens when a relationship is forged.
In the attempt to outline the process, the contributions of Ring and Van de Ven (Ring and Van de Ven, 1992; Ring and Van de Ven, 1994) will be useful.
The authors investigate how inter-organizational relations emerge, grow and dissolve over time. They challenge the static consideration of the firm by suggesting a research point of view which is more related to the process. The process perspective entails the following factors:

- important temporal implications
- the way agents negotiate, execute and modify the terms of the relation influences the way the parties judge it in terms of efficiency and equity
- the process influences motivation to continue or give up a relation.

As a process, the development of an inter-organizational relation can be illustrated as in Figure 7:

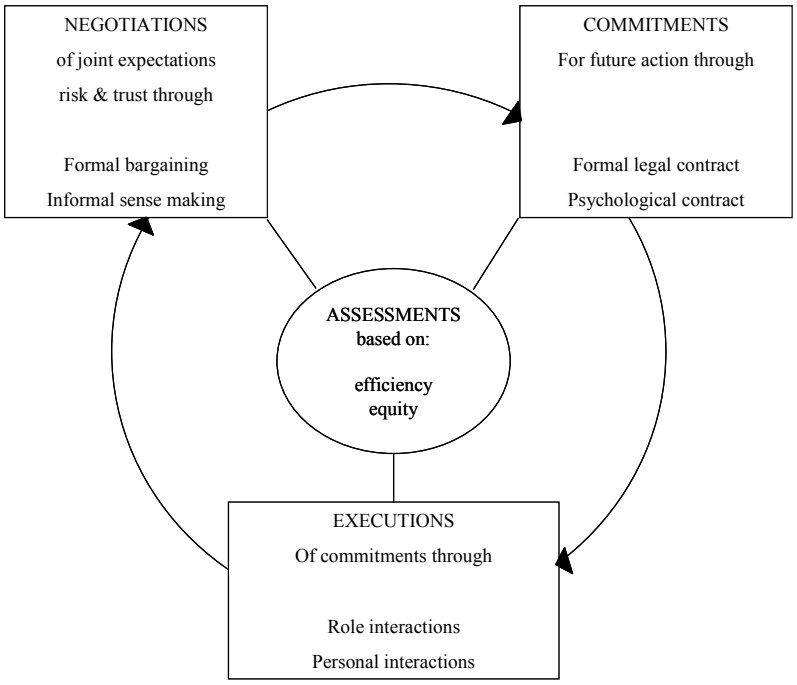

Figure 7 Process framework of the development of cooperative inter-organizational relations

Source: Ring and Van de Ven (Ring and Van de Ven, 1994)

The process can be described as repetitive sequences of negotiation, commitment and execution, even though in some case these stages may occur simultaneously. The duration of each stage depends on:

- the uncertainty of the issues involved
- the reliance on trust among the parties.

The development of a relationship consists of three main phases that can be described as follows:

- Negotiation phase: the parties develop expectations about their motivations, possible investments and perceived uncertainties of the agreement they are going to rely on. This phase entails a social-psychological process of sense making, or enactment[28] (Weick, 1969)

[28] The organization directly engages an external environment and projects itself into this environment. Therefore, the enacted environment is the output rather than the input of the organization. The organization develops a self-referential and self-fulfilling appreciation of its own identity.

- Commitment phase: in this stage the terms and governance structure of the relationships are already established[29]. In this phase parties express their willingness to rely on trust
- Execution phase: the commitments and role of action become effective. The predictable character of a party's behaviour is formally designed in the previous stage.

In the framework developed by Ring and Van de Ven it is easy to see some similarities with Thompson's conceptualization of organizational interdependence even if Thompson focuses mainly on the organizational mechanisms within a single institution.

The definition of Thompson's internal interdependencies relies on the assumption that:

"[…] an organization is composed of interdependent parts […] not necessarily to say that each part is dependent on, and supports every other part in any direct way" (Thompson, 1967).

The author describes three types of internal interdependence:

- Pooled interdependence: each organizational part provides a consistent contribution to the whole and each is supported by the whole
- Sequential interdependence: interdependence may also assume a sequential form, as the two parts are directly interdependent in terms of the order the interdependence assumes. For example, part A must act properly before part B can act, and unless part B acts, part A cannot solve its output problem.
- Mutual interdependence: in this case, the output of each part becomes input for the others. Each unit represents a contingency for the other.

In order to manage the complexity of each kind of interdependence, Thompson suggests the use of coordination methods which obviously should be considered in terms of different devices for the coordination of different types of interdependence:

- Standardization: routines or rules are established to restrict the action of each action into paths consistent with those take by other interdependent relations
- Coordination by plan[30]: in this case the introduction of schedules helps govern interdependent parts' actions
- Coordination by mutual adjustment: this phase involves the transmission of new information during the process. The unpredictability and variability of the process leads to the adoption of this kind of coordination.

The contribution of both Ring and Van de Ven and Thompson underscore the growing importance attributed by management theorists and practicioners to the topic of inter-organizational relations. In their approach to the analysis of the development of inter-organizational relationships, Ring and Van de Ven stress the complexity of the process

[29] They can be either codified in a formal relational contract or informally understood in a psychological contract among parties.

[30] This kind of coordination does not require the same degree of stability and routinization required for the standardization, and therefore is more appropriate for more dynamic situations.

which, apart from economic and managerial considerations, entails a deeper understanding of the organization as social actors. Therefore, the involvement of a number of actors in the organizational activity has been taken into consideration; the complexity that this consideration implies advocates great attention towards interactive mechanisms between parties and their impact on the party's actions.
Even if Thompson's contribution deals with the investigation of the single organization, certain paradigms can be easily adapted to describe inter-organizational mechanisms.

Attention will now be concentrated on the development of a theoretical framework which will be used for the analysis of the relational processes within museum management practices and for the organization of exhibitions. The need for resources in the process of exhibition settlement is compelling and means that museums must carefully assess the potential of their internal resources and the need for external help, in terms of resource sharing. Relationships to other actors are means to obtain resources.

In order to provide a more complete picture of the academic streams on inter-organizational relations one should consider those contributions on the position of relationship studies between business organizations (see the work of the Industrial Marketing and Purchasing Group _ IMP).
The aim of the following sections is to propose an interpretation key for museum relationships' management by reviewing contributions on business relationships that could help construct a theoretical framework by describing the most important relational variables.

INTERACTIONS AND RELATIONSHIPS

At the beginning of the research on interactions between business organizations it became clear that these interactions build an inter-organizational relationship over time. The awareness of a long-term orientation for relationships was stressed by Hakansson in 1982. He states that individual interactions and exchanges are considered as short-term episodes contributing through routinization and adaptation to the development of a long-term relation, namely a long-term exchange pattern.

In their attempt to analyze interorganizational relationships and networks (in so called business markets), Möller and Halinen (Möller and Halinen, 1999) identified four possible levels of analysis:

- single interaction: the basis of the analysis is a single exchange which can be influenced by the past and the expected future
- dyadic/individual relationship: this level represents an aggregate of episodes between two actors. Past experience is recalled by the actors involved; therefore the

influence of another relationship could be recognized even though the focus remains on the current interaction

- similar relationships: as regards a single firm, all similar relationships are taken into account, which means relationships of similar size (large vs. small suppliers) or with similar function
- Network/relationships of an actor: all relationships of a firm are the subject of the analysis.

This is one of the possible solutions for classifying relationships in terms of the actors involved. But most attempts to analyze relationships are more oriented towards deeper investigation of those that can be defined as the relationship's structural and functional dimensions.

Relationship dimensions and functions: a new museum management framework

This paragraph aims at providing the elements to develop a theoretical framework for the management of the museum's main activities in terms of the relationships they are involved in drawing on some concepts developed in the literature on business networks.
As discussed in Chapter 2, museums and art organizations have become increasingly aware of their role in the context in which they operate. Moreover, they have recognized the impact that relationships have on the performance of their activities. The development within organizations of instruments and procedures to analyze relationships represents the direct consequence of this awareness.
During the '90s the role of relationships was accepted as an important variable in the organization's management. Understanding the nature of business relationships and their influence on museum management is the core focus of the following reflections.
Holmlund and Törnroos (Holmlund and Törnroos, 1997) highlight the research questions of this stream:

- What are relationships, or more specifically, what constitute relationships in a business context?
- How can relationships be described conceptually and theoretically?

According to the authors the basic assumptions for the analysis of relationships within management are:

- interactions are linked to both previous and future interactions between the counterparts
- two (or more) counterparts may become interdependent over times as they continue to interact.

These premises represent the basis for all contributions in business relationships literature as well as for the present study.
In an attempt to provide a clear picture of what relationships are, a number of definitions have been suggested. Although each definition is unique as regards the elements of

analysis it suggests, some common features can be identified. The most complete and exhaustive concept was advocated by Håkansson and Snehota (Hakansson and Snehota, 1995), who argue that:

"[…] a relationship is a mutually oriented interaction between two reciprocally committed parties".

A relationship is the result of an interaction process between two parties and therefore is not a set variable but can change appearance over time. For this reason Hakansson and Snehota do not consider the relationship in itself but suggest a deeper investigation of elements connected in a relationship and the effects the relationship produces. As a result of these considerations, the authors define two dimensions of analysis: substance and function.

As regards the substance of a relationship, the authors define three levels shaping the appearance of relationships:

- Activity links: certain activities of one party can be connected in different ways to those of another party as the relation develops. The relation can affect the way the two different parties perform their activities.
- Resource ties: this kind of relation reflects how resources of the two parties are connected. The development of a relationship can create new resource ties as a result, as it represents a resource in itself
- Actor bonds: this relation link actors and affect their perceptions of each other as well as the construction of their identities in relation with one another.

Instead, as concerns the function dimension, the effects of a relationship have been considered according to three different functions:

- Function for the dyad: when two companies are connected, activity links, resource ties and actor bonds integrate different elements and produce outcomes and effects for the two partied involved
- Function for the individual company: a relationship produces effects for both the parties involved, in terms of their internal and external competencies (in particular concerning their involvement in other relations)
- Function for third parties: a single relationship is a fundamental element in the construction of an entire network; therefore the relation's outcome can affect, and is affected by, relationships which involve other parties. The connectedness of relations within a network is the variable which influences the effects of relationships themselves on their substance dimensions (Hakansson and Snehota, 1995).

In the analysis stage, the two levels of analysis, namely those of the substance and those of the function dimension, should be considered as a whole because they can provide important information on the development and potential change within the relationship. However, it is possible that one of the three components prevails over the others, even although they have to be considered as interdependent. In fact:

"Actors carry out activities and activate resources. Activities are resource-consuming and evolve as the capabilities of actors develop. Resources limit the range of activities an actor can pursue. The existence of bonds between actors is a prerequisite for them to actively and consciously develop strong activity links and resource ties. Activity links make it likely that bonds can develop, and so on.".

Trying to merge network and business relationship theories, some considerations may emerge:

- actors co-exist in an environment consisting of other actors more or less structurally equivalent (Burt, 1992)to them[31], and relations linking them can assume the characteristics of actor bonds, activity links or resource ties
- exchange relationships create resources and information flows which are more or less concentrated within particular network ties or nodes[32].

Therefore, the concepts of actor position in a network and the idea of centre become important.

Apart from considerations on the level of analysis, a relation's main features which have been the subject of a considerable number of studies (Araujo and Johnston, 2002; Easton and Araujo, 1986; Ford, 1997; Ford, Hakansson, and Johanson, 1997; Holmlund and Törnroos, 1997). The following reflections may be useful for the analysis of the relational mechanisms induced within the exhibition organization process in museums.
With reference to the concept suggested by Hakansson and Snehota, one can easily recognize two aspects in building a relationship:

- Mutual orientation and trust
- Mutual commitment over time.

According to the authors:
"Commitment is the tendency to persist with courses of action, often without an apparent causal motive, on the basis of vague expectation; it is always to some extent an 'act of faith' by which the actors handle uncertainty and the complexities of situations. Commitment is central to the development of relationships between two companies which brings us to the issue of trust […]" (Hakansson and Snehota, 1995) .
Morgan and Hunt (Morgan and Hunt, 1994) define commitment as:
"[…] an exchange partner believing that an ongoing relationship with another is so important as to warrant maximum efforts at maintaining it; that is, the committed party believes the relationship is worth working on to ensure that it endures indefinitely" .
In the definition of trust one can refer to the contribution of Good (Good, 1988) and that of Morgan and Hunt. In particular, Good deals with the analysis of trust in the interrelationship between the economic and political aspects of society and the

[31] Structural equivalence occurs when two or more actors are involved in the same relations.
[32] The concept of resource dependence and power within a relation will be developed later in this chapter.

individuals forming it. In an attempt to define individuals as social trusting agents, he suggests reviewing psychological literature: on one hand there is the stream of thought concerned with the conditions under which individuals are willing to trust one another while, on the other hand, there is the stream concerned with factors affecting the durability of trust.

Morgan and Hunt believe that trust exists when one party has confidence in an exchange party's reliability and integrity. The authors argue that trust influences commitment: relationships characterized by trust are so highly valued that parties will want to commit themselves to that relationship. Commitment entails vulnerability so parties look only for trustworthy partners.

The authors provide an attempt to combine commitment and trust by a structuring a theoretical framework called *key mediating variable model*.

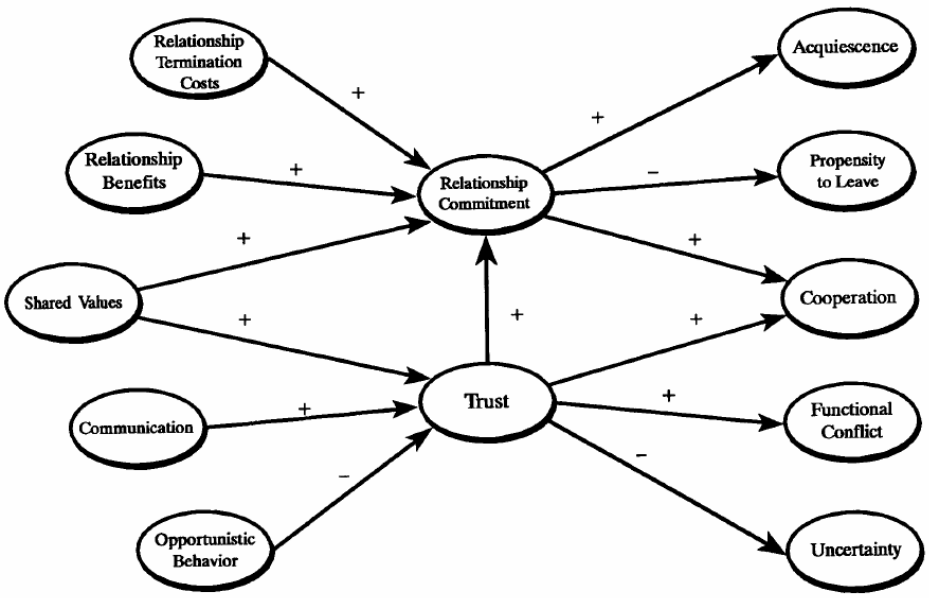

Figure 8 The Key Mediating Variable Model

The framework focuses on one party in the relational process and that party's commitment and trust relationship. Under the hypothesis that commitment and trust are key variables, they consider them as mediating variables of five important antecedents (namely relationship termination costs, benefits, shared values, communication and opportunistic behaviour) and five outcomes (acquiescence, propensity to leave, cooperation, functional conflicts and decision making uncertainty).

Trust and commitment represent just two aspects of a relationship. They could be considered as the main elements allowing the development and maintenance of a relationship over time but they are not the only element of this process. Holmlund and

Törnroos identify a series of core features which can be grouped into three main categories:

- Mutuality
  - Degree of mutuality: mutuality can be expressed by concepts such as trust and commitment
  - Symmetricality: parties involved in a relationship may have balanced power or one of the parties may prevail
  - Resource dependence. Firms may develop resources internally but most of the resources (namely financial, human and technological) are produced within relationships with other actors.
- Long-term character
  - Continuation: relationships evolve over time and temporality is a fundamental element.
  - Strength: according to the author this refers to the firm's capacity to resist the relationship's disruption.
- Process nature
  - Exchange, interaction: the interaction process comprises a series of exchanges among the actors involved, whose content could be products, money, social contacts, information etc. (Hakansson, 1982).
  - Dynamics: this feature deals with the impact of processes and events related with the relation, on potential changes within the relation itself.
  - Use potential: relationships are valuable for the firm because they provide access to resources. As relationships are considered resources, latent relations and the opportunity of exploiting them represent fundamental resources that can be activated when needed (Granovetter, 1973).
- Context dependence
  - Embeddedness: economic actions and outcomes are dyadic relations and by the overall structure of network of relations.

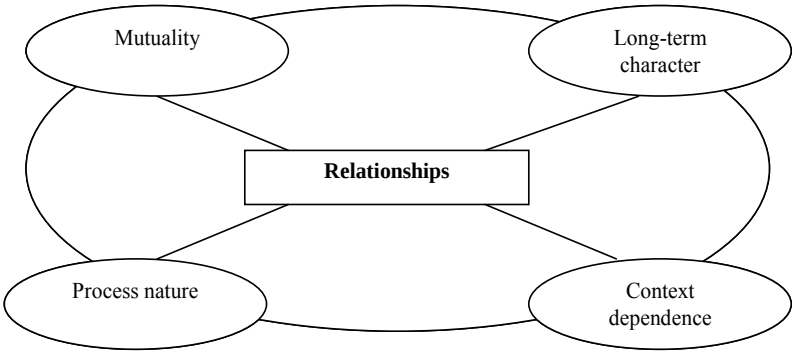

Figure 9 Core features of relationships

Source: (Holmlund and Törnroos, 1997)

The authors have identified three dimensions in which all the previous aspects can be grouped:

- Structural dimension: activity links, resource ties, connections and institutional bonds make up this dimension. These structural concepts deal with the visible aspects of relationships since they are represented by the activity patterns and flows of goods taking place between firms.
- Economic dimension: this deals with investments and financial adjustments firms make. Investments are related to value creation and to profit expectations and mutual gains.
- Social dimension: the development of a business relation is the result of a blend of mutual trust and commitment.

The description of the actors' involvement in resources sharing process will be discussed in the following paragraph. In fact, after a brief review of business relationship dimensions, it appears useful for the aims of the research to concentrate on the mechanisms leading to the creation of a relationship between two or more parties and on the development of that relationship in terms of resources shared or even produced within the interaction. Actors develop expectations on the potential links they can establish with other actors and consequently on the use of resources. The recognition of these features within a relationship helps draw a clearer picture of the dynamics occurring within this process.

Environment and resources

While reviewing the theoretical contributions on the analysis of relationships and related literature on network perspectives, some statements which can be considered as milestones of this stream can be made in fact it is important to consider economic and social actors adopting a relational perspective, it is not realistic to analyze the actors'

behaviour without considering the complex and dense environment which actors are embedded in. In fact, the stream of economic sociology, (Granovetter, 1985; Smelser and Swedberg, 1994) focuses on reconsidering the actor as a socially constructed entity, as an actor-in-interaction or actor-in-society and they consider that as the starting point of their research. Moreover, as the individual (firm) is considered as an interactive entity, other actors will be involved in the interaction environment; moreover they influence the individual's choices and actions. Management practice deals with the complexity of interactions; moreover, the main task of management is to maintain these relations and keep them productive. The main difficulty lies in the interplay of various layers of substance and in dealing with the mutuality of the interaction process (Hakansson and Snehota, 1995).

The adoption of the relational perspective entails two main focuses, partially outlined in the paragraphs above: in fact, on the one hand, one has to focus on resources as the main object of an exchange relationship. These are considered to be the most useful framework for conceptualizing marketing behaviour. On the other hand, one must consider shared values as the driving force for the implementation of relationships.

