

Tab. 1 Activity clusters and benchmark museums

Activity clusters	Benchmark partners	DESCRIPTION
Planned conservation	PERGAMON MUSEUM	Dating back to 1910-1930, the Pergamon museum is one of the most important German archaeological museums, with over 1-mln visitors per year. It is managed by the Prussian Cultural heritage Foundation, with a public governance structure and a consultive Committee composed by academic experts. As part of the Museum Island in Berlin, which has been enlisted in the Unesco WHL in 1999, the Pergamon has been addressed by the conservation and restoration interventions carried out since 2001 by a private Foundation, founded by private companies such as Deutsche bank, Allianz Group KPMG.
Repository management	Vatican Museum	Dating back to 1506, the Vatican Museums belong to the Museum Directorate of the Vatican State. The objects on display represent only the 16% of the inventory, which, in turn represent only the 30% of the properties. With over 4 mln visitors per year, the Vaticans are an extraordinary example of successful museum with high artistic standards and substantial self-financing.
Display services	Acropolis Museum (Athens)	Dating back to 100, the Acropolis Museum has been restored and re-opened in June 2009. The architects Bernard Tschumi and Michael Photiadis have designed the construction, by combining traditional materials (marble) and modern ones (glass and concrete). The project has been financed for € 130 mln by the Greek government and the European Fund for Regional development. The galleries are dedicated to permanent and temporary exhibitions. The Museum is endowed with a 200 seats auditorium, multimedia centre, a bookshop, a coffee shop and a restaurant.
	MAEC (Italy)	Dating back to 1986, the MAEC assumes the role of archaeological hub and information centre, which provides welcoming services for the visitors of the archaeological park in the surroundings.
Servicescape	NATIONAL GALLERY (NG), London	Dating back to 1838, the NG is a non-departmental public body, whose sponsor body is the Department for Culture, Media and Sport. It is an art museum, which built its huge collection on acquisitions and donations and is actually visited by over 4 mln visitors per year
	Archaeological site of Mérida in Spain	Mèrida archaeological site has been enlisted in the Unesco WHL in 1993 and in the category Conjunto Historico-Arqueologico in 1973, envisaging special protection in the urban planning. Mèrida archaeological site belongs to the Consorcio de la Ciudad Monumental, Histórico-Artística y Arqueológica de Mérida, a public organisation with a multilevel governance structure involving the central, the provincial, the regional, the municipal levels (Junta de Extremadura; Ministerio de Educación; Excma; Diputación Provincial de Badajoz; Ayuntamiento de Mérida. The site has 350.000 visitors per year (93% from Spain). The main financial sources are ticketing (48%), donations (29%) and public funding (17%).
Edutainment	QUAY BRANLY, Paris	Quai Branly is an anthropological museum dedicated to Africa, America, Asia and Oceania. It has been opened in June 2006. It has assumed the role of “Grand Département” of extra-European ethnography. As a result it has a double reference to both the Ministry of Culture and the Ministry of Research. Indeed the museum has a strong focus on research and education. The collections are composed by over 300.000 objects (less than 2% on display). The acquisition policy envisages a striking increase in the properties, also on account of donations and mecenats
Exhibitions and events	MART (Italy)	Mart is a public contemporary art museum belonging to the Province of Trento, endowed with 3 exhibition halls. The new building has been designed by the architect Mario Botta, and is characterised by a wide square with a glass domed roof that is the gravity centre for all the activities of the museum. The museum has re-opened in 2002.
Marketing	V&A Museum,	Dating back to 1852, the V&A museum is a non-departmental public body and one of the biggest art and design museum worldwide. The museum contains 15 sections

	London	and organises exhibition theme events to valorise the collections and develop audience.
HRM	ZETEMA (Italy)	Zetema is a public in-house company established in 1998 and totally belonging to the Municipality of Rome since 2005. It is in charge of the implementation of the Municipality's strategies for the enrichment and the integration of tourist and cultural services of the museum system of Roman civic museums. For what concern its museum business area Zetema manages a variety of front-office services as well as back office services, according to a global service approach.
Fund raising	FAI	FAI is the Italian Trust fund for the preservation and promotion of cultural and environmental heritage and cultural landscapes, dating back to 1975. It is actually responsible of 1210 sites and it is articulated in territorial divisions.
Networking	Network of Picensi Museums in Italy	The Picensi Museums are a museum network including 4 Municipalities and 23 collections of the Region Marche, which has been established in 2003 and financed by the European Structural funds. The network has been awarded by Federculture with the prize "management culture". The 4 municipalities have signed an Association Agreement that rules the activities at the network level.

