



Department of Economics and Finance

Bachelor Thesis in Management

ITALIAN MUSEUMS TURNING INTO
INSTITUTIONS, UNDERSTANDING ITS
IMPLICATION AND IMPACT OF THE REFORM
MIBACT.

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Abstract

After having visited the ‘Museo Nazionale Preistorico Etnografico ‘Luigi Pigorini’’ I understood the gravity and down hill that Italian museums were undergoing. So from here my interest grew in the field of museums and moreover the management of national and private heritage and arts. There was a scientific museum I used to go to when living in London, and I remember how the museum was a playground for me, as well as for other children, and that it was a place for fun and a great learning environment. I couldn’t help but question how Italy could have such a degrading museum. Moreover, the museum in London was for free and here the tariff, although they have dropped, is still very high. Why such a difference from the Anglican concept of museums and national heritage?

Having lived in Rome for four years, I have emerged in the natural beauty of the ‘open air museum’ and I have seen the improvement that have been made for modernising and engaging museums first hand. In my thesis I wanted to look back, evaluate and understand the importance the reform of MIBACT has on the museums and the managerial structure of cultural and art heritage today. While it is an on-going process and a clear conclusion would be understating the situation, I have clarified and understood the managerial and structural implication cultural heritage brings to society and to the Romans.

Table of content:

- 1) Introduction
- 2) Role and definition of Institutions
 - I. Institution definition and history context
 - II. Views of institution through philosophers
 - III. Development of Institution-Based View in management studies of Mike W. Peng.
- 3) Valuing art and cultural heritage
 - I. The arts to cultures good and/or services
 - II. How to value cultural good and heritage
- 4) Italian museums
 - I. Background on Italian Museums
 - II. Structure of Italian Museums systems today
- 5) The reform
 - I. Background on the reform
 - II. Detail on reforms and its implication
 - III. Positive Critique on the reform
 - IV. Negative Critique on the reform
- 6) The case of Galleria Nazionale Arte Moderna
- 7) Conclusion
- 8) Bibliography and Tables

1. Introduction.

To explain the Italian cultural heritage would be an understatement. It goes without arguing that the Italian cultural heritage is rich and never ending however, managing and conserving the culture is a challenge. In this thesis we see and explore why museums and Italian management of museums had to change to form more liberal institutions.

In the first section we depict the diction of institution and how, while it's a natural occurring event, it can lead to a formal institutional structure. We see how philosophers develop different theories and how they aid our understanding of institutions having a form of value, which is indirectly related to money. Following this we evoke Mike W. Pen, three pillars of institutions, regulative, normative and informal.

Our second discussion is on valuing and counting cultural heritage. From Throsby we understand how to value art and the importance it brings to society as a whole.

Understanding the history and how Italian museum system works from a historical and argumentative point of view is our third aspect of our essay. Followed by the reform itself. Seeing both positive and negative aspects it brought to the management of museums.

2. The role and definition of Institutions

2.1 Institution definition and history context

For an institution to exist one must understand that there must be a group of people interested in a similar belief or mental attitude (G. M. Hodgson 2006). For the first part of this paper we will depict and fully understand the meaning and functions of institutions. Institution is a diction used throughout the world in both a scholastic and an urban manor. It is found in most of the social sciences; philosophy, sociology, geographical and, not forgetting in politics. Its term dates back to at least to Giambattista Vico in his *Scienza Nuova* of 1725 (G. M. Hodgson 2006). Due to the widespread of this word and numerous implications in different social contents and sciences there is not a ubiquitous definition, but rather numerous and ever evolving versions throughout history.

Institution has been around since the 14th century, ‘action of establishing or founding’ (Harper 2010). On a broad timeline we can say that prior to the twentieth century, institutions were only seen like a law and a structured functionalism, however from the twenties onwards institutions have obtained a wide and complex definition. It may be described as a structure of any kind adaptable to all forms of social and corporate life. The word has grown and its increasing knowledge has made the diction institution widely acceptable to human interaction and activity to be structured in terms of overt or implicit rules (G. M. Hodgson 2006). It includes formal and informal norms or shared believes of understanding (Gilad 2015). Institutions may be enforced by the state such as constitutions or may be bodies such as religions or other accredit bodies, or may not be accredited altogether.

After this broad idea, lets establish institutions in two ways. The first way is that it comes from something, and the second way is that it comes from something that occurs naturally. They are an official transcription of the constitutive rules of the institution and they will be applied directly, for example, the traffic laws are all to be applied in that country that they come from (Pollock 1982). The institution is therefore a structure of a system and leading the institution to contain a set of institutional rules. Lets not neglect that not all conventional rules are restriction, some are aids to the well being of a society, such as grammatical rules of languages. The

rules of an institution include behavioural norms and social conventions as well as legal rules (G. M. Hodgson 2006).

From this first raw, bare-bone definition of institution we can conclude that there is a distinction between formal and informal institutions. Yet a formal institution may be an illegal one and an informal institution could be a norm. We see that the dividing line in-between the word is blurred and that laws, regulations, rules, norms, cultures and ethics all fall into institutions.

2.2 Views of institution through philosophers

For us to fully understand the diction and have an overall view of the word 'institution' we must look at scholars' throughout history. As Scott says, "it is not a fly-by-night theory" (Scott, Institutional Theory 2004), it is a word that has had numerous different interpretation by renowned philosophers. Therefore, in this section we will evoke Weber, Hayek, Smith, Wells, Marx, Scoot and North on institution and how it came into existence.