The resources dimension in business relationships

According to Håkansson and Snehota, in and through relationships with different actors, resources are acquired and accessed, provided and developed. In their conceptualization of resources ties the authors start from the commonly accepted problem of resource scarcity and consequent availability and control. Business relationships are considered as the mechanism which allows access to resources and their development.

Resources ties are the result of interactions between actors, namely firms or companies.

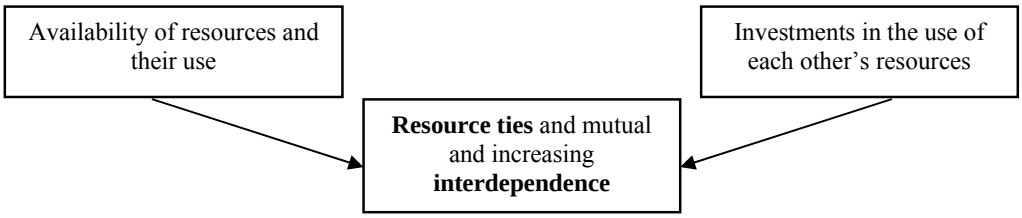

Figure 10 Resource ties development

Some resources can be exchanged or transferred between companies; others can only be accessed or reciprocally used.

The development of resource ties is directly related both to resources produced and made available by each actor and to the features characterizing the relationships; in particular trust and commitment shown by the counterpart.

The business relationship perspective suggests a new approach to resources and concentrates on aspects that, according to Håkansson and Snehota, can be summarized as follows:

- Resources are not given but are variable and their value is related to the use the firm could make of them. Availability and development of resources has become an important issue for management practices.
- Relationships are not only a means for acquiring resources. Resources are shared within the relation because in the relationship the supply and use of resources are connected. Moreover, the development of relations represents a resource in itself for the actors involved; their value depends on how they are combined with other relations and resources
- Resource ties developed within a relationship could lead to the development of new ties in other relations and be the reason for the spread of network reactions.

Resources acquisition and control: the concept of centrality

As concerns mutuality within an interaction, the actors' perceptions of each other are strongly influenced by the control of what the actor perceives as relevant resources, and above all resources which are important for different actors and whose acquisition and use entail the motivation of the actors involved.
In fact, Brass and Burkhardt (Brass and Burkhardt, 1992) maintain the fundamental role of the actor's position within a network of relations; in particular, they focus on communication networks (Rogers and Kinkaid, 1981) as effective examples of the resources sharing processes. The main resource is information and being in the middle of communication flows means holding a central position within the network.
Therefore, the use of analytical algorithms and graph theory allow identification of the network's centre, and consequently of the actors' dependency on each other. An individual position in a network can be measured in terms of its centrality (Freeman, 1977; Freeman, 1978). Of the various measures of centrality, closeness centrality is particularly relevant and refers to the extent to which an individual can reach all others in the network in the fewest number of direct and indirect links. Lorenzoni (Hoskisson, 1996) suggests that networks are formed basically by a central node and by peripherical bonds. Analysis of the behaviour of central organizations could lead to interesting findings in order to understand the mechanisms lying behind the capacity that enables both interactions with a huge number of other organizations and the creation of a collective action. Lorenzoni introduces the idea of strategic centre: he defines as the strategic centre the node which attempts to reach particular objectives and results through limited use of resources and competencies, in this way involving other partners' value creation activities.

Lomi (Lomi, 1991) argues that adopting the network perspective allows identification and classification of all the actors by focusing on their activities. Furthermore, it is possible to distinguish and differentiate the layers of the relationships with the aim of sustaining the collective action. The features of the formal structure of the organization are often associated with power distribution or centralization within the network. The actors' centrality within their relevant topology is associated with other variables spreading out from the interaction process, namely power, leadership, satisfaction, control, efficiency, influence and so on. The need for a formal definition of some measurement tools for these qualitative variables is evident. The comprehension and explanation of the structural differences between actors, objectives and results they want to reach go beyond individual and motivational aspects underlying the importance of the actor's position within the network. Centrality is a purely intuitive concept based on the assumption that it is always possible to define a hierarchical structure of the actors involved considering their relationships and their position within the relational network. But the actors' position and their importance within the network of relations could be interpreted through a single event. Indeed, the actor's central position could be defined by the resources controlled for some important actions. The description of one actor's centrality is contextual and depends on a series of events involving some actors within the network.

A central position is measured by the degree of asymmetry characterizing the relationships managed by the actors. A relationship is defined asymmetrical when there is disequilibrium in the characteristics of the relational process and one party is able to influence the relational results in order to gain benefits for itself and for a relatively long period of time (Johnsen and Ford, 2003).

But relationships are always asymmetrical since actors control different types of resources and share them during the relational process.

Being a central node could be considered synonymous with exerting power and influence. An actor's position of power is explained by the control exerted over relevant network resources. Controlling these resources means reducing the possibility of finding alternative sources for the actors involved in a network. In order to achieve greater importance in the network context, actors should reduce their dependence on others and increase the others' dependence on them.

Other authors claim that the centre of a network is to be found in the actor himself. This consideration justifies the adoption of the individualistic perspective. The actor represents the centre of his own network, whether at the heart of important communication flows or not.

THEORETICAL FRAMEWORK FOR THE ANALYSIS OF MUSEUM RELATIONSHIPS

Thanks to the review of literature on relationships, a theoretical framework for analyzing museum's relationships can now be outlined.

The aim of this approach is to investigate the content of museum relationships in terms of the features identified in the study of business relationships. Moreover, through the transposition of the business relationships' model to the museum institution, it is interesting to verify the consequences of museum's relations for the management of the institution. Since museums largely differ from other organizations for their specific mission, the framework has been constructed in order to investigate museum's specific relations. The analytical framework presented in the following paragraph is intended to be an instrument for the analysis museum's net of relations involved in the normal running of the institution. The focus of the empirical analysis will be on two network typologies, in fact the author will present the museum network in a general sense and the network of relations activated for the organization of a specific event.

The intention is to pin point the most delicate relationships concerning the development, use or exchange of resources. As a management tool the museum relationships' framework must find an appropriate position within the strategic planning process. If one considers McHugh's (McHugh, 1980) guide for a museum's strategic plan (fig.11), business relations have to be placed in the museum profile as the assessment of current resources and in the strategy alternatives phase, as the analysis of latent and potential relations:

MUSEUM PROFILE

SITUATIONAL ANALYSIS	ANALYSIS OF CURRENT PLANS	PERFORMANCE ANALYSIS
Scope of operation	Key assumptions	Congruency test
Competitive environment	Principal museum strategies for the next decade	Implicit museum strtegies
Market environment	Specific program objectives and estimated costs	MANAGERIAL ANALYSIS
Other external environments	Current program and staff obligations	Characterization of management
Internal organizational environment	Major issues to be solved	Staff climate and more
Assessment of resources base (e.g. relations)		Strengths and weaknesses

STRATEGY ALTERNATIVES

WHAT IS THE BEST WE COULD BE?	WHAT SHOULD WE NOT TRY TO DO?	WHAT WOULD WE HAVE TO GIVE UP?
Activate latent and potential relations		

MUSEUM STRATEGY IMPLEMENTATION

WHAT DO WE NEED TO DO IT?	HOW WILL WE KNOW PROGRESS HAS BEEN MADE?	WHO IS RESPONSIBLE?
General description	WHO IS RESPONSIBLE?	WHAT IF WE FAIL?
Actions required	WHAT IF WE FAIL?	
Changes in competive position		
Implication for governance and volunteer resources		

Figure 11 Positioning of relations' analysis within a museum's strategic plan _ Source (McHugh, 1980)

Moreover the framework is closely related to the main management issues regarding museums in contemporary society presented in chapter 2. In fact they concentrate on these challenges:

- Focus on multiple targets (publics and stakeholders)
- Design offerings for these multiple targets
- Internal and external solutions for implementing the offerings
- Development of skills and competencies (the museum profession).

Figure 11 helps in positioning museum's main issues within the strategic planning activities. However in this figure, the traditional management issues concerning museums are presented but particular attention is focused on the analysis of museum's resources and external relations as important tools for assessing museums potentialities in terms of offering to its multiple targets.

At present analysis of business relationships represents an underdeveloped activity in museum organizations that devote greater attention to formal agreements while overlooking the implications and impact of interorganizational relations on decisions regarding exhibition organization. Since museums are considered as organizations that decide their positioning and their offering depending on their resources, the relational perspective seems to offer some value added in the analysis of the resources issue compared to the traditional management perspective in particular the one discussed in Chapter 2 dealing with museum marketing. In fact, resources become accessible through relations with other actors (who manage precious resources for the institution).

These pages aim to focus practitioners' attention on the effective use of informal as well as formal relations as valuable resources for improving the museum's main activities. In chapter 2 the table developed by Moretti containing the list of actors involved in museum activities and their contributions, was considered a helpful tool. It is considered to be a clear and complete representation of the museum's task environment; in particular, it provides an effective picture of the actors' roles in the museum's main activities. Moretti's table is the starting point in the construction of the theoretical framework of this study. The relational dimension must be added. In fact, with reference to the two cases representing the empirical part of this research, each relationship concerning the museum as a whole as well as those related to a single exhibition's organization, have to be analysed and evaluated in terms of:

- Number and typology of individual actors involved in the relation
- Function for the actors involved
- Type of interdependence, describing the relation
- Coordination method applied
- Resources developed, provided or exchanged
- Mutuality_degree of mutuality (trust and commitment), symmetricality and resource dependence
- Long term character_continuation, strength

- Process nature _ exchange interaction, dynamics and use potential
- Context dependence _ embeddedness.

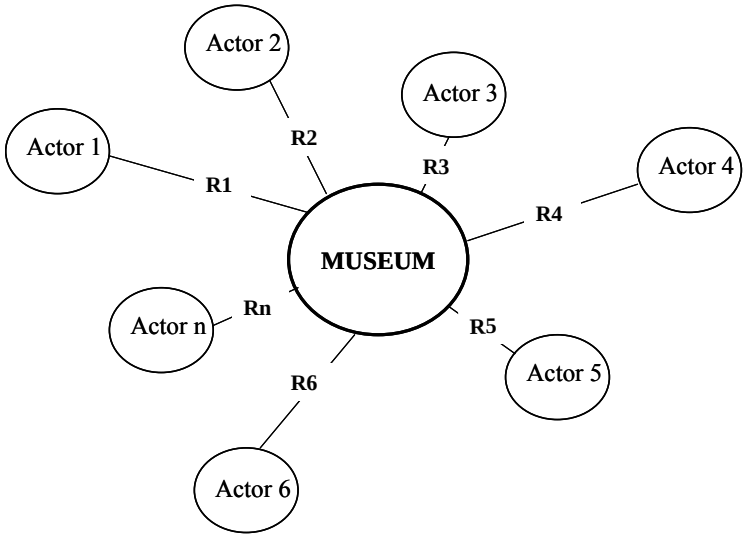

Figure 12 Museum's general network

Starting from reflection on the empirical part of the present study, it is important to stress the awareness that museums have to evaluate their resources in order to address efforts towards the most effective relation. In fact, the museum must assess its dependency from the environment in term of resources, that's why the general picture of museum's network of relations is museum-centred (fig.12).

MUSEUM AS A WHOLE	Number and typology of actors	Function for each actor	Inter-dependence typology	Coordination Method	Resources	Mutuality			Long-term character		Context dependence
						Degree of mutuality	Symmetri-cality	Resource Dependence	Conti-nuation	Strength	Embeddedness
Relationship 1											
Relationship 2											
Relationship 3											
Relationship 4											
Relationship 5											
Relationship 6											
Relationship n											

By exploring each relation through analysis of the variables describing its main features, one can infer the current relational situation in which the museum is embedded; moreover the more delicate relations could be brought to light in relation to the museum's main activities.
The centrality of an actor is determined by resources it owns and by the importance that such resources have for other actors. Museums have to rely on other actors who become the core of museums' networks.
If one considers the characteristics of the relations established or activated for an exhibition's organization, the relevant network will reflect:

- the exhibition's theme
- the museum's structural characteristics and resources
- the allocation of power among the actors involved and according to the resources required
- and other elements not directly controlled by the museum.

The actual picture of the museum's relational network looks different as the most powerful actor, and no longer the museum, may be the focus of attention:

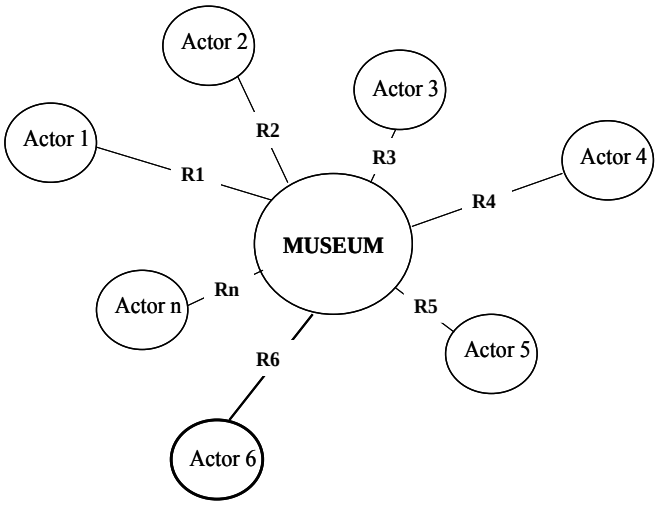

Figure 13 Possible feature of museum's network for an exhibition organization

In the next chapter, these reflections and considerations will report on the investigation of the relational activities of 2 cases, Kunsthaus Zurich and Como City Council.

CONCLUSIONS

In this chapter we have focused on what has not yet been investigated; that is, the relational mechanisms and motivations guiding the museum's search for assets. This

chapter has attempted to provide a theoretical framework that could be potentially useful for the identification and analysis of museum's relations.

The reflections on museums are the results of this chapter that have been derived from the body of literature on inter-organizational relations developed within a specific environment.

Organizations are facing important changes in the way they have to deal with the environment. And even the definition of the reference environment has been constantly evolving. The result of this is a pressing need for resources and information in order to overcome the uncertainty that these conditions entail. Moreover, organizations are forced to negotiate with other actors for the fundamental resources; one of the main aspects of the negotiation process is the establishment of important communication relationships and networks.

Therefore, the need to gain resources forces the organization to take part in continuous interactions in order to acquire what it is needed to perform its activities. Moreover, apart from acquiring them, resources can be shared within the interaction. Sharing resources is one of the possible results of relationships. As well as for acquiring and sharing, resources can be generated while the interaction takes place.

In this chapter open system theories have been reviewed in order to stress the importance of relationships not only for organizational practitioners but also for an entire body of literature contributions, since interactions have been considered a key role in the exchange process.

The network perspective should be considered on one hand as an individualistic perspective; that is, it takes into account the decision process and the behaviour of a single actor and on the other hand it describes the impact of relations and networks on the behaviour of the single organization involved.

Therefore, network theories suggest a holistic perspective of organizations which perform their action in an embedded context.

Network analysis in organization theory is confined to evaluating how extant networks affect either the flow of information and resources to individual actors (organizations or individuals) or how individual actors gain prestige or influence through their positions in a network of relations.

The previous considerations gain more significance and importance if related to museums. In this context the relational activity seems to be fundamental in order to perform the museum's social and managerial tasks. In fact, the acknowledged lack of resources (tangible and intangible) forces the institution to look outside its boundaries, to acquire a means of survival by developing long-lasting relationships.

Museum management literature has not investigated theses aspects of museum activities; the aim of this chapter is to assess the importance of relationships within a museum context and their fundamental role and impact on the exhibition organization process.

When considering an actor, it is necessary to consider his environment. No organizational analysis can ignore considerations on the interaction process occurring between two or more parties. In this sense museums do not differ from other institutions in terms of their partnerships and relations.
It is mainly for this reason that the consideration of museums in this research goes further than the traditional literature approach and tries to promote a new perspective which considers museums as interactive social actors.

Through the literature review, the awareness of a certain level of museum's embeddedness emerges since the museums provide a service for the entire society through the contribution of the society to its activities. The impact of relations on museums is clear and it's particularly clear the fact that relations and interactions could be the means for the acquirement and effective use of resources. The introduction of the business relations perspective is justified by the museum's approach to its audiences and the use of resources. In following pages, the application of the relational perspective will more evidend and it will be at the basis of the entire analysis of the cases. The previous literature review is meant to introduce the idea of museums as interacting actors of contemporary society; this statement is elaborated by the empirical part that follows.

PART II

An Empirical Study of Museums and Events

THE CASES OF KUNSTHAUS ZURICH
AND COMO CITY COUNCIL

INTRODUCTION

This second part defines the empirical section of this study. In fact, in the theoretical part the ambition of the author has been to provide a more complete picture of museums and their relation to contemporary society as they are presented in the literature. The issue of resources finding and management has been presented as a central challenge for museums of different natures. The traditional managerial approach to museums presents some limitations that helped the author in the formulation of the research questions. Resource management implies interactions with the museum's external environment that could produce some consequences on museum's internal structure and overall management. The aim of this second empirical section is to study the behavior of certain museums concerning their relations and the implication for museum's activities. In particular, this part deals with the analysis of two cases of museums and four cases of exhibition organization. The selection of the cases began with considerations of several museum realities such as the Peggy Guggenheim Collection, considered to be one of the most representative cases on the Italian scene. This selection of cases led to the decision of analyzing two realities related to the Swiss museum environment since the Kunsthaus Zürich is one of the most important Swiss German institutions while the Mirò exhibition in Como competes directly with exhibitions organized in the Italian part of Switzerland (in particular Lugano).

Concerning the present research, the author considers two cases which apparently differ. In fact, on one hand, the author will introduce Kunsthaus Zürich as one of the most important Swiss museum, on the other hand the author will present a local start-up case. Between the end of 2001 and the end of 2005, Kunsthaus presented three exhibitions, which have been chosen by the author and by the Kunsthaus chief communication officer, as the most suitable for the research aim. The start-up case concerns the activity of the city of Como with particular regards for exhibitions. In fact, in 2004 the city municipality presented an important exhibition which hopefully set up a trend. In fact, after this successful exhibition other similar events have been organized by Como City Council such as an exhibition on Pablo Picasso, 77000 visitors and one on Magritte concluded by the 16th July 2006.

The presentation of the two cases is organized in the following steps:

- A description of the historical background of each institution which organized the exhibitions and a description of its organizational structure.

- The description of the portrait of the exhibitions' subjects.
- Some clarifications on the idea behind the exhibition and its development
- A description of the project's development
- A focus on the exhibition network and its features: within this phase the research presents some schemes of the networks around the institutions and around the construction of the events. The schemes present red arrows that represent the key relation for the institution or the event, dotted lines characterize the actors that can not be easily influenced throughout the interaction while dotted lines characterize permeable actors.

The analysis will be completed in the following chapter by discussing the critical moments of each network.

THE KUNSTHAUS ZÜRICH: A COMPREHENSIVE CASE IN GERMAN SWITZERLAND

It is acknowledged that Switzerland is active in promoting visual arts and in developing institutions closely related to the arts. Efforts have been made for the country to emerge within the European scenario and, of course, to enhance the growth of Switzerland's cultural image. With this enhancement of the country's reputation, a number of institutions are gaining power because of their skills and abilities in organizing art and cultural events which attract an increasing number of visitors. The results of this process are successful exhibitions that are sometimes displayed abroad.

The Kunsthaus represents an example of this trend; it is considered one of the most important institutions of the German speaking area of Switzerland. The institution's activities are well known to those who operate in the art and culture sector. The museum has developed its activities and programs adeptly, respecting the Swiss cultural identity while drawing on the most important collections throughout the world.

The Kunsthaus began as a local reality but soon achieved credibility among scholars and artists. The contribution of local institutions has been a key factor in the development of today's museum. Nowadays the Kunsthaus is the main player in a continuous transformation process which has brought it into contact with other actors. The Kunsthaus is a traditional museum with a progressive approach to its temporary exhibitions.