Tab. 2 "4Ps" for the V&A marketing model

PRODUCT	Permanent collection; temporary exhibitions; events; workshops; educational services for schools and Universities; stores, coffee-shop; halls on rent.
PLACE	South Kensington: a well connected zone by bus, underground or airport Prestige building, in Victorian style, close to other important museums.
PRICE	Free entrance for the permanent collection. On payment for some temporary exhibition. The pricing aims at reaching out a broad audience including low income people.
PROMOTION	Marketing campaigns. Advertisements (magazines, radio, ads on bus, metro stations); informational materials distributed in public spaces like libraries, tourism information points; direct mail; brand partnership; new media; public relations with sponsors, funders and media.

Tab.3 Museum best practices and affected activity clusters

Best practices		Museum Activities									
		Planned conservation	Repository	Display services	Servicespace	Edutainment	Exhibitions and events	Marketing	HRM	Fund raising	Networking
Investments	Space & design		x	x			x				
	Soft Infrastructures			x	x						
	Technology		x	x		x		x			
Building Distinctive Resources	Back office motivation/ front office branding								x		
	Financial resources				x		x			x	
	Relational resources				x					x	x
Management effectiveness	Organic monitoring systems (PDCA)		x	x	x	x	x	x	x	x	x
	Empowerment Incentive system								x	x	
	Substantial Planning		x	x	x	x	x	x	x	x	x
	Market orientation			x	x	x	x	x	x	x	x
Product innovation			x	x	x	x	x				