Weber sociological theories to institutions stem from the ideal types and the ideas that these elements relate to one another to from institutions. However, Max Weber does state for example, that grammatical rules are a form of institutional rules that is not subject to formulation in thought of the 'rule' (G. M. Hodgson 2006). This is more clearly understood throught some people speaking and using the rules of grammar without actually studying the rules. Weber arguably states that institutions may arise without rules, or to some extent the persons being absent of knowing the rules. On the contrary there is Marx who believes that institutions are determined by the society's mode of production. By nature this is understandable as all Marx ideologies stem from the production side of a capitalistic society.

Coming from Hayek institutions, they are seen as a very rational order of outcomes, they either emerge or result in outcomes. Hayek would say that the forms of institutions are "unintended consequences of human action." (Arnold 1980). Hayek's most common example of the result in an institution is 'money', individuals to be part of a common group, idea or ideology usually involves money, if not so, money is needed for the institution to be constructed. Hayek, however, neglects the

idea of ontology and that rules and the mechanisms involved in their creation and replication (G. M. Hodgson 2006).

Adam Smith's idea on institutions is split in two ways; the first being the idea that institutions came about from the sympathy theory, and the second being the deviation of actions against an institution, creating in itself a new institution. The idea of the sympathy theory includes social passions, selfish passions and unsocial passions when they converge they would conventionally or unconventional form institutions. Smith includes the selfish and unsocial in forming institutions as he regards that individual's actions and emotions never fail to contain social externality (Tajima 2007).

While Alan Wells clearly states that 'institutions form an element in a more general concept known as social structure' (Wells 1970), in later years, John Fagg Foster mislead the understanding and stated that institutions would no longer exist if their associated behavior were interrupted (G. M. Hodgson 2006).

More recently in 1990, Douglas C. North opens his book, 'Institutional Change and Economic Performance', with defining institution as 'the rules of the game in a society' (North 1990). North believed that institutions could be understood through history, as it is human interaction that shaped human constraints. Moreover, with history he is able to explain why and how institutions grow and evolve with humanity.

To conclude the idea that institution and institutional theory is ever evolving and ever changing; lets go back to Scott, 'institution is positioned to help us confront important and enduring questions'. Hence institution is not one coined and clear academic declaration but a bouquet of cumulative theories.

2.3 Development of the Institution-Based View in management studies of Mike W. Peng.

To see where and how institutions are today, we will look at the institution-based view from Mike W Peng, Sunny Li Sun, Brian Pinkham and Hao Chen. They developed and identified the emergence of the institution-based view as a third

leading perspective in strategic management, (Mike Peng 2009). The two classical views of management are industry-based view by Porter in 1980 and resource-based view introduced by Barney in 1991. This is where the third leg comes in by Peng in 2002.

The roots of the institution-based view, coined by Peng in 2002, came from both external and internal factors, as we stated earlier in the paper, institutions come from a social structure and sets rules, norms and ethics. The institution based view stems from the idea that before the industry based view and resource based view were not enough for society today and the growing importance of institutions. The industry-based view is the idea that you base yourself from patterns of competition, applying a cost leadership strategy; this view is largely criticized, as it is absent to its context. The resource-based view is much more inclusive as the tangible and intangible good with a VRIO framework are included calculate competitive advantage in the market. While the resource-based view does bring more into its analytical framework, it still lacks of context, and ‘internally, the frustration associated to this, called for a new theoretical perspective’ (Mike Peng 2009).

Institution is a growing importance in both the developed and developing countries, as it is no longer a background variable but a variable that can be calculated to the societies best advantage. Peng explores two main core propositions in the analytical research and interaction of institution as an independent variable, organization and strategic choices.

From the beginning of this paper we are trying to understand and evoke the need and function of institution, for the understanding of Peng’s ideas we will see how institutions are a source to gain meaning. As institution gains meaning they reduce uncertainty and by doing so it will aid in rational making decisions and pursuing the interest of a given society. We could look at rational decisions with Scott’s three pillars, regulative, normative and cognitive pillar, and as Peng suggests “make strategic choices within the formal and informal constraints in a given institutional framework” (Mike Peng 2009). This proposition means that choices are made rationally but not exclusively rational.

The inclusion of rationality and limited rationality shows again the different interpretations of institutions theory. The traditional approach being the law and rules to form regulator institution, yet in the twentieth century idea was less formal and institutions are norms, values and common culture. Here comes the second proposition by Peng; “informal constraints will play a larger role in reducing uncertainty, providing guidance and conferring legitimacy and rewards to managers and firms” (Mike Peng 2009). This form of informal roles of institution can enhance opportunities in the society. Social structure and communities can be so strong that even informal can be a powerful and engaging aspect of the economy. Many economic sectors also rely on the importance of informal institutions and connections to function, this aspect will later be elaborated when talking about the artistic institution.

From these two propositions we see the evolving idea that irrational or informal institutional decisions, are highly important to manage at a personal or governmental level, as informal relations and networks are important to the development of societies wellbeing.

