Interpreting Audience Development

A comparative study of the approaches and practices of the National Gallery
and the Pinacoteca di Brera towards audience development

Giulia Errico

[Blank page]

«Let us by all means get the museum to give its contribution to all cultural activities involving its context and milieu: not as a place for contemplation or the study of tradition but as a place for building and living contemporary reality and its evolution. Not an occupation for one's "free time" or "time off" but for our "time on", a time of engagement and action».

Franco Russoli[1]

Abstract

This thesis represents a comparative study of the approaches and practices of the National Gallery and the Pinacoteca di Brera towards audience development.

Audience development strategies are gaining popularity in the museum sector, but our knowledge about their characteristics, benefits and best practices is limited. The aim of this thesis is threefold: (i) to describe the interpretation that the National Gallery and the Pinacoteca di Brera give of audience development; (ii) to explain their understanding of the audience – the visitor segments, their needs and ways to address them – and how this influences their strategy and, consequently, their public programmes; (iii) to infer common best practices through the comparison of the approaches of the two galleries.

This project undertakes qualitative research focusing on two case studies, the National Gallery in London (UK) and the Pinacoteca di Brera in Milan (Italy). The research followed an iterative approach and literature about audience development provided the background for the comparative analysis of the two museums. Information was gathered from primary and secondary data sources. Qualitative interviews with six employees of the galleries, holding managerial positions, gave insights about each museum's strategy and practices. Newspaper articles, reports, websites and published interviews enriched and complemented the primary data.

The results reveal that, despite administrative and national policy differences, the two galleries have a similar understanding of their audience and recognise common values and principles, such as communication, collaboration and openness. The comparative study shows ten best practices, shared by both museums, which can enhance the quality of their audience development strategies and help their long-term sustainability. Further research is needed to generalise a behavioural paradigm, but the cross-case comparison assures that said best practices are not idiosyncratic to one singular organisation.

Keywords: *audience development, National Gallery, London, Pinacoteca di Brera, Milan, comparative study, strategy, public programmes, audience, museum sector, best practices, cultural policy*

Acknowledgements

Table of Contents

1. Introduction

The Statutes of the International Council of Museums (ICOM) define *museum*[2] as: "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 humans and their environment" (ICOM, n.d.). According to this definition, museums showcase and communicate relevant content for educational and entertainment purposes. What is usually of notable importance for the "customers" of a museum, besides the displayed objects, is the overall experience that comes with the visit and the ancillary services provided by the museum to complement and enrich the visitor experience.

Statistics indicate that the museum sector is undergoing a significant change regarding who the museum's visitors are and of how these visitors relate to art institutions (Jensen and Lundgaard, 2015). This new wave of change, driven by globalisation and technological progress, is forcing museums to re-think their roles in society and experiment with new and innovative ways to interact with their audience. This is leading to an increasing attention on the concept of audience development (definitions in §2.2).

The main reasons why audience development is gaining popularity concern policy, politics, economy and culture. Political and policy reasons root in the idea of "democratisation of culture" and in the association of cultural development with social and economic development (ADESTE, 2016a, p.16). Economic motives are related to "the decrease of public funding pushing the sector to look for financial sustainability" (ibid.); while the cultural ones are associated with globalisation, migrations, and technological evolution, which are fostering "huge changes in how people behave and interact, also enabling an active attitude towards content and decision making" (ibid.).

---

[2] The ICOM definition of 'museum' encompasses other institutions, including 'non-profit art exhibition galleries' (ICOM, 2009). Therefore, for the purposes of this thesis, the terms 'museum' and 'art gallery' are considered as equivalent.

The main aims of this thesis are, therefore, to help understand what audience development is and how museums are including this concept within their strategies in order to expand, retain, and engage their audience for the ultimate purpose of remaining relevant and sustainable.

1.1 Academic field and problem formulation

Within the last ten years, research about the museum industry has increased. Literature is often focused on the relationship between art organisations and technology (Pohawpatchoko et al., 2017; Edyburn, 2015; Moura Da Silva et al., 2014; Lisney et al., 2013; Druin, 2001), on the museum's role in society (Yoshiara, 2008; Macfadden, 2008; Woodson-Boulton, 2008; Janes, 2007; Macdonald, 2006; Sandell, 2003), or on the application and contextualisation of marketing and consumer behaviour theories within the art and non-profit sectors (Colbert and St-James, 2014; Lehman and Wickham, 2014; Zahrádka and Sedláková, 2013; Colbert and Courchesne, 2012; Colbert, 2011; Pantano, 2011). The characteristic that joins these academic fields is the presence of a single fundamental theory on which the entire field is established. This thesis project, instead, contributes to the conversation about audience development inside the cultural sector with a comparative analysis between the National Gallery in London and the Pinacoteca di Brera in Milan. The purposes are to support the relevance of audience development, to demonstrate that the two galleries have a similar understanding of their audience, recognising common values and principles, and to present ten best practices, shared by both museums, which can enhance the quality of their audience development strategies and help their long-term sustainability.

The essential problem in the field of audience development is that, unlike preceding academic fields, there is no underlying foundational theory or theorist on which to base research and study. In fact, audience development "is still mainly a ground-based activity, not a discipline (yet), strongly related to single professionals' practices across different countries" (ADESTE, 2016a, p.10). There is a substantial "lack of extensive research devoted to explore the many layers" that characterise audience development, and "the accessible research in this field is far from ideal both in terms of quality and

quantity" (ibid., p.45). Ultimately, it is "a field not only of practices" but "not yet of rigorous disciplines" (ibid., p.42) and for this reason, the approach to this research study moved from deductive to iterative after the data collection phase (see §3.1).

As a consequence, this thesis contextualises audience development within cultural policy theory and examines the relevant literature to provide a framework for the comparative analysis between the approaches of the National Gallery and the Pinacoteca di Brera towards audience development. It also aims to contribute to the non-institutionalised field of audience development, as the value of this research relies on taking the point of view of the institutions involved in audience development practices and not one of the public, as other case studies do (see §2.4).

1.2   Research questions

This research study asks three guiding questions:

I.   How do the National Gallery and the Pinacoteca di Brera interpret audience development?

II.   How does the understanding of the audience of the two galleries relate to their strategy and how is it translated into their public programmes?

III.   Which best practices can be inferred from the approaches of the two galleries towards audience development?

This Master thesis is a qualitative comparative study, and its aim is threefold. First, it describes the interpretation that the National Gallery and the Pinacoteca di Brera give of audience development. Second, it explains their understanding of the audience – the visitor segments, their needs and ways to address them – and how this influences their strategy and, consequently, their public programmes. Lastly, this project compares the approaches of the two galleries in order to infer common best practices.

1.3 Description of the cases

The following serves to introduce each case study by considering their foundation, organisational structure and general strategy. This information is relevant to identify the peculiarities of the two institutions and inform the reader about their current general situation, necessary to provide a context for the comparative analysis (§4.2).

1.3.1 The National Gallery

The National Gallery was founded in London in 1824 and is governed by the Museums and Galleries Act 1992, under which the Board of Trustees of the National Gallery was established (National Gallery, 2016a). The Board consists of non-Executive and unpaid members because of the charitable status of the Board itself, as mandated by the Charities Act 2011, which also confirms the National Gallery's exemption from the need to register with the Charity Commission (ibid.).

The Gallery has a Chairman and has no fewer than twelve and no more than fourteen Trustees appointed for four to five years with the possibility of renewal. All Trustees are appointed by the British Prime Minister, except one who is appointed by Tate from their Board (ibid.). The Board delegates operational responsibility to the Director, who is also the Accounting Officer. The Director, in turn, appoints a number of senior staff, the Executive Committee, who act as executive directors of certain functional areas, respectively the Director of Finance and Operations, the Director of Collections and the Director of Public Management (ibid.). The Head of the Development Department is not part of the Executive Committee and it is considered separate, probably due to its specific functions (the department is constituted by the sub-departments of Corporate Fundraising, Trust and Individual Giving, and Events).

The mission of the National Gallery is "to establish a central role for Old Master paintings in modern cultural life" and their main strategic objectives are to (i) "preserve, enhance and develop the potential of our collections for our public", (ii) "broaden our appeal and provide an exceptional visitor experience", (iii) "inspire learning and engagement", and

(iv) "invest in our staff, increase income and care for our physical facilities" (National Gallery, 2016a, p.2).

The current director of the National Gallery is Gabriele Finaldi, who has been in charge since August 17, 2015 (ibid.). The collection is made of nearly 2500 artworks, ranging from the thirteenth to the nineteenth century, of which about two-thirds are on display (Elkann, 2016; D., 2014).

1.3.2 Pinacoteca di Brera

The Pinacoteca di Brera (Gallery of Brera) was officially established in 1809 in Milan (Pinacoteca di Brera, n.d. d). The first collection, which was then extended and became the foundation of the Gallery, was commissioned by Mary Therese of Austria in 1776 to offer the students of the nearby Accademia di Belle Arti the possibility to study masterpieces and artworks in person (ibid.).

The Pinacoteca encompasses the art gallery and the Braidense Library, and it is a permanent non-profit institution, open to the public, at the service of society and of cultural development (Pinacoteca di Brera, n.d. b). It is governed by a Board of Directors appointed by the Ministro dei Beni e delle Attività Culturali e del Turismo (Minister of Cultural Heritage and Activities and Tourism) and is composed of the Museum Director, which is also the Chairman of the Board, and four other members (ibid.). The members, except the Director, are appointed every five years and can be confirmed only one time (ibid.). The Board is assisted by the Scientific Committee and by the Audit Committee. The Director supervises the activities of the different divisions, which are Communications, Operations, Administration Secretary, Library and Pinacoteca (Pinacoteca di Brera, 2016). Inside the Pinacoteca divisions, there are the Offices of Collections, Didactics, Restoration and Services to the Public (ibid.).

The mission of the Pinacoteca is to pursue the protection, management and valorisation of the Pinacoteca di Brera, of the Braidense Library and their collections (Pinacoteca di Brera, n.d. b). The museum promotes cultural growth and contributes to the social development of the local community, driving inspiration for their activities from the

principle of transparency, publicity, economic soundness, efficiency, efficacy and financial recording (ibid.).

The current director of the Pinacoteca is James Bradburne, who was appointed in January 2015 (Elkann, 2016). The collection ranges from the twelfth century to the twentieth century (ibid.) and comprises 650 art-works (Scammell, 2016), conserved or on display inside the Brera Palace. Inside the palace, there are also other institutions: the Braidense Library, part of the Pinacoteca; the Accademia delle Belle Arti di Brera (Brera Art Academy); the Botanical Garden; and the Astronomical Observatory.

Even though it was not well welcomed by some Italian art critics (Scammell, 2016), the reform of Minister Franceschini (§4.1.2), through which Bradburne was appointed in 2015, created the "basis for a modernisation" of the Italian museum system (Day, 2015). In fact, the Pinacoteca di Brera gained special economic and managerial autonomy that made the institution more responsive than ever before (A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; Perra, 2016). The staff still has national contracts, administered by the Government, but now the gallery has their individual annual reports, bank account and, for the first time in the Italian history, their Board of Directors, Scientific and Audit Committees (Perra, 2016).

This wave of change is reflected in the undergoing *riallestimento*[3] happening inside the Pinacoteca. It consists in the renewal and refurbishment of the set-up of thirty-eight galleries and, in general, of the buildings of the Pinacoteca (A. Quarto, personal communication, March 17, 2017). As Alessandra Quarto explained during her interview, so far twenty rooms have been rearranged, and they aim at concluding the restoration by the end of 2018 (ibid.).

---

[3] *Riallestimento* translates from Italian as the rearrangement and refurbishment of an art gallery, a museum or an exhibition.

The *riallestimento* includes:

- New labels for the paintings – they are now bilingual (in Italian and English) and have the purpose of describing the artwork in a manner that is comprehensible by everybody. For the masterpieces, there are also a text for families, to make children feel welcomed and at ease inside the museum, and one written by a novelist or a philosopher, such as Julian Barnes, Sarah Dunant, Ali Smith and Orhan Pamuk (A. Quarto, personal communication, March 17, 2017; Wrathall, 2016; Scammel, 2016).

- New lighting – it is "calibrated to illuminate both the paintings and the golden ornamentation of their frames" (Wrathall, 2016) with the idea of creating an emotional museum (Oikos, 2017; A. Quarto, personal communication, March 17, 2017).

- New reception and welcome desks and large video walls to guarantee a better service and to inform visitors about artworks on loan or under restoration and about the Pinacoteca's activities and events (A. Quarto, personal communication, March 17, 2017; TNS Lombardia, 2016).

- New website and invigorated social-media presence (A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; Perra, 2016).

- New cafeteria and bookshop (A. Quarto, personal communication, March 17, 2017; Scammel, 2016).

Each time a group of rooms is re-opened to the public, the Pinacoteca organises a *Dialogo* (Dialogue). Alessandra Quarto explained that it is a sort of temporary exhibition, but it may involve at maximum a couple of paintings loaned from another institution (personal communication, March 17, 2017): "the approach is to match a selection of [in-house] masterpieces with related pieces on loan" (Scammell, 2016). Therefore, the emphasis is put on their relationship with the permanent collection of the Pinacoteca, and they mainly serve the purposes of engaging the visitors and of showing the new look of the museum galleries to enhance the quality and value of the permanent collection itself (A. Quarto, personal communication, March 17, 2017). At this time (from

April to June 2017), the Pinacoteca is hosting the fourth Dialogue, dedicated to Lorenzo Lotto, while the previous ones hosted paintings by Perugino, Mantegna and Caravaggio (A. Quarto, personal communication, March 17, 2017; Wrathall, 2016). The fifth Dialogue is planned for June 2017, when the rearrangement of the rooms housing the works by Pompeo Batoni is expected to be concluded (ibid.).

1.4   Choice of case studies, motivations and delimitations

The National Gallery in London and the Pinacoteca di Brera in Milan were chosen as case studies for various reasons. Both galleries are considered among the world's most outstanding museums. Their activities and programmes highly resonate within their surrounding communities and are also looked at as examples by other organisations. They both display artworks, mainly paintings, from similar historical periods (§1.3). Therefore, it is possible to make a comparison of their approaches and practices, minimising the potential influence and appeal that collections from different centuries can have on the audience. The investigation of their strategies and activities also enables cross-cultural comparisons, which are especially interesting in this thesis, given the remarkable differences between the British and the Italian cultural policies (presented in §4.1). In fact, cross-case comparisons reassure that "the events and the processes in one well-established setting are not wholly idiosyncratic" and they help to "deepen understanding and explanation" of said events and processes (Miles et al., 2013, p.101)

However, the academic conversation about audience development, in which the subject field of this research project resides, cannot be exhaustively illustrated through the description of a double-case-study comparative analysis. Moreover, the academic field itself represents challenges, given its fragmented and non-institutionalised nature (§1.1), but at the same time, it provides opportunities for contributions. In fact, the value of this thesis lies in giving an example of in-depth comparative study and in identifying a series of common values and best practices, which enhance the quality of the audience development strategies of the two galleries and help their long-term sustainability.

2.   Literature Review

As explained in §1.1, the audience development field is constituted by practices, but at the same time, it is "not yet of rigorous disciplines" (ADESTE, 2016a, p.42). Hence, this chapter attempts to illustrate the relevant literature available to provide an exhaustive theoretical framework wherein to establish the comparative study of the two cases (performed in the fourth chapter). Initially, it gives to the reader a necessary contextualisation of audience development within the broader scope of cultural policy. It follows an explanation of its definitions, characteristics and purposes. Lastly, it attempts to give an overview of the main branches that constitute the non-institutionalised field of audience development.

2.1   Contextualisation

Cultural policy is a sub-sector of public policy and comprises "the variegated forms of institutional structures that have been set in place by national and local government to support, as well as regulate, the heritage and the diverse creative and artistic endeavours that make up the creative sector" (Belfiore, 2004, p.17). Bennett, however, underlines that cultural policy, along with governmental activities, is also influenced and includes the measures and initiatives undertaken by organisations inside the cultural sector (Bennet, 1995; cited in Belfiore, 2004, p.17). Therefore, the comparison between the Italian and the British system conducted in chapter four will take into consideration these aspects, namely institutional structures and initiatives of key actors in the sector.

Audience development is part of cultural policy as the latter, among others, is concerned about promotion of access, development of art forms, involvement, and creation of a relationship with the audiences. As the summary of the conference *The Future of Audience Development - Research, Training & Practice* clearly explains, audience development increases the sustainability of the cultural sector, fosters the well-being of new audiences and promotes mutual understanding and social cohesion (ADESTE, 2016b). In fact, cultural policies directed to support audience development help organisations to understand its importance and make it a priority (ibid.). Moreover,

it is suggested that cultural policy should "be developed the same way as audience development policy is: listening, knowing your audience, increasing involvement" (ibid., p.10). It should also have sustainable long-term goals that are not changed or abandoned when the political party in power changes (ibid.). Another important aspect is communication between cultural policy makers and other sectors: it facilitates not only the identification of cross-over aspects, but also the recognition that "audience development in the cultural sector can make an impact on society, the economy, the environment, education, etc." (ibid., p.10).

2.2 Terminology premise: Audience Development or Audience Engagement?

Now that a context for audience engagement has been provided, this section introduces a series of definitions of audience engagement and audience development. Inside the arts sector, numerous scholars attempted to give an exhaustive definition of these terminologies, but – with the exception of the last definition presented hereafter – the distinction between audience engagement and development is labile. For the purposes of this dissertation thesis, the term audience development is preferred.

Definitions:

- Hayes[4] defines *audience development* as "the life-blood of arts organisations since it is concerned with maximising existing relationships with existing audiences whilst at the same time engaging and building the loyal audiences of tomorrow" (Hayes, 2003, p.17).
- The Arts Council of England states that "the term *audience development* describes activity which is undertaken specifically to meet the need of existing and potential audiences and to help arts organisations to develop ongoing relationships with audiences [;] it can include aspects of marketing,

---

[4] Debi Hayes is the Provost and Chief Academic Officer at the Greenwich School of Management in London. She "holds a BA (Hons) in Performing Arts, a Postgraduate Diploma from the Chartered Institute of Marketing, a Postgraduate Certificate in Education and an MA in Arts Management" (GMS, n.d.).

commissioning, programming, education, customer care and distribution" (cited in Hayes, 2003).

- Brown and Ratzkin[5] similarly affirm that "arts organizations are encouraged to think of *engagement* as a unifying philosophy bringing together marketing, education, and artistic programming in common service of maximizing impact on audiences" (Brown and Ratzkin, 2011, p.8). They, in fact, describe *audience engagement* as "a guiding philosophy in the creation and delivery of arts experiences in which the paramount concern is maximizing impact on the participant" (ibid., p.5).

- According to the Australia Council *audience development* is "a strategic, dynamic and interactive process of making the arts accessible [;] it aims to *engage* individuals and communities in experiencing, enjoying, participating in and valuing the arts through various means including arts marketing" (cited in European Commission, 2015, p.4).

- Morris Hargreaves McIntyre[6] define *audience development* as "a continual, actively managed process in which an organisation encourages each attender and potential attender to develop confidence, knowledge, experience and engagement across the full breadth of the art form to meet his or her full potential, whilst meeting the organisation's own artistic, social and financial objectives" (cited in European Commission, 2015, p.4).

- The last definition presented is the one given by the European Commission in the glossary of the Study on Audience Development. The document explains that, even though *audience engagement* is "an expression used in practice and literature in a very different and not codified way" (European Commission, 2015,

---

[5] Alan Brown and Rebecca Ratzkin works at WolfBrown, a company aiming to help "funders, nonprofit institutions and public agencies understand their potential, set priorities and fulfill their promise" (WolfBrown, n.d. a). Brown is a leading researcher and management consultant in the nonprofit arts industry (WolfBrown, n.d. b), while Ratzkin is a researcher who "delved into projects that investigate the impact of the arts experience on an individual, customer segmentation […], and patterns and appetite for arts engagement" (WolfBrown, n.d. c).