Historical Background

The Kunsthaus was founded in 1787 as *Künstlergesellschaft*. Collecting activities began in 1794 when a number of members donated either works or drawings. The first loan was granted for the acquisition of new buildings to be used as a club house and bar.

In 1818 an international appeal for funds was launched and resulted in securing Zürich's main artistic attraction, the "*Gessnerische Gemählde – Cabinet*", for the city: it included 24 gouache pictures of landscapes and a collection of drawings by Salomon Gessner.
The first traveling exhibition, organized by the *Swiss Kunstverein*, provided the stimulus for the addition of a tiny gallery designed by Gustav Albert Wegmann[33]. The main collection at that moment was the one donated by Colonel Keller Zum Mohrenkopf in 1854, which represented a selection of Zürich paintings by Hans Asper from the 18th century.
With the aim of attracting a broader public, in 1853 the Künstlergesellschaft founded the "Zürcher Kunstverein". This brought a modest but regular inflow of funds in order to promote local and Swiss art. In 1885 a donation of CHF 100.000 by the painter Rudolf Holuhalb enabled the Künstlergesellschaft to settle outstanding debts, renovate the gallery and set up the fund for the building of a new museum.
In 1895 the *Künsthaus Zürich Association* was founded and opened a space for temporary exhibitions in Börsenstrasse. In the following year the *Zürcher Künstlergesellschaft* was created through the merger of the Zürcher Kunstverein and the Künstlerhaus Zürich. The collection continued to grow with the donation by Heinrich Schulthess Von Meiss in 1898 of a series of 80 paintings by contemporary German and Swiss painters.
In 1910 the Kunsthaus moved onto a plot of land donated by city councilor Landolt which would be used as both a museum and an art gallery.

The name "Kunsthaus" (house of art) reflects its democratic mission to bring art to a broader public. The first small collection saw the curator Wilhelm Wartmann concentrate on Swiss art, by bringing together late Gothic painting and pictures by Johann Heinrich Fuseli.

With the Ferdinand Hodler exhibition in 1917, the Kunsthaus realized that the museum had a compelling need for financial resources. This issue was partly solved through the foundation of the *Society of Zürich Friends of Art*, which today still helps to improve the Kunsthaus collection with important acquisitions.
In 1920 the Kunsthaus received in legacy its first French impressionism and Post-modernism works by Renoir, Cézanne, Van Gogh and Bonnard. Curator Wartmann managed to organize his first exhibition of Edward Munch in 1922 and began to build up the biggest collection of works by the Norwegian artist outside Scandinavia.

The acquisition of works by living Swiss artists began in 1929 and by 1957 the collection counted 450 works.

[33] He designed the Villa Tobler and the Kantonsschule

In 1950 Wartmann was replaced by René Wehrli who focused on French painting since Monet and as a result the Kunsthaus acquired the two larger water lily panneaux.
In 1965 a group of art lovers set up a foundation with the most important collection of works by Alberto Giacometti to which the artist donated additional pieces. In addition to the acquisition of works by Rodin and Richier, the Marc Chagall Gallery opened in 1973 with the support of Gustav Zumsteg, a number of patrons and the artist himself.
Donators continued to give works to the Kunsthaus and in 1980 an extensive collection of works documenting the Dada movement was established. The Kunsthaus acquired French impressionism painting, Dutch paintings, Italian baroque and Venetian Settecento works. In 1995 twelve outstanding paintings by Monet and Magritte were also donated.
Restoration works were carried out on Villa Tobler between 1998 and 2000 and it was converted into a venue for entertainment purposes. In September 2000 the electorate decided in favor of a loan of 28.5 million Swiss francs for the renovation of the Kunsthaus. The following year the museum decided on a new artistic guidance strategy: internal working groups and a public commission of experts were invited to discuss the future of the Kunsthaus in terms of changes to the internal structure, while restoration started.

In May 2002 the outgoing president of the Zürcher Künstlergesellschaft, Thomas Bechtler, the director, Christoph Becker, and the chairman of the city council, Elmar Ledergerber, presented plans for the further expansion of the building at Heimplatz, which should be completed by 2010. The main aim of these plans is to create more space for the growing collection with the support of the Zürcher Künstlergesellschaft which, with 18,000 members, can be considered one of the largest art societies in Europe. In fact, in 2002 the association of the museum's friends and members represented the biggest European museum association with 18,700 members. Moreover, thanks to the support of these members, in 2004 the museum recorded a net positive result of Sfr 97,309.98.

The Kunsthaus' uniqueness lies in the strength and power of its supporting association which is representative of the museum's different publics. The museum's offering addresses the audiences through the audiences' support.
The Kunsthaus surprises visitors with attractive exhibits and a high-relevance permanent collection, whose most significant piece is the *Alberto Giacometti Collection* of works which has been moved to the newly renovated area.
The exhibition activity of the Kunsthaus is appreciated for its artistic value and is rewarded by the approval of a growing number of supporting members.

Organizational background

The starting point of the Kunsthaus was marked by the series of meetings promoted by artists and connoisseurs in 1787 for discussion and mutual encouragement. At that time the current appearance of the Kunsthaus could not be imagined both from an infrastructural point of view and from a functional perspective. Thanks to the contribution of the Zürcher Kunstgesellshaft, the museum was opened in 1910.
The museum has a collection which comprehends works by Swiss and foreign artists who are usually displayed in the museum's exhibition rooms. However, the restoration process forced the museum to close the exhibition rooms from February to December 2005, except for the Giacometti wing.
The painting collection includes:

- Old masters
- Swiss Paintings
- Works belonging to the Impressionist and post-impressionist stream
- Works from the Nordic expressionism period
- Classics of the Modern Era
- Giacometti's works: paintings and sculptures
- Art since the 1945: a group of works centered on the new American painting of the fifties and sixties.

The museum's exhibition activity does not include only the exhibition of its own work; in fact, the museum works constantly on creating new exhibitions also with the help of external players. Moreover, the dissemination of intellectual value throughout the exhibitions is promoted by means of educational activities specially designed for individuals or groups, children and teenagers, schools, teachers and educational institutions, to complete the visiting experience[34]. But, a number of collateral activities have been developed throughout the decades, around the permanent collections, devoted to the preservation, care and communication of the value and meaning of the works exhibited.
The restoration and care activities are addressed not only at the preservation of the permanent collection but also at the care of the pieces of the temporary exhibitions.

The museum's main activities are carried out thanks to the contribution of internal and external players in terms of their intellectual know-how and the resources they provide for the implementation of action plans. This is the central point of the empirical analysis that focuses on the relationships between museums and these other players, which have implications for museum management or are fundamental for taking strategic decisions.

[34] Tours with audio guide, themed tours, talks around paintings, workshops and painting in studio, discussions on the collections or on exhibitions.

Owing to its important presence in the Swiss German speaking area, the Kunsthaus can be considered an effective example terms of its internal organizational set up and its external links to other actors.

This section will introduce the main actors involved in the museum's general activity and their contribution will be described. All the information concerning the actors' characteristics and their involvement has been obtained from in-depth interviews with the Chief Communication Officer of the museum who steers all the strategic decisions on the involvement of external actors and organizations in the preparation of temporary exhibitions and in the preservation of the permanent collections.

As concerns financial support to run the museum, two main actors can be identified:

- On one hand, there is the City of Zürich that owns the properties (in particular the buildings) and takes care of their maintenance;
- On the other hand, the museum Association[35] which runs the museum. Since the museum is neither a government institution nor a town municipality museum, it elects a board and a president, and the president and the board decides on the director. Therefore, neither the director nor the curator can be assigned by local politicians. It is a free choice of the members of the Künstlergesellschaft.

The Kunsthaus has a flat organizational structure and many departments report directly to the director, in particular to the chief financial officer who is in charge of the programs; in some ways he performs a similar function to the director but doesn't take his place.

Besides the director and the chief financial officer, another key figure is the curator who leads the museum to successful exhibitions.

Like many others, such as the human resources department which is in charge of the transportation and insurance of the works for each exhibition the communication department does not have a single function. In fact, there is a concentration of functions around single departments for example the library, apart from its well known tasks, also deals with the technological administration of the organizations.

Therefore, the organization is very lean and this results in the contaminations between different departments.

[35] Künstlergesellschaft: museum Association with more than 18,000 members

Director Christoph Becker	
Deputy Director Christian Klemm	
Reception Simone Frasmi, Rosmarie Greinacher, Romy Pfister	*Finance&Accounting* Hans Peter Bossart, Martina Angst, Manuela Schalcher
Secretariat Ursula Hirzel	*Membership Office, Visitor Services* Carin Cornioley
Curators Tobia Bezzola Bice Curiger	*Image and Reproduction Rights* Cécile Brunner
Conservatory Department Miriam Varadinis, Bernard von Waldkirch	*Restoration* Hans Peter Marty, Tobias Haupt, Jean Rosston, Kerstin Mürer
Department of Prints and Drawings Armin Simon, Franci Nadine	*Permanent Collection Registar* Karin Marti
Press&Comunication Biörn Quellenberg, Kristin Steiner, Anna Vollenweider	*Technical Services* Roland Arndt, Robert Brändli, Mark Fischer, Ruedi Lattmann, Marcel Manderscheid, Fredy Pfenninger, Kurt Stähli, Robert Sulzer
Sponsoring Monique Spaeti	*Cloakroom Supervision* Vera Teuteberg
Art Education Hans Ruedi Weber, Marianne Fili, Sybil Kraft	*Temporary Exhibition Registar, Personnel* Gerda Kram
Exhibition Organization Franziska Lentzsch, Eveline Schmid, Sandra Haldi, Linda Schädler, Catherine Hug	Library Thomas Rosemann, Beatrice Brüngger, Tina Fritzsche, Klaus Geiger, Ursula Häusler,
Museum Shop Jakob Diethelm, Lea Huber, Judith Keller	EDP Markus Spiri

Figure 14 The Kunsthaus organizational structure

The simple internal structure of the museum encompasses the basic elements of an organization and facilitates the arrival and acquisition of new works for the permanent collection.

The Kunsthaus employs 51 regular and permanent members of staff who deal with all the main activities of the permanent collection's preservation and temporary exhibitions.

These people work daily on the museum's development and are involved in the organization of each exhibition with some exceptions; in fact, in some cases the museum avails itself of external resources, in particular in terms of curatorship aspects.

The exchange process as an organizational key

The museum's activity is supported by the lending. In fact, since the museum has a permanent collection, it is regularly asked to lend out pieces of the collection and on the other hand, since it organizes temporary exhibitions, it also needs to borrow works.
The museum forges ongoing relations but is not exclusively linked to any other specific museum. In fact, it does not have shares and is not a museum group, neither does it have formal alliances or contracts elsewhere.
Despite the fact that no formal agreement exists, the museum has been chosen by several foundations[36] to host their works. The *Alberto Giacometti Foundation* has its main centre at the Kunsthaus and is the largest foundation of Giacometti's works; the Kunsthaus exhibits them and is in charge of the maintenance of the entire collection of the artist's works. In this case there is a formal agreement between the two institutions.

Looking into the museum's relations in more depth it is possible to identify the main actors, whose financial support is fundamental for the Kunsthaus to perform its activities:

- The most important actor is the City of Zürich which contributes to a large part of the budget even if more than 50% of the budget comes from revenues derived from its activities. In 2005, the city of Zurich contributed with 7.6 out of the total budget.
- Other funds come for other sponsors who contribute to the museum's activities with about 1.5 million
- The last, but not least important sources of financial support are revenues from the visitors to temporary exhibitions and to the permanent collection. In fact, every year, the Kunsthaus makes an income of around 4 million Francs from visitors.

The Kunsthaus relies primarily on the support of the city of Zürich through involvement in the museum foundation. The strength of the relationship is clearly demonstrated by the financial resources the City council allocated to the museum's renovation. In fact, the city council took part in the museum's renovation process with a contribution of 29 million Francs. The Canton of Zürich provided 20 million while the sponsors as a whole contributed 5 million.

[36] In this case foundations are considered as separate art institutions.

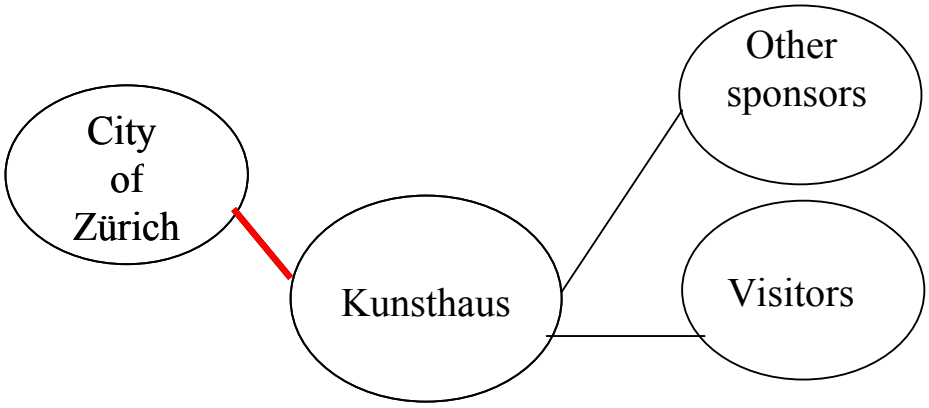

Figure 15 The Kunsthaus vital relations

The process to the exhibition

Relationships lie at the heart of the organization of an exhibition at the Kunsthaus. The first questions that organizers ask are:

- What would be new for the people of Zürich?
- What would be new for the Swiss public?

In fact, one of the main objectives of the museum is to create an identity in the German speaking area and to broaden the mind of the local audience. These are the main reasons for the periodical trips made by the curators to other Swiss and foreign museums and their right to visit the archives.

Curators have the chance of seeing more things and visiting more places than those that can normally be seen or visited. In this way they discover works which have been neglected and not exhibited.

Among the works of any one artist they may discover new items which become a good excuse to organize a new exhibition. It is a sort of brainstorming process that gives birth to the idea for an exhibition.

The process of collecting the works starts by locating these works. The curators start asking where other works of the same artist can be found. Or there could be a few works in the museum's permanent collection which could represent a basis for an exhibition. The process starts 2 or 3 years before the planned period of the exhibition.

The museum gets in touch with other institutions, writing a request letter in which it must meticulously describe the entire scenario of the exhibition.

In the case of works which are difficult to get hold of because of their fragility or because they are on loan to other museums in the same period, the curators can decide to meet the museum staff or the private owners personally, to discuss the matter.

The exchange is critical for museums which organize temporary exhibitions in collaboration with other institutions. The exchange between public institutions is usually very easy but over the last few years a new custom has become increasingly important. Imagine two distinctive scenarios: on one hand there are museums which are not used to this practice and prefer not to lend out their works, on the other hand there are other museums which easily lend out works. The Kunsthaus belongs to the second category and does have no problem in lending its works in the sense that it expects to receive works from other institutions in exchange. American and British museums that are managed as profit centers have broken with the tradition of the free loan to other museums, demanding ever higher fees for lending their works.
Reputation is important in the exchange but the quality of the works and the infrastructure which hosts them is even more important.
For the Kunsthaus the complete renovation of the great exhibition hall is a huge achievement and contributes to the museum can offer the most advanced technical and climatic conditions for the period of the temporary exhibitions. The borrowed works are safeguarded and well maintained. These are important elements which potential lenders really look out for.
Therefore, Kunsthaus possibility to undertake an exchange with another institution depends on the following elements:

- the quality of the collection owned by the counterpart: it may be of interest for Kunsthaus or it may attract rival museums
- the infrastructure of the counterpart (in this case the hosting institution); Kunsthaus must be assured of the satisfactory conditions of the hosting institution.
- the reputation of the borrowing museum as regards security, financial soundness and insurance.

In the exchange process the museum relies on a network of relations which promote the flow of resources and the acquisition of works for a single exhibition but also for the growth of the permanent collection.

THE KUNSTHAUS ZÜRICH: EXHIBITIONS AND MANAGEMENT ISSUES

This chapter represents the core of thesis with an analysis of some museum activities, in particular those dealing with the organization of exhibitions. As outlined above, the analysis will focus on three exhibitions organized by the Kunsthaus in Zürich between 2001and 2005.

First Comprehensive Turner Retrospective on the European Continent in Decades, 1st February – 26th May 2002

The starting point is the Turner retrospective hosted by Kunsthaus and organized with the support of Tate Gallery and other important sponsors.
Since the present research aims at identifying issues and criticalities of the Kunsthaus in terms of their relational structure, Kunsthaus chief communication officer suggested the Turner retrospective as a helpful scenario for analyzing the museum management dynamics. As a major European museum, the Kunsthaus decided to organize a William Turner retrospective. The Kunsthaus aimed to give a complete and unique overview with more than 180 works displayed, including many of his famous paintings
Turner devoted much of his life to the search for magnificent scenery and to representing it in oil paintings or water colors.
The Kunsthaus exhibited a number of his most famous renderings of Swiss landscapes within a more general context of Turner's works. It was the most successful exhibition of the year 2002 with more than 150,000 visitors; that is to say, 50% of all the year's visitors were there for the Turner exhibition[37].

Biographical notes on the artist

Joseph Mallord William Turner was born on 23rd April 1775 in Maiden Lane, Covent Garden, London. His name is associated with an artistic revolution that extended far beyond his own time and continues to fascinate art lovers down to the present days. As a young boy he used to walk from Covent Garden to Oxford and during this period he started to observe the landscape and sketch it. His skills were quickly recognized and he enrolled in the Royal Academy which organized the annual exhibition including Turner's first watercolors.
In the 19th century the English tradition of landscape painting had already turned to open-air painting and thus to sensing and feeling nature directly and personally.
The expression of his talent was a rare capacity to reproduce the subject with great accuracy, considered a conquest for contemporary art techniques.
Turner evolved from a Romantic landscape artist depicting dramatic moments to a highly sensitive observer of nature, imbued with the romanticism of his age.
He traveled to Scotland and then throughout Europe, from Paris, to study the works of the Louvre, to Italy, and then to Switzerland between 1802 and 1844. These visits to Switzerland resulted in a rich harvest of several thousand drawings and sketches together with some large oil paintings. Switzerland gave him something which he could get nowhere else and was still *terra incognita* for great painting. It was his ambition to turn

[37] The total number of visits is 309,496, from the the Kunsthaus' Annual Report 2002.

the act of painting somewhere and someone into the act of painting everywhere and everyone (Russell and Wilton, 1976).
From the 1790s on Turner was a topographer – a man who makes his living by painting and drawing places. But in the 1840s his clients knew that the paintings in question had more than a topographical meaning. They are answers to the question "*what can a man do with paint?*".
There was nothing that Turner did not know about European landscapes; but it was to Switzerland above all that he turned when he had one greater thing to say and very little time left in which to say it.
Turner was not only the greatest English painter; he was also the supreme European landscape painter of the early nineteenth century.
He produced both oils (some of which are truly monumental in scale) and water colors (which established his reputation).
There is rarely any doubt about the things represented, but they are formed out of a common elemental medium that washes over and through them.