3. Valuing art and cultural heritage

3.1 The arts to cultures good and/or services:

“Art is art. Everything else is everything else” while Reinhardt famously defines art in this inarguable way for the sake and understanding of this paper we will elaborate on what is art. This is clearly a never-ending question; hence we will look at how to define art for the sake of understanding art institutions and their managerial importance. For this reason we will see art with two aspects to it a form and a content. With this we include all forms of arts, here are some examples; drawings, sculptures, poetry, photography, music and films. Let us class this huge group of arts: a form and content, as both form and content needs a purpose we will conclude that the form and content leads to cultures good and/or service.

The most appropriate way to start with defining cultural heritage would be to start from the definition of the United Nations Education, Scientific and Cultural Organization:

“Cultural heritage, with tangible cultural heritage this includes movable, immovable and underwater cultural heritage, and there are also intangible cultural heritage that are oral traditions, performing arts and rituals.” (UNESCO 2017)

Heritage itself is a property or something inherited, something that is passed down from previous generations. However, concerning cultural heritage it doesn't directly consist of money or property but moreover of culture, values and traditions. It is important to understand that once a place object or tradition is placed in the UNESCO under cultural heritage it is well protected and must comply to numerous laws and norms.

3.2 How to value cultural good and heritage:

To manage cultural goods and services, we must develop a way in which we can put a price on them; hence we must attach a value to the arts. However attaching a monetary value to a cultural heritage is another issue. Throsby develops in detail this theory of value; hence we will base our definition on his book Economics and Culture

(Throsby, Economics and Culture 2001). Throsby develops two main ideas: the individual consumption of private cultural goods and the collective consumption of public cultural goods. Moreover, the fullness of this essay we will see value as an aesthetic, spiritual, social, historical, symbolic and authenticity. All these aspects are what we will consider when we see value in museums and why they are important and increasingly considered in our modern society.

Considering the private sector we must understand that there is no real demand, and the world of art is simply considering the individual consumers willingness to pay. This itself is juxtaposition as art does have value to the aspects of Throsby, but do consumers need it is the questions to ask one self when considering the private sector. In the private sector if considering individual consumption of private cultural goods, we can measure this as any other goods demand function: as we consider the consumers willingness to pay. However for arts, 'utility maximizing consumer is replaced in cultural markets by an individual in whom taste is cumulative and hence time depended' (Throsby, Economics and Culture 2001). While individuals value as their own wiliness to pay, evaluation of cultural heritage is possible through different measurement of cultural values set by society. These evaluations are, mapping, thick description, attitudinal analysis, content analysis and expert appraisal. These methods offer some prospect of measurement, however, as Terry Smith rightfully states there is a form of bias or 'doubling' of certain characters.

4. Italian Museums

4.1 Background on the Italian Museums and their functions

Due to Italy being a split country and having complex governing system, the museum issue did not arise until the birth of the Republic. Nonetheless ancient Romans established an understanding of patrimony and works of art could be considered both private and public, for example the outside of building, painting and statues that the public could see. While Italy is a vast open museum filled with history and arts, it had difficulty running and making wealth from its heritage, due to the local and national relationship. Pre Unification States ran from 1700 to 1861, where heritage rose from dynastic families, for example the Renaissance collection at the Galleria degli Uffizi of Florence. From here on the notion of conservation and protecting heritage came to existence and for this there was a form of collective needed. Editto Doria Pamphilij (1802) and the Editto Pacca (1820) – which, besides banning the export of art works and archaeological finds, affirmed the public and collective value of Italy's artistic heritage, and its function as an instrument of civil education (Curzi 2004). Now in 1861, the Unification of Kingdom of Italy is the beginning of individual heritage and arts to become a national heritage. As new Galleries and Museums opened to contain all the arts, the problem remained that Italy is an open-air museum and that economically a new Republic as Italy did not have the funds to sustain it. However, all this became more and more relevant as the Republic moved its capital to Rome, and as from early in 1861 the sale of ecclesiastical estates was to the Republic increase even more its heritage wealth.

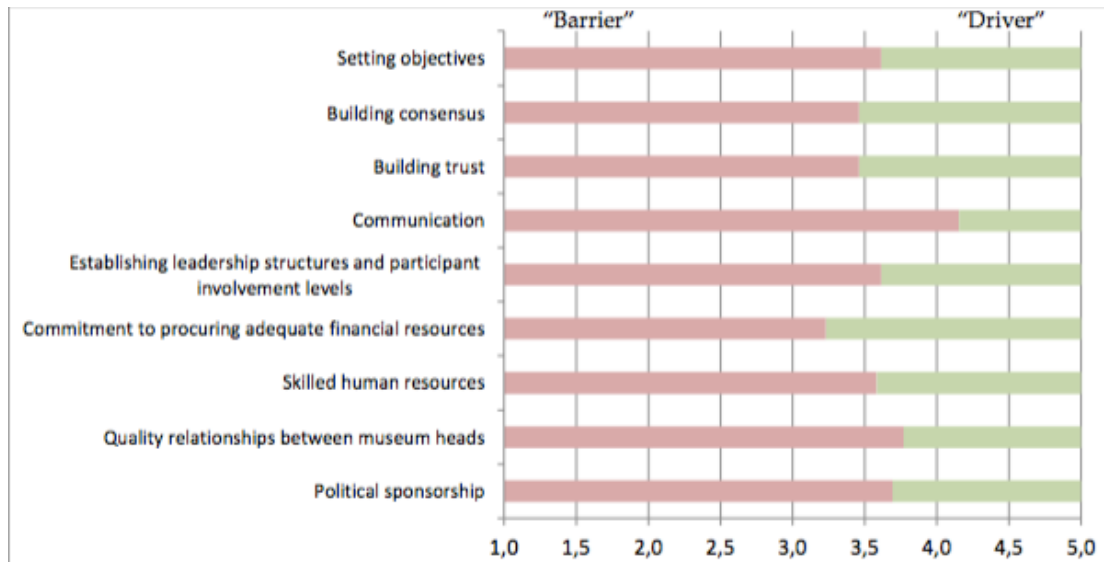
Fifty years after the founding of the state and the separation of the state, the papacy did not aid the formation of a unified museum system. As the Fascist Regime came into power in 1922, the democratic national systems came to an end. The idea of museums being unified was still present but the museums were no longer independent but under a totalitarian regime. From an artistic point of view, Fascism developed numerous new forms of art and a lot of investment was put into the cultural aspects. The end of the Second World War and the claps of the Fascist Regime cultural heritage became a construe in democratic and hence a free collective good. Into the year 2000 more and more studies were developing in understanding the power of national museums led by the President Carlo Azeglio Ciampi who promoted