[6] "Morris Hargreaves McIntyre are the largest cultural strategy and research agency in the UK […], renowned for using market insight to make a real difference" to the cultural, heritage or charitable organisations they work with (MHM, n.d.).

p.5), it has always been linked to the semantic of *audience development* – which also includes terms such as audience building and audience participation. Therefore, "*Audience Engagement* is considered […] as one of the two phases of the more purely operative *Audience Development*, that is the phase of reach (ways to get in touch with the audience) and the phase of engage (engagement actions based on relations and mutuality)" (ibid., p.5).

By following this last definition, the term audience development is preferred inside this study. The next paragraph continues with the description of the characteristics and the functions of audience development and its relation to public programmes.

2.3   Audience development and public programmes

In 1997 McDaniel and Thorn sustained that "in today's environment, we are going to have to do more than simply provide the work that will draw adult audiences back to our stages and museums — we are first going to have to help them value, connect with, and *engage* in the arts" (cited in Brown and Ratzkin, 2011, p.9).

Almost twenty years later, in 2015, Pulh and Mencarelli explained that museums now "serve as platforms for exchange among their different communities" and are no longer presenting themselves as "inescapable authorities" (Pulh and Mencarelli, 2015, p.49). Museums need, however, to be aware that they may undermine their legitimacy and identity if they abandon their heritage authority and cancel the separation that art organisations traditionally used to maintain with their audiences (ibid.). The key, therefore, relies in finding a balance between engagement activities and museum authority, which is specific and peculiar to each organisation.

However, why is displaying content no longer enough? Why have engagement, interpretation and the relationship with the audience become such relevant aspects for art institutions' development strategies?

Hayes explains that the ideal of *culture for all* dominated cultural policy in Europe for many centuries, inasmuch as culture is and was considered to have a "universal value

that transcends social, political and cultural divisions of a nation" (Hayes, 2003, p.3). Following this view, techniques involving audience development are used to remove barriers and make culture accessible, fostering social inclusion (ibid.).

Moreover, arts organisations are usually encouraged to meet the national cultural policy requirements, not only because of the ideals they embed but also to gain access to public funding. This latter need became more pressing in recent years as public funding decreased due to political and economic uncertainties (Grant Makers in the Arts, 2013). As a consequence, arts organisations are either forced to adhere in the best possible way to cultural policy requests in order to be granted funding – leading them to implement a *'hit and run' strategy* (Hayes, 2003) detrimental to their long-term sustainability – or they decide to put more effort into attracting funds from private entities and single individuals (Kemp, 2015).

2.3.1 A holistic approach

Art institutions hinge upon their collections and use them to encourage community engagement, critical thinking and for discussion and education purposes (Laminack, 2015). Technological advancements have, though, changed audience expectations, especially the ones of the younger segment, who seeks enjoyable experiences and is no longer thrilled by the simple display of objects and information (ibid.). Therefore, the entire museum and its staff need to cooperate and work together to involve their community and address needs of the difference audience groups (ibid.).

Typically, audience development in art organisations is part of the job of multiple departments, such as marketing, education, outreach and public programmes (Hayes, 2003). It often happens that the activities of these departments are not effectively coordinated and do not properly fit into a larger strategic framework (Brown and Ratzkin, 2011). As a result, the desired outcomes are not entirely met.

Audience development is a *'holistic and integrative activity'*, *'a unifying philosophy'*, which entails the coordination among marketing, education and programming skills (Hayes, 2003; Brown and Ratzkin, 2011). Nonetheless, not just marketing, education

and programming are relevant. All departments perform a role, including development, front-house, ticket office, retail and catering, because they add value to the relationship with visitors and improve the overall experience (Hayes, 2003).

This holistic planning approach promotes the integration of engagement activities with artistic programming decisions by considering the former as a foundation for programming, not their by-product (Brown and Ratzkin, 2011). In this way, art professionals help audiences to understand their feelings and overcome the *'thumbs up/thumbs down'* culture of instant reaction taught by social media, while at the same time contributing to the long-term sustainability of the organisation and the vitality of the arts sector (ibid.).

2.3.2 Purposes

Many reasons drive art institutions to engage in audience development activities (Hayes, 2003; Wiggins, 2004). Some are guided by the interest of their stakeholders to incorporate outreach goals in their mission statements. Some are endorsing a cultural policy favouring audience development (as previously introduced) or are looking for funds granted by organisations who sustain outreach programmes. Others are driven by strategic motivations, like increasing their audience size or their income (Wiggins, 2004).

Regardless of the motivation, tensions often arise concerning the relevance of quantitative outcomes: expand the visitors' number and modify the socio-demographic profile of the audience, versus qualitative outcomes: improve and enhance the current visitor experience (Hayes, 2003). Moreover, practitioners have to mediate between societal and organisational benefits, since disadvantaged community groups are challenging and costly to attract and retain, while investing in existing audience segments is less risky, cheaper and maximises the sustainability of the organisation (ibid.).

Hence, the establishment of an audience development strategy involves finding a balance between risk (new audience acquisition) and caution (existing audience

retention) (ibid.). This balance can be achieved thanks to accurate audience segmentation, a precise definition of each segment in the development strategy and the implementation of thorough interdisciplinary projects (ibid.).

2.3.3   Public programmes

As previously explained, cultural institutions need to combine policies focused on access development with participation-focused policies. To pursue these goals, art organisations can adopt a variety of strategies and practices which directly influence their offer of engagement programmes.

Arts groups typically serve diverse typologies of audiences and should carefully understand which segments are attended by their public programmes, which segments are under-attended, and what can be done to improve them (Brown and Ratzkin, 2011). Brown and Ratzkin (2011) explain that the key to increasing audience commitment is to provide a varied menu of programmes and activities — "social and solitary, active and passive, peer-based and expert-led, community-based and audience-focused" (ibid., p.8).

The main obstacles a cultural organisation may face when providing several public programmes are financial and administrative costs and staff time. Achieving artists' cooperation can sometimes be challenging as well, mainly because they may feel under excessive pressure, and they can be reluctant to the idea of exposing themselves and receiving visitors' criticisms (ibid.). Nevertheless, many public programmes are not expensive to produce, particularly those that promote communication among audience members, and they can be incredibly rewarding for artists and staff (ibid.); leading back to the idea of audience development as a *'unifying philosophy'* explained before.

Additionally, according to Kemp (2015), a high level of engagement is positively related to loyalty; hence, engaged customers may become members of the art organisation and advocates for artistic offerings.

2.3.4 Examples of public programmes

The increased focus on audience participation and development inside cultural organisations is in part a response to cultural policy requirements and general social trends affecting consumers' preferences and tastes. Social media drive expectations for interactivity and interconnectivity and favour the proliferation of artistic offerings involving active participation, social interaction, co-creation and co-curation (Brown and Ratzkin, 2011; Kemp, 2015; European Commission, 2015). Some examples are workshops, interpretive stations, educational projects using digital devices, outreach initiatives, participation and customisation of the visitor experience or of cultural activities.

These types of dynamic and social activities are preferred by the younger, over-stimulated generation of cultural consumers, whose tastes are substantially different from the ones of the elder audiences, used to more conventional experiences (Brown and Ratzkin, 2011; Benitez, 2013). Due to this significant difference in preferences, museums and art organisations should offer a range of activities and programmes which take into account different visitors' needs and examine all the possibilities that lie on the spectrum between the highest possible level of engagement and the preference of not being engaged at all.

Brown and Ratzkin (2011) attempt to schematise the large variety of engagement programmes by summarising them into four general categories:

- *engagement via technology*, which utilises technology in a creative way using means such as digital and VR devices, social media;

- *collaborations and partnerships*, thanks to which the museum and the partner organisation can pool resources, reach the desired audience and pursue common goals;

- *experimentation with the setting*, which involves experimenting with innovative uses of spaces and venues to amuse visitors, to put them at their ease, to foster socialisation and integration;

- *participatory engagement*, which usually entails a creative or physical experience for the visitor, such as workshops, interactive interpretative stations, games, etc.

2.4   A non-institutionalised field

To this point, the concept of audience development was contextualised within the broader scope of cultural policy and the explanation of its characteristics and its purposes was given. The next sections attempt to provide an overview of the main branches that constitute this non-institutionalised field.

Three major branches can be identified in the audience development area:

- The first is focused on the theorisation of models explaining patterns of audience development.
- The second is case study literature, characterised by a catalogue of various examples taken from numerous industries and sectors (considering the scope of this thesis only cases from the cultural sector are considered).
- The third is constituted by quantitative researches and studies about audience composition involving visitors' surveys and questionnaires. Even though this last branch represents a significant part of the audience development literature, it is not illustrated within this dissertation thesis because it falls outside the scope of its qualitative case study research.

2.4.1   Models theorising patterns of audience development in the arts sector

Pick and Anderton (1999) trace the roots of audience development back to the Victorian era, where arts and culture started to be considered as valuable tools to *'raise the masses'* and as a cure of the dehumanising consequences of industrial society. Since then, the view of art as a curing and democratising instrument has never left our society and a series of models of audience development started to appear. The focus of the earliest ones (Falk and Dierking, 1992; Newman, 1977) is either on understanding the drivers encouraging spectators to participate in the arts and discovering new ways to stimulate them to do so on a more frequent basis, or on how to encourage them to involve other individuals, similar to the current audience.

The SELL model by Morison and Dagleish (1993) and the ADAM model by Diggle (1994) extend their scope to include non-audience members. According to them, marketing activities should focus on "soft targets", constituted by individuals who are likely future participants. Both models incorporate advertising, communication and education tools to provide strategic recommendations for pursuing potential audience members. Kotier and Scheff (1997) move a step further and identify a series of factors affecting an individual's probability of becoming an art participant. They include social, cultural and macro-environmental factors, but do not associate these factors to a segmentation strategy. They suggest instead that, in order to identify "soft targets", audiences should be segmented from a geo-demographic or psychographic point of view. As suggested by Jennifer Wiggins (2004), the previous models can be proven successful for those organisations who choose to pursue audience development for strategic purposes. On the other hand, numerous other organisations who are mission-driven, policy-driven or funder-driven would not benefit from the implementation of the previous models since their efforts are aimed at reaching the "hard targets", individuals who are less likely to participate in the arts.

McCarthy and Jinnett (2001) elaborate the RAND model with the intent of including the "hard targets". This model differentiates several factors (perceptual, practical and experiential) influencing a person's decision to become an arts participant. It also segments the process of becoming a participant into a background stage and three subsequent stages, and each of them is characterised by its corresponding influencing factors. The RAND model, therefore, provides a more accurate understanding of the distinctions among inclined, disinclined and current audience individuals by explaining and analysing their motives and influences and, accordingly, provides strategic recommendations to target individuals at different stages. Even though the RAND model is more comprehensive compared to earlier models, Wiggins (2004) identifies two main limitations. Firstly, the model excludes the possibility that two types of factors can concur to influence an individual's decision. Secondly, McCarthy and Jinnett assume that the audience segments are easy to identify, disregarding the effects that

marketing strategies can have on segments other than the one to which they are targeted.

To overcome the identified limitations, Wiggins (2004) reconceptualises the Motivation/Ability/Opportunity model (MacInnis and Jaworski 1989; cited in Wiggins 2004) and applies it to audience development in the arts sector. The author defines *motivation* as the "desire to attend arts events", *ability* as the "absence of individual barriers to attendance" and *opportunity* as the "absence of situational barriers to attendance" (ibid., p.28). This model divides audience members who are likely or unlikely participants into eight segments: *patrons of the arts*; *patrons next door*; *wannabe patrons*; *wannabe patrons next door*; *football fans*; *weary travellers*; *neglected neighbours*; and *strangers* (ibid.). Thanks to these segments, which are more accurate and based on the specific barriers individuals face, the model allows for the possibility that people affected by perceptual factors (motivation) may at the same time lack the ability and/or opportunity to participate (individual and situational practical barriers). Nevertheless, the most remarkable aspect of the Motivation/Ability/Opportunity model reconceptualised by Wiggins (2004) is that individuals do not move among segments, but, rather, the organisation's decisions shift the model around the individuals. Therefore, since the marketing decisions of the organisation cause the movement of the model, the organisation is capable of seeing the potential effect of a certain strategy on the entire market.

Lastly, Brown and Ratzkin (2011) theorise a different model, not aimed at segmenting the audience members, but focused on illustrating the process of engagement experienced by an individual, the Arc of Engagement. The Arc of Engagement is structured into five stages: (i) build-up, (ii) intense preparation, (iii) the artistic exchange, (iv) post-processing, and (v) impact echo. The authors explain that not all individuals undergo all five stages, but each stage denotes "a unique set of opportunities to deepen understanding and enrich the experience" (ibid., p.15). Even though every participant is characterised by a unique arc of engagement, the research conducted by Brown and Ratzkin suggests six typologies of audience members: *readers, critical reviewers, casual talkers, technology-based processors, insight seekers* and *active*

learners (ibid.). Therefore, when elaborating their offer of activities and programmes, arts organisations should not only identify their current and potential audience according to the perceptual and practical barriers that individuals face, but also consider the different typologies of audience members and their interests.

2.4.2 Case study literature

Case study literature about audience engagement and development encompasses a variegated range of cases analysed within various sectors and industries. Some of the most interesting case studies from the cultural sector are presented below, divided according to the theme that relates them to this thesis.

Studies about public programmes

A substantial part of case study literature is dedicated to research about public programmes (instigated in §2.3.3 and 4.2.4). In 2004, Sara Radice examines the case of the Santa Cruz Museum of Art and History (CA, United States) and, in particular, the participatory exhibition "Everyday History" that she curated. She aims at investigating how museum communication opened to participatory approaches when designing audience experiences. Her research is interesting because she seeks to explore "the shifting from the role of museums as provider of contents and designer of experience, to the role of facilitator of experiences around contents" (Radice, 2004, p.77), which finds a connection with the way in which the National Gallery and the Pinacoteca di Brera elaborate their public programmes (§4.2.4).

Tania Leimbach (2014) studies the case of the Casula Powerhouse Art Centre (Sydney, Australia) with the purpose of proving that by pairing the community-focused practice of an artist with an innovative organisational model, this can foster visitors' involvement with narratives about environmental sustainability. She argues that "innovative programming models are important in providing long-term and successful engagement with diverse communities" (ibid., p.171). A matter that finds a parallel within this thesis is the argumentation of the importance of audience development strategy for the long-term sustainability of a museum (§2.3).

Mackenzie Laminack (2015), instead, examines the ways in which several museums and historical societies in Europe and the United States use their collections and staff. The purpose is to involve the local communities and reach out to broader audiences; an aspect marked as one of the fundamental strategic objectives of the National Gallery and the Pinacoteca di Brera (§4.2.1).

Younan and Eid (2016) aimed to investigate how an Open Innovation model involving the use of 3D technologies could promote audience engagement and participation with museum collections. The authors analyse the case of the National Museum Cardiff to provide an empirical example demonstrating their conclusions. This research connects to digital and technology challenges identified by the respondents in the Personal Valuations section (§4.2.2).

Lastly, volume II of the Report *Making Sense of Audience Engagement* by Brown, Ratzkin and Alworth (2011) is entirely dedicated to the in-depth analysis of eleven case studies of post-event engagement practices. The authors reveal a variety of stimulating and original approaches to engaging audience members during post-event activities. The authors' narrow focus is due to their willingness to explore a narrow area of interest within the wider range of engagement practices and to provide exhaustive suggestions that could be implemented by museums to enhance their public programmes (ibid.). Their research can be linked to the previous paragraph dedicated to providing examples of public programmes (§2.3.4).

New forms of funding

The studies investigating forms of funding find a connection with the challenges recognised by the interviewees in the Personal Valuations section (§4.2.2). The first study is one by Simon Woodward (2012). He gives an illustration of how the museum sector changed over the decades and, consequently, he investigates how museums in Yorkshire (Northern England) are seeking to fund themselves and generate revenue by identifying factors of success and key barriers.

Instead, Mia Ridge (2013) takes into consideration some examples of successful crowdsourcing projects from the arts and culture sector to demonstrate that crowdsourcing can be considered a powerful instrument for engaging museum visitors. According to Ridge, since it revolves around values and goals shared by the museum and its audience, crowdsourcing has the power to create a unique relationship between the visitor community and cultural heritage. Her study is interesting particularly because the National Gallery is already starting to use crowdsourcing (JustGiving, n.d.; National Gallery, n.d.) and it could represent a great opportunity for other museums.

Studies about audience profiles

The studies under this category are relevant as they connect to section 4.2.4 of this thesis, where each gallery's understanding of their audience is presented. The paper *Multiple Perspectives on Teen-Centric Art Museum Programs* by Ilona Szekely (2013) traces a historical overview of the appearance of teenager-centric programmes inside various art museums and institutions in the United States, arguing that this phenomenon is to be considered part of a more general trend towards audience development.

Similarly, Macarena Cuenca in the paper *Development of Young Opera Audiences* (2015) identifies the initiatives being implemented by European opera houses to engage children, teenagers and young audiences. She finds out that involving young attendees is perceived as a priority for opera houses in order to ensure their long-term sustainability.

Antonio Benitez (2013) takes a different perspective and, instead of using a museum as a case study, investigates how a specific population segment is affecting the museum sector in the United Kingdom. In the paper *The Impact of the Ageing Population on Museum Audiences* (Benitez, 2013), he examines the impact elder audiences have on arts organisation in the UK. He contributes to demonstrating that cultural policies and museums should innovate their offering and their public programmes to promote social inclusion and integration by following the current demographic changes.

3. Methodology

This chapter is dedicated to research methodology, the reasoning behind the method choices and their consistency with the research design. It contains the description of primary and secondary data sources, the sampling criteria for the interviews, how they were conducted, how data was analysed as well as the coding strategy. Lastly, it presents in details the structure of the next chapter, dedicated to the comparative study of the two case studies.

3.1 Research design

This research project can be classified as a comparative analysis between two instrumental case studies, as the academic conversation (§1.1) determined the choice of the cases, not vice versa (Flyvbjerg, 2006). The study tries to draw a comparison between the National Gallery and the Pinacoteca di Brera in the context of audience development, by underlining peculiarities, similarities and differences that cut across the administrative (§1.3) and policy (§4.1) contexts in which the two galleries are established (the choice of the case studies is explained in §1.4). Hence, the results of this research are exemplifying and are not meant to generalise a theory or a behavioural paradigm (Bryman and Bell, 2011). Cross-case comparisons, however, reassure that "the events and the processes in one well-established setting are not wholly idiosyncratic" (Miles et al., 2013, p.101) and they help to "deepen understanding and explanation" of said events and processes (ibid., p.101).

The research followed an iterative approach, as "the researcher alternates between considering existing theories and research interests on one hand, emergent qualitative data on the other" (Tracy, 2012, p.8). In the beginning, the choice of literature was performed before the collection of the qualitative data analysed in the fourth chapter, thus applying a deductive approach. However, during the qualitative data collection and analysis, it became clear that there was no foundational theory against which to test the findings because of the nature of the academic field under consideration (§1.1). As a consequence, the approach switched to being iterative by alternating between

considering research interests and audience development characteristics (§2.3) on one hand, and information emerging from the primary and secondary data on the other. Consequently, literature sources have been gradually revised, selected and sorted with accuracy as the analysis of data was taking shape. In fact, they have been used to provide the background and an understanding of the context in which the analysis of the two case studies has been performed.