The Turner Retrospective management issues

The works that have been selected for the exhibition came from the Folkwang Museum in Essen and the important core holdings from the Tate. Moreover, a number of pictures on loan came from private collectors. Some of these latter works had not been seen by the general public for decades.
The main actors involved in the organization of the exhibition were firstly those who provided the works secondly the sponsors:

- Obviously, the Kunsthaus Zürich
- The Folkwand Museum in Essen
- The Tate Gallery: Andrew Wilton, long-time curator at the Tate and one of those responsible for Turner's comprehensive bequest to the nation, was commissioned to handle the overall concept and design of the exhibition.
- Three sponsors
  - Ruhrgas AG
  - Credit Suisse Private Banking
  - Baugarten Stiftung
  - Accenture

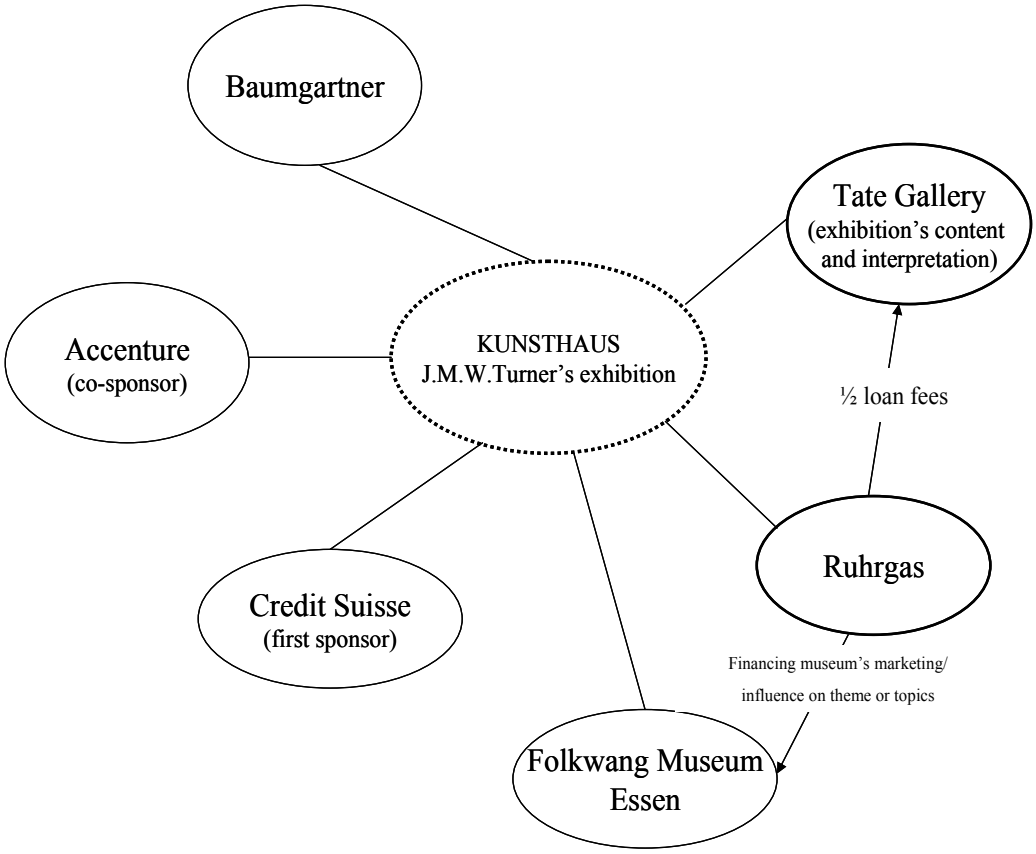

Figure 16 Turner retrospective: the Kunsthaus network

These actors provided the funding and set up the program. But roles and tasks were much more complicated than those of just providing the money and ideas for the program.

The *Tate Gallery*, one of the most important museums worldwide, owns the biggest collection of Turner's works. They had a fundamental role in deciding on the interpretation to give to the exhibition and on the catalogue. They decided on the content and the Kunsthaus was allowed to propose few changes and remarks.
Ruhrgas was the promoter of the exhibition because it had previously paid to get Turner's works from the Tate for an exhibition at the Folkwang Museum in Essen.
Ruhrgas is a permanent sponsor of the museum in Essen and has a great deal of influence over its financial management. It also handles the marketing side so the museum does not have to pay its own staff to implement marketing strategies for the museum.

Ruhrgas supports the museum as regards both the infrastructure and financial aspects. Therefore, besides being supportive, it is very demanding as regards the theme of exhibitions. It was thanks to Ruhrgas and its close relationship with the Folkwang Museum that the Turner exhibition was made possible at the Kunsthaus.
Credit Suisse cooperates regularly with the Kunsthaus but it does not contribute to the choice of exhibition nor has it any influence over the content and display.
Accenture was a co-sponsor that provided a small amount of money. It did not have the right to comment on the exhibition decisions and could not in any way influence them. It was their first time as a sponsor of an exhibition and probably their last.

The former director of the Kunsthaus, who left in 2000, contacted initially these actors.
Ruhrgas had supported an exhibition at the Kunsthaus once before and so the contact process was easy because of previous cooperation. Moreover, the idea of a William Turner exhibition had already been suggested. Actually, the idea of bringing Turner to Zürich was advanced by Ruhrgas that approached the Kunsthaus with a proposition.
Between the Kunsthaus and the Tate gallery there were the usual professional contacts of standard protocol used to manage relations between big museums.
Actors are chosen for their skills and competencies in terms of necessary qualifications for the theme of the exhibition. In the case of the Turner exhibition, the choice was quite easy because the Tate Gallery is the main home of Turner's works.
But the Kunsthaus has other projects in the pipeline with the Tate Gallery; for example a Rodin exhibition scheduled for 2007.

In any case, the Kunsthaus forges relationships with both art and non-art institutions; this implies a more refined process because of the differences between the two typologies of actors. In particular:

- Non-art institutions are aware of marketing benefits. They are more used to the concept of profitable product and profitable relations. They tend to be more effective.
- Art institutions are oriented more towards artists. Art institutions are based more on an administrative structure which could be less efficient and influence the exchange and the collaboration with other organizations.

For Kunsthaus things evolve slowly and it is possible to see the right scenario only when the works are brought together. The number of works affects the Kunsthaus' architectural infrastructure. This is a time consuming process.
In the Turner case it was difficult to deal with the Tate, as the main art institution involved, that held power over the content; in particular, it was difficult to persuade the Tate to see the Kunsthaus' point of view. The Tate did not allow the Kunsthaus to publish the catalogue in English, allowing only a German catalogue to be compiled. This affected Credit Suisse's attitude because they have clients who speak English or French.

The Tate wanted exclusive rights over the publication in English of all material concerning William Turner and so it laid down conditions[38]. Moreover, the Tate Gallery interfered with the Kunsthaus' marketing strategy, commenting on the details of the campaign. The main reason for this behavior is that the Tate inherited Turner's works and must play a custodial role while transmitting their interpretation of the collection. They want to guarantee the integrity of the works.
This is a clear example of how art exhibition could be inflexible while involved in this kind of interactions. When organizing exhibitions museums have to deal with different contexts and different figures that are highly specialized in their own fields[39].

The Turner exhibition is considered by the Kunsthaus personnel as a complicated case. The complexity comes from the number of actors involved and from their characteristics and functions in the realization of the exhibition. The Kunsthaus had to deal with both private and public organizations and that led to an additional difficulty in the use of standardized patterns for managing relations.
Therefore, a much deeper analysis is needed to identify the unique characteristics of each single relationship.
We could use of the table introduced in chapter III to describe museum relations, and used again in the first part of this discussion to show the general structure of relations at the Kunsthaus.
The organization of this exhibition also entailed the involvement of the usual partners such as lenders or private owners. As usual, few sponsors were involved. Unlike most of the exhibitions where the Kunsthaus has a great deal of freedom over the content, in the Turner case the Tate Gallery prevailed in the decision about the content.
This figure illustrates the main structure of the museum network with reference to the Turner exhibition. As shown, the museum is represented as an open system (described in chapter III), embedded in an active environment which affects and influences the museum in terms of both monetary and artistic resources: resources flow through the network links and reach the actors that need them most. Actors that have, or produce, specific resources are in a profitable position which allows them to exert contractual power over the actors, in particular museums that have requested essential resources for the realization of the exhibition.

[38] When the Kunsthaus worked with the MoMa it was different because they are more specialized and have their own publishing department. This implies isolation between departments.
[39] The Tate for example, has its own international coordinator who is neither the marketing manager nor the curator. He is a contact person employed by the Tate who checks with the Tate on copyright issues and coordinates the marketing department.

Maria Lassnig, "Different modes of being", 28th November 2004- 29th February 2005

In the following pages, the Maria Lassnig exhibition will be described. This case represents a major example in the Kunsthaus' exhibition strategy. In fact, the organization of the event is mainly based on the relation between the living artist and the other actors involved.

Biographical notes on the artist

Maria Lassnig was born in Carinthia, Austria, in 1919. She currently lives and works in Vienna and in 1980 she became the first woman professor at the Academy for Applied Arts in Vienna. She was in charge there from 1980 to 1997. She has had a profound influence on the new generation of painters.
The underlying theme of all Maria Lassnig's work is bodily awareness. The first body awareness painting was produced in 1948. Self-portraits, rich in contrast and expensive coloration accompanied by an undisguised irony that borders on sarcasm, serve as the instrument of her radical self-questioning. Between 1961 and 1968 she experienced and adopted body awareness in the water color technique. The oscillations in colors that characterize her latest paintings recall images of television pictures, an impression enhanced by the direct application of blended colors on the canvas.
In parallel with theme of the individual body, that of "outside life" and its attendant emotions frequently appear. The titles of the paintings allude to the artist's relation to endangered nature, animals and plants, the illusion of an animal family or unrequited love. Themes that were addressed in earlier drawings, paintings and water colors also recur in her new works, reflected on the perspective of changed feelings and awareness.
She experienced different art disciplines and above all attended an animation class at the School of Visual Arts in New York. Between 1968 and 1980 she produced her first animation films. As proof of her talent, in 1977 the Albertina in Vienna organized a retrospective of her graphic and cinematic works and in 1978 she represented Austria at the Biennial in Venice, together with Valie Export.
Lassnig's artistic goal is to objectify the dissolution of sensitivities in an intense, subjectively realizable vision of the "self". Art is not understood as an act, but as a process; Maria Lassnig is an "organizer of uncertainty", uniting inner and outer worlds.
"Different Modes of Being" has been more than just an exhibition title; it is the embodiment of an intimately personal program of a realistic painter who is "not satisfied with reality", and whose feminine perspective can only be compared to that of the America sculptress Louise Bourgeois.

The most recent solo exhibitions include:

- 2005:
    - DAAD-Galerie, Berlin
    - Kunsthalle, Bern
    - Neuer Berliner Kunstverein
- 2004:
    - Maria Lassnig – Paintings, Hauser&Wirth, London
    - Maria Lassnig – Landleute, Schloss Strassburg, Kärnten
    - Maria Lassnig – Verschiedene Arten zu Sein, DAS STÄDEL, Frankfurt
- 2003:
    - Maria Lassnig – Verschiedene Arten zu Sein, the Kunsthaus, Zürich
- 2002:
    - Friedrich Petzel Gallery, New York
    - Galerie Ulysses, Vienna.

Maria Lassnig exhibition's management issues

The Kunsthaus put on "Different Modes of Being", an exhibition of the most recent works of the Austrian artist, staged by a guest curator, Toni Stoos. Figure 17 is a simplified picture of the exhibition critical relations that will be described in depth in this paragraph in order to stress some Kunsthaus management issue.
One of the actors involved early in the exhibition's organization was the *Roswitha Haftman Foundation*. This foundation decided to award Maria Lassnig a prize for her life-long achievements.
There have been other exhibitions of this artist in the last ten years, so there wasn't really the need to show her works. But since the Roswitha Haftman Foundation is based here in Zürich at the Kunsthaus and the Kunsthaus director is the president of the Haftman Foundation, they decided that the Foundation with the prize (in cash) might represent the opportunity for Maria Lassnig to exhibit at the Kunsthaus. However the museum didn't want to present it as a Kunsthaus exhibition and recruited a free-lance curator, *Toni Stoos*, on a project basis.

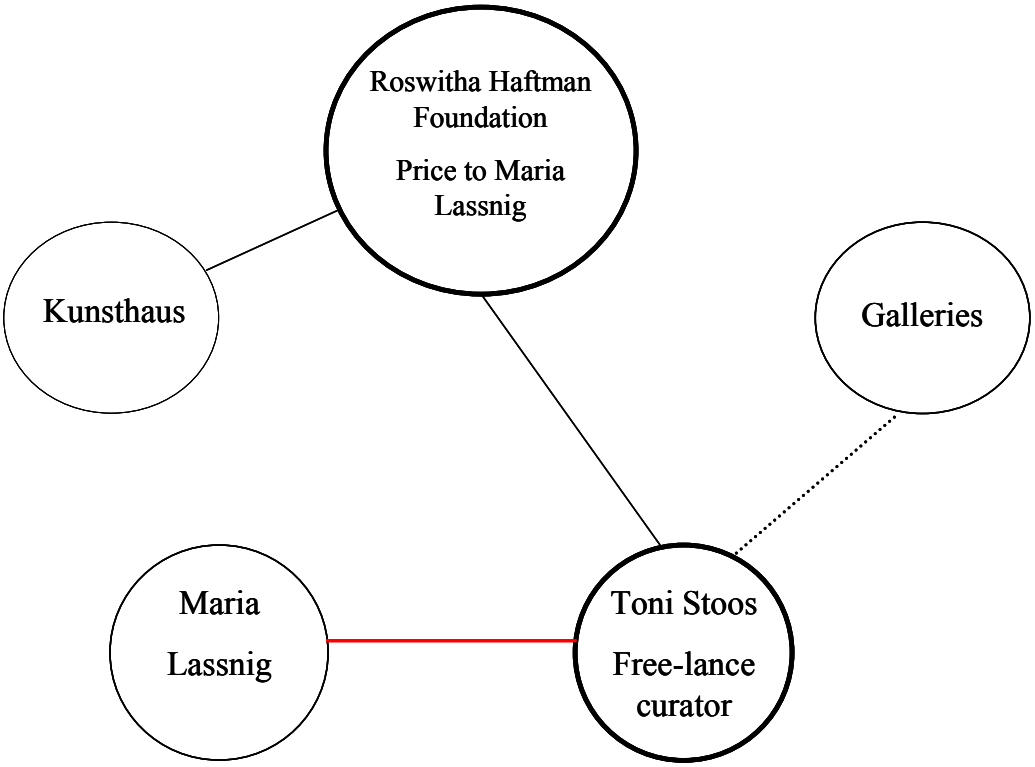

Figure 17 Maria Lassnig's network

He together with Maria Lassnig (the artist herself), were entrusted with putting the exhibition together. However, the exhibition was financed partly by the Kunsthaus and partly by the Foundation.

One major gallery was involved in the project. It was a Zürich-based gallery - that displayed recent works which came directly from Maria Lassnig's atelier.

Curator Toni Stoos was the coordinator of the organization and had to deal with the budget while the Kunsthaus gave him the date and place of the exhibition.
There was a very close and direct contact between Toni Stoos and Maria Lassnig and the Kunsthaus didn't interfere with that.
Conflicts emerged between galleries and the curator because the galleries wanted their name to be mentioned on every work, even on those that were still owned by Maria Lassnig, but this was not a galleries' exhibition - it was a museum exhibition so the Kunsthaus decided to give pursue its initial plans.

Maria Lassnig complained on one hand about the advertising campaign. She didn't want to appear in promotional spots defined for her. On the other she cooperated and gave a great contribution to the media aspects.
Other conflicts regarded the publications; in fact the publications were organized too late and one of the authors dropped out. The Roswitha Haftman Foundation then threatened not to pay anything if the catalogue didn't come out on time.
So there was a conflict between the curator and the Haftman Foundation which had taken upon itself all the costs of the catalogue. They also had to deal with delays etc.

Between the curator and the Kunsthaus there were no problems because he had worked for the Kunsthaus before. Toni Stoos knew Maria Lassnig very well and had already set up exhibitions of her work.
However, the project was not established with a view to a long-term engagement of Stoos.
The Kunsthaus chose him because of his relationship with the artist and because he knew the Kunsthaus.
The artist's point of view was always very influential and it is uncertain where it finished. The choice of works took a very long time.

Of the relationships described, the most important and influential player was the Roswitha Haftman Foundation because:

- It gave the money
- It conceived the idea
- It set the dates together with the Kunsthaus
- It had a dominant role even although it is a non-profit organization.

The Foundation chose all the other players to involve and set the budget but didn't interfere with the content.
Compared to the Turner case, the Roswitha Haftman Foundation had a different role to that of Ruhrgas, which even influenced the content of the exhibition.

The Kunsthaus does not consider galleries as artistic institutions to be engaged in planning exhibitions. Unlike other artistic institutions, galleries are profit-oriented.
Since the Foundation is a non-profit institution and its purpose is to give prizes to living artists, it is considered an artistic institution.

The role of the Kunsthaus was to market the exhibition. It planned the media relations and the communication of the exhibition. The Foundation was a sort of sponsor while the Kunsthaus was the main organizor. The Kunsthaus was involved as a brand behind this event.

Alberto Giacometti at the Kunsthaus, 18th May to 2nd September 2001

In the following pages, the author describes the event that concerns the organization of a retrospective of the artist Alberto Giacometti. In this case the relation between the Kunsthaus and an other influential organization is displayed.

Biographical notes on the artist

Giovanni Alberto Giacometti was born on October 10th, 1901 the eldest child of Giovanni Giacometti and his wife Annetta Stampa, who had three other children Ottilia, Bruno and Diego, who shared Alberto's life and work from 1925 on in Paris and sat as a model for him for fifty years. Both of his parents' families were natives of the Val Bregaglia, in the canton of Grisons, Switzerland.
Alberto was born in his mother's village, Borgonovo, but he grew up in his father's, Stampa.
In autumn 1919 he moved to Geneva (Sylvester, 1994) where he studied sculpture at both the *Ecole des Beaux Arts* and the *Ecole des Arts and Métiers*. In spring 1920 he went on a trip to Venice and Padua with his father and visited the Venice Biennale. After a few more months in Geneva he returned to Italy and spent nine months mainly in Florence and in Rome where he discovered the art of Giotto and Tintoretto.
On 9th January 1922 he went to Paris to continue his studies; he remained there for the rest of his life but spent his vacations in Stampa and never gave up his Swiss citizenship.
In November 1925 Giacometti's work was exhibited for the first time in the Salon des Tuileries.
In 1929 he signed a contract with Pierre Loeb of the Galerie Pierre. After exhibiting with Mirò the following year, he was invited to become a member of the surrealist group and accepted.
In1932 his first one-man show was put on at the Galerie Pierre Colle and he had his first exhibition abroad in 1934, at the Julien Levy Gallery, New York.
In 1934 he was forced to leave the surrealist group because he started working from the model again.
In 1938 a car ran over Alberto's foot, therefore between 1938 and 1946 he started to experiment with tiny figures to represent people seen at distance.
In 1945 he moved to Geneva and met Annette Arm; in 1946 she came to Paris and they began to live together.
Though working at sculpture from memory, he painted and drew from life, usually from his models Diego or Annette in Paris and from Annette or his mother in Stampa.
In January 1948 he had his second exhibition in New York,t the Pierre Matisse Gallery, with which he had a contractual agreement. A second show was organized there in 1950.

In 1956 he produced his Series of Femme for the Venice Biennale and in 1962 he was awarded the Grand Sculpture Prize at that event.
On 5th December 1965 he was hospitalized at Chur. He died on 11th January 1966 and was buried in the churchyard at Borgonovo.

Centenary of Alberto Giacometti- The Retrospective's management issues

In 1962 an important collector, Thompson, decided to sell his Giacometti collection and, since Alberto Giacometti and Bruno Giacometti were in Zürich and the Kunsthaus had very few Giacometti pieces, it was decided to try to raise money to buy this collection. The city of Zürich became involved in the fund raising campaign as it thought it would be interesting to have this collection in Zürich. For this reason the Alberto Giacometti Foundation was established to have a legal structure and the money was raised for this large acquisition which would become the basis of the Giacometti collection. The foundation knew the collector and had the support of the artist himself which was important. There was also a direct relationship between Alberto Giacometti and the Kunsthaus because the museum had organized the big Giacometti retrospective in 1962.
He was therefore very pleased that Kunsthaus would host his works. Bruno Giacometti, Alberto's brother, decided to donate other works to make the opening of the Giacometti rooms even more impressive.
Since Giacometti would have celebrated his 100th birthday in October 2001, The Kunsthaus Zurich organized a large retrospective to exhibit not only the artist's mature works but nearly all of his surrealistic oeuvre.
The Kunsthaus spent 4 years preparing this unique retrospective and collected 90 sculptures, 40 paintings and 60 drawings some of which had never been seen in public. As mentioned before, the interest of the exhibition was amplified by the presence of the artist's surrealistic works which are rarely displayed because of their fragility. Covering a space of 1400 m², the exhibition also included an Ernst Scheidegger[40] photo exhibition, numerous special events, an opera featuring texts by Giacometti, lectures, documentaries, special guided tours and the exhibition catalogue.
The exhibition was a great success with 100,000 visitors compared to the total of 250,000 visitors throughout 2001 at Kunsthaus.
The exhibition was organized by the Kunsthaus in collaboration with the Giacometti Foundation, the Museum of Modern Art in New York and with the generous support of the Pompidou Centre in Paris.