solidarity and cohesion.

4.2 Structure of Italian Museums Systems Today

We can say that there are three main forms of forces that drive the museum systems today: Economics efficiency, isomorphism processes and the last is the cooperate complementary nature. Bagdadli, Williamson and Di Maggio and Powell respectively brought these three ideas to Italian Museums Systems in the twentieth century (UILM 2013). The purpose of collaboration between museums is mostly related to resources and activities. Moreover financial and managerial are also involved in the argument. Italy today has two legal structures for museum systems, the agreement-based or foundation-based. The first being the most common the regional, interprovincial and provincial museums, they sign an agreement and entrust the management of the system to a lead institution. The Foundation based is a separate operating entity independent of state.

From the agreement based museum structure, we can see numerous positive aspects driving the growth of museums management and facilitation of implementation. Nonetheless, we see that for Municipalities and Provinces today there are less and less expendable resources and increasingly scaled down roles, spending on culture is in decline; several major financial institutions, capable as a rule of supporting cultural development projects are in difficulty, and private fundraising activities have not been fruitful. In this economic climate, museums are struggling to acquire further resources, such as human resources, which are increasingly stretched to the point of jeopardizing museums' capacity to participate adequately within their given system. (UILM 2013)



Too much integration between the municipals and regional museums have rose to the surface. Some problems include the tie down system to specific line items in the budgeting of local authorities which created a difficulty for museums systems wishing to map out medium and long term strategies. The rigidity of the system has made it difficult for Italian museums to adapt to new technologies and new forms of managerial development (UILM 2013). At an institutional level the museum professionals committed to carer specialist, and they must be from external consultants, however from a management point of view it is very difficult to hirer external consultant they engage on a sporadic and not a fully-fledged basis. For this reason La Reformat Dei Musei Statali Italiani came to existence and why in this argumentative essay we will try and analyse this new form of managing museums.

5. MIBACT Reform

5.1 Why and How the Reform was Applied

Let us start from picking up on our definition of art from chapter 3. We defined art as cultural good or service derived from form and content for the purpose of art management. From here we can understand why the management reform needed to come about, and it is due mainly as institution and structures today are very different from the past. Works of art today (or cultural products), are well preserved, marketed, protected, handed down, exhibited, exploited and seen very different than before. Moreover, while we understood from our previous discussion on institution that while they may arise and occur naturally that at some point when money and other forms of human implication come about they turn into establishment forms of institutions.

In the past museums cultural heritage and economic development were seen as only due to tourism impact. However, now it is clear that cultural production is central to the medium and long-term economic and social development of society (Riviere 2009). As the European Commission increased its awareness of the role of cultural and creative economy, European countries followed to lead and reform their cultural sectors. As this reason emerged, the new reform under minister Dario Franceschini, including independent director for management of Italian museums.

5.2 Background on the reform

The beginning of the reform for museums in Italy started in 2013 by the minister Massimo Bray but was brought to action under the minister Dario Franceschini. Franceschini states that the reform is to have the opportunity to intervene on the organization of the ministry and remedy some problems that for decades marked the administration of cultural heritage and tourism in Italy along six lines of action. The first being:

- 1) full integration of culture and tourism;
- 2) simplification of the administration device;

- 3) the modernization of the central structure;
- 4) enhancement of Italian museums;
- 5) the development of contemporary arts;
- 6) the prelaunch of innovation policies and training and enhancement of staff minister dei beni e della attività culturali e del turismo (MIBACT).

As key elements of this reform are stated in the six previous points, there link to this the creation of a national museums system; this reform was applied to twenty museums of national interest. For these twenty museums, there was a new Director General in charge of promoting and enhancing the museums and its systems with other museums along with inter state and private sectors (Musei Beni Culturali 2016). This new reform is seen as a legal term and not reorganization for this reason numerous people opposed to this idea, as the new Directors came from all over the world and not the Italian culture ministerial offices (ICOM). Nonetheless the new doctrine passed and the new definition of state museums is known as "promoting their knowledge of the public and the scientific community" (Jalla 2015). From this quote is where we see that promoting knowledge meant that this reform was not only for the administration of cultural assets hence the financial impact it would lead to but moreover the whole ministry. This reform include: Direzione generale Educazione e ricerca, MIBACT e ministero dell'istruzione, dell'università e della ricerca all signed the reform for training system by activating a special school (Casini 2016).