3.2 Data collection

This study uses both primary and secondary data sources. The primary data was collected through qualitative interviewing of six participants, while the secondary data was taken from newspaper articles, official reports and documents, websites and published interviews. On one hand, they were used to clarify and confirm information provided by the interviewees, and on the other, they provided useful insights on the points of view of the two museum directors, as it will be presented in chapter four.

3.2.1 The interviews

Qualitative methods allow researchers to learn directly from the case and interviewing is one of the main data collection techniques when applying a qualitative research approach. The qualitative interview is a social interaction between the interviewer and the interviewee (Justesen and Mik-Meyer, 2012) and provides the researcher with detailed and descriptive subjective information, representative of individual points of view. In the context of this thesis, the opinions and personal interpretations of the interviewees are evaluated and discussed in the fourth chapter.

The conduction of semi-structured interviews was chosen in order to ensure the collection of high-quality empirical data. This type of interviews gives room for improvisation to the interviewees and, therefore, allows them to provide valuable information that might not be covered by fully structured questions (Justesen and Mik-Meyer, 2012). At the same time, the semi-structured framework of this type of interview ensures the comparability of the answers (ibid.), an aspect that is paramount given the purpose of this thesis.

The interviews contained descriptive and attitude questions (ibid.) in the form of survey interviewing and active interviewing, viewing the interviewee as the main source of knowledge. The respondent was considered not only as a 'vessel of answers', but also as a 'productive source of knowledge' since it was attempted to construct an active conversation with each interviewee (Gubrium and Holstein, 2001).

An interview guide was created before conducting the interviews (Appendix 1). The guide includes an introduction to the research, its main themes and the actual questions. Before the interview began, all interviewees were informed about digital recording, transcription and how said information was going to be used within the thesis. Only one interview guide was created to guarantee the comparability, not only among the interviewees' answers, but ultimately between the two case studies. Thus, all the interviews followed the same reasoning and were structured around the same themes. The interview transcripts are included in the Appendices, except for the one of Joanne Rhymer, who asked that it not be included.

I conducted three individual interviews and one group interview. Joanne Rhymer and Philip Jones, from the National Gallery, and Alessandra Quarto, from the Pinacoteca di Brera, were individually interviewed because each of them holds a managerial position and, therefore, has an understanding of the strategy of their art gallery.

- Joanne Rhymer – Head of Adult Learning Programmes at the National Gallery for two and a half years (personal communication, March 6, 2017). Previously she worked at the Sotheby's Institute of Art as Public Programme Manager and at the National Gallery in various capacities within the Education Department, for which she also worked as a freelancer for nearly eleven years (ibid.).
Given her extensive experience inside the Education Department of the National Gallery, Joanne Rhymer was chosen as interviewee because of her ability to provide a comprehensive interpretation of the Gallery's strategy and educational remit.
- Philip Jones – Manager inside the Visitor Engagement Department at the National Gallery. He has been working at the Gallery for eight years in a varied

range of roles and two years ago he moved to front-of-house (personal communication, March 6, 2017). Previously, he worked at the Victoria & Albert Museum and the Royal Academy of Arts (ibid.). He has a background in front-of-house for galleries and museums and studied Art with an emphasis on Museology (ibid.).

Considering his role inside the National Gallery and his experience with front-of-house, Philip Jones was chosen as interviewee to provide valuable insights about the Gallery's relationship with their visitors.

- Alessandra Quarto – Architect inside the Ufficio Tecnico (Technical Office) of the Pinacoteca di Brera was chosen as interviewee because of her prominent role in the rearrangement and the set-up of the Pinacoteca's galleries (A. Quarto, personal communication, March 17, 2017), which represents the physical enactment of the Pinacoteca's new strategy (§1.3.2).

A group interview featured Ilaria Beretta, Rosy Gradante and Francesco Pretella, which are Assistenti alla Fruizione, Accoglienza e Vigilanza (Enjoyment, Hospitality and Security Assistants) at the Pinacoteca di Brera. They were interviewed together as representatives of the Educational Services Office, as this office does not have a head manager and its staff is directly coordinated by the museum director, James Bradburne (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017).

- Ilaria Beretta – Assistente alla Fruizione, Accoglienza e Vigilanza (Enjoyment, Hospitality and Security Assistant), holds a degree in History and is completing a degree in Beni Culturali (Cultural Heritage).
- Rosy Gradante – Assistente alla Fruizione, Accoglienza e Vigilanza, graduated from the Accademia delle Belle Arti di Brera.
- Francesco Pretella – Assistente alla Fruizione, Accoglienza e Vigilanza, graduated from the Accademia delle Belle Arti di Brera.

3.2.2 Reflection on data

The limitations posed by the data analysed in this thesis must be pointed out. The primary data, despite being exhaustive for the purposes of this thesis, could have been enriched by the insights of other employees of the two galleries, by the directors themselves, or by actors external to the two institutions. Unfortunately, this was not possible, though the lack of information was covered with the secondary data sources.

3.3 Processing and analysis of data

This section explicates how the collected data has been analysed by following the techniques and suggestions provided by Miles, Huberman and Saldaña (2013). During the processing of data, two cycles of coding have been performed, while the analytic memoing technique has been used throughout the analysis.

Coding is used to create an analytic scheme in the collected data by categorising under the same label, or code, similar parts of the interviews' transcriptions (Miles et al., 2013). The first cycle of coding began with the application of deductive provisional codes, which represent a "start list of researcher-generated codes" (ibid., p.77). It continued with the addition of inductive codes that gradually emerged from the analysis of each interview, which were either attribute, descriptive, value or emotion codes (ibid.). The aim of this first phase is to "summarise segments of data" (ibid., p.86) and, in the case of this research, it ended with the creation of a working table of the identified codes.

The second cycle of coding, instead, "is a way of grouping those summaries into a smaller number of categories, themes or constructs" (ibid., p.86). Thus, it was performed by using the working table containing the first cycle codes and grouping them under the pattern code *summarisers* suggested by Miles, Huberman and Saldaña (ibid., p.87). Said *summarisers* (table 1 in the following page) represent loose categories that helped to give structure to the analysis process and distinguish useful data from negligible information.

Table 1 – Pattern codes

Pattern code summarisers[7]	Pattern codes in this thesis
Categories or Themes	- Strategy - Personal Valuations - Audience - Public Programmes
Relationships among people	Relationships
Theoretical constructs	Values

Thereafter, the pattern codes from table 1 above have been used also to code the secondary sources, ensuring the consistency and comparability of data. The second cycle of coding ended with the addition of the pattern codes to the working table previously mentioned.

The analysis of the data proceeded with the comparison among the information provided by each interviewee under every specific label. Where information was lacking, it was integrated with the secondary sources. Comparisons, inferences and connections were annotated by using the analytic memoing technique, which is a "narrative that documents the researcher's reflections and thinking processes about the data" (ibid., p.95).

3.4   Structure of the comparative study

This section clarifies how the comparative analysis in chapter four is structured to answer the research questions. It is important to remember that the point of view is always on audience development and how each of the mentioned themes relates to this concept.

The first paragraph (§4.1) provides an overview of the Italian and British cultural policy frameworks, necessary for the reader to understand the basis on which the

---

[7] The authors identify a fourth summariser: *causes/explanations* (Miles et al., 2013, p.87), but this was not included as no pattern code was identified under this category in the case of this research.

comparative analysis is established. Performing the analysis without said discussion would not provide a genuine and thorough understanding of the general issues that concern the cultural sector in the two countries.

The second paragraph (§4.2) contains the comparative study itself and the in-depth analysis of the information coded under the *summarisers* previously mentioned in table 1. During the examination of the data, it became evident that the concept of audience development – and its way of being interpreted by each gallery through their public programmes – is deeply intertwined with their strategy interpretation, their understanding of the audience and of future challenges. Therefore, the *summarisers* Strategy and Personal Valuations were selected as core pattern codes, while the others are considered necessary to complement and enrich the information gathered under the two former labels.

As a consequence, paragraph 4.2 was structured to address Strategy (§4.2.1) and Personal Valuations (§4.2.2) separately in order to answer the first research question: *how do the National Gallery and the Pinacoteca di Brera interpret audience development?* (§1.2). Each section examines and compares the primary and secondary data about the National Gallery and the Pinacoteca di Brera by underlining peculiarities and similarities. Tables 3 and 4 (§4.2.3) were inserted before the conclusion of the analysis to provide a clear picture of the salient points of the Strategy and Personal Valuations paragraphs.

Section 4.2.4 answers the second research question: *how does the understanding of the audience of the two galleries relate to their strategy and how is it translated into their public programmes?* (§1.2). Hence, the section begins with the description of the similarities between each gallery's understanding of their audience, and continues with the comparison of the public programmes of the two museums according to their function (table 5). The next section (§4.2.5) is the closure of the comparative analysis. It illustrates each gallery's understanding of their social responsibility and their ultimate goal inside society, which represents the very reason why the two museums exist in the first place, and offer their services to the public.

The last paragraph (§4.2.6) summarises all the themes that emerged from the analysis by presenting the best practices shared by the National Gallery and the Pinacoteca di Brera. Thus, it answers the last research question: *which best practices can be inferred from the approaches of the two galleries towards audience development?* (§1.2).

4.   Joint Analysis and Discussion

This fourth chapter is dedicated to the joint analysis and discussion of the results. As explained at the end of the previous chapter (§3.4), the first section describes briefly the policy framework, necessary for the reader to understand the second section, which illustrates the comparative analysis of data and discussion of the findings to answer the research questions (§1.2). The chapter closes with the presentation of the best practices concerning audience development that are shared by the National Gallery and the Pinacoteca di Brera.

4.1   Cultural policy in Italy and the United Kingdom

The next paragraphs will present the different cultural policy structures and State responsibilities for the cultural sector in Italy and UK. This provides the basis for the comparative analysis (§4.2) by giving an illustration of the general issues that concern the cultural sector in the two countries. In fact, "the field of cultural policies is crucial to give insights about the declared aims and the effectiveness of programmes devoted to enhance cultural participation" (ADESTE, 2016a, p.46).

Before embarking in the cross-national comparison between the Italian and the British cultural policies, two premises concerning linguistic and etymologic differences, and historical backgrounds are needed.

4.1.1   Brief etymological premise

In Italy, public policy – and consequently cultural policy – still has a minor relevance within the field of political science and this is due to a series of reasons (Belfiore, 2004):

- The first is linked to the fact that the majority of the literature on the topic has been produced in the United States and, therefore, it requires a background knowledge of values and concepts that are not diffused in the Italian system (ibid.).

- The second reason is the lack of a unitary corpus of literature on public policy (ibid.).

- The third cause is to be sought from a terminology point of view, as the word 'policy' is complicated to translate in the Italian language. The word 'politica' can be used, but it means both 'politics' and 'policy', which enjoys a more positive connotation compared to the former term. Therefore, the distinction between these two concepts is not as obvious in the Italian context as it is for an English speaker. In fact, they tend to be seen as two aspects of the same concept rather than separate (ibid.).

- The fourth is a consequence of the previous point. Even though they are distinct, in the Italian context the domain of law-making somewhat overlaps with the one of policy-making, since laws are often the only instrument Italian institutions can use to allocate public funds towards specific objectives (ibid.).

4.1.2 Brief historical premise

In Italy, the first laws concerning the cultural sector were adopted in 1902 and 1909 by Parliament and were mainly focused on heritage safeguarding (Bodo and Bodo, 2016). During the Fascist era, the Ministry of Popular Culture was instituted and, even though it represented an anticipatory view of the role of the state in regards to cultural matters, it was created under a dictatorship and promoted ideological propaganda and encouraged censorship (ibid.). The Ministry of Popular Culture was abolished after World War II, and its competencies were divided among several ministries. In 1975, the Ministry of Heritage was created and granted responsibilities pertaining to museums, monuments, libraries, cultural institutions, archives and book publishing. The responsibilities for performing arts, though, were not transferred because there was the fear of a unified ministry of culture similar to the one from the Fascist period (ibid.). In 2000, the status of the Ministry for Heritage and Cultural Activities became comparable to other similar ones in Europe. Finally, in 2013, the Ministry was granted responsibilities on tourism and was renamed the Ministry for Heritage, Cultural Activities and Tourism (Ministero per i Beni, le Attività Culturali ed il Turismo or MiBACT). With the new Minister Dario Franceschini, in charge since 2014, several institutions and museums have been

granted economic and administrative autonomy (among them the Pinacoteca di Brera) and an emphasis has been put on the concepts of access, inclusion and audience involvement with cultural heritage and activities (EU and MiBACT, 2014).

In the United Kingdom, the present system has its origins in the 1940s, when the Council for the Encouragement of Music and the Arts was established (Fisher and Figueira, 2011). The 1970s saw an expansion of expenditure on cultural activities, while in the 1980s the government of Margaret Thatcher started to encourage cultural organisations to look for new sources of income from the private sector, even if public support remained substantial (ibid.). In 1992, the Department of National Heritage was established and appointed with the responsibilities pertaining to arts, museums, libraries, heritage, media, sport and tourism, which was then renamed Department for Culture, Media and Sport (DCMS) in 1997. In 1994, each nation began to deal with art funding independently, since the Arts Council of Great Britain was divided into three separate Councils for Scotland, Wales and England (ibid.). The latter merged with ten Regional Arts Boards in 2002 and became the only arts funding and development organisation in England. Cultural policy put an emphasis on sport in the period of the London Olympic Games of 2012, while the focus has more recently shifted to the promotion of the UK and its growth (DCMS, 2016).

4.1.3   Cultural policy comparison

After these terminological and historical premises, it is now possible to contrast the Italian and British cultural policies. The information presented in the next page in table 2 is taken from the Compendium on Cultural Policies and Trends in Europe, which contains the two countries profiles (Bodo and Bodo, 2016; Fisher and Figueira, 2011).

Table 2 - Comparison between Italian and British cultural policies

	ITALY	UK
Economic model	Mixed economy system: public sector historically primary funding source for heritage, museums, archives, libraries, performing arts, while cinema and press mainly supported by the marketplace. Heavy constraints on national budget in the last decade encouraged investment from the private sector.	Arms-length model: terms of cooperation between the government and the various cultural agencies are set down in management standards and indicate how said agencies have to administer the disbursement of public funds to cultural organisations. Promotion of private investments in the cultural sector began in the 1980s but became substantial in the last decade.
Administrative model	Ministry of Heritage, Cultural Activities and Tourism (MiBACT). Direct intervention of public administration regarding financial support and, in some cases, in the management of cultural institutions.	Department for Culture, Media and Sport (DCMS). Arts Council England, Scottish Arts Council and Arts Council of Wales administer the allocation of public funds.
Main Focus of Cultural Policy	Historical focus on preservation and conservation of existing heritage. Given the extent and the relevance of the Italian cultural patrimony, the Italian State has always had a great responsibility of preserving such heritage not only in front of its citizens, but the whole world.	Increase access and participation in the cultural life of the nation, foster creativity and the relationship between new technologies and the cultural sector. Notion of "cultural entitlement": not a right, but an entitlement to benefit from opportunities to access and engage with culture.
Current Cultural Policy Objectives[8]	• strengthening the cultural segment of supply and demand for cultural attractions • favouring the increase of economic activities related to cultural facilities for the construction and testing of a policy to support the sector competitiveness • providing technical, administrative and organisational assistance to ensure the implementation of the previous objectives	• growing the economy • connecting the UK • encouraging participation • sustaining excellence and promoting Britain • supporting media • ensuring social responsibility

[8] (EU and Mibact, 2014; DCMS, 2016)

Recent Developments[8]	Since 2014, move towards the concepts of access, inclusion, expression, promotion and audience involvement with cultural heritage and activities, thanks to Minister Dario Franceschini and the 2014-2020 "Creative Europe" Programme.	With the 2015-2020 plan of the Department for Culture, Media and Sport, move towards leading the digital revolution and backing up the creative industries' growth for the benefit of the economy as a whole.

4.2 Comparative analysis and discussion

The policy framework explained in the previous paragraphs provides the background necessary for the comparative study of this section, which answers the research questions by illustrating the results obtained through the qualitative data collection. It is important to remember that the point of view is always on audience development and how each theme relates to this concept.

The analysis starts with the examination of the two pattern codes: Strategy and Personal Valuations, summarised in tables 3 and 4, to answer the first research question[9]. The second research question is then addressed by presenting the similarities between each gallery's understanding of their audience, and continues with the comparison of the public programmes of the two museums according to their function (table 5). The comparative study closes with the description of the ultimate goal of museums inside society, as interpreted by the two galleries. Finally, the section answers the last research question by summarising all the emerged themes with the presentation of best practices shared by the National Gallery and the Pinacoteca di Brera. The extensive explication of the structure of this section can be found in §3.4 of the Methodology.

4.2.1 First subject matter: Strategy

The strategy of a museum links "all operational aspects of museum's businesses towards an agreed mission" (Waltl, 2006, p.5) and helps "to move efficiently from where

---

[9] How do the National Gallery and the Pinacoteca di Brera interpret audience development? (§1.2)

it is now to where it wants to be" (ibid., p.6). A museum strategy is usually summarised with a series of strategic objectives and, as seen in the first chapter, both the National Gallery and the Pinacoteca include audience development objectives inside their strategies. On one hand, the National Gallery wants "to engage the widest possible audience in the experience of its collection […] through special public programmes and by digital means" (National Gallery, 2016b). A fact largely confirmed by Joanne Rhymer and Philip Jones during the interviews (J. Rhymer, personal communication, March 6, 2017; P. Jones, personal communication, March 6, 2017) and by the museum director, Gabriele Finaldi (Elkann, 2015; Singh, 2015). The Pinacoteca di Brera, on the other hand, renewed their strategy with the advent of the new director, James Bradburne, who wants "to put Brera back in the heart of Milan" and "the visitors back at the heart of the museum" (A. Quarto, personal communication, March 17, 2017; Elkann, 2016; La Repubblica, 2016). Bradburne wishes to show that the Pinacoteca not only has a great collection, but can also offer an excellent visitor experience (Bradburne, 2016; Elkann, 2016).

By going more in depth and analysing how the two institutions translate these strategic aims into practice, four key factors emerged: *internal collaboration*, *external collaboration*, *inspiration* and *relationship with visitors*. Moreover, both institutions underline the importance of three core values: *communication*, *openness* and *time*. The next paragraphs discuss each of these points from the perspective of the two museums and identify peculiarities and shared traits.

Internal Collaboration

As Joanne Rhymer explains (personal communication, March 6, 2017), inside the National Gallery there is a close relationship not only among the different Education Departments, but also between them and the Communication Department, since they are in charge of advertising the various educational activities. Moreover, they may collaborate with in-house specialists to deliver public programmes; for example, a curator or a conservator may hold a course about the history of art or art handling (ibid.). The Visitor Engagement Department staff, instead, plays the role of facilitator

between the Gallery and the audience. Therefore, they work in close collaboration with the Membership, Education and Exhibition Departments, as they not only man their events, but also feedback information about audience satisfaction and suggestions (P. Jones, personal communication, March 6, 2017). Interestingly, Rhymer points out how each employee has a clear idea of their role and the purpose of their job thanks to the clarity of the Gallery's strategy (personal communication, March 6, 2017). They know how each department strategy fits inside the overall strategy and interconnects with the others, and this makes it easier to justify the choices they make (ibid.).

Similarly, Alessandra Quarto explains that everybody inside the Pinacoteca di Brera is interconnected (A. Quarto, personal communication, March 17, 2017). They have a shared calendar and participate in weekly meetings with the director, Bradburne. Thanks to him, synergies between Offices are much more evident with respect to the past (ibid.). For example, on the occasion of the *riallestimento* (refurbishment, §1.1.2) of each group of rooms, Bradburne largely consults the Scientific Committee (ibid.), which comprises experienced art historians (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017). Then, a general meeting is organised in order to inform the staff about the criteria of the refurbishment and discuss it (ibid.). Unfortunately, Ilaria Beretta and Rosy Gradante remark that even though their Educational Services Office is directly supervised by the director (who is also part of the Scientific Committee), there is no direct connection between them and the Scientific Committee (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017). They, in fact, express the need for establishing said relationship for the benefit of the museum (as it will be explained in §4.2.2: Personal Valuations).