[40] The Zurich photographer Ernst Scheidegger and Alberto Giaocometti met in 1943, beginning a friendship that was to last until Giacometti's death in 1966. The 52 photographs displayed in the retrospective are all taken from Scheidegger's book *Spuren einer Freundschaft* – Alberto Giacometti.

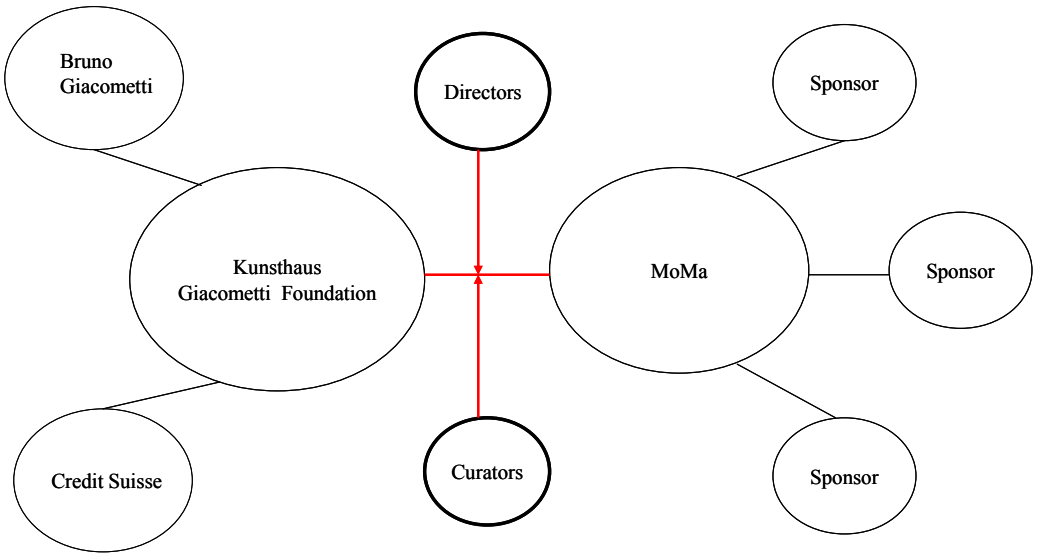

Figure 18 2001 Giacometti Retrospective; the Kunsthaus network

The figures institutions involved in organizing the exhibition and their role are illustrated in fig. 18.
The directors and curators of both the Kunsthaus and the Moma were involved in the 2001 Giacometti retrospective and had the same importance in managing and displaying the works. Therefore the curators came directly from the institutions, unlike the Lassnig exhibition where the Kunsthaus engaged a free lance curator.
The main sponsor for the Kunsthaus was Credit Suisse. The Moma, instead, had several sponsors and there was no general sponsor for both locations.

Relations between the Kunsthaus and the Moma have always been good; the reason for this positive and long-lasting relationship is due to a steady and regular "give and take" process in organizing exhibitions. Both the Moma and the Kunsthaus own important collections of Giacometti's oeuvres. On one hand the Zürich collection is the biggest and most valuable but, on the other, the Moma was one of the first museums to buy Giacometti's pieces. For this reason the American institution attributes great importance to its pieces. In fact, the museum rarely lets the pieces travel.
In the case of the retrospective, it was very interesting for the Kunsthaus to work with the Moma because they have a few key pieces. This was also the main reason for pursuing and maintaining this cooperation.
It was a very peaceful cooperation even if there were a few problems at the beginning; in particular, the Moma was tasked with preparing the catalogue but they were behind schedule for the opening of the retrospective in Zurich. Time was running out for the Kunsthaus because the exhibition was about to open in Zürich and the catalogue was

essential, Moma has neglected the Swiss catalogue project and worked on the catalogue for their exhibition which would start 6 months later. This therefore entailed a huge effort for the Kunsthaus during this stage of the project because the catalogue had to be ready for the opening.
This led to a sort of conflict with the Moma's publishing department which was put under pressure by the Kunsthaus.

Apart from that there were no problems with the commercial activities. The Kunsthaus owned all the rights to the pictures so it didn't have to discuss the layout of the pieces and each location (the Kunsthaus and the Moma) organized its own advertising campaign. They relied on their own typographies and chose their pictures for the advertising operations.
Each institution didn't attempt to influence the other on the display of the works. Moreover, the Kunsthaus received good feedback from the Moma on how the works were presented to the public. The high esteem shown by Moma of the Kunsthaus' capacities influenced their attitude to the Kunsthaus' decisions.
The Kunsthaus did not see any risk in working with the Moma; however, the exhibition was planned after 9/11 and some lenders were afraid to lend their works because they had to travel overseas: with the Moma this limitation did not exist

As regards the Giacometti Foundation, another important figure in the planning of the retrospective was that of Bruno Giacometti, Alberto's brother. He is 94 years old and played the role of the *behind the scene* curator for the Kunsthaus.

The curator of the retrospective was Dr. Christian Klemn (Deputy Director of the Kunsthaus and Curator of the Giacometti Foundation since 1982). The organization involved Dr. Tobia Bezzola (Curator at the Kunsthaus), Carolyn Lanchner (Former Curator of Painting and Sculpture at the Moma) and Anne Umland (Associate Curator of Painting and Sculpture at the Moma).
The exhibition was installed first at the Kunsthaus and then traveled to the Moma in New York, where it was open from 10th October 2001, Giacometti's one hundredth birthday, to 8th January 2002.
The presentation of an opera, completed by the artist himself, was made possible thanks to the important support of the Mayor's Department of the city of Zurich, the Arts & Culture Office of the Canton of Zurich, PRO HELVETIA and the Erna and Curt Burgauer Foundation, the Foundation Nestlé pour l'art and the Stiftung zur Förderung der darbietenden Künste.

CITY OF COMO, NEW PERSPECTIVES ON ART EXHIBITIONS

Joan Mirò_Alchimista del segno, Como Villa Olmo from March 13th to June 6th 2004

For some time now important cities have adopted the practice of hosting important collections to provide the population with prestigious exhibitions and to attract fundamental resources for the city's development.
There are a number of examples that could be described to draw a clearer picture of this phenomenon.
This case is an example of a first experience in a geographical area whose concern for the development of cultural and artistic events is not yet fully evident.
Joan Mirò_Alchimista del segno was the opening event of a more ambitious project, of introducing the city of Como to an artistic network. The Miro exhibition, with its important artistic content was the result of multiple commitments expressed by the city authorities with the support of famous contributions, and aimed to communicate the path and quality of the city's more wide-ranging project, that of being considered an art city on the Italian artistic scene.
In fact, Como city's most important goals for the future are:

- to improve the quality of life
- to enhance the city's attraction qualities.

Indeed, the city mayor in 2004 (Natri, 2004) believed that important events create a virtuous circle; if Como achieves a significant position on the international scene by promoting its identity and cultural importance, then all the city's social and economic sectors will be positively affected.

Even investments in this exhibition's location were the result of a precise project. The exhibition was put on in an ancient villa whose important symbolic impact is acknowledged. The neoclassical style villa is a natural backdrop for such important events and the municipality has invested in restoring it to its original splendor.
The entire project was set up with the precious and fundamental contributions of foundations dedicated to the work of the famous Catalan artist and the exhibition was marked by absolute artistic quality. The exhibition's collection of works was enriched by the presence of some of the artist's most famous tapestries, which created a link between the exhibition and the traditional image of the city of Como as one of the most important Italian cities in the textile industry.
On the one hand the event was characterized by the quality of the acquisition process and display of the works, considering the location as one of the elements influencing the process. On the other hand, besides its great artistic value, the exhibition attempted to

approach the local population by displaying the artist's works which recall the city's historical and industrial background.
A major relationship in this kind of event is the interaction with the audience, as one of the most important sources of social and financial support.

Biographical notes on the artist

Joan Mirò (1893-1983), Spanish painter, whose Surrealist works, with their subject-matter drawn from the realm of memory and imaginative fantasy, are some of the most original of the 20th century.
Miró was born April 20, 1893, in Barcelona and studied at the Barcelona School of Fine Arts and the Academia Galí. His work before 1920 shows wide-ranging influences, including the bright colours of the Fauves, the broken forms of Cubism, and the powerful, flat two-dimensionality of Catalan folk art and Romanesque church frescoes of his native Spain. He moved to Paris in 1920 where, under the influence of Surrealist poets and writers, he evolved his mature style. Miró drew on memory, fantasy, and the irrational to create works of art that are visual analogues of Surrealist poetry. These dreamlike visions, such as Harlequin's Carnival (1925, Albright-Knox Gallery, Buffalo) or Dutch Interior (1928, Museum of Modern Art, New York), often have a whimsical or humorous quality, containing images of playfully distorted animal forms, twisted organic shapes, and odd geometric constructions. The forms of his paintings are organized against flat neutral backgrounds and are painted in a limited range of bright colours, especially blue, red, yellow, green, and black. Amorphous amoebic shapes alternate with sharply drawn lines, spots, and curlicues, all positioned on the canvas with seeming nonchalance. Miró later produced highly generalized, ethereal works in which his organic forms and figures are reduced to abstract spots, lines, and bursts of colours.
Miró also experimented in a wide array of other media, devoting himself to etchings and lithographs for several years in the 1950s and also working in watercolour, pastel, collage, and paint on copper and masonite. His ceramic sculptures are especially notable, in particular his two large ceramic murals, Wall of the Moon and Wall of the Sun (1957-1959) for the UNESCO building in Paris. Miró died in Majorca on December 25, 1983

Joan Mirò_Alchimista del segno: description of the scenario

The Municipality of Como organized a huge art event for the beginning of March 2004, collecting and exhibiting a number of works by the important Catalan artist Joan Mirò. The exhibition took place in Villa Olmo, an historical residence administered by the municipality and transformed into exhibition space for the occasion.
The exhibition was possible thanks to formal and informal agreements between the city council (in particular a few of its members) and Spanish organizations related to Mirò's

life and works. In particular the organizations which took part in the exhibition project were (fig. 19):

- Successiò Mirò, Palma de Mallorca
- Joan Mirò Foundation, Barcelona
- Tallers J.Llorens Artigas Foundation, Gallifa
- Museum de Ceramica, Barcelona
- Archive Català-Roca, Barcelona
- "La Caixa" Foundation, Barcelona
- Cariplo Foundation and other private sponsors.

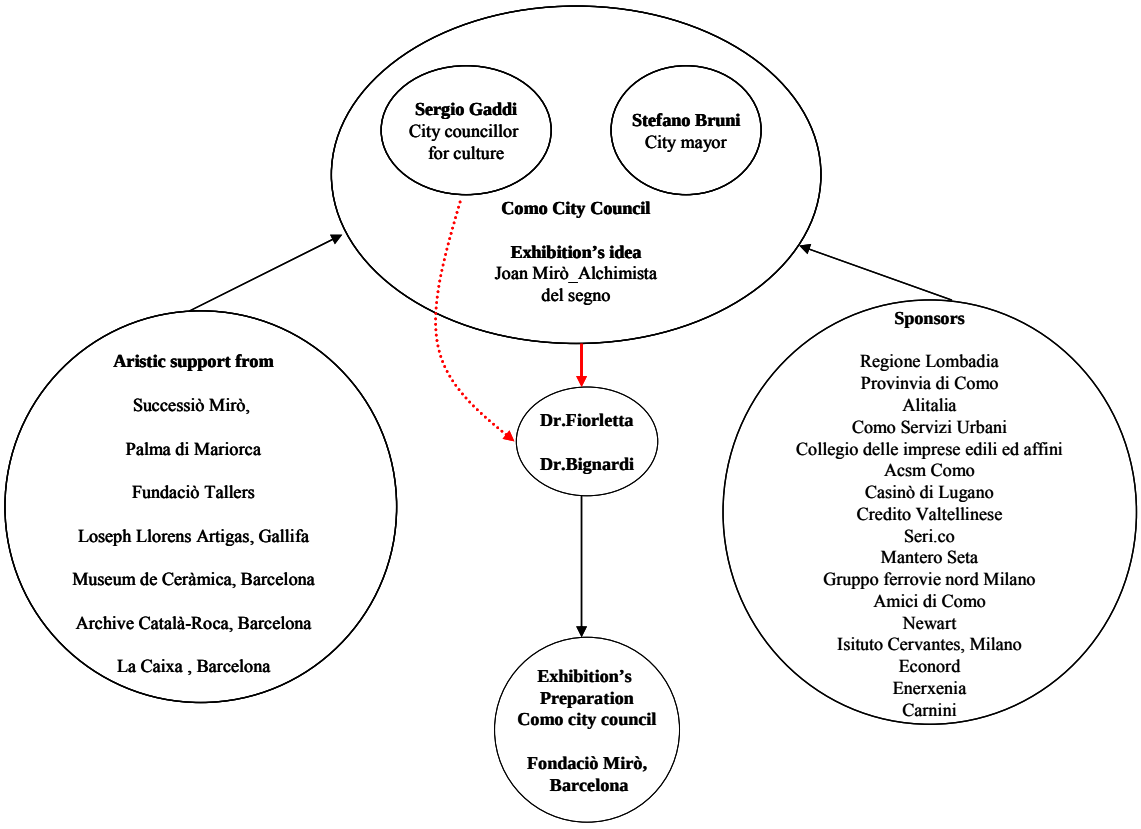

Figure 19 Mirò Como key relations

The exhibition involved two figures who were important in providing the event with art experience and quality. The artistic director, Luigi Fiorletta, and the scientific curator, Massimo Bignardi, collected more than one hundred works by the Catalan artist, including paintings, tapestries, sculptures, ceramics and graphic oeuvres. These works are masterpieces from the last decades of Mirò creative path.

The city mayor, Stefano Bruni, who hoped the city will become part of the international art circuit by increasing the potential of the area. He suggests the use of marketing tools in order to create a city brand. This ambitious project can be sustained by the natural characteristics of the area which can be compared with anywhere else in the world. The quality of the exhibition path is certified and the exhibition location is the city's business card. The mayor appeals to the people of Como to support the project and to continue on the same successful path

- The local councilor for culture, Sergio Gaddi, introduces the innovative interpretative point of view that the exhibition promotes. He stresses the importance of the more than a hundred works displayed. The renovated location was designed to become the most important space in the city for permanent exhibitions. The exhibition is an event of undoubted artistic and scientific value; the city focuses on culture as a strategic factor for growth and development.
- Dolores Mirò, the artist's daughter: all the works displayed in the exhibition demonstrate the extreme freedom which characterized her father's work. She thinks about her father, and she is sure he would have been proud of the exhibition because it expresses the dual facet of his artistic production. Disobedience and innovation, timidity and delicacy coexisted in her father's oeuvre.
- Rosa Maria Malet, Director of the Barcelona Joan Mirò Foundation: she assesses that Mirò was a complete artist because he dominated all the painting techniques and he found the highest expressive power in each of them. He spoke a personal language that everyone understands. The Foundation was really satisfied with the exhibition at Villa Olmo. The exhibition presented all the aspects of Mirò's oeuvre. The Foundation was grateful to the curator and artistic director for their precious help in the exhibition's realization. Moreover, the Foundation worked with the Barcelona Ceramics Museum.

The exhibition was organized in five different sections which represented the areas of the artist's creative production:
The first section displayed 30 paintings, produced between the early 60s and 1978

- A second section contained 40 sculptures produced between 1966 and 1981, which represent the artist's plastic experience.
- The second section also included a group of 10 ceramics from the Barcelona Ceramics Museum and the Artigas Foundation.
- An entire section was dedicated to the display of tapestries: 11 tapestries were presented, most of them belonging to the artist's family and displayed for the first time in Italy. The rest belongs to the Barcelona Joan Mirò Foundation.
- The last section was dedicated to 13 etchings, produced between 1967 and 1975. This section contained the Càntic del Sol, a sort of book with 33 etchings produced in 1975, dedicated to San Francesco of Assisi.

The entire creative path was testified by the pictures dedicated to the artist and coming from the Francesc Català- Roca Archive.
At the beginning of the visiting path, the organizers decided to display a huge sculpture entitled *Personnage* lent to the city by the Barcelona Caixa.

Other activities were developed on theme of the exhibition. In particular, children were involved in painting workshops. Participants had the chance to approach the arts through the guidance of actors who translated Mirò's artistic contents into a simpler (and sometimes magical) language. The children were enraptured by the colours and symbolism of the works; indeed, Mirò's final years were characterized by a new approach to the world of children. The children quickly understood the deeper meaning of some of the works displayed, thanks to the support of their guides, who interacted with them and stimulated their critic skills.
Didactic workshops were organized as a natural conclusion to the visit, a sort of first step towards the arts. A space close to the exhibition area was dedicated to children, where they could express their impressions, working with colours and materials inspired by Mirò's oeuvre.
The workshops were greatly enjoyed by the children and their teachers and guides who showed their appreciation of the great efforts made by the city and the organizers.
Mirò's oeuvre can also be associated to theatre performances. The exhibition organizers thought about a performance to be interpreted by a Milan theatre company.
The plot was based on a multidisciplinary scenario as the best representation of the deep cultural path of the artist. This show was conceived for those who visited the exhibition and wanted a further explanation of Mirò's art.

It is worth spending a few some words on the exhibition space. Villa Olmo's name was inspired by a magnificent tree which was located in the villa's gardens but which no longer exists. The villa itself was built following neoclassical standards under the supervision of the Swiss architect Simone Cantone. Many famous figures visited the villa such as Napoleon, the Italian poet Ugo Foscolo, the Austrian Emperor Francesco Ferdinando, Giuseppe Garibaldi and Radetzsky.
In 1883 the ownership of the villa changed hands: the Raimondi family sold it to Duke Guido Visconti di Vimodrone who decided to restore and expand the entire building.
In 1924 the city of Como bought the villa and transformed it into a scientific showcase by hosting the International Exhibition of 1927. Since 1982 the villa has housed the "Alessandro Volta" Scientific Centre which periodically organizes international meetings.
After a while the villa was transformed into a foundation; the city of Como plays a central role, planning the most important cultural events and approving the cultural program proposed by the foundation every year by the end on September. The

foundation is in charge of the ongoing investment in the villa's prestigious characteristics.
Professor Nicoletta Ossanna Cavadini considers the villa an ideal space for cultural events. The success of the villa is mainly due to the quality of the events and their organization which must primarily respect the unique aspects of the location. It is fundamental to understand the villa's real nature and consequently work on real art projects (Morandotti, 2004).