“The reform, therefore, has acted along two lines, on the one hand, to recover the delay of Italy, compared to other countries, to having legally recognizable state museums; On the other hand, to guarantee and indeed strengthen, with the museums and with the recent establishment of important archaeological parks, the protection of the exceptional link between the cultural heritage and the territory that characterizes our country.” - Lorenzo Casini (Casini 2016)

Details of the reform that is of interest for us, for the sake of this paper, is primarily the non-general managerial level offices such as superintendents and no longer deal with state museums, this leads to more autonomy, entrusted to their own

director. Under this the museums can choose their decision-making chains, as some museums may be more adapted to vertical or horizontal alignment (Forte 2015). Statutes of autonomous museums, have greater status of content however are still under the provisions as those of state museums. Meaning the autonomy of these museums does not encompass the regulatory power, ensuring the museum ethics of the international council of museums. Some of these rules include the staff structure, security, buildings, movable property, collections, the reproduction of images... (Forte 2015). However, the autonomous museums do have reinforced status, they have financial and accounting autonomy, meaning they have their own budget and own accounts. These are moreover accompanied by an internal audit, meaning they have their own economic and financial circuit. Moreover, museums can now generate revenues not only from sales of goods and services but also for sponsorship, liberality and funding activities. These activities not only bring income but reputation to museums, and grow their importance on an international level.

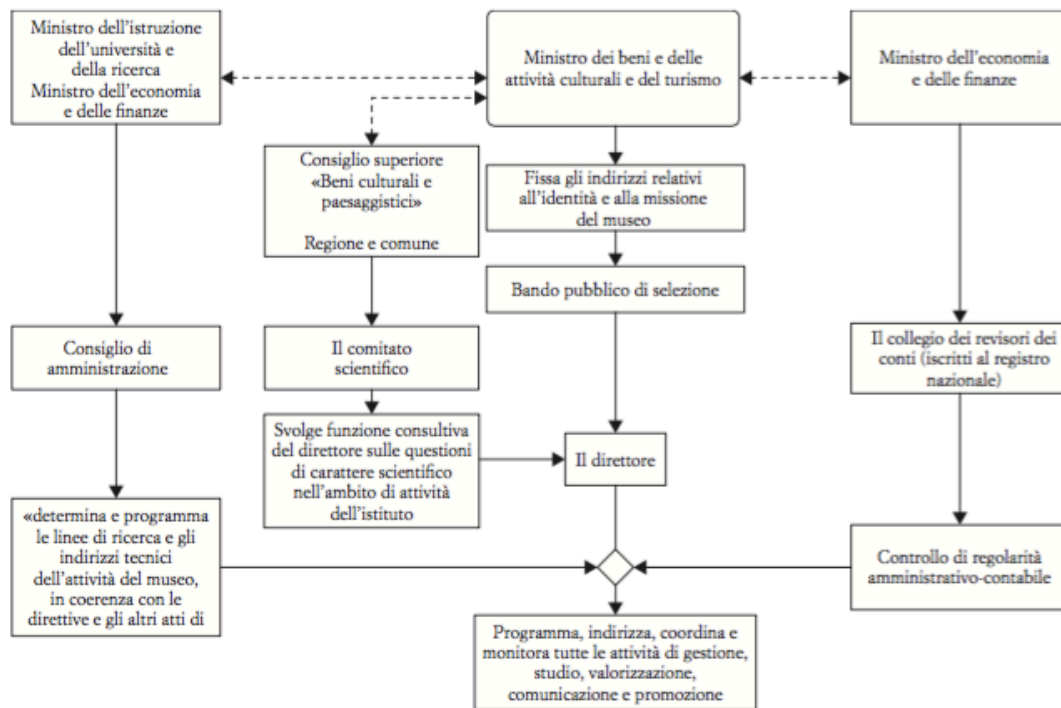
5.3 Positive aspects the reform brought to Italy.

Institutional recognition of state museums with autonomous directors is firstly to enhance cultural mission of the museum. Cultural mission includes the education and survival of the museums along with the marketing and merchandising policies, on which we can clearly see a delay in comparison to other European museums.

A very important aspect if not the most important aspect, of the reform would be, recognizing the museums as institutions. The importance of giving museums an institutional name it for tax relief and cultural patronage 'c.d. artbonus' and having a responsible editor makes these pros more concrete and applicable. Firstly considering museums as institution implies that they are non-profit enterprises under the principle of economic rationality such as accountability. Under the new reform the institution enjoys a broad decision making power, economic and quality constraints on issues relevant to the life of the cultural and scientific projects and it may program and choose cultural and exhibit activities along with tariff policies and opening hours. On the other hand, the museum as an institution days from a legal point of view always a ministerial office and their staffs depend and are in charge by the MIBACT. The figure below shows the dependent and independent directors, the

graph show a guideline established by the MIBACT,

“the standards of operation and development of museums... and verifies compliance” - Codice etico dell’ICOM.



Ultimately, the director of a museum enjoys a very limited autonomy: it must manage, in compliance with prescriptions and policy guidelines, a nonprofit company whose aim is to "protect" the possessed collections and promote the Development of culture and scientific and technical research "by inspiring its activity" to the principles of impartiality, good conduct, transparency, advertising and accountability, (Valentino 2015). The reason accountability is so innovating and important to this reform, is that it allow museums to act as full as possible like an institution. It can be used to measure the results by the management and allow stakeholders to have expectations, and aid sponsors and patrons as they have an idea of the goals that could be achieved.