The main recurring themes underlined by the interviewees of both galleries are the centrality of collaboration and teamwork, of "joined-up thinking[10]" (J. Rhymer, personal communication, March 6, 2017) and of frequent meetings and workshops.

---

[10] "Thinking about a complicated problem in an intelligent way that includes all the important facts; [e.g.] this complex issue needs some joined-up thinking from department heads" (Cambridge Dictionary, n.d.).

External Collaboration

The Educational Department at the National Gallery occasionally invites outside specialists and freelancers, for example, to hold a talk about an exhibition or for a mindfulness event (J. Rhymer, personal communication, March 6, 2017; National Gallery, 2016b). They also collaborate with community partners to engage visitors with disabilities, for example by hiring experts to use the British Sign Language for activities with deaf and visually impaired people (ibid.). The Visitor Engagement Department, instead, is entirely part of the external company Securitas (P. Jones, personal communication, March 6, 2017), but the outsourcing process, begun in 2015, has not been as smooth as hoped (Singh, 2015). The staff of the Gallery staged strikes against the privatisation (Press Association, 2015) and the dispute ended with the employment of the attendants by Securitas under the same terms and conditions granted before by the Gallery. According to the director, the outsourcing was the only way to satisfy the visitors' needs for more flexible opening times, like evening openings (Higgins, 2016). Lastly, supporters and benefactors play another crucial role, according to the director Finaldi. They help the Gallery "to run education programmes, to buy pictures, to refurbish the building" (Elkann, 2015); "they are both necessary and also help to reflect the role of civil society in the functioning of the institution" (ibid.).

At the Pinacoteca, a series of events organised by the Educational Services Office are in collaboration with external organisations (A. Quarto, personal communication, March 17, 2017). Some examples are "Due passi nei Musei" (literally, "two steps inside museums") for visitors affected by Alzheimer in collaboration with the Manuli Foundation (Pinacoteca di Brera, n.d. a); the project "Museo Segreto" ("Secret Museum") in occasion of the initiative Museo City of the municipality of Milan; and the participation in the Giornata Nazionale del Paesaggio (National Day of the Landscape). Alessandra Quarto explains that, according to various stimuli coming from outside, the Pinacoteca tries to give their contribution and create relationships with other organisations (personal communication, March 17, 2017). A few cases are their collaborations with the Poldi Pezzotti Museum, with the Salone del Mobile (the renowned fair and showroom of furniture and design in Milan), and with fashion houses like Trussardi and Giada on

occasion of Milan Fashion Week (A. Quarto, personal communication, March 17, 2017; Scammell, 2016; Perra, 2016). Another good example is the project "Orto con Aboca" ("Botanical Garden with Aboca") between the Pinacoteca, the Botanical Garden present inside the Brera Palace and Aboca, an Italian company dedicated to research and production of natural healthcare products. The common requirement for these initiatives is that they need to have a bond with the Pinacoteca's collection: the Pinacoteca is not a mere event-location, each external partnership is aimed at enhancing the value and the relevance of the permanent collection (A. Quarto, personal communication, March 17, 2017; Bradburne, 2016). When it comes to guided tours for school groups, the Pinacoteca avails themselves of the Amici di Brera ("Friends of Brera", the museum membership scheme) and of the external organisation Aster, who are entitled to organising and running these tours (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017). In fact, the Educational Services Office is only responsible for the guided tours for a non-organised audience, which spontaneously gathers for the occasion of a visit (ibid.). It is evident that the Pinacoteca makes extensive use of external collaborations and private partnerships to finance and sponsor events, activities or restoration projects (A. Quarto, personal communication, March 17, 2017; Perra, 2016). Nevertheless, both the staff and the director are concerned about the impediments generated by a strong and invalidating bureaucracy: it not only limits the possibilities of partnerships but also slows down and complicates the procedure for private donations and sponsorships (A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; Elkann, 2016; Scammel, 2016; Squires, 2015).

The core similarity, in this case, is the importance of establishing partnerships and collaborations with organisations both from the museums and galleries sector and from other areas: being open to different types of institutions is crucial for a sustainable strategy.

Inspiration

When it comes to inspiration, in both cases it appears to be a direct consequence of the internal collaboration established inside the museum and the external relationships created with other organisations and institutions. The National Gallery greatly relies on their staff: every employee contributes with their ideas and experiences from previous jobs in other companies (J. Rhymer, personal communication, March 6, 2017; P. Jones, personal communication, March 6, 2017). They also take part in different conferences around the UK and drive inspiration from other museums' websites and other sectors (J. Rhymer, personal communication, March 6, 2017). Similarly, the Pinacoteca looks at best practices from other museums around the world, especially from the USA (A. Quarto, personal communication, March 17, 2017). Moreover, the director Bradburne is part of an international network of professionals and greatly promotes the exchange of opinions and ideas inside the Pinacoteca (ibid.).

Relationship with Visitors

Inside the National Gallery, the Visitor Engagement Department is the one that has the most direct relationship with the audience members (P. Jones, personal communication, March 6, 2017). Among other tasks, their staff has the responsibility of providing advice and guidance to visitors, making them feel comfortable. Moreover, the director Finaldi explains that there is a "remarkable link between the National Gallery and the public": "the public feel very much that this is their Gallery and that creates a very exciting dynamic" (Elkann, 2015). "The Gallery was created for the people of these islands and it is free [therefore,] there is a sense of possession that people feel, and the fact that it is free makes it possible for many people to visit the gallery frequently" (ibid.).

In the case of the Pinacoteca, the staff of the Educational Services Office is the one who holds the most direct relationship with visitors: as explained before, they organise the activities, man them and directly interact with the public. Rosy Gradante explains that, on the one hand, they know how audience members interact with the collection, what they love, what they need (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017). On the other hand, they see the immediate reaction

of the public during activities and events and can improve them accordingly (ibid.). Bradburne affirms: "people who come to a museum, especially those who aren't regular museum-goers, need to be transformed, they need to have an emotion" (Scammell, 2016).

Ultimately, both institutions put emphasis on the importance of providing an excellent service to enhance visitor retention, by providing such a remarkable visitor experience that the person will want to come back again to the museum (P. Jones, personal communication, March 6, 2017; Perra, 2016).

Communication

The National Gallery has always considered communication as a crucial aspect of their strategy (J. Rhymer, personal communication, March 6, 2017). The Gallery is one of the most prominent museums in the world and has built a strong online presence. They are now running live events on their social media platforms in which curators may present a new exhibition or talk about a specific painting (ibid.). In this way, the museum acquired the ability to involve people from all over the world who may be interested in the Gallery's activities.

The Pinacoteca strengthened their online presence with the arrival of the new director, who has significant experience in marketing and communication (A. Quarto, personal communication, March 17, 2017). Bradburne established an office dedicated exclusively to communication, which improved the graphic design of the advertising material, renewed the website, enlarged the Pinacoteca's social-media presence and hung large banners outside the Brera Palace to attract visitors (A. Quarto, personal communication, March 17, 2017; Wrathall, 2016). His arrival and these improvements helped the museum to gain more recognition, not only in Milan and Italy but also internationally (A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; Bradburne, 2016).

Openness

London and Milan are large, heterogeneous and multicultural cities. Consequently, both the National Gallery and the Pinacoteca di Brera recognise the importance of keeping an open mindset by promoting access and fostering partnerships. They refuse any discrimination and welcome everybody inside their doors (J. Rhymer, personal communication, March 6, 2017; P. Jones, personal communication, March 6, 2017; A. Quarto, personal communication, March 17, 2017). In fact, an open-museum setting and the employment of participatory projects and engagement activities foster collaboration and dialogue with the surrounding community of both galleries, ultimately contributing to the enhancement of their goal inside and for society at large (§4.2.5).

Time

Joanne Rhymer and Francesco Pretella highlight the relevance of time management. The former stresses how being able to reflect and discuss about the work of her department with her colleagues greatly enhances the quality of their programmes, even though she wishes they had more time to do it (J. Rhymer, personal communication, March 6, 2017). The latter expresses a similar need and laments how a lack of time and continuity sometimes can increase difficulties in the everyday job of the Educational Services Office (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017).

4.2.2 Second subject matter: Personal Valuations

Now that the first subject matter has been explained, it is possible to continue with the Personal Valuations. This section illustrates the interviewees' points of view concerning *strengths* and *weaknesses* they identified inside their museum, and which *challenges* they recognise for the future. Hence, the information presented hereafter constitutes their opinions – their Personal Valuations – not objective facts.

Strengths

According to Joanne Rhymer (personal communication, March 6, 2017), the strengths of the National Gallery reside in their attention to the audience desires and needs, and consequently in their ability to adjust and refresh events accordingly. In fact, she believes certain events, such as the lunch-time talks and the history of art courses, and the Access Programme in general are particularly successful (ibid.). She also deems that having such tailored departments inside Education helps to remain focused, to know their responsibilities, their remit and the tasks involved in their job: clarity of roles is crucial to achieving results (ibid.). Philip Jones confirms his colleague's words by affirming that the Gallery has a precise understanding of their audience. He says that it is common to believe that their audience tends to be composed of elderly people, but thanks to recent studies, the Gallery understood that it is, in fact, younger and more international than they expected (P. Jones, personal communication, March 6, 2017). The Gallery also noticed that there is a tendency to focus on very young people or the elderly, while in reality the group in between (visitors in their 30s up to early 50s) is present in the gallery and is willing to get involved, particularly during the lunch-time talks (ibid.). Therefore, he thinks that the Gallery is successful in delivering public programmes that are tailored to each audience group (ibid.).

At the Pinacoteca di Brera, Alessandra Quarto remarks on the big wave of change that was brought by the Franceshini's reform (which gave autonomy to the art gallery; §4.1.2) and by James Bradburne (A. Quarto, personal communication, March 17, 2017). The main achievements revolve around an unprecedented emphasis on the richness and value of the Pinacoteca's permanent collection and are: the openness to the city and to an international mindset, the improved way of welcoming the audience, and the museum's offer of activities, events, conferences and the like (ibid.). When it comes to the Educational Services Office specifically, as explained before, their staff is at the same time the first contact with visitors and also responsible for organising and manning the events. Therefore, their job responsibilities enable them to have a close relationship with the public and to know the audience demographics, how they interact with the museum, what they like and what their needs are (I. Beretta, R. Gradante and

F. Pretella, personal communication, March 17, 2017). Their main strength lies in their ability of mediation with the public without the medium of a third party.

Weaknesses

In general terms, the Gallery has some problems with the physicality of their buildings. They not only need more seats and more rooms, but both Rhymer and Jones think that the big pillars and the big steps in the front of the Gallery can be intimidating and not appear inviting to everybody (J. Rhymer, personal communication, March 6, 2017; P. Jones, personal communication, March 6, 2017). The director Finaldi recently expressed his intention to overcome these problems with an extension of the Gallery, which "would be built behind the Sainsbury Wing, in a plot now occupied by St Vincent House" (Bailey, 2017). The specific issues that Rhymer finds in her department are related to the complications of having a small team and how perhaps they could do more than what they are doing, even though she believes their activities are carefully 'thought-through' and their quality is high (personal communication, March 6, 2017).

From a general perspective, at the Pinacoteca di Brera, the director is enthusiast about the gained autonomy of the art gallery thanks to recent reform. Nonetheless, he laments the problems and complications still brought by an invalidating and stiff bureaucracy – as introduced before under the External Collaboration section – limiting their possibilities to establish partnerships, to attract donors, to simplify loan procedures, and to fundraise events and restorations (A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; Elkann, 2016; Scammel, 2016; Philipson, 2016; Squires, 2015). Coming down specifically to the Educational Services Office, the interviewees point out the difficulties caused by the very nature of their profile of Assistenti alla Fruizione, Accoglienza e Vigilanza (Enjoyment, Hospitality and Security Assistants). While they have the advantage of knowing their audience well – they are responsible for creating and holding the activities and also welcoming and guiding the visitors inside the museum; the major downside is that they are often left with not enough time to guarantee the continuity their job requires (I. Beretta, R. Gradante and F. Pretella, personal

communication, March 17, 2017). A lack of time that has led to the absence of an educational programme tailored to young audience (18/30-year-olds), considered particularly difficult to involve from a didactic perspective (ibid.). Moreover, as anticipated under the Internal Collaboration paragraph, they feel the need to establish a direct relationship with the Scientific Committee, particularly when it comes to curating aspects of the rearrangement of the Pinacoteca's rooms (ibid.).

Challenges

There are five core challenges identified by the interviewees of the National Gallery. The first relates to creating new and exciting digital platforms, particularly how to engage online audiences, how to "give an experience to people elsewhere" and "involve them in something that is going on" at the National Gallery (P. Jones, personal communication, March 6, 2017; J. Rhymer, personal communication, March 6, 2017). The second point is a direct consequence and relates to the changing way in which people interact with the collection, making extensive use of photos and social media (ibid.). The third challenge is in funding and the ability to balance the Gallery's relationship with private sponsors and donors in a constructive way (P. Jones, personal communication, March 6, 2017; Singh, 2015). The fourth is suggested by Joanne Rhymer (personal communication, March 6, 2017) and it is the capacity of keeping continuing communication, both inside and outside the organisation, by constantly working on it. The last challenge is represented by the building expansion introduced in the previous section (Bailey, 2017).

The Pinacoteca di Brera is still undergoing an extensive activity of refurbishment (§1.3.2) and, according to Alessandra Quarto, the nearest challenge from this point of view will be the modernisation and redesign of the big Napoleonic rooms, which contain the largest masterpieces (A. Quarto, personal communication, March 17, 2017). Nevertheless, the greatest challenge in her opinion will be the extension of the museum spaces to include the Citterio Palace, which will be reopened and renewed, and will host the twentieth century artworks (ibid.). Said extension represents an exciting challenge and will enable the Pinacoteca not only to enlarge their offer of activities, but

also to expand and reorganise their spaces (A. Quarto, personal communication, March 17, 2017; Bradburne, 2016; Elkann, 2016). Lastly, Bradburne identifies another challenge: the Franceschini's reform (§4.1.2) started a wave of change and "this is a chance for Italy, which is a country with tremendous competence and talent, to beat everyone else at their own game" (Philipson, 2016). He says "I'm just the humble instrument of this – just the mad foreigner that happens to be here at this moment" (ibid.). However, it is not easy and "there is a friction involved in moving from a top-down, centralised management system to a bottom-up, autonomous system" (Scammel, 2016).

4.2.3 Salient points

These tables have the purpose of helping the reader to have a concise picture of what has just been explained in the previous paragraphs regarding Strategy and Personal Valuations.

Table 3 – Summary of Strategy section

	NATIONAL GALLERY	PINACOTECA DI BRERA
INTERNAL COLLABORATION Peculiarities	• Close relationships between Departments • Collaboration with in-house specialists • Visitor Engagement staff feeds back information and audience opinions to other Departments • Every employee has a clear idea of the overall NG's strategy and how their Department fits inside it	• All the employees are connected and have a shared calendar • Weekly meetings with the director • Synergies between Offices • Cooperation between the Scientific Committee and the director
Shared points	Importance of frequent meetings and workshops Centrality of teamwork, communication and joined-up thinking	
EXTERNAL COLLABORATION Peculiarities	• Outsourcing of the Visitor Engagement Department to the external company Securitas	• Collaboration with the municipality of Milan, the Salone del Mobile and fashion houses during the Milan Fashion Week
Shared points	Collaboration with outside specialists and freelancers Collaboration with museums, institutions and companies from various sectors Community partners to welcome visitors with disabilities Key role played by partners, supporters and benefactors	

	NATIONAL GALLERY	PINACOTECA DI BRERA
INSPIRATION Peculiarities	• Employees contribute with their ideas and experiences from previous jobs in other companies • Participate in conferences in the UK	• Drive inspiration especially from best practices in the US
Shared points	Take advantage of the internal and external collaborations Drive inspiration from activities of other museums, galleries or institutions Drive inspiration from other sectors	
RELATIONSHIP WITH VISITORS Peculiarities	• Visitor Engagement Department has the most direct relationship with the audience members	• Educational Services Department has the most direct relationship with the audience members
Shared points	Make the visitor feel comfortable and welcomed Importance of providing an excellent service to enhance visitor retention	
COMMUNICATION Peculiarities	• Crucial aspect of the NG's strategy • Social media events	• Renewal of communication strategy with new director, James Bradburne
Shared points	Quality and design of the communication materials Social media presence	
OPENNESS Shared points	Importance of keeping an open mindset Promote access and foster partnerships Refuse any discrimination and welcome everybody	
TIME Shared points	Relevance of time management Job continuity	

Table 4 – Summary of Personal Valuations section

	NATIONAL GALLERY	PINACOTECA DI BRERA
STRENGTHS Peculiarities	• Success of their activities, particularly the lunch-time talks and the Access Programme • Clarity of roles, crucial to achieving results	• Openness to the city and to an international mindset • Close relationship between the Educational Services Office and the public, not mediated by third parties
Shared points	Attention to audience desires and needs Welcoming of visitors and mediation with the public Quality of the offered activities	
WEAKNESSES Peculiarities	• Physicality of their buildings: the NG can appear intimidating • Complications of having a small team in the case of the Adult Learning Programmes	• Complications brought by an invalidating and stiff bureaucracy • Difficulties caused by the multiplicity of responsibilities of the Educational Services Office

CHALLENGES Peculiarities	• Involve people outside the walls of the NG with online events and videos • Changing way in which people interact with the collection • Keep a continuing communication inside and outside the NG	• Bureaucracy simplification • Modernisation and redesign of the large Napoleonic rooms • Moving from a top-down, centralised management system to a bottom-up, autonomous system
Shared points	Digital and online platforms Change in funding and importance of private sponsorships and donations Building expansion (new building behind the Sainsbury Wing for the NG and the Citterio Palace for the Pinacoteca)	

4.2.4 Audience segments and public programmes

Tables 3 and 4 served to clarify the salient points of the analysis of the National Gallery and the Pinacoteca's approaches to their strategy, and to explain which strengths, weaknesses and challenges were identified by the interviewees. It is now possible to follow with the explanation of each gallery's understanding of their audience and with the comparison between their public programmes in order to answer the second research question[11].

Waltl affirms that "the basis of all audience development initiatives should be research – market research – knowing your audience is key to identify different needs but also to develop niche markets and convince more visitors to become regular museum goers" (Waltl, 2006, p.3). In fact, audience development can be used "to create a coherent strategy of the organization considering the changing and complex issue that is audience" (ADESTE, 2016a, p.13).

In both case studies, the public programmes appear to be shaped according to each gallery's strategy and their understanding of the audience. The programmes aim at addressing the needs of the visitor segments identified by the museum and, at the same time, at meeting the strategic objectives of the organisation. Interestingly, the

---

[11] How does the understanding of the audience of the two galleries relate to their strategy and how is it translated into their public programmes? (§1.2)

audience groups identified by the two galleries are similar, but the varieties of public programmes present some variations, as will be explained shortly. This is probably due to two major differences: the numbers of visitors per year and the resources available to deliver the programmes.