CONCLUSIONS

The institution museum has evolved, as illustrated in Chapter 1, and its shape has never been defined. This is particularly true for the Kunsthaus which is considered to be the most important museum in the Swiss German area. Its activities and major exhibitions make it one of the Swiss museums regularly involved in the international art circuit.
With the Turner exhibition it demonstrated its fundamental role on the Swiss scene as a promoter of major events and its inter-organizational attitude concerning the establishment of on-going relations inside and outside Switzerland.
The three exhibitions demonstrate the different roles that Kunsthaus and other actors could play in changing contexts.
Other actors and partners support the museum's activity and sometimes their contribution is more important than that of the Kunsthaus. In the Turner case, while the Kunsthaus provided a single work from its collection, the exhibition as a whole was organized by the Tate Gallery and Ruhrgas with the support of other sponsors and co-sponsors. This implied a radical change in the distribution of power and responsibilities, as it has always been for the museum. In fact, even if the Kunsthaus hosted the exhibition the other two actors interfered and set their conditions regarding the content of the exhibition and the display of the works.
Therefore the museum could play a secondary role and other actors could prevail: this is mainly due to the structure and content of relations linking the museum and other actors. Resources are a reference variable in assigning influence and power in the network.
As concerns the Lassnig exhibition, one would say that even if the exhibition was set up on living artist's works, the artist herself did not really have an influential role but the reactions she had on her works' display.
She dealt directly with the curator of the exhibition and had contacts with the Haftman Foundation and the Kunsthaus.
The concept of the exhibition changes within the set up of the exhibition. This is always a risk the museum has to run when working with a living artist. It was less of a risk in the William Turner exhibition; the museum might not have received all the loans it wanted but that didn't change the concept of the exhibition. Anyway, the strong individual point of the living artist is really risky for the museum. The living artist

influences not only the artistic aspects of the exhibition. Maria Lassnig, for example, also influenced the side program. She wanted to show her video while Toni Stoos wanted to have a lecture within the exhibition.

In the Turner case, the Tate Gallery with its huge contribution in terms of works and Ruhrgas with the financial support resulted to be the core of all the relational efforts in order to maintain good and fruitful relations also for future projects.
The Giacometti retrospective was based on a very clear and simple network which permitted the Kunsthaus to have direct interaction with the Moma, and to maintain the relation on a long-term basis because of the collections the two institutions own which form the most important collection of Giacometti's works in the world.
Moreover, the Moma offered the right conditions for the Kunsthaus to lend its works; in fact there are no questions of climate or security which could affect a lending process. The Kunsthaus can rely on the quality of their exhibition and on the interpretation of the works.

The Turner exhibition and the Giacometti retrospective brought important revenues in terms of visitors whereas the Maria Lassnig exhibition did not provide any income.
In any case, analysis of the relationships involved in setting up the three exhibitions helps to understand the different facets of the Kunsthaus' identity; in fact, depending on the environment in which the Kunsthaus operates, it assumes different roles and behaves with diverse aims.
Moreover, the Kunsthaus has to deal with various scenarios implying a distribution of decisional power which is different each time. Unpredictable events and reactions exert great influence in the Kunsthaus' projects.

As regards infrastructure issues, the Kunsthaus relies on its in-house team which is responsible for the technical aspects of each exhibition organized by the museum.
Lenders could impact or influence these aspects by imposing conditions which the Kunsthaus must fulfill when exhibiting the works.
Other institutions could suggest an insurance company and insurance conditions for their pieces.

In the Mirò case, some considerations can be made and will be discussed in greater detail in the following chapter:

- The exhibition's idea is not supported by a strong experienced background
- The exhibition differs greatly from the Kunsthaus exhibition and the impact of this differentiation on managerial aspects.
- The organization involved international organisms and local institutions which have been the leading force of the project.

- These elements must be considered positive factors that push the local institution towards new challenges.

The next chapter will attempt to convey important considerations and conclusions on the analysis and comparison of the cases taken into consideration.

KUNSTHAUS ZURICH AND COMO CITY COUNCIL
CONSIDERATIONS ON THEIR NETWORKS

INTRODUCTION

Chapter 5 describes in detail the two institutions and their management issues, as presented in chapter 4. In fact, the chapter is focused on museums' management issues concerning the organization of specific events. The network of relations as external solution and the content and the dynamics of their critical relationships are presented and a comparison has been structured in order to assess differences and similarities of the two institutions under investigation. In the conclusions of the chapter some comments will be presented on the management skills the institutions exploited to tackle the relational problems they encountered.
The stimulating challenge is to explore the impact of internal and external solutions, in this case the relationships, on museums' decisions concerning the main management issues.
It is therefore important to take into account the different relationships and how they are managed by museums belonging to different classification systems[41]. Every museum pursues a specific aim depending on its mission, the audience it addresses to and the collections it holds or doesn't hold. The direct consequence of this is that museums cannot be stereotyped because they all have to develop and to exploit their own specific solutions. The focus on the four managerial issues presented in chapter 2 and 3 helps in understanding the complexity of the context and of the actors involved. Each museum has to assess the entity of each issue and take consequent decisions.

Concerning the two institutions under investigation, they operate in different environments and their approach to their own one differs because they have to deal with different actors and their interactions are influenced by the resources they can move and exploit and by the information and knowledge they can attract and share.
The main question guiding the development of this chapter concerns therefore the main museums' exhibitions and events and the role and function of relationships guiding the decisions on the offerings and their managerial consequences in terms of competencies and skills developed.
This chapter is organized as follows:

[41] Since this research bases its central point on the museum's different relational structures, it is important to emphasize the fact that museums differ (besides their different activities, collections, audiences etc.) in terms of their relations. Therefore, museums characterized by different structures face different problems related to the nature of their relationships.

- a preliminary part describing the nature of the institution's network, the relevant network in which they are embedded
- a second part describing the content of the relationships (with comparison between the Kunsthaus and Como)
- some considerations on the network activated for a specific event, in this case the ones activated for exhibitions, through the application of the analytical framework elaborated in chapter 3
- the description of the impact of relations on the museum's main management issues
- a conclusion concentrated on some reflections on the museum as social and economic organization and the impact of the relational process on the institutions' management.

KUNSTHAUS AND MIRÒ COMO GENERAL NETWORKS

In this section the general network of the institutions under investigation is presented.

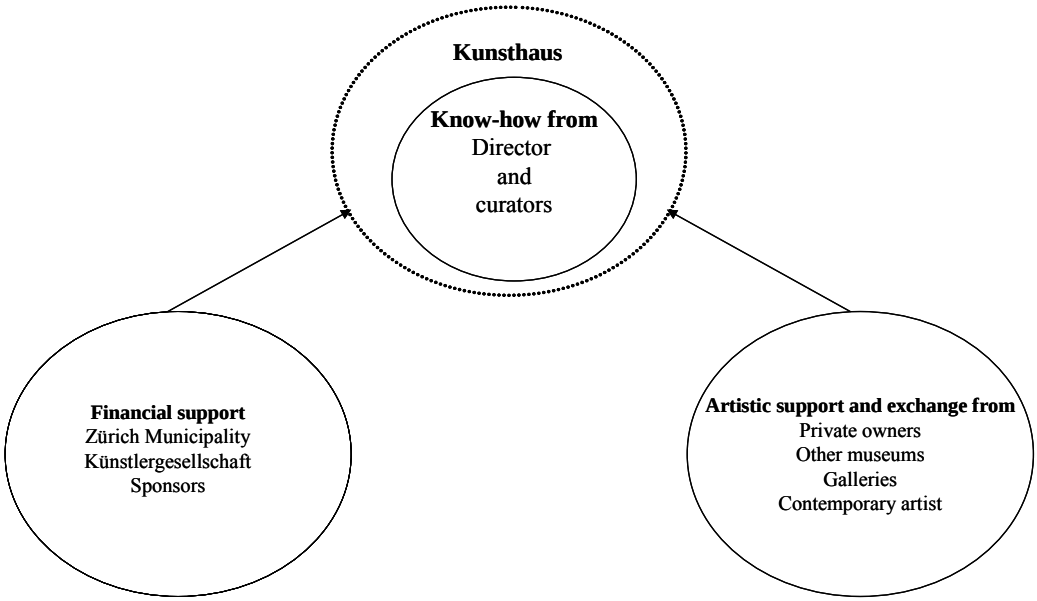

Figure 20 The Kunsthaus network

The diagram above (fig.20) represents the Kunsthaus' actual network (in principle) and it helps understand the relational mechanisms activated by the Kunsthaus to acquire works for the collection or for exhibitions.

The main actors involved in the Kunsthaus network are:

- financial support:
  - Zürich Municipality
  - Kunstlergesellschaft

  - And Sponsor
- Artistic support and exchange:
  - Private owners
  - Other museums
  - Galleries
  - Contemporary artists
- Know-how and skills
  - Director
  - Curators

The Mirò network is presented in figure 21.

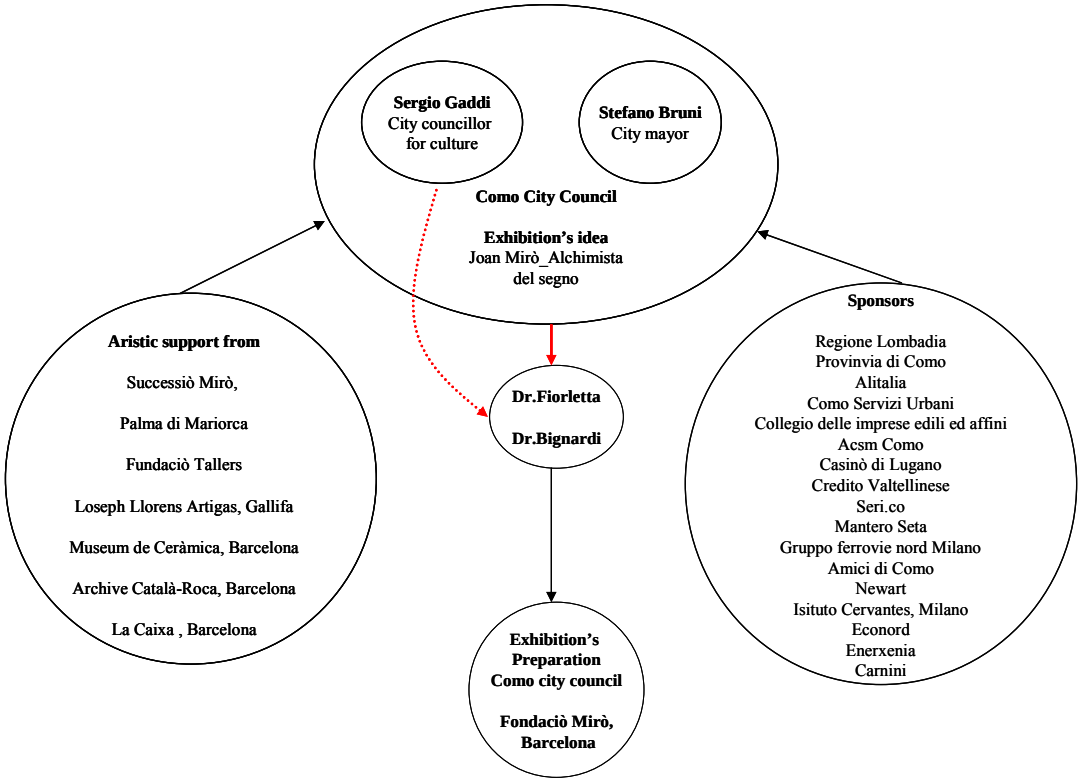

Figure 21 The Como City Council network

In the Mirò case, the key relationships for the City Council concerning art and culture, refer to same relations of the exhibition. In fact, the Mirò exhibition in Como is considered an interesting case because, on one hand it was the first major event organized by the city council and, on the other, it involved an intense networking activity

in the early stages. It also resulted in a series of positive consequences in the surrounding environment.
the institutions involved in the exhibition project are:

- The Barcelona Mirò Foundation
- The artist's family: with the loan of the eight tapestries for the exhibition
- The Barcelona Ceramics Museum
- The Artigas Foundation
- The Caixa Bank

In the following section contains a comparison of the general networks of the two institutions, in order to underline the first similarities and differences between the two realities.

Comparison of the key relationships

As a starting point we can compare the main relationships which characterize Como City Council with the Kunsthaus' ones.

Both institutions have to manage financial aspects, artistic matters and produce know-how for their general activity and for specific events. Concerning financial aspects, while the City of Como relies on sponsors for the installation and performance of the exhibition, the Kunsthaus' major sponsor is the city of Zürich. In fact, the city participates regularly with a contribution of half the available budget. It covers all the museum's requirements and also participates on special occasions such as the renovation of an area of the museum building. Como City Council finds resources from its sponsors for the specific event, and from its own financial resources (funding from "La provincial di Como" and "Regione Lombardia").

Concerning artistic matters and exchanges, Kunsthaus can rely on its collection in order to mobilize exchanges of works with other institutions in order to build up events and exhibitions. Living artists and galleries can involve different dynamics of exchange that are described in the following sections. Como City Council does not have a collection of works to rely on and for each exhibition or event is forced to find alternative a counterpart for the exchanged works. It is normal practice for museums to let some of their pieces travel in exchange for a considerable amount of money. For the city council it was merely a matter of recording the costs. However, this condition can also affect the exchange process.

Concerning competencies and skills for the organization of an exhibition, Kunsthaus is a traditional museums and the curator is in charge for almost all the exhibitions. For certain exhibitions, the museum resorts to free lance curator but that depends on the

exhibition's characteristics and on the actors involved. Como City Council has to rely on external curators and artistic directors since they do not have any in-house department dedicated to this activity.

After this summary of the distinctive relationships of the two institutions and by combining it with the information provided in Chapter 4 on the two institutions, it is possible to draw some considerations:

- The Kunsthaus and the City of Como operate in different contexts due to their completely different aims
- The Kunsthaus is a traditional museum with a *glocal* attitude; in fact, it operates respecting the expectations of the Swiss public while also considering a wider international audience.
- The Kunsthaus is a traditional museum with a permanent collection to look after but it also organizes temporary exhibitions with the support of local or international actors. In particular, if one considers the Giacometti Retrospective or the Turner exhibition, it becomes clear that the Kunsthaus has to manage different situations entailing distinctive modes of interaction.
- The Kunsthaus' strategic approach is influenced by artistic evaluation of the actual amount of resources in terms of tangible or intangible assets (this also means potential offerings as a result of ongoing relationships between the Kunsthaus and other artistic actors)

Several museum categories can be identified through analysis of their networks. This research suggests a new perspective in classifying museums. The pattern of relationships changes for each museum and these changes impact on the structure of the institution and on the main managerial issue.

The theoretical framework applied to Kunsthaus Zürich

The main goals of the following descriptive and qualitative steps are:

- to list the actors involved in the planning and organization of each exhibition
- to illustrate the features of the relationships linking the museum to each actor involved in the organization of each exhibition
- according to the theoretical framework, to focus on the critical node of the network which could be an actor other than the museum itself.

Chapter four presented the Kunsthaus as a whole of relations. As regards the museum as a whole, the role of each actor and his contribution are described from the most important in terms of financing the museum activities to the most important in terms of artistic contributions.

As demonstrated, relationships are important for the Kunsthaus, in particular those linking the museum to other institutions for the acquisition of financial and artistic resources.

These actors hold an influential negotiating power over the use of the resources by other actors. If they use this power to decide not to give funding to the museum, the museum itself would once again have to face the uncertainty of the environment, demonstrating its commitment in order to gain the trust of potential new providers of resources.

This process is more difficult and complicated than cultivating existing relationships.

These considerations lead to some conclusions:

- On one hand, the Kunsthaus is an open system whose boundaries are flexible and permeable, allowing the museum to obtain valuable resources from outside organizations
- On the other hand, the network structure is continuously evolving and changing due to the need for resources and the frequent exchanges between the actors involved. The heart of the network has shifted from the requesting museum to the lending or provider institutions. In the Turner case for example, the Tate Gallery and Ruhrgas were important and held the core position. The Tate Gallery lent a huge number of Turner's works while Ruhrgas paid half of the loan fees to the Tate (on behalf of Kunsthaus). The Kunsthaus couldn't have held the event without this contribution of resources.

The table below describe all the aspects of the relationships linking the Kunsthaus to each actor, whether core or non-core partners. This analysis will help understand the relational dynamics and the features of each core or non core relationship. The main reasons for a strong relationship with a powerful actor or a weaker relationship will therefore emerge though in-depth analysis of each core aspect.

The museum's network can therefore evolve and change aspect depending on the relative contribution of each partner involved. In particular, for the organization of a specific exhibition, the critical node of the network could change and be represented by the partner whose support and contribution have been critical for the exhibition's organization and success.

The Kunsthaus is a traditional museum supported by an important institution and by its visitors. Some considerations can be made on the relationships that governed the the Italian exhibition project:

- Personal relations facilitated the establishment of art relationships
- Art relationships involved the most important organizations of Mirò's oeuvre (museums, foundations etc.)
- Interactions with sponsors

The relationship between the Kunsthaus and the city council is an unbalanced one if one considers the financial support the Kunsthaus receives from the city; however it is a

long-term relationship which has positive effects on the museum as it gives it the chance to take on ambitious projects involving famous organizations.

Relationship between the Kunsthaus and …		**…the City of Zürich**	**…lending museums/institutions**
Type of interdependence		Mutual interdependence	Sequential/mutual interdependence
Coordination method		Coordination by mutual agreement	Standardization
Mutuality	Degree of mutuality	Both organizations express commitment and trust in the exchange process. In fact, both organizations are involved in the lending-borrowing process.	Trust and commitment are always at the base of the exchange process
	Symmetricality	In the case of the need and request for works, the importance of the items in the hands of one of the museums involved entails a balanced or unbalanced relationship.	Depends on the collection of works and its quality and value. The relation could be balance or unbalanced
	Resource dependence	Both organizations play a primary role in the supply of works and they are mutually interdependent.	Depends on the contextual interests of the parties involved in the relation
Long-term nature		Thanks to the commitment and trust between the museum and the city of Zürich, the relationship will continue and evolve over time with contributions of different nature.	The long-term nature of the relationship depends on reactions to the loan requests. Negative responses could affect the duration of the relationship.
Context dependency		The museum, due to the very particular nature of its activities, is embedded in a dynamic environment whose structure of relations affects its activities. The results of dyadic relations affect the museum's performance	Bonds are forged with institutions holding interesting collections for the museum's exhibition.

Table 2 Kunsthaus relational pattern

For the Kunsthaus, all the main actors involved in the day-to-day activities have been listed along with some references to their contribution to the museum's activities.
The table also describes in depth two important relationships: between the museum and the City of Zürich and between the museum and other lending institutions. The core features of inter-organizational relations linking them to the museum have been analyzed according to the attributes suggested by literature on organizational relationships presented in the theoretical part of this work.
The City of Zurich and other lending institutions are two essential elements for the museum's activities; their central role is highlighted by the results of the analysis shown in table 1. In particular:

- The city of Zurich is the major source of financial support for the museum; the city is the "sine qua non" for the museum's most basic activities since it is linked to the institution by mutual interdependence. The museum depends on the city's support and this influences the balance of the relationship between the actors. Depending on the city's contribution, the museum is able to develop different plans to segment the audience. One of the museum's priorities is to provide a satisfactory product for the Zurich audience. Therefore, the achievement of these goals is greatly influenced by the municipality's contribution. However, apart from issues related to exhibition programming, the city will always remain a major partner because of the common goals related to the development of the museum as a medium for conveying a shared identity to the German speaking area.
- Lending museums (or different institutions) are equally important for an exhibition's success. Their contribution in terms of loans is fundamental for the diffusion of the museum's name and the creation of a positive image that could facilitate future exchange processes. To help forge productive inter-organizational relationships, the Kunsthaus' curators are in charge of maintaining contacts with other art institutions. They contact the administration staff of other institutions and negotiate access to their archives and the ensuing loan of interesting works for future exhibitions at the Kunsthaus. They may even find new items belonging to well-known museums or located in different places.
- Relations with other art institutions are complex because they concern the artistic heritage of a single organization which may not willingly lend works without a guarantee. The Kunsthaus has to provide appropriate display and conservation conditions in order to facilitate the loan process. A mechanism of trust is therefore activated and an ongoing relationship is forged between the museum and the lending institution.

The Kunsthaus is surrounded by a dense network of relations which support the museum's basic and routine activities. Each partner involved supports the Kunsthaus with a specific aid or resource required by the museum generally to implement exhibition plans.