From here grows the idea and importance of budgeting policies for non-profit organization such as museums. While budgeting from and for benefactors is

very strong in other European systems such as the Anglo-Saxon approach to museums through private sectors, we do see it slowing growing in Italy. This is due to the growing interest in private funding to support conservation and public collections, but more importantly due to the increase in completeness and transparency as the museums become institutionalized.

The revenues point of view, we must not forget that this reform came to existence during a spending review; it could not have otherwise been a means of reorganization regulation of a ministry (Casini 2016). It must not be forgotten that the Ministry of Cultural Heritage and Tourism is not isolated but part of the whole ministry and for such a reform to take place, after numerous years of discussion, had to be linked to some form of monetary implication. The activity of the autonomous new institutions have firstly, generated a significant increase in revenue, by realigning funds that after the reform brought together 20% share of resources from total tickets (Casini 2016). This increase in revenue will benefit all museums and places of state culture. Moreover, we can see from the tables in the index that between 2010 and 2014 the Museum and Galleria Borghese and Villa d'Este have both increased their number of visitors and their totale introiti lordi in euros, by 0.4% and 0.3% respectively.

Short-term implication of the reform has aloud the increase of the entire ministry. As stated previously, the Minister of Culture does not act alone and a growth in one minister in the short run stimulates a growth in all other ministers.

Third investment that the reform brought is staff, the reform insures current staff but moreover invest in new staffs. This investment in staff increases the implementation of new project and concerns all institutions. These staff also brings about the growth of education and cultural learning's within the museums that is a dominant point in the reform. This leads to our last point being the field of education, promoting universities and other fields of cultural heritage education, that is the main aim of the reform.

The minister have also made a clear statement on the “organizational point of view, that the distribution of the functions it is called to perform” (Casini 2016). This makes the reform both public and private oportunities by the ‘arbonus’. Before this

clarification, it was very blurred and the lack of museums visibility made it less favourable for external and internal funding.

5.4 Negative aspects of the new reform:

The complexity of this new reform does mean that for the next few years there will be high costs of reallocation of institutions, buildings, offices, and personnel. Another concern is to keep up-to-date information about the staff and resources. The legal "non-existence" of the museum made it very complicated to reconstruct all information for individual institutes, and there was essentially a dead letter attempted in 2005 to have census and self-evaluation mechanisms.

“The road is still long and the distance to be filled with international experiences is not small. At least, the reform will have facilities dedicated to the museum sector, with well-identified managers and with the possibility of having appropriate evaluation mechanisms.” – Lorenzo Casini

The main criticism of the new reform came from art historians and archeologists, as they worry about the Italian environmental and cultural heritage. Meaning there is juxtaposition between the historians of art, archaeologists and associations born to protect and preserve the Italian environmental and cultural heritage that express a negative opinion of the innovations introduced since they believe that they can have an effect " Disruptive "about the features characterizing the museums and the role of the MIBACT itself. There are two main critiques: the indirect economic worth, that the new manager want to tise the wealth and not the culture of the museum they are in charge of. The second aspect is linked to the seperation of valorisation and protecting the artworks and the museums itself.

However, this criticism does not state that strong as the by law profit purpose of economic valorisation of patrimony is directly linked to the generating of more income, remembering that these institutions are non-profits and non-instrumental goal attached. On another point the turnover directly generated of Italian museums goes back to the museums. Thirdly, while the managers are autonomous they have objectives and have norms to comply to. These new autonomy museums are not fully free, and are limited to his museum’s budget.

6. Galleria Nazionale Arte Moderna

6.1 History and structure of the Galleria Nazionale Arte Moderna

The 'Galleria Nazionale Arte Moderna' was inaugurated in 1883 at the Palazzo delle Esposizioni, built by architect Piacentini, the museum was to promote and dedicate it to modern art something that until now was not present in Rome. In 1911, intellectuals and politicians got together and understood the necessity to modern art and hence a project was set to enlarge the modern art collection and therefore the location.

In 1915, the Galleria Nazionale Arte Moderna was transferred to Viale Giulia. In the 1920's to the fascist period the museum suffered some losses in collection and reputation it was not until the end of the Second World War that the museum started taking shape. The director, Palma Bucarelli, had a specific mission, growth of new public awareness of contemporary art, promotion of Italian and international contemporary art, and transformation of the museum into a space democratically accessible to all. While Bucarelli was greatly criticised by the Italian left wing party, she was the first to welcome lectures, evening openings, thematic exhibitions, prizes, musical and theatrical performances and turned a static museum into a dynamic institution.

Bucarelli retired in 1975 and the museum faced numerous difficulties again mostly due to the creation of the Ministry of Cultural Heritage. This reduced the possibility of exhibitions and in the 1990's, the museum of the 21st century came into existence and the MAXXI leaving the Galleria Nazionale Arte Moderna outdated.

6.2 Critique on the Galleria Nazionale Arte Moderna

While the aspect of increasing economical value is highly important to the museums, there has been some criticism by Italian scholars (Casini 2016) on the real implication it brought. The museum had been called a 'cash' plan, focusing on increasing the number of visitors and sponsors in order to increase value and thus

while it uses cultural heritage it does so for revenues. This aspect is distant from the actual idea museums as a institution not for value but for increasing learning and culture, that is fundamental to the new reform. However, to analyse this deeper we will have to wait a few years as they are accountably independent and to see a real increase in education and knowledge it is too soon.