Fig. 1 The museum adapted value chain model

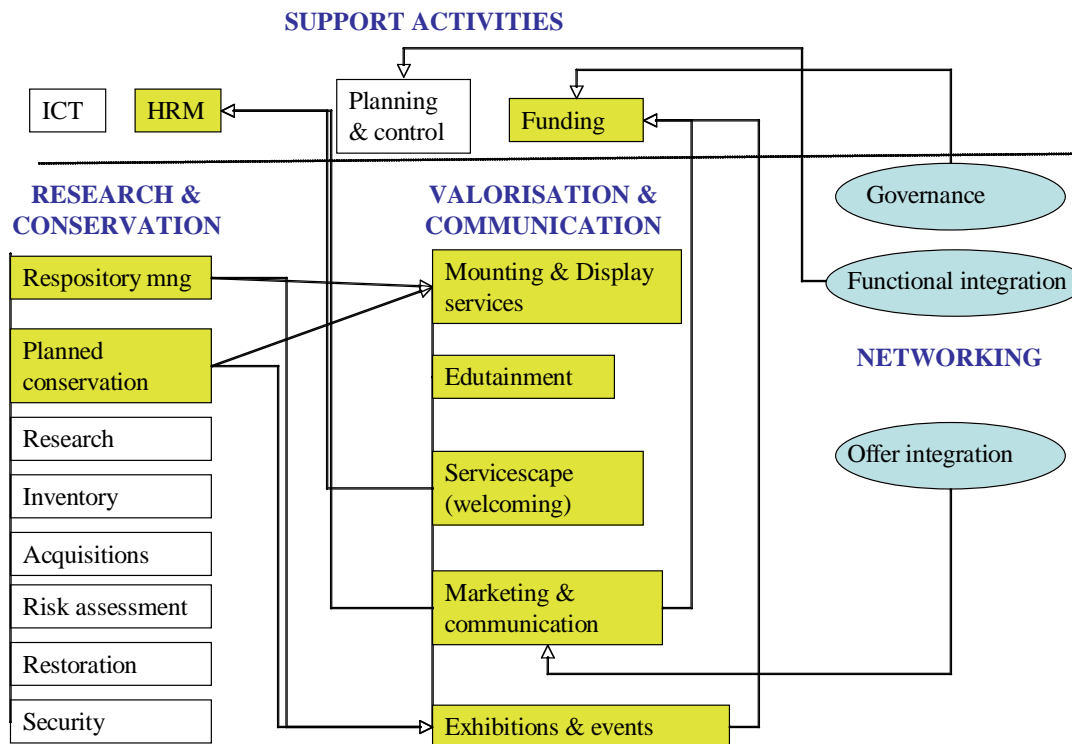


Fig.2 Repository management best practices

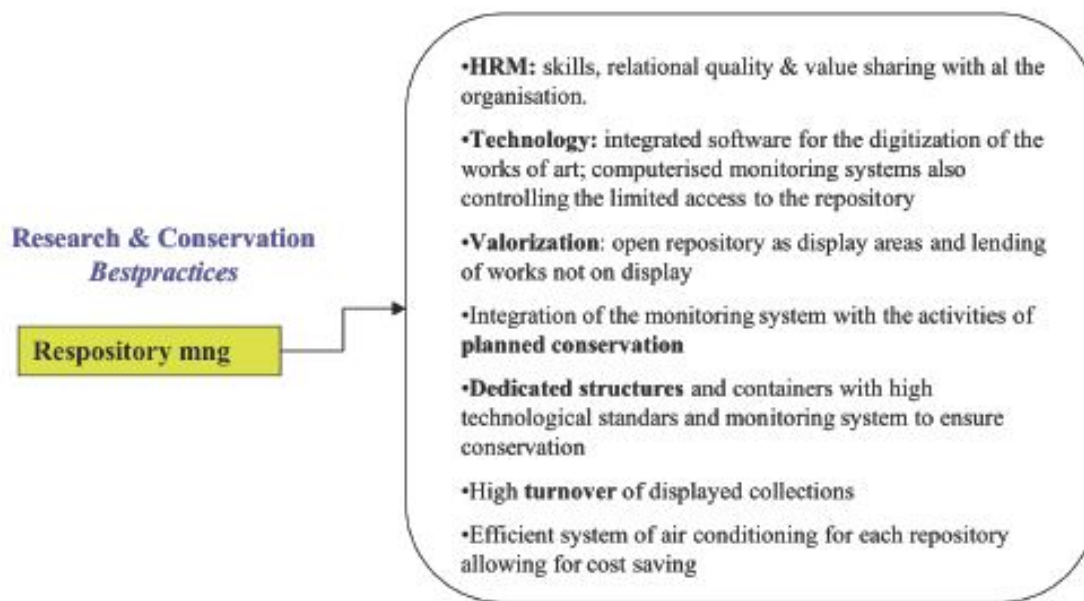


Fig.3 Planned conservation best practices



Fig.4 Add-on services best practices

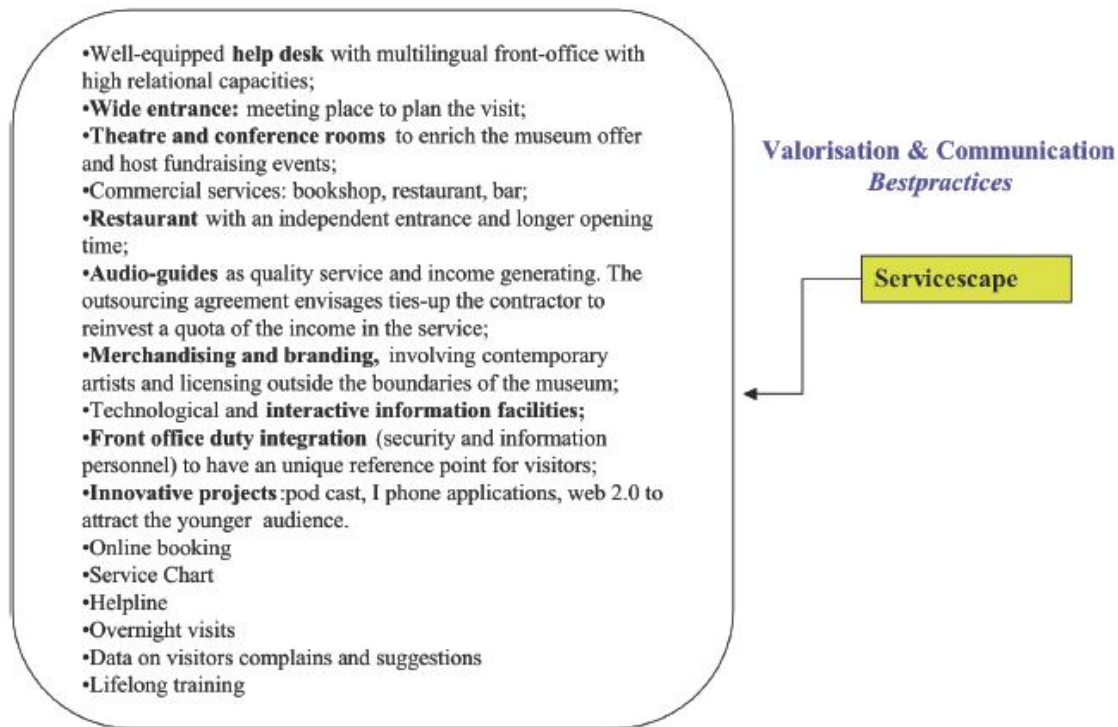


Fig.5 Marketing & communication best practices

Valorisation & Communication Bestpractices

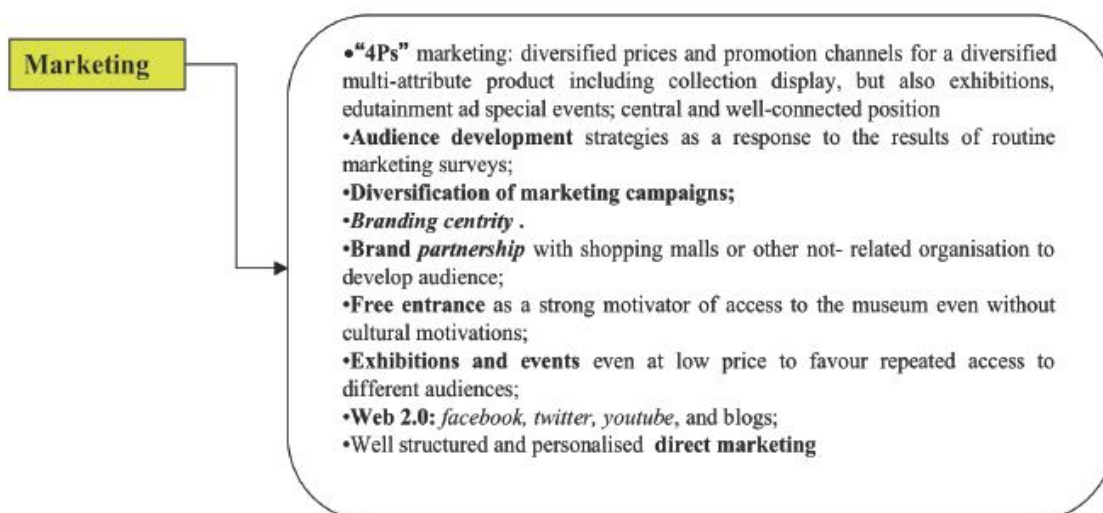


Fig.6 Display management best practices

**Valorisation & Communication
Bestpractices**

Display

- Modular** and flexible structure;
- Display planning is functional to the **desired visit experience**;
- The display path may reflect **different display approach**, if that is coherent with the collections and the intentional experience offer (useful when it comes to restyle a museum);
- Display planning may be linked to the territory, by creating functional references to other visiting place. The museum may represent a **showcase of a complex territorial offer**;
- Multi-level information panels** for different targets (short information- technical information and context information)
- Interaction **between architecture and environment**
- Careful **lightening design** to valorise the collections in their original setting