The same network is created for the organization of single exhibition hosted by the museum. However, depending on the characteristics of the works that will be displayed and the theme of the exhibition, different actors could become involved to those involved in routine activities and relationships could have a different nature and purpose. The following paragraphs will describe three exhibitions organized by the Kunsthaus and will analyze them in depth according to the theoretical framework and following the same analytical path used to identify the Kunsthaus' general network.

The theoretical framework on the mobilized network for the exhibitions

In this paragraph some reflections on the consequences of museum's relations for management are presented.
Access to important financial means is fundamental in these projects and to facilitate this access the Kunsthaus distributes its press release worldwide.
But in realistic terms the Kunsthaus addresses its offering basically to audiences within 2 or 3 hours by car or train from Zürich. Greater distances are not considered to affect audience figures because the Kunsthaus is aware that those areas do not immediately generate financial returns.
In this case the museum's image counts quite a lot because visitors who know nothing about the Kunsthaus because of the distance will make their judgements and decisions on the basis of their perception and the museum's reputation. In case of an exchange, the Kunsthaus' name is quoted in the press release of the borrowing museum but this is not particularly effective because the audience may find it boring to read the names of all the lenders.
However this is not always the case; in fact, once in a while, when the Kunsthaus manages to borrow a central work from a lender, it might mention this fact. In fact, if the lender has a good reputation then its name will attract more visitors and more attention.
Therefore, the Kunsthaus is not a static organization which does not interact with the external environment but it is a dynamic institution aware of the limits in its availability of resources, combined with environment potentialities in order to provide the audience with high quality exhibitions. Achieving this combination is realistic only if the potential partners of the museum are considered not as independent cells but as a influential entities of tangible or intangible resources and specific skills.
This is the main reason why the museum must establish good relationships; in order to have access to other organizations' resources, in this case the Kunsthaus must be on good terms with both European and American institutions. This is mainly due to the range of works from European (in particular Swiss) artists and from American acquisitions.

The elements described in the previous pages that make up the museum's internal and external structure, help draw a clearer picture of the museum's network, with particular focus on the characteristics of the relationships and the flow of resources within them.
The present study does not follow the network design stream and so the structure of the relationships will not be illustrated. Indeed, the main goal of the analysis is not to draw a precise picture of the relationship network but to describe every relationship linking each actor to the museum.
Each relationship is equally important for the realization of an exhibition and for the sustenance of the museum itself.
All the actors mentioned in the above picture play a fundamental role in the museum's planning decisions. They are fundamental for two main reasons:

- they hold and produce specific resources that could be an essential element for the creation of the museum's offering
- they have competencies and expertise in the organization of events, and exhibitions in particular.

This is particularly true for the Turner exhibition. The museum relied on the Tate's support for the supply of works because the Tate Gallery own the biggest collection of Turner's works.
Table 2, 3 and 4 present the same analysis but with reference to the three exhibitions organized by Kunsthaus and introduced in Chapter 4. The aim is to get in depth with analysis of the Kunsthaus network activated for some special events like exhibition of different nature. How the general network presented in Table 1 does change while occurring events that involve Kunsthaus in specific relation?
While Concerning the Mirò case, the introduction of the relational pattern for the exhibition coincides with the relational pattern of the city council since it is the first big cultural event organized by the city (table 5).

Relationship between the Kunsthaus and		**Tate Gallery**	**Ruhrgas**	**Folkwang Museum Essen**	**Credit Suisse**
Type of interdependence		Sequential/mutual interdependence	Sequential interdependence	Reciprocal interdependence	Sequential interdependence
Coordination method		Coordination by mutual agreement	Coordination by plans	Coordination by plan	Coordination by plans
Mutuality	Degree of mutuality	Kunsthaus expressed all its willing to collaborate with Tate even if the relation with the English museum was unbalanced.	The museum is committed to Ruhrgas because of the funding it provided. Ruhrgas, which already financed the exhibition in Essen, trusted the Kunsthaus and even paid half of the loan fees to the Tate.	In this case, the two museums expressed both trust and commitment for the travelling works and the display conditions.	The Suisse bank contributed largely to the fulfilment of the exhibition through a financial support. A feeling of trust and commitment guided its actions.
	Symmetricality	The Tate affected the relation since they had a fundamental role in deciding the interpretation path of the exhibition and in deciding the content of the catalogue.	The situation was neither balanced nor unbalanced. In fact, Ruhrgas did not influence the content of the exhibition and did not take an active part in the strategic decisions.	The museum in Essen prevailed on Kunsthaus because of the great power constituted by the collection.	Since the bank provided the fundamental economic resource, the relation is unbalanced in these terms.
	Resource dependence	The Tate owns the biggest collection of Turner's works	Ruhrgas was one of the sponsors but not the main one. However, its support in the payment of loan fees was fundamental for the museum.	The Kunsthaus depended directly from the Museum in Essen since it provided all the artistic resources for the exhibition	There was an evident contractual power exerted by Credit Suisse on Kunsthaus.
Long-term nature		The relationship will continue and evolve over time with contributions of different types but mainly of an artistic nature. An example is the Rodin exhibition planned in collaboration with the Tate.	At present the Kunsthaus does not have any plan for future collaboration with Ruhrgas. Future projects will depend on the relation ship between Ruhrgas and the Folkwang museum in Essen	At the present Kunsthaus has not planned any collaborative relation with the Folkwang Museum in Essen	Credit Suisse collaborates regularly with the Kunsthaus
Context dependency		The museum, due to the particular nature of its activities, is embedded in a dynamic environment whose structure of relations affects its activities. The results of dyadic relations affect the museum's performance.	Good relations between Ruhrgas and other museums could affect future decisions and projects.	Kunsthaus and the Kolkwang Museum could be in the future interested in collaborative activities since they belong to the art sector.	The funding to the museums brings important positive consequences in terms of image diffusion.

Table 3 Kunsthaus relational pattern for Turner's retrospective

Relationship between the Kunsthaus and		**Maria Lassnig**	**Curator Toni Stoos**	**Roswitha Haftman Foundation**	**Galleries**
Type of interdependence		Sequential interdependence	Sequential interdependence	Sequential interdependence	Sequential interdependence
Coordination method		Coordination by mutual agreement	Coordination by plans	Coordination by plan	Coordination by plans
Mutuality	Degree of mutuality	The relation between the Kunsthaus and the artist has been limited. She dealt mainly with the curator	Kunsthaus let him free to organize time and space for the exhibition	The Foundation proved a feeling of trust since they provided the budget and since they are hosted by Kunsthaus	Limited commitment
	Symmetricality	The artist gave a great contribution, not only concerning the artistic aspects, but also concerning the media aspects.	Actually, the relation was between the curator and Maria Lassnig.	In this case, the relation was unbalanced because the Foundation provided all the most important resources.	The galleries provided the works but the Kunsthaus was not convinced to mention their name, it was an unbalanced relation.
	Resource dependence	Dependency of the Kunsthaus to galleries and the artist	Curatorial competences and skills	The Foundation fixed the budget, conceived the idea and chose all the other partners.	The whole of Maria Lassnig works came from galleries
Long-term nature		This was not a Kunsthaus exhibition but an exhibition organized by the Haftman Foundation.	The curator has been involved on a project base	Since the Foundation is hosted by Kunsthaus and since they give prize to contemporary artists, future collaborations are possible.	In this case, the collaboration with galleries was limited to the Lassnig's exhibition.
Context dependency				The activity of the Foundation (prize assignment) is largely influenced by the context, in terms of emerging artists	

Table 4 Kunsthaus relational pattern for Maria Lassnig exhibition

Relationship between the Kunsthaus and		**Alberto Giacometti Foundation**	**Bruno Giacometti**	**MoMa**	**Credit Suisse**
Type of interdependence		Reciprocal interdependence	Reciprocal interdependence	Pooled interdependence	Pooled interdependence
Coordination method		Coordination by mutual adjustment	Coordination by mutual adjustment	Standardization	Standardization
Mutuality	Degree of mutuality	High level of trust and commitment from both sides	High level of trust from Bruno Giacometti to the Kunsthaus	Great level of mutuality influenced by the works in the hand of the two collaborative institution	High level of trust and benefits for both the organization
	Symmetricality	Balanced relation	Balanced relation	Since the two organization worked separately for their locations, this was a peaceful relation.	Balanced relation
	Resource dependence	No dependency of the Kunsthaus since the Foundation is hosted by the museum	Deep knowledge of the artist from his brother	Both the institutions have an important collection of Giacometti's oeuvres, which exchanged to each other	As the main sponsor, the Kunsthaus depended mainly by Credit Suisse
Long-term nature		Inevitable cooperation between the Foundation and the Kunsthaus	Inevitable cooperation between the Foundation and the Kunsthaus	Agreements regulate the long-term cooperation between the two institutions	Credit Suisse involved in other Kunsthaus events
Context dependency				The Anglosaxon and the European art context differ and there are differences in the exchange process in the two contexts (high loan fees of the Anglosaxon art museums).	Fluctuation of the market could influence the bank support

Table 5 Kunsthaus relational pattern for Giacometti's retrospective

Relationship between Como City Council and		**Spanish Museums and Foundations**	**Artistic Director Dr. Fiorletta**	**Scientific Curator Dr. Bignardi**	**Sponsors**
Type of interdependence		Pooled interdependence	Pooled interdependence	Pooled interdependence	Pooled interdependence
Coordination method		Coordination by mutual adjustment	Coordination by mutual adjustment	Coordination by mutual adjustments	Coordination by mutual adjustments
Mutuality	Degree of mutuality	High level of trust and commitment from both sides	High level of commitment to the City Council and to the Spanish organizations	High level of commitment to the City Council and to the Spanish organizations	High level of commitment
	Symmetricality	Balanced relation	Balanced relation	Balanced relation	Balanced relation
	Resource dependence	Dependency of the City Council since the Spanish organizations provide all the artistic works (focus on tapestries as a link with the local community)	Deep knowledge of the artist and of the Spanish organizations	Deep knowledge of the artist and of the Spanish organizations	Provision of the financial resources
Long-term nature		Probable future collaboration since an other exhibition on a Spanish artist is planned	Probable future collaboration since an other exhibition on a Spanish artist is planned	Probable future collaboration since an other exhibition on a Spanish artist is planned	It depends on the future plan of the City Council
Context dependency		The competitive environment brought into being this relation for the development of the City Council	Personal relation with the local councillor for culture	Personal relation with the local councillor for culture	Most of the sponsors belong to the local community and for this reason they have been chosen

Table 6 Como City Council relational pattern for Mirò exhibition

From the tables above it's possible to draw some reflections on the network of Kunsthaus and Como City Council and on their role and behaviour within the organization of exhibition of different nature.

Comparison of the mobilized networks

Concerning the involvement of the institutions in the exhibitions' organization, it is possible to identify a few commonalities and differences, in particular related to exhibition's theme:

- A close relation with famous and important museums is at the basis of their exhibitions:
  - When two institutions host and preserve important collections of works produced by the same artist, a direct link between them is inevitable and on-going cooperation brings positive results for both the organizations in terms of improved integrity and quality of the collection and of the exhibitions.
  - The interaction between two large and important institutions tends to be balanced. Standardization of the process and the use of structured protocols allow for a transparent and smooth relationship.
  - Related to this point, it is possible to focus on the relations between the two institutions and these important museums. Depending on the exhibition's theme and objectives, Kunsthaus assumes an active or a passive role. In fact, on one hand while interacting with the Tate Gallery, Kunsthaus had to merely accept Tate's conditions on the interpretation process of the Turner's retrospective and on the redaction of the exhibition catalogue. On the other hand, the relation with the Moma has been characterised by a great collaboration between the museums. The geographical distance between the two exhibition locations has affected their relation.
  - Concerning the Mirò case, the relation between the City Council and important museums in Spain has been entirely managed by the two scientific figures involved in the exhibition organization. As well known Italian art practitioners, the two persons contributed in rendering this interaction fruitful and future oriented. In any case, interaction presents some critical aspects related to the contractual power exerted by one institution over the other. These issues are usually solved through peaceful agreements between the museums which are well aware of the precious role they inevitably play in this sort of game
- A net of personal relations
  - Concerning Kunsthaus, the museum curator and director are involved in art circuits which promotes knowledge and skills sharing process and material resources exchange
- A relation with sponsors:

- Concerning the Kunsthaus and its relations with sponsors, it is important on one hand to underline the role of the Ruhrgas, as a Kunsthaus sponsor for the Turner's retrospective. In this case, Ruhrgas played the role of a gatekeeper between the Kunsthaus and the Folkwang Museum. However, its influence on the exhibition's content was limited. On the other hand, Credit Suisse contributed to the Giacometti's retrospective only to the financial aspects.
- Concerning the Mirò case, the exhibition did not involved one particular sponsor but it has been sponsored by different actors which have provided all the financial means for the development of the project. Since the Mirò exhibition has been the first big art event organized by Como City Council, the relation between the city and the sponsors has been characterised by a high level of trust and commitment from both the sides involved.

Other relations have been mobilized but they are specific of each exhibition presented, however some interesting reflections can be proposed:

- A relation between the museum and a living artist:
  - Concerning the Maria Lassing's exhibition, the relation between the Kunsthaus and the artist has not been fully developed. In fact, in this case the artist dealt directly with the curator and with Foundation which awarded her. She only interfered in a few communication concerns.
- A relation between the museum and a free lance curator:
  - Concerning the Maria Lassnig's exhibition, a free lance curator has been involved because the Kunsthaus did not wish to appear as the main organizer of the event (since the Haftman Foundation has been the first promoter of the event). In this way a clear separation mark has been traced between this kind of event and the Kunsthaus.

With reference to the Mirò exhibition, the City Council had to refer to external scientific curator and director because it has been a first event and the City Council was not in possession of a collection of works of the artist neither it had a real exhibition space.
Therefore, in order to understand how the general network of a museum changes, one has to consider different scenarios since no generalizations are possible concerning the organized exhibitions. Moreover these considerations have to be reported to the typology of museums under investigation.

The reported cases present differences that concern their structural characteristics, in fact on one hand this study describes Kunsthaus as a traditional museum with expositive activities related to its collections or to hosted works. On the other hand, this study has introduced the Mirò exhibition/Como City Council as a specific innovative case in its context. In fact, as organizer of an art *première*, it is considered as a start-up institution.
Therefore given the reported cases, one can argue that museum's expositive activities and relations are largely influenced by:

- their resources' amount and typologies. In fact, on one hand the permanent collection of a traditional museum can represent a source of inspiration for future exhibitions. On the other hand, the inexistence of a collection of art works can mobilize other sources of inspirations such as personal contacts with scientific key figures or important institutions. Relations with external actors can assume a primary position for the museum and the exhibition organization because of the essential resources and knowledge they can convey
- the role and attitude of important organizations involved: for the art resources they could add for the event, famous organization could exert a strong contractual power towards the borrowing museums that could influence the relation of the two institution in a positive or in a negative way.
- The role of sponsors: sponsors, apart from financing museum's events, could be influential in terms of the event's contents and performances.

With the previous reflections, the author's aim is to underline the value added of this approach to the management of museums.

One can easily argue that it is important not to underestimate the impact of museum's interactions on museum's performances.

IMPACT OF RELATIONS ON MUSEUM MANAGEMENT ISSUES

In chapter 2, the new challenges of museums in contemporary society have been introduced with particular attention for the main managerial issues that these challenges imply for these institutions. The consideration of these issues as important steps in order to create the museum offerings has contributed to attribute a fundamental role to external relations and their analysis. The author suggests also to position the analysis of external relations (existing or potential) within the strategic planning of museum's activities since relations represent both resources and means to reach the publics (see Chapter 3).

The impact of relations on museum management is represented by a greater attention of the museum towards the external environment and by a more attentive analysis of its resources in terms of a proper offering for the audiences. The impact of relations on museum management could be summarized as the mixture between the awareness of the others and the awareness of the self in terms of resources and activities.

The present section goes in depth with the observation of the impact provoked by relations mobilization on museum's management issues for both the organizations as presented in Chapter 2. The main management issues for a museum are:

- Focus on multiple targets
- Design offerings for these targets
- Concentration on internal and external solution for implementing the offerings
- Development of skills and competencies.

Impact of relations on museum's multiple targets

The relation with the audience, intended as visitors, is fundamental for Kunsthaus, the audience is considered more as an active actor that contributes financially to the museum's activities rather than being seen as a direct addressee of the exhibitions. The relation with the audience assumes different aspects. For the Kunsthaus international visitors have a relative influence on the museum's balance in terms of the return on investment. Indeed, the Kunsthaus invests more than one million Swiss francs in 2 or 3 meta-exhibitions each year which are addressed both at the local and at the international audience. The investment wouldn't pay off if the exhibition were addressed just at the local audience. In particular, the Kunsthaus presents exhibitions which have never been put on elsewhere and tries to attract a foreign public from Germany, Austria and Italy.
Therefore the close relation with a specific target impacts on the decision concerning the offerings for other targets.
Anyway the Kunsthaus is involved in a more specific environment which has to guarantee the quality of the process and exhibitions.
The Kunsthaus is part of a prestigious network which includes the world's most important art institutions, therefore tight relations link the Kunsthaus with these organizations which are a target as well; for the close relation with this international circuit which it is embedded in, the museum has to respect a series of conditions and must be meticulous in observing all the conservation rules and display conditions.
For Como City Council, the relation with the audiences is limited to the visitors' figures the exhibition has produced.

Impact of relations on museum's offerings

The Kunsthaus is more concerned with installing quality exhibitions and pays more attention to the scientific validity and coherence of the works presented rather than to addressing the audience and its expectations. However, the involvement of important organizations like the Tate or the Moma had an impact on how exhibitions have been presented to the public. Depending on the characteristics of the organizations involved and the resources they invest in the project, relations can be peaceful and produced the desired offerings for the audiences or have negative consequences on the construction of the offering. In the Kunsthaus case, both private and public museums had to face the same issues, mainly the quality of the collection and temporary exhibitions which are based on interaction and relationships with other institutions. Before addressing the audience, the museum's priority is to allocate human and financial resources to forging profitable inter-organizational relationships with the aim of building a sound reputation.

Concerning the case of Como, the choice to focus on Mirò (the main offering in this case) was not casual. A number of different suggestions were evaluated before the decision was made. All the projects submitted were assessed on three levels:

- Evaluation of the project costs and assessment of the cost/benefit ratio
- Evaluation of the real potential of the project
- Evaluation of the time schedule required to complete the project.

The city councilor for culture was the leading promoter of the exhibition as he was the first person to contact the two scientific figures, the curator and the artistic director.

Villa Olmo (described in Chapter 4) was a sort of symbol of the city for both the local population and tourists; therefore, the original idea was to transform the villa into an exhibition space as the city did not have an institution with these characteristics.

The first event hosted at the villa would have to be a key exhibition that would impress local audiences as well as critics and art specialists in Italy and abroad.

The idea was to present not the traditional Mirò but a mature artist with his late production. That is why they decided to complete the exhibition with the eight tapestries[42] that had never been displayed before. Furthermore, the presence of these works represented the novelty of the exhibition; in fact, the organizers' main goals were:

- to organize a quality exhibition
- to achieve important results in terms of visitors and direct or induced income.