It is the first time that the Galleria Nazionale Arte Moderna can grow and invest independently as since 2014 it has its own leagal status. Moreover, it can now fully colaborate with other Museums in Italy and world wide. The positive aspects we will see in this in the medium to long run is the conservation plan to culural heritage that under law it must find funds todo so within the museum and no longer depend on national funds that no longer is available.

7. Conclusion

In this essay we have tried to understand the conflict of and debate that the reform to Italian museum brought to Italy. In the first section we argue and fully understand the implication and need for museums to be institutionalised, institutions have been around for centuries and so has art so without quarrel then naturally coincide. Through the paper of Mike W. Peng we understood the value of institutional based views of management and the growing importance they have in the 21st century. We concluded that institutions are legal entities with precise norms and regulations in the case of museums however; the value they bring to society is one that is detached from a financial point of view. This is how we came to our second section on how to value art, through Throsby we understood that art and cultural heritage has value as an aesthetic, spiritual, social, historical, symbolic and authenticity.

Italian museum management has a complex story due to its political regimes. It started during the Italy's unification, following a form of 'museum of museums' then underwent the fascist regime and today due to budget cuts and other managerial reasons the museums underwent the reform. The MIBACT reform was introduced in 2013 by Massimo Bray and brought to life under the Minister Dario Franceschini. The reform undergoes six main points: 1) full integration of culture and tourism, 2) simplification of the administration device; 3) the modernization of the central structure; 4) enhancement of Italian museums; 5) the development of contemporary arts; 6) the prelaunch of innovation policies and training and enhancement of staff minister dei beni e dela attivita culturali e del turismo (MIBACT).

The importance of the reform was for the museums to have autonomy; the museums have full control of their accounting systems and marketing policies. Meaning the museums is now considered as a free institution under the government and no longer a government section itself. From the revenues point of view, while the reform came to existence under a budget cut, it has increased revenues and recourses for the government up to 20%. The field of education how remains difficult to evaluate and will have figures showing the real increase or decrease within five years.

The reform nonetheless has undergone criticism from scholars and historians, as they fear that the role of the new appointed independent managers conflicts with preserving and conserving the value of Italian cultural heritage.

The last section of the essay evokes the Galleria Nazionale Arte Moderna and how the changes in the reform increased the value of the museum today undergoing an exhibition 'Time is out of Joint'. While critics on the exhibition and the investment they have do, the museum ticket prices have been reduced and the number of visitors have increased, increasing the overall revenues of the museum.

To finalize this essay and to say that the reform was a success would be wrong as well as saying it is a failure. Most importantly we must not neglect that this reform only has a selection of 20 museums and not the whole Italian museum system. The museum system in Italy needs a change and reorganization, as the budget from the government could no longer sustain the patrimony of cultural heritage Italy contains. While it would be wrong to enforce an Anglican system in Italy, it is however important to bring some form of autonomy and institutionalize Italian museums. While this is a stepping-stone, Italian museums are going in the right direction for change and modernization into a real form of independent institution.

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**Rilevazione 2010
MUSEI, MONUMENTI E AREE ARCHEOLOGICHE STATALI**
Tavola 8 - Top 30 Visitatori Istituti a pagamento

N.	Denominazione Museo	Codice Circuito Associato (a)	Comune	Totale Visitatori	Totale Introiti Lordi (Euro) *
1	Circuito Archeologico "Colosseo, Palatino e Foro Romano" (dal 1° dicembre 2007 il circuito comprende anche il Foro Romano) - ROMA (b)	3	ROMA	5.113.920	33.384.503,00
2	Scavi Vecchi e Nuovi di Pompei - POMPEI	23	POMPEI	2.299.749	18.274.251,50
3	Galleria degli Uffizi e Corridoio Vasariano - FIRENZE		FIRENZE	1.651.210	8.086.611,00
4	Galleria dell'Accademia di Firenze - FIRENZE		FIRENZE	1.170.933	5.987.406,75
5	Museo Nazionale di Castel Sant'Angelo - ROMA		ROMA	915.421	3.020.164,00
6	Circuito Museale (Museo degli Argenti, Museo delle Porcellane, Giardino di Boboli, Galleria del Costume, Giardino Bardini (non statale)) - FIRENZE (b)	4	FIRENZE	652.164	1.944.502,00
7	Circuito Museale Complesso Vanvitelliano - Reggia di Caserta (Palazzo Reale e Parco di Caserta, Giardino all'Inglese, Museo dell'Opera e del Territorio) - CASERTA		CASERTA	601.614	1.819.156,71
8	Museo delle Antichità Egizie - TORINO		TORINO	576.200	1.809.550,00
9	Museo e Galleria Borghese - ROMA		ROMA	518.369	2.321.725,50
10	Villa d'Este - TIVOLI		TIVOLI	442.604	1.624.676,50
11	Circuito museale (Galleria Palatina e Appartamenti Monumentali Palazzo Pitti, Galleria d'Arte Moderna) - FIRENZE (b)	4	FIRENZE	418.133	2.112.530,50
12	Cenacolo Vinciano - MILANO		MILANO	337.946	1.695.115,50
13	Gallerie dell'Accademia - VENEZIA	7	VENEZIA	320.507	1.363.461,00
14	Cappelle Medicee - FIRENZE		FIRENZE	300.536	728.340,00
15	Scavi di Ostia Antica e Museo - ROMA		ROMA	291.813	703.546,75
16	Museo Archeologico Nazionale - NAPOLI		NAPOLI	288.145	773.551,78
17	Pinacoteca di Brera - MILANO		MILANO	286.832	1.226.177,50
18	Scavi e Teatro Antico di Ercolano - ERCOLANO	23	ERCOLANO	278.527	1.253.738,00
19	Circuito del Museo Nazionale Romano (Palazzo Massimo, Palazzo Altemps, Terme di Diocleziano, Crypta Balbi) - ROMA (b)	3	ROMA	271.962	965.212,50
20	Museo Storico del Castello di Miramare - TRIESTE		TRIESTE	254.336	486.933,00
21	Circuito Archeologico (Terme di Caracalla, Tomba di Cecilia Metella, Villa dei Quintili) - ROMA (b)	3	ROMA	242.019	848.883,00
22	Area Archeologica di Villa Adriana - TIVOLI		TIVOLI	229.885	672.136,25
23	Museo Archeologico di Venezia - Visitabile con biglietto del Percorso museale "I musei di p.zza S.Marco" negli orari previsti - VENEZIA		VENEZIA	219.734	229.379,29
24	Templi di Paestum - CAPACCIO	11	CAPACCIO	218.646	208.656,00
25	Grotta Azzurra - ANACAPRI		ANACAPRI	216.916	776.808,00
26	Museo Nazionale del Bargello - FIRENZE		FIRENZE	214.843	487.028,00
27	Museo di Palazzo Ducale - MANTOVA		MANTOVA	213.697	580.195,50
28	Grotte di Catullo e Museo Archeologico di Sirmione - SIRMIONE		SIRMIONE	206.028	449.312,00
29	Palazzo Reale di Torino - TORINO		TORINO	205.716	336.204,25
30	Castello Scaligero - SIRMIONE		SIRMIONE	204.192	464.834,00