Fig.7 Edutainment best practices

**Valorisation & Communication
Bestpractices**

Edutainment

- Options of modular/thematic tours**
- Professional background: cultural mng/ marketing
- Virtual exhibitions
- Fidelization policy
- Expectations, satisfaction and needs survey
- Diversified audio-guides
- Seminars and conferences
- Theatrical/musical/cinematic programmes
- Educational spaces
- Educational programmes for educators

Fig.8 Temporary exhibition best practices

**Valorisation & Communication
Bestpractices**

**Exhibitions &
events**

- Link with **research and educational programmes**
- Environmental standards**
- Multimedia offer** (conferences, debates with the artists, concerts, cinema) inspired to the historical context and the theme of the exhibition in order to set out a **contextualised interpretation** of the exhibit, building on partnership with Universities
- Modular exhibition space** (public square)
- Co-production** with other international museums and private partnerships
- Editorial projects** for each exhibit
- Creativity policies**
- Wide range of exhibits to promote day-long stays
- Use of temporary exhibits for the dialogue with the territory

Fig.9 Human resources management best practices

SUPPORT ACTIVITIES

Bestpractices

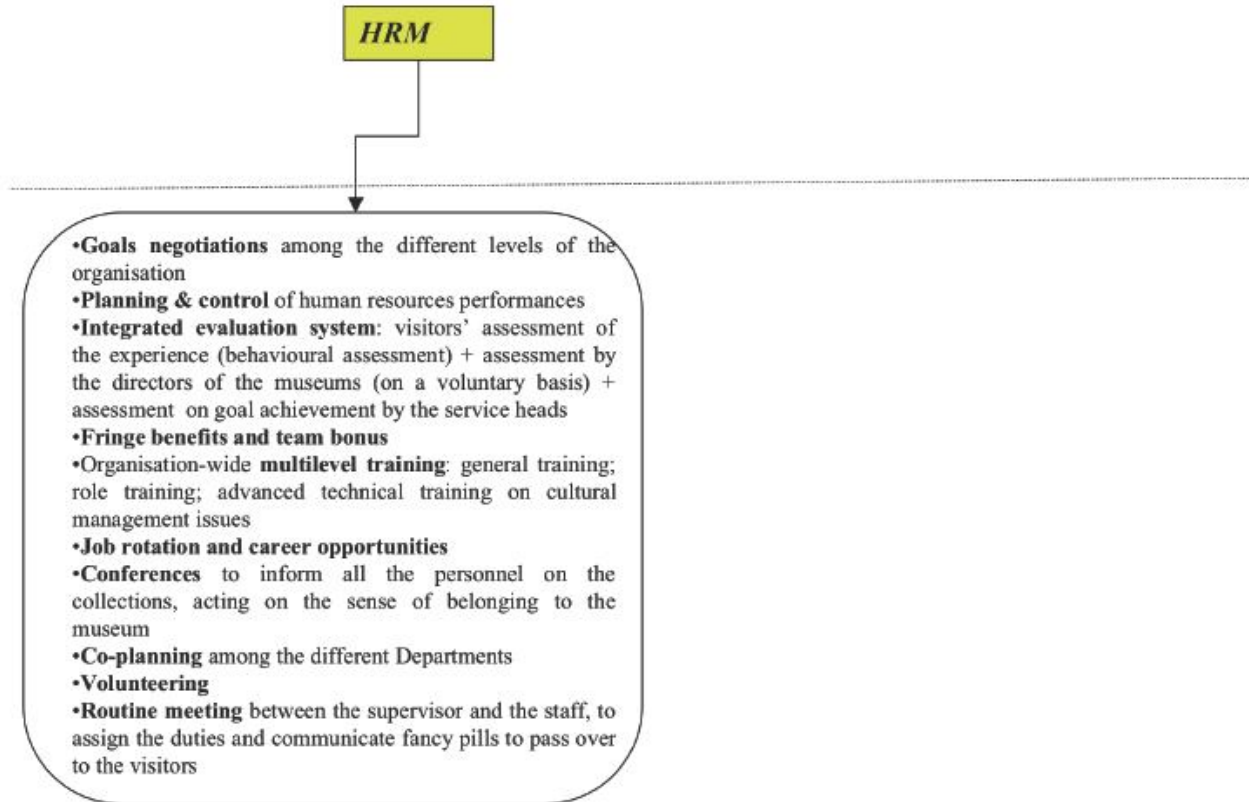


Fig.10 Fundraising best practices

SUPPORT ACTIVITIES

Bestpractices

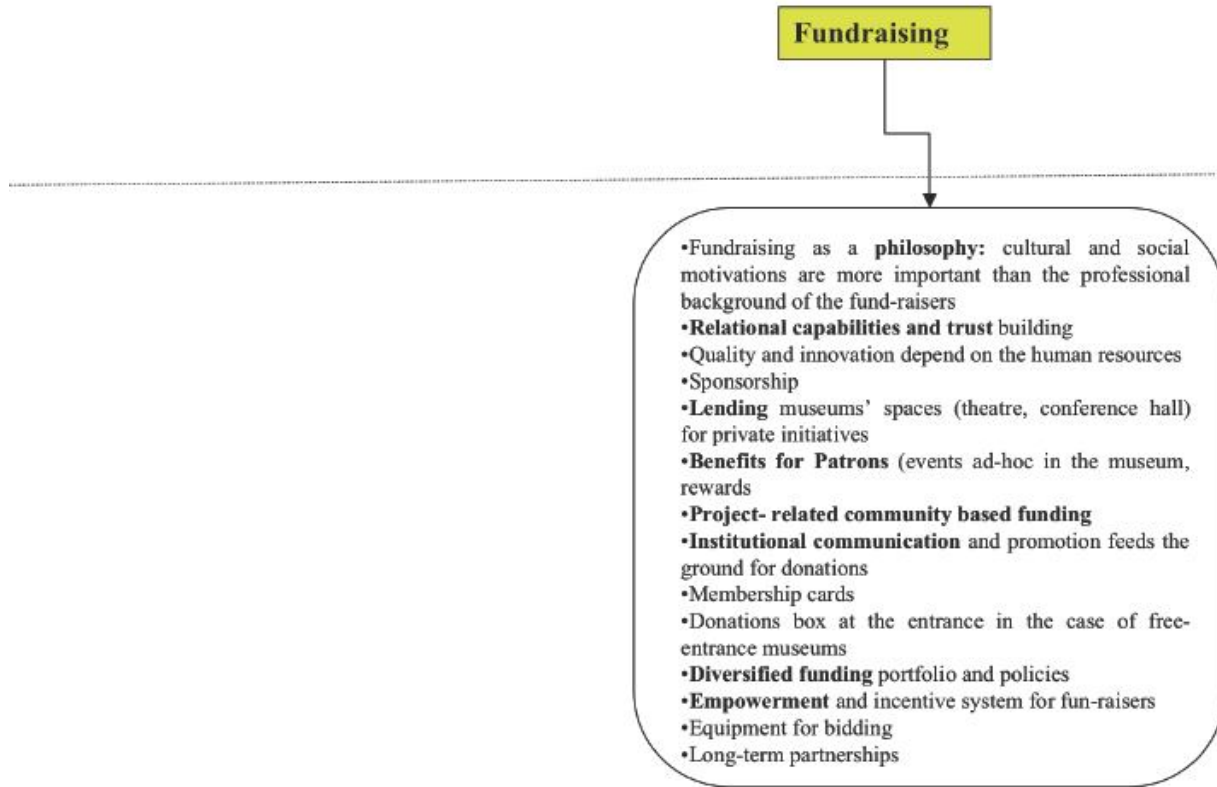


Fig.11 Governance and networking best practices