The National Gallery is the third most visited museum in the world with around six million visitors per year, while the Pinacoteca di Brera has around 300,000 visitors per year (Trend, 2016). Bradburne attributes the low number of visitors that characterises Italian museums – the most visited is the Galleria degli Uffizi in Florence, the only Italian art gallery inside the top twenty, with nearly 1.9 million visitors (Trend, 2016) – to their traditional focus on heritage conservation (§4.1.3), rather than "devoting energy to attracting art lovers" (Scammell, 2016). In terms of resources, the National Gallery is certainly bigger compared to the Pinacoteca di Brera and the UK has a rooted tradition in audience development, whereas divulgation and engagement are extremely new concepts in Italy, as seen previously in §4.1 and confirmed by Alessandra Quarto (personal communication, March 17, 2017).

Despite these differences, both galleries identify similar audience segments:

- *School age children* - The National Gallery has a specific department dedicated to this group (J. Rhymer, personal communication, March 6, 2017; National Gallery, 2016b), while the Pinacoteca avails themselves of the help of the Amici di Brera and of Aster to offer activities for schools (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; Pinacoteca di Brera n.d. c).
- *Families* – Both galleries offer a Family Programme and activities targeted to this specific group (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017; P. Jones, personal communication, March 6, 2017; Perra, 2016; National Gallery, 2016b; Pinacoteca di Brera n.d. c).
- *Young visitors* – This is the group that presents the major difference. When it comes to education, the National Gallery offers a targeted Young Peoples Programme (J. Rhymer, personal communication, March 6, 2017; National Gallery, 2016b), while the Pinacoteca does not cover this age group from a

didactic point of view (I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017). Instead, when it comes to entertainment, both galleries offer late openings – the National Gallery on Fridays and the Pinacoteca on Thursdays – and note that the audience attending these events is mainly composed of young people (P. Jones, personal communication, March 6, 2017; A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017).

- *Adults* and *the elderly* – The first group ages between 35-year-olds to the early 50s, while the second is from late 50s onwards. These are the ones who are most likely to take part in the lunch-time talks at the National Gallery, in the guided tours organised by the Educational Services Office at the Pinacoteca, or in the activities about drawing and art history in both galleries (J. Rhymer, personal communication, March 6, 2017; P. Jones, personal communication, March 6, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017).

- *Visitors with disabilities* – Both galleries offer activities and provide services to people with disabilities (J. Rhymer, personal communication, March 6, 2017; A. Quarto, personal communication, March 17, 2017; I. Beretta, R. Gradante and F. Pretella, personal communication, March 17, 2017).

By keeping in mind the audience profiles just described, table 5 in the next page aims at giving an overview of the two galleries' public programmes. Instead of presenting them according to the audience typology, the programmes are divided by purpose, i.e. educational or entertainment. This enables more sound and consistent comparisons and avoids repetitions (the same public programme can be appealing to more than one audience segment). However, it is not a comprehensive list of the complete offering of the two museums, but a simple overview, showing similarities and differences.

Table 5 – Public programmes comparison[12]

	National Gallery		Pinacoteca di Brera	
Educational	Art Talks	Lunchtime talks	Art Talks	Chiacchierata tra le sale di Brera
		10-minute talks		-
		Conferences and Lectures		Conferences and Lectures connected to the Dialoghi
	Guided tours		Guided tours	
	Online events and videos		-	
	Activities for children (under 5s, 5-11, all ages)		Activities for children (8-11, 10-13, 9-12 or differenciated by school ed. level)	
	Activities for families		Activities for families	
	Activities for young audiences		-	
	Activities for adults (history of art courses and drawing workshops)		Activities for adults (Percorsi d'Arte, lectures and drawing workshops)	
	Activities for visitors with disabilities		Activities for visitors with disabilities	
	Training courses from primary school teachers		-	
Entertainment	Concerts, Music Adventures		Brera Musica	
	-		Brera tra Arte e Cinema	
	-		Book presentations	
	Friday Lates		Una sera al museo con 2 euro (every Thursday)	

4.2.5 Ultimate goal of the museum

This last paragraph closes the comparative study and examines what each gallery perceives as their ultimate goal inside and for society at large, the very reason why they exist and provide their services and programmes to the public.

Both institutions and their staff recognise the social responsibility that their museum covers not only towards their citizens, but humanity as a whole. Philip Jones explains that the collection of the National Gallery "is a national collection and it is held in trust for the Nation" (personal communication, March 6, 2017). They are aware of this responsibility, which is part of their role as a charity, "especially toward the younger visitors, [who] have a lifetime of owning this collection" ahead of them (ibid.). As mentioned before, director Gabriele Finaldi affirms: "the Gallery was created for the people of these islands and it is free. There is a sense of possession that people feel, and the fact that it is free makes it possible for many people to visit the gallery frequently" (Elkann, 2015). "My job is to ensure that the Gallery remains an extraordinary resource for people, and contributes to the debate about who we are and what's important in our society" (ibid.). Finaldi wants the Gallery "to be an important, forward-looking, welcoming and happy place" (ibid.). Joanne Rhymer follows by saying that they wish the Gallery to add "quality to a person's life", to be "a place for social cohesion", "a place for solace", "a hub for wellbeing" (personal communication, March 6, 2017).

> *"We have been trying to find ways of being able to embrace a wider audience and make them feel that throughout their lives, from youth to older age, it might not be this place, because they might move to a different city or a different country, but a museum and gallery can be a place to go to, to restore. And I think that's really important and making people feel welcomed."*
>
> Joanne Rhymer[13]

---

[13] J. Rhymer, personal communication, March 6, 2017

Similarly, Alessandra Quarto says that at the Pinacoteca di Brera they want to make each visitor feel welcomed in a place that can be enjoyable and fun (A. Quarto, personal communication, March 17, 2017; Oikos, 2017). The museum, especially in Italy, used to be considered a dusty place where artworks were preserved (ibid.). Now the Pinacoteca wants to rediscover their place inside the heart of the citizens of Milan and make them feel proud of the immense heritage that they own (Perra, 2016; Bradburne, 2016). James Bradburne, the Pinacoteca's director, says that "people who come to a museum, especially those who aren't regular museum-goers, need to be transformed, they need to have an emotion" and "if the city [Milan] in five years says we're proud of this place, this is our Brera, I will have done my job" (Scammell, 2016).

In brief, what was said by the interviewees and the galleries' directors confirms the importance of audience development: it "can help to make the cultural sector sustainable but also increase the well-being of new audiences, foster mutual understanding and increase social cohesion" (ADESTE, 2016b, p.10).

4.2.6 Best practices

This last section summarises the comparative analysis and answers to the last research question[14] by identifying the best practices shared by the National Gallery and the Pinacoteca di Brera. The following practices demonstrate that the two galleries share expertise and a set of values that cut across their administrative (§1.3), historical (§4.1.2) and policy (§4.1.3) differences.

Ten best practices[15] are considered to enhance the quality of the audience development strategies of the two galleries and help their long-term sustainability:

- *Have a univocal understanding of the general strategy and the audience development objectives across all departments of the museum.*
- *Refine and enhance communication[15] towards the audience, as well as inside and outside the museum.*
- *Enhance access[15].*
- *Achieve an attainable and sustainable audience[15].*
- *Create a relationship with every audience segment.*
- *Offer multiple experiences to engage visitors[15] through traditional and innovative means according to their needs.*
- *Turn non-visitors into visitors, visitors into repeat visitors [visitor retention] and regular museumgoers into supporters[15] and donors.*
- *Establish an active network[15] and foster teamwork inside and outside the museum.*
- *Promote partnerships and sponsorships.*
- *Drive inspiration from different sectors.*

This list of best practices is not meant to generalise a behavioural paradigm, since its validity and applicability need to be tested through further research (as it will be explained in the next chapters). Nevertheless, it still represents a useful starting point for the formulation of a paradigm of advisable actions and philosophies, which can help museums to effectively design and implement their audience development strategies within different contexts and according to their circumstances.

5. Conclusions

Audience development is gaining popularity in the museum sector, but our knowledge about its characteristics, benefits and best practices is limited. The aim of this Master thesis is threefold. First, it describes the interpretation that the National Gallery and the Pinacoteca di Brera give of audience development. Second, it explains their understanding of the audience – the visitor segments, their needs and ways to address them – and how this influences their strategy and, consequently, their public programmes. Lastly, this project compares the approaches of the two galleries in order to infer common best practices.

This thesis seeks to give contribution to the discussion about audience development within the cultural industries by supporting (i) the relevance of audience development itself, by demonstrating that (ii) museums are likely to have a similar understanding of their audience, recognising common values and principles, and by identifying (iii) ten best practices, inferred from the comparison of the approaches of the two galleries.

(i) Audience development "helps bring culture into the public debate" (ADESTE, 2016b, p.10) through discussions about cultural policy and changing audiences, and through public programmes and activities of the cultural institutions. It helps to keep cultural and arts organisations lively because, on one side, "they have to constantly innovate and adapt to the audience" (ADESTE, 2016b, p.10), and, on the other side, they are stimulated by the evolutions and improvements in cultural policy. Lastly, as said by the interviewees and the galleries' directors (§4.2.5), it enhances the ultimate goal of the museum inside society: "audience development can help to make the cultural sector sustainable but also increase the well-being of new audiences, foster mutual understanding and increase social cohesion" (ADESTE, 2016b, p.10).

(ii) This comparative analysis between the approaches of the National Gallery and the Pinacoteca di Brera towards audience development demonstrates that museums are likely to have a similar understanding of their audience and to recognise shared principles and values. The two galleries identify the same audience segments (§4.2.4):

school age children, families, young visitors, adults, the elderly and visitors with disabilities. Nevertheless, it is important to remember that recognising similar audience segments does not entail that every museum or art gallery is going to present the same public programmes. This is due to the fact that, as demonstrated by the case studies of this thesis, public programmes are not only aimed to address the needs of the visitor segments but also to meet the strategic objectives of the museum, which naturally vary and depend upon contexts and circumstances. This is likely to be confirmed by further research.

Moreover, both the National Gallery and the Pinacoteca di Brera recognise the significance of the same values and principles. They remark the importance of communication and collaboration, both within and outside the museum, for the benefit of the audience, the staff, the gallery and the sector as a whole. They also underline the relevance of excellent visitor service and visitor retention, enhanced by a sound use of traditional and innovative engagement means, according to the audience needs. Lastly, both galleries emphasise the centrality of keeping an open mindset, promoting access, fostering partnerships and refusing any discrimination by welcoming everybody inside their doors.

(iii) Stemming from the values just mentioned, a series of best practices (§4.2.6) is shared by the two museums and considered to enhance the quality of their audience development strategies and help their long-term sustainability. Nevertheless, said best practices are not meant to generalise a behavioural paradigm. Even if the cross-case comparison reassures that "the events and the processes in one well-established setting are not wholly idiosyncratic" and helps to "deepen understanding and explanation" (Miles et al., 2013, p.101), further research to test their validity and applicability is needed (suggestions in the next chapter).

The best practices concerning audience development, identified through this research (§4.2.6), still represents a valuable base for the theorisation of a paradigm of advisable actions and philosophies for the benefits of both art institutions and museum professionals. On one hand, art institutions could apply them to effectively design and

implement their audience development strategies, adapting them according to their specific context and circumstances. On the other hand, verified best practices could provide practical basis for the training of museum professionals "to accommodate a shift in museum learning programmes, where museums find themselves working collaboratively outside the sector, creating a new language of participation and engagement" (Bowe, 2016, p.7).

6.   Evaluation and Future Perspectives

Contemporary society is found in "a cross-point between the construction of national narratives, local and individual circumstances, digitization and global opportunities" (ADESTE, 2016a, p.48). Digitisation and technology advancements have shrunk the world and made culture "a tool that binds the specifically local with global trends for the individual" (ibid., p.48).

> *"Culture is not a luxury or a commodity: it is part and parcel of our humanity. Access to culture – which comprises our collections and art galleries – is a human right. Museums, libraries and schools are fundamental tools for the establishment of civil society.*
>
> *At this point in history, when the values of Enlightenment are under attack, we need to return to the idea of great museums as they were envisioned by Franco Russoli, Willem Sandberg and Nelson Goodman.*
>
> *It was Goodman who wrote, in 1980: «A museum should operate like an institution to prevent blindness if the artwork it houses is to be effective; and the latter is effective when – by stimulating curiosity, sharpening perception and engendering visual intelligence – it plays a part in creating and recreating our worlds»."*
>
> James Bradburne[16]

In this context, it is responsibility of professionals and policy makers to make good use of audience development practices to address the changes, embrace new opportunities and "create a more coherent cultural reality, where the audiences are placed and understood as a cornerstone in a strong arts ecosystem" (ADESTE, 2016a, p.48). However, the field of audience development, its characteristics and its benefits for the cultural sector and the society as a whole, are far from being exhaustively

---

[16] Bradburne, 2016

researched, theorised and widespread. A fact that sets challenges, but also provides immense opportunities for future research and contributions.

Research in this field is of paramount importance "in order to provide a useful and shared knowledge of how to reach and engage audiences" (ADESTE, 2016a, p.46). This Master thesis seeks to contribute by providing an example of in-depth double-case comparative study in the field and with the identification of ten best practices shared by the National Gallery and the Pinacoteca di Brera. The study, though, could have been enriched by the insights of other employees or of the directors themselves, by actors external to the two galleries or by the inclusion of other museums as additional case studies. Besides, further research can help to theorise a behavioural paradigm by confirming, modifying or enriching this list of practices. For example, they can be tested through case studies of art galleries in the European context, or, more broadly, through a comparison of museums from various parts of the world (such as the United States, where audience development is more common, or the Middle-East and Asia, characterised by an approach to heritage different from the Western World). Moreover, it would be interesting to test such best practices on the approaches of other organisations in the creative sectors, such as theatres, festivals, fairs, opera houses and the like.

On a more general level, researchers could focus on audience development in the domain of cultural policy, by assessing the influence of policies in the creative sectors, or in the domain of operational research, by evaluating the effectiveness of public programmes in terms of benefits for the organisations and for the audience (ADESTE, 2016a). Research would help to create awareness about the importance of audience development strategies and to provide grounds for an informed public debate about citizens' participation in the arts and effective programming.

Finally, research is extremely important in this field because audience development is still mainly a "professional issue", only for the benefit of experts already working in the cultural industries, and there is a substantial lack of formal educational paths aligned with the new and ever-changing needs of the audience and the market (ibid.). Future

cultural professionals "should be equipped not only with the necessary knowledge and technical skills, but also with strong leadership and strategic skills to sustain their audience development plans at the level of their cultural organisations at large" (ibid., p.7).

References

ADESTE (2016a). Steps towards a good audience practice following the learnings of the ADESTE project. *European Commission*. Retrieved from http://www.adesteproject.eu/sites/default/files/ADESTE_Step_Towards_FINAL.pdf

ADESTE (2016b). The Future of Audience Development Research, Training & Practice. *European Commission*. Retrieved from http://www.adesteproject.eu/sites/default/files/resources/attachments/ADESTE_Conference_Summary_Text.pdf

Bailey, M. (2017, April 10). National Gallery expansion plan 'starting to take shape'. *The Art Newspaper.* Retrieved from http://theartnewspaper.com/news/museums/national-gallery-expansion-plan-starting-to-take-shape/

Belfiore, E. (2004). *The methodological challenge of cross-national research: comparing cultural policy in Britain and Italy*. Coventry: Centre for Cultural Policy Studies, University of Warwick. Retrieved from http://wrap.warwick.ac.uk/52357/

Benitez, A. (2013). The Impact of the Ageing Population on Museum Audiences: Challenges and Opportunities for Museums. *International Journal of the Inclusive Museum Volume, 5*, 1-9.

Bodo, C., & Bodo, S. (2016). Country Profile Italy (Compendium of Cultural Policies and Trends in Europe). Council of Europe/ERICarts. Retrieved from http://www.culturalpolicies.net/down/italy_052016.pdf

Bowe, J. S. (2016). *The Creative Museum - Analysis of selected best practices from Europe*. Creative Museum. Retrieved from http://creative-museum.net/wp-content/uploads/2016/06/analysis-of-best-practices.pdf

Bradburne, J. M. (2016, February 2). My goal is to turn Brera into Milan's favorite cultural center, visitors will follow. *La Repubblica*. Retrieved from http://www.italy24.ilsole24ore.com/art/arts-and-leisure/2016-01-26/bradburne-new-director-of-the-brera-art-gallery-speaks-up-111410.php?uuid=ACCaWSHC

Brown, A.S., & Ratzkin, R. (2011). *Making Sense of Audience Engagement. Volume I.* San Francisco, United States of America: The San Francisco Foundation.

Brown, A.S., Ratzkin, R., & Alworth, D. (2011). *Making Sense of Audience Engagement. Volume II.* San Francisco, United States of America: The San Francisco Foundation.

Bryman, A., & Bell E. (2011). *Business research methods* (3rd ed.). Oxford: Oxford University Press.

Cambridge Dictionary (n.d). Definition of joined-up thinking. In *Cambridge Advanced Learner's Dictionary & Thesaurus*. Cambridge University Press. Retrieved from http://dictionary.cambridge.org/dictionary/english/joined-up-thinking

Colbert, F. (2001). *Marketing culture and the arts* (2.nd ed.). Montreal: Presses HEC.

Colbert, F. & Courchesne, A. (2012). Critical issues in the marketing of cultural goods: The decisive influence of cultural transmission. *City, Culture and Society, 3*(4), 275-280. Retrieved from http://doi.org/10.1016/j.ccs.2012.11.006

Colbert, F., & St-James, Y. (2014). Research in Arts Marketing: Evolution and Future Directions. *Psychology & Marketing, 31*(8), 566-575.

Cresswell, J.W. (2009). Research Questions and Hypotheses. In Creswell, J. (2009), *Research Design: Qualitative, Quantitative and Mixed Methods Approaches* (pp.129-143). Sage.

Cuenca, M. (2015). Development of young opera Audiences. Reflections on the role of the artistic program. *Cuadernos de Gestión, 17*(1), 125-146. doi:10.5295/cdg.140492mc

Day, M. (2015, August 19). Appointment of foreign museum directors labelled a 'slap in the face for Italy' by curators and art critics. *The Independent.* Retrieved from http://www.independent.co.uk/arts-entertainment/art/news/appointment-of-foreign-museum-directors-labelled-a-slap-in-the-face-for-italy-by-curators-and-art-10462675.html

D., C. (2014, August 14). Talks at the National Gallery - Art history to go. *The Economist.* Retrieved from http://www.economist.com/blogs/prospero/2014/08/talks-national-gallery

DCMS (2016). *Single departmental plan: 2015 to 2020*. Retrieved from https://www.gov.uk/government/publications/dcms-single-departmental-plan-2015-to-2020/single-departmental-plan-2015-to-2020

Diggle, K. (1994). *Arts Marketing*. London, United Kingdom: Rhinegold.

Druin, A. (2001). *Museums, children, and technology*. ACM SIGCHI Bulletin - a Supplement to, 2001, 6.

Edyburn, D. (2015). *Efficacy of assistive technology interventions* (Advances in special education technology v. 1). Bingley, U.K: Emerald.

Elkann, A. (2015, December). *Gabriele Finaldi*. Retrieved from http://alainelkanninterviews.com/gabriele-finaldi/

Elkann, A. (2016, March 10). *James Bradburne*. Retrieved http://alainelkanninterviews.com/james-bradburne/

EU & MiBACT (2014). Programma Operativo e Nazionale "Cultural e Sviluppo" FESR 2014-2020, Sintesi. Retrieved from http://ponculturaesviluppo.beniculturali.it/wp-content/uploads/2016/02/Sintesi_PON_Cultura_e_Sviluppo_2014-2020.pdf

European Commission (2015). *Study on Audience Development - How to place audiences at the centre of cultural organisation. Glossary.* Retrieved from https://ec.europa.eu/programmes/creative-europe/sites/creative-europe/files/documents/news/audience-development-study-glossary_en.pdf

Falk, J.H., & Dierking, L.D. (1992). *The Museum Experience*. Washington: Whalesback.