Impact of relations on internal and external solutions

Relations impact on internal and external solutions since the process for the development of inter-organizational relations is composed by a negotiation phase; different objectives and behaviour can cause friction between the actors involved in the process and difficulties in reaching the set goals. The conditions that may lead to, and accentuate, disputes and disagreements are attributable to the following factors:

- two or more institutions decide to organize more or less the same exhibition just a few years apart. In this case the range of ideas for an exhibition is limited. The best way to overcome this difficulty is to have a strong network of good relationships which gives the museum the priority and right to ask for and obtain a work so that other museums can't get it and the museum can implement its offerings.
- the Kunsthaus operates in a competitive sector. In fact, among museums there is a sort of competition, which is not declared openly but emerges when curators or directors meet other collectors. On these occasions they find out who else is asking for certain works and have the chance of interacting and relating with other museums for the purpose of lending or borrowing works. Museums decide whether to support another museum's exhibition or not by lending it their works or refusing to do so. In the case of a negative response to a request to borrow a specific work,

[42] The decision to display the eight tapestries was based on the fact that they recall the city's textile tradition.

the requesting museum may decide not to lend its works for a future exhibition and this may impact on the implementation of potential offerings. This decision depends on the quality of the museum's collection[43]. For example, if a museum refuses to lend a work to the Kunsthaus, it should not expect the Kunsthaus to willingly lend its Monet's Ninpheas in the case of a Monet exhibition planned for 2008.

As regards acquisitions for completing the museum's offering, the museum must rely on good relations with artists and be quick and reactive because in certain cases only one or two works are produced (e.g. one for the American market and one for the European market). The process could become complicated if the museum knows that other institutions have the same interest and want to buy the work. In this case a negotiation and goal setting process is launched between the museum and the artist. The museum could promise an extra exhibition in exchange for a work. In this case the museum would get the work and the artist would get more exposure.

In the public sector, difficulties and frictions are less evident as all public museums are based on public funding. They must legitimize what they do and use the funding they receive in an appropriate way. The results could be the highest audience rate or the best income.

In the case of public institutions relationships are affected by the following issues:

- Competition is not influential because of the small dimension of the market. In fact, curators and directors meet each other nearly every month, not necessarily in organized meetings but because they are invited to the same openings or dinners. If there was competition, they wouldn't get along with each other. Competition is replaced by cooperation because, as public museums, they have to deal with the same issues, above all sponsors.
- There is an ongoing exchange of works. The Kunsthaus, for example, often lends works to other Swiss public museums and it receives loans from Basel, Bern and Winterthur. The Swiss market for public museums is united and all museums can profit from the same market.

Concerning the Mirò exhibition, the culture department relied on the support of art institutions related with the artist's work and life.

The city councilor lists the institutions involved in the exhibition project:

- The Barcelona Mirò Foundation
- The artist's family: with the loan of the eight tapestries for the exhibition
- The Barcelona Ceramics Museum
- The Artigas Foundation
- The Caixa Bank: this Spanish institution promotes a number of cultural and artistic events within its spaces. In 2002 6,500,000 people took part in its cultural activities.

[43] Mentioned before as an influential factor in the exchange process.

> Caixa has developed eight cultural centres around Spain and in Barcelona it has created an exhibition space called CaixaForum which houses a science museum. The CaixaForum also holds a collection of works of contemporary art. Caixa has developed an exhibition style: they devote space to western art, contemporary art and extra-European art and culture. This style has allowed synergies to be created between different initiatives (Aimi A., 2004). In this specific case, the Caixa Foundation coordinated the work of the other Spanish organizations involved and so the relationship was exclusively between the Como city council and the Foundation's head office This procedure guaranteed the scientific quality of the project. The works lent to the exhibition in Como belonged to the permanent collection or were traveling pieces. For the Mirò exhibition in Como Caixa lent *Personnage*, the large sculpture which was placed at the entrance to the visiting path.

As regards the contents of the exhibition catalogue, a Spanish critic, Maria Luisa Borras, was asked for a contribution and the Italian critic, Luciano Carmen, wrote an entire section on the artist's last years.

Concerning the mobilization of relations, Sergio Gaddi assessed that it is difficult to explain the path that led to the relationships with some of the institutions involved. This is due to the personal involvement of the city councilor in the interaction with some key figures. Personal relations gave inspiration to the organizers to develop a new event for the city. They lie on a higher and more sophisticated level since they are part of a larger intellectual circuit sustained by professional esteem. The aim of personal relationships for the Kunsthaus is a more knowledge-based result as museum professionals are more interested in sharing information, knowledge and expertise than acquiring the others' resources and competencies. Indeed, he does not delegate his tasks to anybody and traveled personally to Italy and Spain to build a strong network of relationships useful for the exhibition's preparation; the more the sector's productivity grows, the more relationships develop with the sector.

Sergio Gaddi contacted also Mr Goldin[44], who had organized a blockbuster exhibition in Treviso, in order to achieve some important information and competencies for the implementation of the offering.

[44] Mr Goldin founded the institution "Linee d'ombra" based in Conegliano (Treviso) in the North-East of Italy in 1996. The organization offers turnkey management of exhibitions, from the idea to the conclusion. *Linee d'ombra* is responsible for the catalogue, communication, insurance, etc. The organization relies on Italian and foreign experts belonging to scientific boards. The institution has organized exhibitions of contemporary Italian painters and since 1998 *Linee d'Ombra* has been a reliable organization which works with important museums and collectors. In particular, its success is due to the high quality of the loans it obtains. In 2004 *Linee d'Ombra* launched a new project: bringing important exhibitions to the most famous Italian cities. In particular, the exhibition *Monet, la Senna e le ninfee* was an enormous success (440,564 visitors from the end of October 2004 to the beginning of April 2005). Linee d'Ombra installs its exhibitions in famous and restored environments, for example *Casa dei Carraresi* in Treviso and *Museo di Santa Giulia* in Brescia.

The city councillor met managers of Electa and Skirà, two of the most important art publishers in Italy that permitted the publishing of the catalogue.
He says that these interactions began three years before the exhibition took place and were facilitated by the personal contacts made by members of the city council with protagonists of the art scene in Italy and abroad.

Impact of relations on skills and competencies

As described in the theoretical part of the research, the role of the director and the curator is crucial for the museum's development in terms of its activities and its permanent collection, as the main product to offer to the audiences.
In the case of the Kunsthaus, the growth of the permanent collection would be jeopardized without these two scientific figures; they are fundamental for borrowing works from other institutions and, in particular, from private collectors. They cultivate relationships and try to maintain a good rapport with the most important art institutions the Kunsthaus is in contact with. In this way the museum obtains information about the best opportunities for enhancing the permanent collection or for determining the right period for a temporary exhibition. In fact, in some cases the museum does not have the financial resources required to buy the works.
For Como City Council, the mobilization of relations for the organization of such an exhibition contributed to the development of negotiation skills that permitted to acquire works of art for the event. Thanks to the involvement of the two scientific figures of the exhibition, the City Council got into the art circuit and gave birth to interactions with important art institutions. The city council developed negotiation skills and contractual power thanks to the mobilization of these relations.

FINAL CONSIDERATIONS ON THE CASES

The reported cases can be considered as comparable in terms of their networks both from a general and a more precise perspective regarding the organizations of specific events. Through this consideration similarities and differencies can be traced between the two cases and the way they face the organization of art events. Concerning this last point, the success of an exhibition organized by the two institutions can be measured through the commitment for continuation of the collaboration/interaction the expressed between the specific organization and the actors involved in the organization of the event. This commitment process affects therefore the construction of a certain reputation of the organizing institution that has to convey it through the improvement of its exhibition standards (display and security levels e.g.) in order to fruitfully interact with the surrounding environment.

However, given the reported cases, some considerations can be done on the general network which the two organizations are embedded in and the network mobilized for the organization of a specific event.

Concerning the general network of an organization, one can argue that the actors involved belong to three categories:

- Actors that provide financial means to the museum or organization in order to perform its day-to-day activity. Depending on the portion of financial aid, the actors involved have an active or neutral role on decisions concerning the museum's objectives and offerings.
- Actors that provide art objects and materials. Again, depending on the nature of the object and on its request's rates, the organization is more o less influential in the decision of the museum's concerning in particular its collections.
- Actors that provide competencies and skills for accomplishment of every day functions. In this case, the museum or organization can rely on an internal department or figure or ask the collaboration of external actors. In most of the traditional museums, the scientific figures such as the curator or the scientific director are inside employee of the museums. Concerning technical support, the organization usually relies on external figures like insurance companies or light installer etc.

Therefore, the Kunsthaus and Como City Council are governed by different relational patterns which influence the activities they organize:

- The City of Como is an administrative organization with artistic ambitions. The aim of the Mirò exhibition was in fact to attract a large crowd to the city of Como with no regard for the public's expectations and needs. The exhibition was a great success in terms of visitors figures.
- The City Council's strategic approach is influenced by both marketing and artistic considerations. The lack of artistic resources had an impact on a more focused market orientation.

To sum up, focusing on the comparative elements, some conclusions can be drawn about the institutions and how they can be classified thank to their relational patterns. The two institutions considered in this research have been chosen for the apparent differences characterizing their activities:

- The Kunsthaus adopted different approaches depending on the exhibition's theme, in fact relationships take on different characteristics depending on the context.
- How does the network of relationships change for different typologies of event or institution? The answer to this question can be found in the analysis of the two cases/institutions: the Kunsthaus and Como City Council. Actually, there are four cases since four separate exhibitions have been studied. Each exhibition, with its uniqueness, generated different networks of relationships in which the Kunsthaus had a varying degree of influence and power.

A specific comment has to be addressed to the physical infrastructure of the institution that influences the implementation of certain interactions. In fact, the physical appearance and standards of the institution could facilitate or prevent some interactions and their development. A proper building that ensures a certain level of security and a certain quality of the exhibition positions the institution within the loan and lend circuit allowing successful exchanges between art organizations.

Differences in the relational pattern of the two cases considered are mainly due to:

- the Kunsthaus' position in the its general network and its position and role in the mobilized networks for the three exhibitions analyzed. Moreover for Kunsthaus, visitors have an active role in the construction of future exhibitions and in the judgement of the actual activities.
- Como City Council is at its first exhibition experience and is completely unknown to the Spanish institution in terms of its exhibition organization capacity. However, thanks to the support of its scientific figures and to the personal ambitions of the organizers, the City Council encountered a few difficulties in the implementation of this project.

Finally and in order to underline the different approach to an exhibition organization and the structural differences of the cases, one can consider the Mirò case with viewpoint. The Miro exhibition represents a start-up case for the geographical area it was organized in and for the City Council. This is already one distinctive element but the exhibition could be classified according to another condition. An exhibition organized by an administration is the blockbuster exhibition. These reflections could be compared to the theoretical considerations presented in Chapter 1 and 2 concerning museums' real functions and museum management.

The term blockbuster has been used to describe spectacular museum, art galleries or science centre exhibitions. The main features of these exhibitions are:

- The ability to attract large crowds
- The ability to attract important corporate sponsors.

Put by Elsen (Elsens, 1984) a blockbuster is:

"[…] a large scale loan exhibition that people who normally don't go to museums will stand in line hours to see […]"(1984:1)

In Direct Marketing 1993, James Rosenfield (Rosenfield, 1993) describes a successful blockbuster exhibition as a triumph of both curatorial and marketing skills.

Generally speaking, blockbuster exhibitions are high profile exhibitions on display for a limited period of time that attract the general public, who are prepared to both stand in line and pay a fee in order to see the exhibitions.

People participate in a commodity that is only available for a limited time, whereas the institution featuring the exhibition may be seen as an entity that will last forever and that will be available at any time in the future.

In his 2001 article on the museum's new role in modern society, Bradburne (Bradburne, 2001) criticizes the use of blockbuster temporary exhibitions and the construction of new museum buildings as a panacea to cure all ills.
In particular, he states that the increasing number of visitors to blockbuster exhibitions only serves to mask the museum's continuing isolation on one hand, while threatening the quality of the museum experience for all visitors on the other.
According to Bradburne, the blockbuster exhibition brings together works from museums and private collections worldwide, in order to celebrate an artist's oeuvre or present a particular theme. In most cases, because of the huge amount of time and money involved, such an exhibition can be seen in several museums during a limited period of time.
Despite their visible success, blockbuster exhibitions are very expensive events. Bradburne reveals a paradox behind the apparent success of this kind of exhibition. In fact, an increased number of visitors tends to reduce the actual amount of time visitors spend in the exhibition and therefore it reduces the possibility of enjoying the masterpieces on display. Moreover, visitors begin to treat the museum in the same way they use a cinema: they wait until "something is on" before deciding to visit. The usual flow of casual visitors is replaced by huge crowds coming in waves after the opening.

In his 1998 paper Bruno Frey (Frey, 1998) deals with the generally known and world famous museum of art (in particular of paintings) and suggests using the term superstar museum for museums with the following features:

- great importance for tourists and world fame among the general population
- a large number of visitors: these museums have experienced an increase in the number of visitors and are part of mass tourism
- a collection of widely known painters and individual paintings: this factor implies a unique advantage of superstar museums over minor ones, but also a constraint because of their superstar status
- exceptional architecture: the building itself is an important artistic feature
- an influential marketing role including a relevant impact on the local economy: superstar museums are marketed in two ways. A major part of their income derives from the museum bookshops and restaurants. Moreover, superstar museums have a substantial impact on the local economy because the visitors spend money also in unrelated areas such as hotel rooms etc.

The existence of this reality in the definition of museums is due both to demand and supply.

Indeed, museums that are considered as superstar museums find themselves in a different competitive context. Their reference point shifts from other museums in the city or region to other superstar museums. Superstar museums are providers of a *total experience*, which is in contrast with the role of traditional museums as conservers of the past.
Frey states that it would be premature to argue that the total experience offered by superstar museums leads to superficiality: on one hand it is clear that it is not designed for connoisseurs but on the other hand knowledge provided by this type of experience may result in a greater involvement in art, including visits to more traditional museums.

The debate on blockbuster exhibitions is still open and it is interesting to compare the previous perspectives. The common perception of blockbusters is that of a diffused superficiality in the selection of works to display because the main goal is to increase the number of visitors.
Moreover, some critics argue that blockbuster exhibitions provide a negative connotation of the museum's traditional mission. But actually, blockbusters bring art to a wider public which is able to appreciate the quality of the exhibition.
Blockbuster exhibitions should be considered a type of exhibition which attracts a large number of visitors who pay to experience the benefits of art.
As stated above, every institution is different from the others and each event differs from the other because of its contents and of the networks of relations it generates.

This experience convinced the city councilor of the importance of networking. The success of the Mirò exhibition is an important step in building a strong image and reputation with other actors.
Concerning future projects, the city councilor announced an exhibition on Picasso supposed to be another blockbuster event. For the city councilor, Picasso represents a clear link with Mirò because of their Spanish origins. But this has not been the sole guiding principle for all the future projects. The city council's efforts have been focused on launching Villa Olmo as a space devoted exclusively to quality events.
Their aim is to create a space that will represent the exhibition centre par excellence in the Como area.
For the Picasso exhibition, the city council has confirmed the two scientific figures for all the aspects concerning the works' display and the catalogue preparation.
The Mediterranean direction taken with the decision to hold a Picasso exhibition is the result of discussion and continuous interaction between the curators and the city councilor during the three months of the Mirò exhibition.
The city council's main goal in organizing these events is to provide the audience with exhibitions whose scientific quality is widely acknowledged. The communication campaign would be useless if the communicated event did not have a strong basis.

Joan Mirò_ Alchimista del Segno marked a significant change in the way people see the city. It was the first cultural project organized by the city that had a major impact on both the cultural and economic sectors of the area.
The exhibition is considered a blockbuster for the characteristics described in the previous paragraphs but it also had important scientific contents which were acknowledged by the audience and by the cultural organizations involved.

However despite the possible interpretation of the cases, it is important to stress that the results of this empirical study provide an answer to the initial research question. In fact, relations and interactions influence directly construction of museum's activities and offerings. Financial and artistic resources are produced or mobilized by relations between the museum and the external environment.
Museums as organizations of contemporary society preserve the past by relating themselves to the present and their environment.

CONCLUSIONS

Studies on museums are characterized by a continuous evolution of the contributions on the topic and by the involvement of new disciplines that try to add some value to the rest of the literature on the institution. Museology and New Museology have been the forerunners of this research area with their approaches to museums as protagonist of modern society with the noble mission to preserve our past and communicate it. However the worrying need for help and resources from museums awaked the necessity for a more practical approach to museums as providers of knowledge to different publics and stakeholders. The managerial approach has been considered for years as the most appropriate tool for supporting the resources issue of museums. However this perspective has not been totally accepted by museum's practitioners who judge these instruments as distorting the real nature of museums and their mission toward society. This study does believe that museums need to be conducted through the contemporary society with instruments that face the economic problems that the society presents. However, the traditional managerial approach is here considered as not sufficient for managing museums issues. Museums are active members of the contemporary society that is constituted by a multitude of other organizations and actors the museum has to deal with. It is exactly for this reason that this study suggests the adoption of a new perspective that has not yet been faced. This study suggests a new perspective on museum management by considering the relational pattern as a fundamental variable for distinguishing one museum from the others and for facing the main managerial issues of the contemporary society.

Therefore the main goals of the study have been the presentation of the debate between the main research streams on museums and the introduction of the main museum economic issues. Moreover this study wanted to present the museum economic issues and underline the limitations of the traditional managerial perspective by highlighting the importance of relationship management for museums of different nature.

The result of the study is the awareness that each museum relies on specific relational patterns that have positive consequences on the main museum management issues. In fact, this study presented to cases of museums of different nature. Through the analysis of their activities, in particular the exhibition's organization, the author has observed that museums of different nature generate networks of relations for the development of exhibition's ideas and projects or for the management of the permanent collection. A general network surrounds the museum for the development of day-to-day activity and a specific network is created for the organization of special events. The need for resources (financial or artistic) and the acquisition of skills and competencies for a precise event or for the running of the museum represent the main motivations that conduct museum to the construction of such nets of relations.

Obviously, with regard for the museum's nature and activities, networks of relations assume different characteristics and the mobilization of resources has a different goal.

The empirical part of the thesis is developed around two cases concerning two institutions that organize exhibitions. The Kunsthaus represents the typical museum with a permanent collection and periodical temporary exhibitions. Como City Council is instead considered as an innovative case concerning its environment. In fact, it's the first time that such an impressive event is organized by the City of Como. The Mirò exhibition represents an interesting case because it can be associated with literature on blockbuster exhibitions; but it is more than a blockbuster. In the analysis of the case, blockbuster exhibition literature was useful to draw a more precise relational pattern of the event.

The three exhibitions organized by Kunsthaus have been considered as separate cases from the Kunsthaus itself and some interesting findings emerged. Since the three exhibitions represent the work of different artists, the starting points of their organization were not the same. This first stage contributed to building a specific network of relationships for each exhibition. But since the exhibitions differ from each another, even the relational pattern isn't the same. Each network presents different key relations that depend on the characteristics and expectations of the actors involved in it. Each specific relation implies some consequences on the management of the exhibition under analysis.

Therefore, given the reported cases, we can say that museums can be classified for the network of relations they are embedded in. Moreover, the classification system varies with the organization of new events that requires the involvement of other actors which express their needs, expectations and conditions. Museums are influenced by the changes occurring in the structure of their networks in terms of resources research and management. Therefore a new approach to the issues created by the involvement of external actors is requested for those museums or organizations that have to face the problem of resources scarcity.

The research path followed in this study allowed the author to construct a new approach to the study of museums that consider both the social role museums play nowadays and the economic issues that comes from both inside and outside the institution. The real nature of museums and their original mission, as presented in Chapter 1, have been respected while the new challenges for museums in modern society have been introduced. Thus, museums as guardian of our cultural heritage have to get in direct contact with the external environment since the issue of resources finding and management is still important. However, relations and interactions with other actors can provide museums with the resources they need and museums can more easily convey their functions and messages to the wide public.

This study presents however some limitations that basically concerns specific context of art museums. The research does not go in depth with considerations on other museums typologies and it could be interesting to investigate the role of relations and networks for museums of different nature. Moreover, even if the study has a practical orientation and wants to provide a new perspective in the approach to the organization of exhibitions, it does not investigate the real use of the relational analysis for museums. In fact, there no references to the practical use of such analysis for museum's positioning within the networks of exhibitions.

The hope is to have generated curiosity and interest for this approach that the author would like to widen and enrich with future researches and contributions.

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