Fisher, R., & Figueira, C. (2011). Country Profile United Kingdom (Compendium of Cultural Policies and Trends in Europe). Council of Europe/ERICarts. Retrieved from http://www.culturalpolicies.net/down/unitedkingdom_042011.pdf

Flyvbjerg, B. (2006). Five misunderstandings about case-study research. *Qualitative Inquiry, Sage Publications, 12*(2), 219-245.

Grant Makers in the Arts (2013). Public funding for the arts: 2013 Update. *Grant Makers in the Arts Reader, 24*(3). Retrieved from http://www.giarts.org/article/public-funding-arts-2013-update

GMS (n.d.). *Deborah Hayes: Provost and Chief Academic Officer*. Retrieved from http://www.gsmlondon.ac.uk/debi-hayes

Gubrium, J., & Holstein, A. (2001). *Active interviewing*. In Qualitative research methods, edited by Darin Weinberg, ch. 6. Blackwell Publishers.

Hayes, D. (2003). Audience Development: Towards a Strategic Mindset. Presented at the 7th International Conference on Arts and Cultural Management, Milan.

Higgins, C. (2016, April 27). The National Gallery's new boss: 'I can't deny I am strongly European'. *The Guardian.* Retrieved from https://www.theguardian.com/artanddesign/2016/apr/27/national-gallery-gabriele-finaldi-interview

ICOM (2009, January 7). *Development of the Museum Definition according to ICOM Statutes (2007-1946).* Retrieved from http://archives.icom.museum/hist_def_eng.html

ICOM (n.d.). *ICOM Statutes*. Retrieved from http://archives.icom.museum/statutes.html#2

Janes, R. (2007). Museums, Corporatism and the Civil Society. *The Museum Journal, 50*(2), 219-237.

Justesen, L. N., & Mik-Meyer, N. (2012). *Qualitative Research Methods in Organisation Studies*. Copenhagen: Hans Reitzels Forlag.

JustGiving, (n.d.) *The National Gallery*. Retrieved from https://www.justgiving.com/nationalgallery.

Kemp, E. (2015). Engaging consumers in esthetic offerings: conceptualizing and developing a measure for arts engagement. *International Journal of Nonprofit and Voluntary Sector Marketing, 20*, 137-148. doi:10.1002/nvsm.1525

Kotier, P., & Scheff. J. (1997). *Standing Room Only: Strategies for Marketing the Performing Arts*. Boston: Harvard Business School Press.

Laminack, M. (2015). From Taking In To Reaching Out: How Collections and Collections Staff Are Being Used to Create a Community-Centered Museum. *Journal of Museum Studies, 9*(1), 20-28.

La Repubblica. (2016, July 7). Brera, la rivoluzione del nuovo direttore James Bradburne. *La Repubblica.* Retrieved from http://www.repubblica.it/speciali/arte/gallerie/2016/07/07/foto/brera-143627704/1/#1

Lehman, K., & Wickham, M. (2014). Marketing orientation and activities in the arts-marketing context: Introducing a Visual Artists' Marketing Trajectory model. *Journal of Marketing Management*, 1-33.

Leimbach, T. (2013). Innovative Programming and Social Engagement in Art Institutions: An Australian Case Study. *International Journal of the Inclusive Museum, 6*, 171-184.

Lisney, E., Bowen, J., Hearn, K., & Zedda, M. (2013). Museums and Technology: Being Inclusive Helps Accessibility for All. *The Museum Journal*, *56*(3), 353-361.

Macdonald, S. (2006). *A companion to museum studies* (Blackwell companions in cultural studies 12). Malden, MA Oxford: Blackwell Pub.

Macfadden, B. (2008). Evolution, museums and society. *Trends in Ecology & Evolution, 23*(11), 589-591.

McCarthy, K. F., & Jinnett, K. (2001). *A New Framework for Building Participation in the Arts*. Santa Monica, CA: RAND. Retrieved from http://www.rand.org/pubs/monograph_reports/MR1323.html

McDaniel, N. & Thorn, G. (1998). Learning Audiences: Adult Arts Participation and the Learning Consciousness, the Final Report of the Adult Arts Education Project. *Grant Makers In the Arts Newsletter*, 9(1).

MHM (n.d.). *About us*. Retrieved from https://mhminsight.com/about

Miles, M., Huberman, M., & Saldaña, J. (2013). Fundamentals of Qualitative Data Analysis. In M. Miles, M. Huberman & J. Saldaña (3rd Ed.), *Qualitative data analysis: A methods sourcebook* (pp. 69-104). Thousand Oaks: Sage Publications.

Morison, B.G., & Dalgleish, J.G. (1993). *Waiting in the Wings: A Larger Audience for the Arts and How to Develop It*. New York: American Council for the Arts.

Moura Da Silva, O. H., Ramos de Almeida, A. R., Silicz Bueno, E. A. & de Lourdes Batista, I. (2014). Interactive push-button: Elaborations main automation and miscellaneous applications equipment statements of museums of science and technology. Semina: *Ciências Exatas E Tecnológicas, 35*(2), 189-198.

National Gallery (2016 a). *The National Gallery Annual Report and Accounts for the year ended 31 March 2016*. Retrieved from https://www.nationalgallery.org.uk/media/23946/annual-report-accounts_2015-16.pdf

National Gallery (2016 b). *The National Gallery Review of the year April 2015 - March 2016*. Retrieved from https://www.nationalgallery.org.uk/media/24138/booklet_ng_annualreview2016.pdf

National Gallery (n.d.). *Fundraising appeals*. Retrieved from https://www.nationalgallery.org.uk/support-us/support-the-national-gallery?viewPage=3

Newman, D. (1977). *Subscribe Now! Building Arts Audiences Through Dynamic Subscription Promotion*. New York: Theatre Communications Group.

Oikos. (2017, January 17). L'importanza del colore: intervista a James Bradburne, direttore della Pinacoteca di Brera. Retrieved from http://www.oikos-group.it/it/c/news/intervista james-bradburne-pinacoteca-brera

Pantano, E. (2011). Cultural factors affecting consumer behaviour: A new perception model. *EuroMed Journal of Business, 6*(1), 117-136.

Perra, D. (2016, October 23). Brera. Intervista a James M. Bradburne. *Artribune.* Retrieved from http://www.artribune.com/attualita/2016/10/intervista-james-m-bradburne-direttore-brera-milano/

Philipson, A. (2016, January 20). Meet the British art director hoping to spark a revolution within Italy's museums. *The Telegraph.* Retrieved from http://www.telegraph.co.uk/news/worldnews/europe/italy/12109236/Meet-the-British-art-director-hoping-to-spark-a-revolution-within-Italys-museums.html

Pick, J., & Anderton, M. (1996). *Arts Administration* (2nd ed.). London, United Kingdom: Routledge.

Pinacoteca di Brera (2016). *Organigramma della Pinacoteca di Brera al 10.11.2016*. Retrieved from http://pinacotecabrera.org/wp-content/uploads/2016/02/Organigramma-al-10.11.2016.pdf

Pinacoteca di Brera. (n.d. a). *Due passi nei Musei*. Retrieved from http://pinacotecabrera.org/proposte-educazione/due-passi-nei-musei/

Pinacoteca di Brera (n.d. b). *Statuto della Pinacoteca di Brera*. Retrieved from http://pinacotecabrera.org/wp-content/uploads/2016/02/Pinacoteca-di-Brera-Statuto.pdf

Pinacoteca di Brera (n.d. c). *The Education Department*. Retrieved from http://pinacotecabrera.org/en/learn/the-education-department/

Pinacoteca di Brera (n.d. d). *The History of the Pinacoteca*. Retrieved from http://pinacotecabrera.org/en/about-us/history-of-the-pinacoteca/

Pohawpatchoko, C., Colwell, C., Powell, J., & Lassos, J. (2017). Developing a Native Digital Voice: Technology and Inclusivity in Museums. *Museum Anthropology, 40*(1), 52-64.

Press Association. (2015, October 2). National Gallery privatisation strike ends after union agrees deal. *The Guardian.* Retrieved from https://www.theguardian.com/artanddesign/2015/oct/02/national-gallery-privatisation-strike-ends-union-pcs-visitor-security-services

Pulh, M., & Mencarelli, R. (2015). Web 2.0: Is the Museum–Visitor Relationship Being Redefined? *International Journal of Arts Management, 18*(1), 43-51.

Radice, S. (2014). Designing for Audience Participation within Museums: Operative Insights from the Exhibit Everyday History. *International Journal of the Inclusive Museum, 6*, 77-84.

Ridge, M. (2013). From Tagging to Theorizing: Deepening Engagement With Cultural Heritage Through Crowdsourcing. *Museum Journal, 56*(4), 435–450.

Sandell, R. (2003). *Museums, Society, Inequality* (Museum meanings). Routledge.

Scammell, R. (2016, June 26). The new British caretaker of Italian culture. *The Guardian.* Retrieved from https://www.theguardian.com/culture/2016/jun/25/james-bradburne-british-museum-director-artistic-revolution-milan

Singh, A. (2015, September 30). National Gallery director: We need more wealthy donors. *The Telegraph.* Retrieved from http://www.telegraph.co.uk/culture/museums/11902705/National-Gallery-director-we-need-more-wealthy-donors.html

Squires, N. (2015, August 18). Italy appoints foreign museum directors in historic shake-up. *The Telegraph.* Retrieved from http://www.telegraph.co.uk/news/worldnews/europe/italy/11810839/Italy-appoints-foreign-museum-directors-in-historic-shake-up.html

Szekely, I. (2013). Multiple Perspectives on Teen-Centric Art Museum Programs: A Recent Emergence. *International Journal of the Inclusive Museum, 5*, 25-36.

Thorek Jensen, J. & Brændholdt Lundgaard, I. (2015). *Museums. Citizens and Sustainable Solutions*. Copenhagen, Denmark: Danish Agency for Culture.

TNS Lombardia. (2016, October 26). Nuova area accoglienza alla Pinacoteca di Brera. Retrieved from http://www.travelnostop.com/lombardia/beni-culturali/nuova-area-accoglienza-alla-pinacoteca-di-brera_137730

Tracy, S. J. (2012). *Qualitative Research Methods: Collecting Evidence, Crafting Analysis, Communicating Impact*. Wiley-Blackwell. Retrieved from http://www.myilibrary.com.esc-web.lib.cbs.dk?ID=447080

Trend, N. (2016, September 2). Is the Brera Europe's most underrated museum? *The Telegraph.* Retrieved from http://www.telegraph.co.uk/travel/destinations/europe/italy/articles/brera-the-most-underrated-museum-in-europe/

Wiggins, J. (2004). Motivation, Ability and Opportunity to Participate: A Reconceptualization of the RAND Model of Audience Development. *International Journal of Arts Management*, 7(1), 22-33.

WolfBrown (n.d. a). *Homepage*. Retrieved from http://wolfbrown.com

WolfBrown (n.d. b). *Alan Brown*. Retrieved from http://wolfbrown.com/people/alan-brown

WolfBrown (n.d. c). *Rebecca Ratzkin*. Retrieved from http://wolfbrown.com/people/rebecca
ratzkin

Yoshiara, Y. (2008). Art museums and society after apartheid. *Museum Management and
Curatorship, 23*(3), 281-293.

Younan, S., & Eid, H. (2016). How Digital Artist Engagement Can Function as an Open
Innovation Model to Facilitate Audience Encounters with Museum Collections.
International Journal of the Inclusive Museum, 9(2), 27-39.

Waltl, C. (2006). Museums for visitors: Audience development - A crucial role for successful
museum management strategies. Intercom 2006 Conference. Retrieved from
https://www.researchgate.net/publication/265145508_Museums_for_visitors_Audience
development-A_crucial_role_for_successful_museum_management_strategies

Woodward, S. (2012). Funding museum agendas: challenges and opportunities. *Managing
Leisure, (17)*1, 14-28. doi: 10.1080/13606719.2011.638202

Wrathall, C. (2016, April 1). Shaking up Milan's Pinacoteca di Brera. *Financial Times*. Retrieved
from https://www.ft.com/content/f59da59e-f5a5-11e5-96db-fc683b5e52db

Woodson-Boulton, A. (2008). Victorian Museums and Victorian Society. *History Compass, 6*(1),
109-146.

Zahrádka, P., & Sedláková Renáta. (2013). *New perspectives on consumer culture theory and
research*. Newcastle: Cambridge Scholars Publishing.

Appendices

Appendix 1 – Interview guides

1.1 English interview guide

About the project

The Master thesis project investigates audience engagement inside the museum sector. I am conducting a comparative analysis between the National Gallery and the Pinacoteca di Brera, since I am interested in studying the process which leads to the realisation of the varied range of public programmes offered by both museums to their visitors.

Preliminary questions

Could you briefly introduce yourself? What is your background? What is your role inside the National Gallery?

What is the main task of your department?

Subsequent questions

How relevant are audience engagement activities (e.g. talks, events, conferences, etc.) inside the overall museum strategy? How do they relate to departments other than yours inside the Gallery?

What is the typical process of realisation of a public programme? How does it usually unfolds?

Conclusive questions

What do you think the Gallery is doing well? What could be improved?

What are the main challenges from an organisational and managerial point of view?

How is it possible to address these challenges in the future?

What are the emerging trends in your opinion?

Do you drive inspiration or collaborate with other museums and institutions?

1.2 Italian interview guide

Breve introduzione

Il mio progetto di tesi magistrale investiga le pratiche di audience engagement all'interno del settore dei musei. Sto conducendo un'analisi comparativa tra la Pinacoteca di Brera e la National Gallery, dato che sono interessata a studiare il processo che porta alla realizzazione della variegata gamma di programmi per il pubblico che entrambi i musei offrono ai propri visitatori.

Domande introduttive

Potrebbe brevemente presentarsi? Qual è il Suo background? Qual è il Suo ruolo all'interno della Pinacoteca?

Qual è la principale funzione del Suo Ufficio?

Fare domande riguardo struttura organizzativa, dipendenza rispetto allo Stato, natura non-profit della Pinacoteca.

Domande successive

Quanto sono rilevanti le attività di audience engagement (e.g. visite guidate, Dialoghi, eventi, conferenze, etc.) all'interno della strategia generale della Pinacoteca? Come si collegano agli Uffici al di fuori del Suo?

Come avviene di solito il processo di realizzazione di un public programme (dall'idea iniziale al risultato finale)?

Domande conclusive

Secondo Lei, sotto quali aspetti la Pinacoteca sta lavorando bene? Cosa può essere invece migliorato?

Quali sono le principali sfide da un punto di vista organizzativo e manageriale?

Come si possono affrontare tali sfide nel futuro?

Quali sono i trend emergenti?

Traete ispirazione o collaborate con altri musei ed istituzioni?

Appendix 2 – Public transcripts

Joanne Rhymer, Head of Adult Learning Programmes at the National Gallery, was interviewed on March 6, 2017, at the National Gallery. She asked not to include the transcript in the appendices to this thesis.

2.1 Philip Jones – Visitor Engagement Manager, National Gallery

Philip Jones (PJ) was interviewed on March 6, 2017, at the National Gallery.

GE: Could you briefly introduce yourself, please? Something about your background and your role inside the Gallery?

PJ: My name is Philip Jones, I'm one of four Visitor Engagement Managers at the National Gallery. I've been at the Gallery for eight years in a varied range of roles: everything from security, control, working with the galleries and two years ago I moved to the more front-of-house, a much more visitor-friendly role. My background is very broad I've worked at the Victoria & Albert Museum, at the Royal Academy of Arts over the years. I've got a background in front-of-house for galleries and museums. I studied Art with an emphasis on Museology.

GE: Interesting. So, you said that there are four managers inside the Visitor Engagement Department and that your main role is that of front-of-house, what roles are covered by the other managers and what's the structure?

PJ: The main area people see of the Visitor Engagement Department is the front desks, i.e. the information desks and the ticketing desks. We also have a role with the Membership in selling and promotion of memberships and selling tickets for exhibitions. We also manage the cloak-rooms, which are charged at the Gallery. We also deal with the correspondence for the Gallery, so if you phone the Gallery, if you email the Gallery, like my colleague Seb who replied to you, he is part of the Visitor Engagement. We also deal with comments and complaints, everything from general, like the Sunflowers on display, through to letter on behalf of the Director as well. We also have a role with education: we meet education groups at the education entrance, sign them in, check they are all ok and advise them. We also work with the Education Department in the fact that we book educating groups as well; if you are a school who wants an education tour, you phone and there is who arranges that for you. We have the Family Programme as well. They are on Wednesdays and Sundays and the Education Centre welcomes families to the Gallery.

GE: Ok, so about audience engagement activities and public programmes, what's your role when it comes to these activities and inside the overall strategy of the Gallery?

PJ: Ok, really it is about the meet-and-greet, the welcome and advice. Education staff will man the events but we are the first face, the first interaction. As well as if there is ticketing, we might sell tickets for the events, advise and invite people. We also welcome family groups in, tell them where activities are going on, what is the nature of the activities, advise them if they've got a range of age group as what is suitable, if something has sold-out. They might come for a general view and a very common question is "what's good for my kids?", "I've never come to this Gallery, I've never been to this Gallery or I came once as a child myself and what would you advice?". I'd ask what they are teaching, what they are learning in school, but if it's a bit more vague and, let's say, if it's a little bit more unsure about the Gallery – it's a very intimidating place if you're not used to it – let's get you to see some fun pictures, something you might recognise – of course the Sunflowers, Stubbs' Whistlejacket, Rousseau's tiger, very common, very bright, very colourful paintings, Monet, Manet, also things which the parents will feel comfortable with themselves.

GE: Then you try to make people feel more comfortable, because, I guess, there is this common misconception that Art is for the elite, distant from our everyday life, so maybe people are intimidated and your role is to make them feel welcomed and guide them through?

PJ: Yeah, very much so, welcomed, going in joy, get them to see things maybe by starting off with familiar ones and then you go onto the unfamiliar. I think that once you are into the Gallery, the Gallery has for sure something you have seen. We had over 6 million visitors a year in the last couple of years. It's a very open gallery, it's a gallery which is beautiful for having everyone, everyone inside. We are open to everyone and we welcome everyone. And I think the demographic of the Gallery highlights that to certain extent. Once you're into the Gallery you realise that you are with everybody who is coming, from the tourist, to the academic, to people who pop in for ten minutes, people who may never have come before and in that sense, once you're in, once you are looking at things, the idea is "let's grab them people and let's get them back". Hopefully they come back all! "I remember that time when we went to see the Sunflowers and we also saw the Uccello painting with the horse, shall we go back and pass through them? Let's go in again!" – you know, it's important.

GE: That's amazing. This is actually one of things I was discussing with Joanne Rhymer. You really see people coming here for 10/20 minutes, maybe during their lunch break, and then go back to work.

PJ: And I used to do the same myself! I'd just pop-in for 10/15 minutes, look at one painting, maybe do a little sketch. The critical thing is that you are on a short period of time and then you are able to leave. You see the same thing over again and it is so important.

GE: And when it comes to other kinds of events, events that are not related to the Educational Department, more related to access or the Friday Lates, what's your role in that case?

PJ: We are here for the Friday Lates, which are a good example. They can include everything from the theatre, then we man the theatre, so we always need members of the staff, at least at the theatres. It could be a lecturer on something very up-scale, which only has a small handful, to a sold-out lecture of a well-known name. We are there to man, meet-and-greet. We've also got fire responsibilities in that as well. Even though the Security are those who are involved in the evacuation of the building, in the theatre we have that responsibility. So, we've got a very, not just meet-and-greet and welcoming role, we've also got a logistical role within the theatre as well. Also, even though normally education events have their own staff to man them, when it comes to the once a month exhibition-based Friday Lates, it's our staff who man them. So, for example, at the Australia Late last month, a series of events scattered throughout the Gallery from 6.30 right through till 8.30, everything from "Painting on the terrace" to the room therapy session in the lower galleries, it's us staff who are there welcoming, meeting, working with the actual contracted staff to come in as well. We also man membership previews – we have a membership scheme: members have early morning previews and previews of the paying exhibition before the opening and we man those with Membership. We are really close to Membership as well as with Education as well as Exhibition.

GE: So, events like the Australia Late, that kind of event came, let's say, from the Curatorial Department and then you take care about the welcoming and the logistics or is it something that it is made in collaboration?

PJ: It is not made in collaboration. We are much more there to assist and fulfil the needs. Quite often they would set up the programme and several times they would come to us and ask what is the best to man it and run it – not so much about the event, but how it could be tailored to ensure that it works at the best level. We would have that discussion. Essentially, they would come in with a range of activities and we can tweak them, muse them slightly. They would ask us to man them, we would come in and get to man them. Again, it is a very close relationship, which helps with teamwork. We work really close on that part and just like with Education as well. We work very closely with them and we've done that for years. I'm just a facilitator, to make sure that everyone gets the best – especially it's quite fast, you get this information, we have briefs to agree before and, again, say, one of the late events was briefed the week before and then have another quick brief on the day and they are fun. Often, they are often very busy, very crowded, and Friday can be a good and quiet time to come to the Gallery, very enjoyable, but these once a monthly exhibition-related Lates can be much more lively, with a much younger audience and very fun.

GE: That was basically my next question: the process, how does it usually unfold? So, there is a brief, as you said, and is it common for all kind of events?

PJ: Yeah, it depends on the level of the event, the vast majority of the special events, the exhibition based events, they go through an initial brief with the department to discuss staff and requirements. And then the Exhibition Department would come in and brief all our staff. We have a Friday staff meeting – we try to get virtually every

member staff into that or on multiple sessions. Just a week before the event they would come with the programme, they'd discuss the programme, they'd discuss what they want out of it and how they want us out of it, how they think it is going to run, certain things like a new event-setting which they have never tried before and want to try with us. And then the daily events, the staff who works on that kind of events directly will have individual briefings and us manager would give an overall briefing to the rest of the team.

GE: That's really interesting. Therefore, what do you think the Gallery is doing well, what do think could be improved?

PJ: It's a tough question. I am a contractor within the Gallery and I am here to facilitate the Gallery's needs and role. So surely as you understand, I'm a bit reticent about going into a more personal interpretation of what's successful. But certainly, successful as I think, the Gallery understands that it often sees its audience as an older audience, but more and more recently, with studies conducted in the last couple of years, they've often found that the audience is a bit younger than they expected and much more international than they expected. So, I think the Gallery is very successful in understanding that it's got to broaden the range, as well as doing lunch-time lectures, which are very popular, but quite often there is the retired older audience. They understand that they also got to try get in people who might be working, who can do their lunch-breaks. But also understand that there is an audience, especially a demographic who are in between 30s, 40s, early 50s who come, want to come and be engaged much more in lectures. We don't get complaints, but we know that we got the older audience and they are very vocal about what they want and they tell us and that's great. With the younger audience, we have a great responsibility and an importance, and the collection is a national collection and it is held in trust for the Nation and belongs to every British person. We are very much aware of this responsibility and especially toward the younger visitors, that these people have a lifetime of owning this collection. But I think the Gallery is doing a good job in focusing on the middle group, which sometimes is ignored. Not just in Britain but I think, Europe-wise, there has been a focus on older and younger audiences and we need to remember this core audience in the centre and focus a lot of them, remind them they are just as valid, their input. They come here, we know they come here. What do you want out of it? How can we improve it?

GE: That is really important. I was discussing with Joanne that there are so many specific department, she is Head of Adult Learning, but there are also children and young audiences. Thus, I see there is a clear picture of the different segments of the audience and how to address them. In this concern, since you said you deal also with complaints, I was wondering if you provide also a feedback to the department after each event? This event went well, the audience complained about this, they suggested that this could be improved?

PJ: There are two levels of feedback. A general staff feedback – if we feel that the staff have any comments or concerns, any suggestion about how we could run the process

74

better the next time. Again, luckily thanks to a very close connection between the different departments, quite often the staff would feedback to us and we would feedback to the department with suggestions. Especially with the Education Department, whose role is not generally to be out at these event, they really appreciate this kind of information because they need it since they are not on the floor as much as ourselves, due to the nature of their role. When it comes to the visitors, feedback would come to us in whatever form. Email is the predominant feedback now. Even though we've got comments forms on the desks, most people email now their feedback. If it's a complaint, we would inform the person who wrote it that we have accepted it, that we will communicate it to the relevant department for response. Sometimes it can be just a feedback and there is no response required, but we always pass it on to the relevant department. If it's for an ongoing exhibition and there is something which is particularly high-level and needs to be dealt with straightaway, we would accumulate that information so that we can use it and the department can assess it for the next exhibition as they go on. Sometimes if there is something which is policy-based, we might have a standardised reply which goes out to somebody. That's not a way of ignoring the information, it is just a piece of advice which relates to the policy of the Gallery and, even if the policy can't be changed, we would still forward that information to the relevant department. And policy do change over time. Again, there might be a standardised reply which informs the visitor: "yes, we have acknowledged this, we are aware of the problem; this is why at present we work like this, but the information has been taken to the relevant people". And we do revise policy. A very good example is photography. Recently we've changed that policy, taking into account the way in which people view the collection. And yet you get a lot of people complaining that the policy has changed, that's fair enough, but we did start allowing photography and that came from comments from the public. We will review the policy again if it is felt that it has become too distractive, they may take on the policy and adjust it.

GE: Good. What do you think are the main challenges for the future?

PJ: I think mostly the changing funding. It is a key element of the NG and like every gallery there is a change of funding. Public funding has been reduced and the Gallery is dealing with it in a very constructive way. My department is now part of Securitas, another company, to give also a better service and requirements. Other challenges are... We know that there is a space issue in the Gallery. We have 6 million visitors a year on a location which is very hard to expand, given issues related to the physicality of the space. But also, the changing way in which people interact with the collection. It is not so much a problem, more of an opportunity not to be missed. If you go on holiday, I go on holiday, I post to friends what I've seen and there is an opportunity for people who may not be able to get to the Gallery immediately or may not ever be able to get to the Gallery, but it is good to have the opportunity to spread the Gallery, spread the nature of the collection. It's quite important to open the collection to a much wider audience and it's not a problem, but it is a challenge and an opportunity. Again, the Gallery is developing that and I'm lucky sometimes in being involved in meetings which are about future development with policy of planning. And you can see how they are developing their digital strategy to grab that opportunity. And if you think, I post a

picture from a gallery, friends can like it, some people go. My partner and I have based travels on people's suggestions which made us discover something you never expected. But even if you can't go there, it is a national collection of international artists! If we can spread it in a much broader way, brilliant!

GE: Yeah, I saw also the new online events which are coming up. That's really interesting.

PJ: Yeah, the Facebook tours, very very popular, very interesting. We've analysed people responses and people want to join these tours because it's online, it's live, they are not pre-recorded: Facebook live tours with the curators, which will go around exhibitions, go around the collections, at 6.30. It's a live introduction to works and it's a very simple idea, but it works.

GE: Really simple but also really effective. And it's great because the NG is such an important museum, not only in UK, but worldwide, and it's really an example for other institutions, museums and organisations. So, considering this fact, where do you drive inspiration from? Do you collaborate with other organisations? You said that your department now is part of Securitas. So, collaboration and close communication with also people and organisations outside the Gallery...

PJ: Yeah, our peer, our fellow peers. Looking at myself, my fellow managers, we all come from other museums, that's not just from Britain, that's international. A lot of the staff have worked in other organisations. Even on a staff level people bring ideas and thoughts from other places. Yes, we might be the national gallery of the Country, but if you look at every department, you'd find an international pool, people who have worked in other museums and go to other museums, that know people from other museums. We are quite happy, like I think most organisations, to apply these skills, you know. That idea works really well, let's do that! Even on a very basic level, when you work in an environment like this – it is the same with your studies – you can't obligate someone into how things are done, you know. You might walk into the Gallery and like how things are done, the way they presented that, I like the way they communicate that. It's a small way of interacting as well as being part of broader organisation, like – let's say – ICOM. I know that the Gallery itself does communicate very closely with international galleries, our present Director comes from the Prada, so a lot of crossover which comes from that.

GE: Do you think that the very nature of the Arts and Culture sector helps from this point of view? I mean – usually where there are two competing firms and they copy each other, the competition gets even harsher. Instead the Museum sector is different, they have a social responsibility, the NG has a charity status. Taking inspiration from other organisations and helping each other to figure out what's best for the audience, do you think it is easier?

PJ: Indeed, there is much more sense of cooperation, but also competition. There is nothing wrong with competition between galleries.

GE: No, absolutely.

PJ: And also, the reason with so much of the staff is proud to work here. You have that pride in the place you work. I am proud to work at the NG. Every morning when I come at the Gallery I walk through Room 9 and I see the Veronese's and they still give me a sense of joy, you know. Eight, nine years and you watch morning light come down on those paintings and it's fantastic. There is that sense of competition; you do want to be the best and when you see something that works at somewhere else, let's make it better! But my partner works in the commercial gallery world and commercial galleries bunch together. Yes, they are businesses but they still work together, they still go see each other, they still pass information. We are much more open, we have much more time. Yes, there are restrains, you have a duty in the role you do, but you are given that sense of opportunity also to pass information and give opportunity. It is part of our role, as a charity – as you said – we have a social, public responsibility.

GE: Great. That was it.

PJ: I hope it's helpful.

GE: Absolutely!

2.2   Alessandra Quarto – Architect, Technical Office of the Pinacoteca di Brera

Alessandra Quarto (AQ) was interviewed on March 17, 2017, at the Pinacoteca di Brera. The interview transcript was translated from Italian.

GE: Could you start by introducing your role here at the Brera Art Gallery and your background?

AQ: I'm an architect and I take care here in the Technical Office of the aspects related to the outfits we organize in the halls. At this time, for example, we are refurbishing a gallery. Since last year, following the arrival of the new director as a consequence of the Franceschini's Reform – which gave autonomy to the Pinacoteca di Brera – the Pinacoteca has a new director and has three organs within it: the Board of Directors, the Scientific Committee and the Board of Auditors. The gallery has its economic autonomy, so it has its own budget and a statute. Since his arrival, the new director has focused on enhancing the permanent collection without making exhibitions. The rooms are thirty-eight, and we think we will refurbish all the rooms by the end of 2018. We started in March 2016 and, so far, we have refurbished 20 rooms. Refurbishing (Riallestimento) means changing the labels - the labels are completely different, they are bilingual and have a description of the work (also to facilitate understanding by a large audience, not only for the experts), a family label and one by a writer or a philosopher who gives his/her own interpretation of that work – so it proceeds like this, with new

lightning and with new labels – lighting is now much more focused. The idea is that of an emotional museum. We obscure the big windows of the Pinacoteca, there is no more light coming from above but only the spots above the works of art to make the collection more visible. Along with these aspects, which are more linked to the setup, a series of events are always targeted at the enhancement of the collection: such as Brera Musica, the workshops, for example the so-called "Museo Visibile", which consists of two halls where the visible storages are housed and where the restoration workshops take place – in Room 18, in fact, there is a huge window space within which the restorers work on the paintings. Started a year ago, there are, foreseen in the calendar, meetings where restorers host a group of about twenty people and explain what the work on the paintings is like. So, there is more attention to dialogue with the audience and try to involve visitors to make them better understand what the content of our permanent collection is. In June, we inaugurated two new welcome desks with two large video-walls presenting news about artworks on loan or under restoration, and about "What's On", that is, all those collateral activities, thus informing the visitor about the museum's activities. Whenever a set of rooms is refurbished, this refurbishment is presented through a small exhibition called "Dialogo" (Dialogue): we ask for an artwork on loan from an outside museum and we make it "dialogue" with artworks of our collection which are part of the refurbished rooms. For example, in March, we will inaugurate a room dedicated to the Venetian portraits of the fifteenth century, and this guest will arrive, say illustrious, which is a very intense portrait of a young sick man by Lorenzo Lotto, from the galleries of the Academy of Venice. So, for three months, in that refurbished room, there will be this guest. Then it goes back to its museum and the room is prepared for its permanent setup. So, the Dialogue is just the opportunity to present to the public the new work we have done on the galleries.

GE: So, these "Dialogues" in a way represent a different kind of temporary exhibition?

AQ: Exactly, however, it is one, maximum two paintings, thus it is not an exhibition, they are chosen on the basis of their connection with the permanent collection. We have several works by Lorenzo Lotto, portraits, so we put these portraits in comparison with another representative portrait, famous, in this case very valuable, coming from the Galleries of the Academy of Venice. This will be the fourth Dialogue. The first in March last year was between Raffaello and Perugino: our Wedding of the Virgin by Raffaello with the Wedding of the Virgin by Perugino that came from the Musée des Beaux-Arts in Caen. The second dialogue was, on the other hand, in June around Andrea Mantegna, our Dead Christ and two paintings were hosted, two versions of the Dead Christ coming from two external museums. The third was Caravaggio, so we refurbished the rooms ranging from Mannerism to Baroque, including the rooms with Caravaggio and the Caravaggeschi. And this fourth around Lorenzo Lotto. In June, scheduled for June 5th, there will be another refurbishment of the five rooms of the '700, which will also see in that case a work by Pompeo Batoni to be put in dialogue with our great painting by Batoni. Therefore, this is usually the path that we are following: the rooms are being refurbished with these new equipment, both from the point of view of communication and setup, then we host one or more works, and, slowly, we have now arrived, as I said, to 20 refurbished rooms. Then around all this a

whole series of events and activities that our staff from the Educational Services Office organises also with external partners. Now, for example, we participated in the National Day of the Landscape, so we have created a workshop around one of our works, which is a view of the Lombard landscape. We participated in the Museo City initiative in Milan, setting up an ad hoc path through the galleries of the museum: the project was called the "Secret Museum", to showcase a little-known artwork, "secret" in a way, that the public would appreciate. A separate path through the museum was created, marked with stamps, dedicated to Museo City where visitors could - there was a selection, I think, of five works - see the activities proposed by our Educational Services Office and also a major work: the Polyptych by Girolamo di Giovanni - little known because it is common to give more space to the great classics, the masterpieces. Another thing that was made, very interesting, for Museo City, which had never been thought before. In the Brera Palace there is not only the Pinacoteca, but the palace houses several cultural institutes: the Academy of Fine Arts, the Astronomical Observatory, the Brera National Library, the Botanical Garden. Thus, for the first time, an audio guide was created, downloadable with the free izi.TRAVEL app, where the visitor thanks to the app is guided through the Brera Palace and, in addition to receiving historical news about the building, about Maria Teresa of Austria, about the functions of the various institutes, also receives some of the more curious and less known information - and for this reason "secret". In fact, the guide is called "The hidden treasures of the Brera Palace". For example, the story of the Winged Victory of Canova, which was replaced in the '70s with a copy because it was stolen - and this may not be known by everyone. Or the story of the watch that is on the entrance door of the Pinacoteca, not everyone knows it. Our staff has set out to create, in synergy with the City of Milan – Museo City is organized by the municipality of Milan - this path. So, depending on the inputs and external stimuli concerning the city of Milan or other activities, we always try to make a contribution and be present in the circuit, so that we can network with other museums. Often, for example, with the Poldi Pezzoli Museum, to which we give artworks on loan and we also try to create joint initiatives in such a way, as I said, to network. Then in the period of the Salone del Mobile or the Fashion Week, which are cornerstones in Milan, our building always houses exhibitions. We believe that there always has to be a bond between the collection and the exhibition, including for a design fair like the FuoriSalone, but there need to be a link with the artworks and the Pinacoteca, which is not a mere location - as it is often the case with these kind of events - but we want to host interesting initiatives. In fact, this year on the loggia we will host a furniture house which will showcase some of their pieces using the tarot cards we have as an inspiration – we have two decks, Solabusca and Bembo - so they use these figures for their show. Hence, there must always be a connection with the collection, because these are very popular spaces, both for the Fashion Week and for the Salone del Mobile. We also hosted the Trussardi runway shows, because Trussardi made the uniforms for our surveillance staff and therefore, in the convention we drafted, in exchange for those uniforms, we gave them the opportunity to make four fashion shows (winter and summer for man and woman). But always linked to a Pinacoteca's theme, always very suggestive and with a project designed with us.

GE: Extremely interesting. You just gave a general overview of my questions. I would like to ask, since there has been this renewal of the galleries, the labels, … I imagine that it goes hand in hand with a renewal of the general strategy of the Pinacoteca and the relationship between various Offices.

AQ: Certainly. The absolute novelty in this case is that the director is not an art historian, as it used to be until yesterday, but he is a person who has high managerial skills. He is a marketing and communication person, so within the Pinacoteca he created an office that deals only with communication, web, and social networks – we opened an Instragram profile, a Facebook page, we keep track of news on the internet to give information about what's happening. We have a fundraising person who interfaces with all the outside organisations and individuals. We have created a bond with a new association, Amici di Brera (Brera's Friends), in America. Now the director is establishing a Brera's Friends association in Hong Kong. We have become much more international and this is also clear form the newspapers – more and more articles are on the Financial Times, for example. Thus, things have changed a lot, both because the director is not Italian and has a network of external relations, but also because he as a person, his profile, is quite different from that of an art historian. This means, however, that when it comes to refurbishing or hosting a painting, he often consults the Scientific Committee, where there are art historians or consults an external art historian who is experienced in that particular historical period or school of painting. So, we collaborate and we work as a team. At the level of the Offices, which could be compared to the Anglo-Saxon 'departments', they remained basically the same, but it is also true that the director recruited many people from the surveillance staff. Our surveillance guardians are often art historians or have a PhD in Archaeology, in Preservation of Cultural Heritage. Hence, he also managed to bring these skills into the Offices and these people, who have worked closely with the public for years, because the surveillance staff is the first face of a museum, which welcomes the visitor, gives the idea of the museum to the others. A real team, a team has been created. We are all connected, we have a shared calendar (something that was not even thinkable before). We have weekly meetings, meetings with the director, who receives every day, depending on the areas, all the staff to give new lines, to make the point of the situation, to receive advice. We consult each other, we keep an eye on what happens outside. We promote. It is a continuous workshop of ideas and things to do, very different from the way it was before, where everyone used to work only in their area. These synergies were never created before. Maybe this is more common in the private sector than in a public office. Each of us was used to doing only their job, while the team idea, the idea of meeting every week, even several times a week, and dealing together with some of the issues, it is very important. From comparison ideas come out, from the network of contacts. Much is also done with the children's laboratories. James Bradburne [the director] is the former director of Palazzo Strozzi, where he organised a lot of children workshops. He brought that experience here, changing what used to be the normal project of the didactic laboratories, which are now expanded. The idea of labels for children was never conceived before. Instead a museum is also that: a child, who may find it difficult to read the label of a painting, now can find a story written in more

understandable terms and this helps him/her to enter in relation with the work of art, which is fundamental.

GE: Which resonates not only with the children.

AQ: With everybody, even with someone who is not an art historian. Now we will also introduce the room panels, so that the visitor can already have an idea of what there is in that room, for example about the Middle Ages, the Renaissance, Baroque, etc. We are working to provide more information because the visitor is at the centre of all our activities. The director's mission when he arrived a year ago was to put the visitor back to the centre of the museum's attention and to put the Brera Art Gallery in the centre of Milan, focusing on the permanent collection. When doing an exhibition, the audience often comes to see the three rooms where the exhibition is hosted, but it is not always the case that they then decide to continue the visit and take a tour of the museum. Instead, inviting visitors to see how we worked on and for the permanent collection has considerably increased the number of visitors. In fact, there was a huge increase. Moreover, with the idea of opening on Thursday nights from 6pm to 10.15pm, for two euros, we could verify that the 1000/1500 visitors we have every Thursday are young people. In fact, we have put together a questionnaire with few questions, not to disturb, to understand the type of visitor, age, origin, and calibrate our initiatives accordingly. We have seen that 70% of them come from Milan and are between 20 and 45-year-old, who might have never been to the Brera Pinacoteca, but, since they heard about it, saw all this publicity about the enhancement of the collection, there have come numerous. We always have an average of 1000 visitors every Thursday night.

GE: Notable! Therefore, the strategy has changed in order to put the visitor in the centre, focusing on greater openness, greater engagement.

AQ: To make the visitor enter and to make him feel comfortable, in a place – as the museum was used to be considered – a dusty place where artworks are preserved. Instead, as a place where you can have fun, listen to music, see how a restoration is made. Open up more and more, from children to all ages. We offer activities for everyone, for parents, for children, for anyone. Also because classical music can often attract young people but also a different age group. Our activities are oriented towards a wide range of users.

GE: So, which are the strengths of the Pinacoteca in your opinion, considering all the changes that have happened?

AQ: The way in which we welcome the visitor has changed considerably. Openness to the city. The offer has changed: we offer many more things than the past. The attention to the artworks, since people often confuse the Academy of Fine Arts that is downstairs, with the Pinacoteca, because the accent on the permanent collection and masterpieces has never been placed as energetically. Banally, we started when the director decided to put the banners on the facade with our artworks, because many passed by and saw this beautiful building, an extraordinary architecture, but what's

inside? Instead all the museums abroad manifest themselves. So, as first thing we put the artworks out and a banner dedicated to the cultural institutions which are inside the building. So, we try to communicate more, to show ourselves more and that makes a difference. As one stands up. As one communicates. The communication. Obviously, there must be a series of activities to offer as well, but opening, communicating, and welcoming make the difference. Especially the languages. Having bilingual labels, video-wall communications in two languages, it is paramount.

GE: Can you talk me about access for people with disabilities or visually impaired people?

AQ: For the visually impaired, we tested in November the first label for visually impaired people for an artwork by Ludovico Carracci (which was presented in occasion of the inauguration of the Caravaggio rooms after the refurbishment), realised by the staff of the Educational Services Office. It was a first experiment because we have a visually impaired employee who helped us figure out what the best solution was and we will go ahead with Braille tactile labels. When it comes to access, there are no architectural barriers because we are a public museum. While many museums, in order to accommodate the elderly or disabled people, they have the classic wheelchairs, we have two scooters – which were given to us by the Brera's Friends – and it is often also nice to see an elderly person going around with this scooter, because it helps to feel the disability to a lesser extent. The person is autonomous. This is also linked to a wish to change the way fruition is cared for and also that was a novelty.

GE: Which aspects could be improved in your opinion? What could be increased or changed for the best?

AQ: The more one works, the more one organises events, the more one realises what the critical points are. There is always this problem – even though the Franceschini's Reform made us somewhat more autonomous from an economic point of view – there are still many bureaucratic impediments that should be streamlined. That is the most painful problem. Instead, the involvement of private individuals, which are now increasingly numerous, to finance and sponsor events and restorations. For example, now we have "Orto with Aboca", which connects the Pinacoteca with the Botanical Garden. However, as we are a public entity, the part related to bureaucracy is still quite challenging.

GE: As for the future, what opportunities, what challenges do you identify?

AQ: In January 2018, we will have two important things: we will close the big Napoleonic rooms – which represent a great challenge; those are the four large rooms where there are the large-format masterpieces – and we will expand our museum spaces with Palazzo Citterio, a building not far from here, in Via Brera 12-14. Our greatest challenge now is to reopen that building, bringing there the collection of the twentieth century and thus expanding our offer, our spaces and also from the point of view of management it will be quite a challenge. We will shortly have a new bookshop

on the ground floor, a cafeteria, which is lacking at the moment, on the first floor where there is the Pinacoteca. We are waiting for funding to build two new elevators because the one we have now is only for the staff and visitors with disabilities, but we would like two lifts, one dedicated to the visitors and one for the artworks, a real goods hoist, which we currently do not have. So, these are our future projects.

GE: I go back to what you said about the network of collaborations. Since the Brera Art Gallery is not only one of the most important museums in Italy but also worldwide – now there more articles on the newspapers, the Brera's Friends in Hong Kong and the United States; thus there is an increasing degree of attention from the outside on the Pinacoteca's activities – being therefore such an important museum, a guide and a source of inspiration for other organizations, where do you drive inspiration from? How inspiration can be linked to external collaborations or instead how does it happen inside the Pinacoteca?

AQ: So, inspirations. We look at what's happening, often outside Italy. We look at the great museums that are abroad, especially in America, where there are a lot of activities, but also where the revenues and funding are different; however, with regard to the services to the public and the offering of the activities we certainly look at the American institutions.

GE: Perfect. One last question: what about visitor feedback?

AQ: In the website, there is a section called Brera Ascolta (Brera Listens).

GE: Well, thank you very much for your contribution.

2.3 Ilaria Beretta, Rosy Gradante and Francesco Pretella – Enjoyment, Hospitality and Security Assistants, Educational Services Office at the Pinacoteca di Brera

Ilaria Beretta (IB), Rosy Gradante (RG) and Francesco Pretella (FP) were interviewed on March 17, 2017, at the Pinacoteca di Brera. This was a group interview and the transcript was translated from Italian.

GE: Could you briefly present yourself and illustrate your role within the Pinacoteca di Brera?

IB: My name is Ilaria Beretta, I am part of the Educational Services team. By contract, however, I am framed as a Custodian. So, I work both in the surveillance and with the educational activities.

GE: How are the educational activities structured?

IB: The internal Education Services Office of the museum consist of 11 people, all framed as custodian personnel. For this reason, if we want to summarize the hours spent, it is as if one person worked for each shift in the Office.

GE: So, which are the educational activities for the public? How are they organized?

IB: So, we have an audience of children from 5 to 13-year-olds and then adults. Activities for children are varied. There is an activity held by the restores, there are the workshops held by us on Saturday afternoon – which are of various types, including a drawing activity – and then there are activities proposed once a month with the console Nintendo. A few years ago, we were given these consoles on a gratuitous loan and we use them for another drawing activity. Then there are activities for adults. They are both of a general type, that is, guided visits to masterpieces, in Italian and in English. We have monographic visits, which are thematic tours we usually do on Saturdays, as well as half-hourly dedicated tours called "Focus", which are organized around the "Dialoghi" (Dialogues) that are installed when a group of rooms has been refurbished. For example, now there will be the one of the portrait rooms with a Lorenzo Lotto's painting which coming in. I do not know if Alessandra Quarto has already spoken to you about this.

GE: Yes

IB: Okay. So, we'll do half an hour "Focus" tours about this. We have also been asked to organize a specific drawing activity on the portrait on this occasion.

RG: This is an additional activity to the half an hour "Focus" that Ilaria spoke about. Since we are talking about Venetian portraiture, we have been thinking of focusing everything on the portrait and creating a card that serves to approach the drawing and how to draw a face – currently under preparation. There is also another series of activities to tell you about. Bradburne [the new director of the Pinacoteca] has undertaken a new direction, i.e. to favour and create everything that can serve for the self-managed visits. So, we are preparing a whole range of materials that can serve for a personalized visit to the Gallery, from the itineraries we had planned and put on the website...

IB: These are cards on specific topics: one on the portrait, one on the development from the polyptych to the unified altarpiece, the still life, etc. Now they are on the website and are downloadable. These cards, however, were realised a while ago. Then, after the arrival of Bradburne who focused heavily on the independent visits – not in the presence of the guide. We have also been asked to prepare labels for families for the refurbishment of each group of rooms.

RG: The number of which varies according to the number of artworks exhibited.

IB: We also started preparing audioguides. As a platform, we are leaning on izi.TRAVEL. For the moment, we do not have a complete audioguide for the museum, but we have

a children's audioguide for the refurbished galleries that is useful to expand what said by the labels. Then there is a half-hour study on Carlo Crivelli. This is what we of Educational Services did. On Izi.TRAVEL there are also other contents available that have not been produced by us. We are now planning to make "suitcases", a kit, shaped like a suitcase, to be handed over to the families who visit the museum and who can bring it around the Gallery during the visit and return it at the end of the tour.

FP: We also have another project that is aimed at a different audience. It is called "Due Passi nei Musei" (Two Steps in the Museums) where every Wednesday we host and organize workshops – for a total of about two, two and a half hours – for Alzheimer's patients at an advanced stage of the disease together with the specific staff and an art-therapist who takes care of the laboratories.

IB: We have also experimentally introduced a tactile label for the "Samaritana al pozzo" by Carracci.

GE: Yes, Alessandra Quarto started to talk to me about it as well.

IB: Soon you will find on the Pinacoteca website the summaries of all our activities, we are preparing them right now and they will be published shortly.

GE: Perfect! You explained to me that you are part of the Educational Services but figured as custodians, you are working on these cards, on making these kits, and the audioguides, so I imagine that these 11 staff members have a background in art history...

IB: Yes, we are the Educational Services Office and our manager is Bradburne directly. As for the background, we have different trainings. For example, I am graduated in History and I will soon graduate in Cultural Heritage, but four of us come from the Academy of Fine Arts of Brera, including Rosy and Francesco, several graduates and three with a PhD in Art History and lastly some graduating students.

RG: It is not exactly correct, however, to say that we are custodians but that we are dealing also with the educational activities. In fact, our job description includes several tasks, including surveillance and collaboration with other Offices. Then it is true that we are the Educational Services Office, we have no manager who coordinates us, but we depend directly on Bradburne. So, we had to find the time to follow this job description, because the only way to work in Educational Services is to belong to this job description that is a "medley" of things to do. The correct wording is Assistant to Enjoyment, Hospitality and Security.

IB: In fact, both enjoyment and hospitality are in fact in our job description. Specifically, however, this is not a problem of the Pinacoteca, it is a ministerial problem. The Ministry does not foresee the figure of the Museum Educator, at least for the time being.
GE: Which, I imagine, is a non-indifferent impediment.

IB & RG: Exactly.

FP: In fact, our professional profile is very wide. It cannot be only about the educational activities just because the figure of the Museum Educator is not exactly defined within the Ministry of Cultural Heritage; it does not exist. So, as far as private or foreign museums are concerned, where specific figures are devoted exclusively to education, we say that we have to cut out the time in order to organise these activities among the various tasks that are part of our professional profile.

GE: So, you deal with both the direct relationship with the public and the "behind the scenes" of the activities offered.

RG: Exactly. This is a hindrance to our job because it does not allow a continuity that such a job would require, but on the other hand we know exactly what the public wants, I dare say.

IB: Yes, that is definitely a positive aspect.

RG: Being in close contact with the public, we know the visitors well, we know where they stop, how they move, what they like, what their requests are, their needs, …

FP: We greatly know their behaviour in the museum, which is especially useful when organising a guided tour for a heterogeneous audience. We know which are the most popular tours because we are also inside the museum. We are not an isolated body that only studies the public or only organises the activities. Mediation with the public is important.

GE: Also with regards to feedback, the public's reaction to your activities.

FP: Exactly, the public's reaction is much more immediate. We can be elastic. When we think of new activities aimed at the public, we also think about how to use space inside the museum, how the audience interacts with the museum. What are the needs of a differentiated public? What are they doing? This is our "anomaly" on the one hand, but it also has some positive aspects. Even in the face of the difficulties, because let's say we often have very little time – for example Ilaria's job, who also deals with external communication, with the didactic secretary, or Rosy – they always work and act as if they were in a "constant emergency".

IB: You understand that we are a little stressed! Oh well!

FP: The situation here is different from, for example, the National Gallery, which is a British institution. They have a culture that is very different from ours. And also in terms of size, because it's a fairly large museum. Compared to our reality, however, though not numerous, it is comparable, in my opinion, from the point of view of nature and history.
Curiosity: there was a point of contact between the Pinacoteca and the National Gallery. In 1939 Brera acquired the Supper at Emmaus, in the same year the National

Gallery acquired the other version of the Supper at Emmaus, painted five years earlier. Then there were collaborations, contacts, and loans. On the occasion of our bicentenary in 2009, the National Gallery borrowed their Supper at Emmaus at the Pinacoteca. So now for some years it has begun this tendency to communicate among museums and European institutions, despite having different systems. In fact, each museum has a different structure. Some German institutions, for example, were born as museums. Brera's story, however, since its birth in the late eighteenth century, is different. It has an organisation that goes on itinerary, it has been constructed from time to time, and has created important realities such as the museum, the library, the Academy of Fine Arts. And then after the very last was the Pinacoteca, which is made of "settlings" which are visible inside the museum. If you visit the Napoleonic galleries, you can see the difference in structure from the most recent rooms.

Also with regard to didactic predisposition. In the '70s there were the first didactic workshops. Thus, let alone the difficulties of the recent years, the Pinacoteca has always had a strong didactic predisposition.

IB: Yes, there has always been a strong didactic approach, both with past managers and with us now. However, the Brera Art Gallery, like all Italian museums, has a conservative approach, not an educational one – that is the great difference between Italian and English museums: the latter are educational, while we are conservative. So, the divulgation and engagement in museums are very young concepts in Italy.

FP: The change happened with Spadolini in the 1980s.

IB: And yet not as a divulgation. And even more, the valorisation of heritage is really a recent thing. We arrived here in 2000 and wanted to enhance the museum, but there was a totally conservative method. Do you want to bring in the children? Among the paintings? You're crazy!

FP: The Pinacoteca story, however, has some moments of extreme openness. For example, during the Second World War, under the bombs, there were exhibitions. Or after the war.

GE: You have also told me about communication, a direct line between your Office and the director. I wonder, however, what is the role of the Scientific Committee that is perhaps more oriented towards curatorial aspects? Is there a direct link or is the director acting as a medium?

IB: No, we do not really have a connection with the Scientific Committee.

RG: However, we feel the need, the need to work, not always in close contact with the Scientific Committee, but certainly in the stages of intensive work – for example, now in the case of refurbishments. The work with the Scientific Committee should be "double-threaded".

IB: During each refurbishment, Bradburne organises for all the staff, not just us, a meeting with the curator of the refurbishment, who explains what the criteria were,

because they chose some works rather than others. In some cases, this curator was also a member of the Scientific Committee, in others he was an external art historian. So that's not exactly the same thing. In fact, as Rosy said, sometimes we feel the need, when we work on new things, the labels themselves – in some occasions we needed the support of an art historian. Again, there are art historians among us, but consulting with an art historian, who has many years of experience, is different.

GE: Clearly. At the beginning of the interview, when we talked about the difference between various educational activities, you told me about children and adults. So, I wonder, what about the group in the middle? Teenagers and young people?

IB: Eh, that is lacking. The group of teenagers is totally missing. The group of young people as well in a sense. There are young people who sometimes take part in guided tours...

FP: Most recently, above all. Particularly on Thursday nights. Certainly, the low price of the ticket, 2 euros instead of 10 euros, works as an incentive. Probably with the fact that the Pinacoteca is in the centre of the Brera area [which offers activities in the evening with restaurants, bars, etc.], many young people come for an aperitif and then with 2 euros enter here at the Pinacoteca. So often there are many young visitors on Thursday evenings.

IB: Yes, on Thursday nights the average age drops dramatically. We have not yet devised a specific educational activity, a specific path. Our colleague occasionally suggests some ideas – which we have not yet managed to realise – for young people, perhaps with music.

FP: However, this is a difficult group from an educational point of view.

GE: Yes, and then it is a trend that is taking shape now and museums all over the world still do not know what approach to have. Historically, teenagers' programmes, if there were such programmes, were almost the same as those for children. Then the museums began to realise that there was a gap: participation by children and adults, but when those kids became teens they left the museum and did not understand the reason. Many museums are now orienting towards activities similar to yours on Thursdays, having a special late opening in the evening to engage young people – perhaps not properly from the educational point of view, but more informally, making the museum a place for aggregation.

FP: The museum is not seen as a fun place for a young person. The concert, the cinema, the stadium, have a lot more appeal on young people. The museum is often seen as an old, heavy thing. But this is also evident with the school children. Very often, school children look almost as they were forced to be here. Some groups are really difficult to engage in terms of engagement.

IB: Among other things, we of the internal Educational Services, we 11 people, we do not organise any of the guided tours for the schools. Our taught tours are for an

unorganised audience. Visits are being offered and people join from time to time. For the schools, we have the Friends of Brera and Aster who are responsible for the guided tours. What you see behind you [a 3D model of the building depicted in the Sposalizio della Vergine by Raffaello] was made by Francesco. It is used for this activity, both for children and adults.

RG: So, the so called "Raffaello in 3D" activity was initially thought for children, but after the first few times we presented the activity to the kids, whenever we started using this 3D model, all the people in the room, not just the parents, but also adults and young people, approached us and we tried to involve them too. We use it to help you understand the perspective dimension and understand how it really is an illusion. So, having seen all these people approaching us and not leaving the group of children alone to work, we thought about addressing this need and doing this activity for the families instead. And so, "Raphael in 3D" is very close to the type of activity the director has in mind, where the family is the ideal user, which comes here to spend a different afternoon.

IB: Alessandra would have told you, I suppose, that Bradburne's approach to teaching is informal. Bradburne has absolute preference for tools that allow a visitor, but also a family, to visit in an independent manner. And this approach allows you to reach a larger audience with respect to the face-to-face tours. Our story, we started in 2000/2001, is instead of taught activities. Now we are integrating frontal, taught activities with these instruments proposed by the director.

GE: Very interesting. In terms of general strategy of the Pinacoteca, since Bradburne's arrival, I guess you've noticed a big difference compared to the past.

IB: Absolutely.

GE: I would therefore like to ask you how the individual mission of your Office is integrated within the overall strategy and how it has changed.

IB: Generally speaking, the most evident thing is communication. Bradburne is much more present on the media, proposing impact events, such as the Thursday nights openings, he is also able to raise funds. The openings of Thursday nights were initially proposed and paid by the Ministry, then the Ministry interrupted the funding and Bradburne was able to gather other external funds (the lenders were not made public). So, communication made an incredible quality jump from all points of view: graphics, media social presence, etc.
From our point of view, the workload has increased a lot, as you have understood, just because we have also increased taught visits, among other things. But now there is all this huge part of the work, of "behind the scenes" as you called it, preparation of materials to be provided, labels, etc., which was not there before. In the past, all this was missing for many reasons, but the Educational Services managers did not think it was worth to invest in these activities. The approach to Educational Services before was certainly more traditional.

RG: In the past the focus was on the schools specially. All the energies used to be invested on the schools. We, instead, have always offered activities for the families, so when Bradburne arrived, we immediately got along, since we already had an idea of what we wanted to do and knew about who we were dealing with. But with him the weighing needle moved notably.

IB: Bradburne does not care much about the schools because in his opinion the museum should be an informal learning space, however he has not interrupted any of the pre-existing projects. All the Brera's Friends school projects are still ongoing, as well for another project called "Alla Scoperta di Brera" (Discovering Brera), held by two external experts, is still ongoing. Let's say that he does not invest any more energy on this front. From our point of view schools are definitely a part of audience that needs to be considered. We, as internals, at the moment do not have the energy to do so. In fact, the external organisations always took care of them.
Much material about the museum and the educational activities will soon be uploaded to the website. You already find the itineraries and the material for the independent visits and also the teaching activities of the Friends of Brera and Astrid.

GE: Perfect. I am done with my questions. Thank you very much for your contribution and your availability.