* Al lordo dell'eventuale aggio spettante al Concessionario del servizio di biglietteria, ove presente.

I dati rilevati si riferiscono ai biglietti singoli o cumulativi, emessi rispettivamente per ogni Istituto o Circuito museale. I biglietti cumulativi non sono inclusi in quelli dei singoli Istituti museali componenti il Circuito, in quanto l'indagine ha per oggetto il biglietto venduto e non l'accesso del visitatore, nell'impossibilità di rilevare gli ingressi di quei visitatori in possesso di biglietto cumulativo.

Note:

(a) Il numero individua il circuito associato all'Istituto nella tabella allegata.

(b) Per gli Istituti che compongono questo Circuito è ammesso l'ingresso con il solo biglietto cumulativo.

Rilevazione 2016
MUSEI, MONUMENTI E AREE ARCHEOLOGICHE STATALI
Tavola 8 - Top 30 Visitatori Istituti a pagamento

N.	Denominazione Museo	Codice Circuito Associato (a)	Provincia	Comune	Totale Visitatori	Totale Introiti Lordi (b)
1	Circuito Archeologico "Colosseo, Foro Romano e Palatino" - (Gli istituti componenti non hanno biglietto singolo)	15	ROMA	ROMA	6.408.779	44.430.669,00
2	Scavi di Pompei	6	NAPOLI	POMPEI	3.283.740	26.717.546,05
3	Galleria degli Uffizi e Corridoio Vasariano		FIRENZE	FIRENZE	2.010.917	12.235.313,00
4	Galleria dell'Accademia e Museo degli Strumenti Musicali		FIRENZE	FIRENZE	1.461.185	9.139.456,00
5	Museo Nazionale di Castel Sant'Angelo		ROMA	ROMA	1.234.506	9.115.703,00
6	La Venaria Reale (gestito dal Consorzio)		TORINO	VENARIA REALE	994.899	5.149.924,94
7	Circuito Museale (Museo degli Argenti, Museo delle Porcellane, Giardino di Boboli, Galleria del Costume, Giardino Bardini (non statale)) - (Gli istituti componenti non hanno biglietto singolo)		FIRENZE	FIRENZE	881.463	3.362.086,00
8	Museo delle Antichità Egizie (gestito dalla Fondazione)		TORINO	TORINO	852.095	6.820.943,00
9	Circuito Museale Complesso Vanvitelliano - Peggia di Caserta (Palazzo Reale, Parco e Giardino all'inglese)		CASERTA	CASERTA	683.070	4.112.305,63
10	Galleria Borghese		ROMA	ROMA	524.785	4.153.627,00
11	Museo Archeologico Nazionale		NAPOLI	NAPOLI	452.431	1.905.012,29
12	Villa d'Este		ROMA	TIVOLI	443.425	2.644.588,50
13	Scavi di Ercolano	6	NAPOLI	ERCOLANO	412.240	2.611.387,25
14	Cenacolo Vinciano		MILANO	MILANO	406.863	2.837.274,50
15	Circuito museale (Galleria Palatina e Appartamenti Monumentali Palazzo Pitti, Galleria d'Arte Moderna) - (Gli istituti componenti non hanno biglietto singolo)		FIRENZE	FIRENZE	400.626	1.995.154,00
16	Museo Archeologico Nazionale e Area Archeologica di Paestum		SALERNO	CAPACCIO	383.172	1.621.820,59
17	Museo di Palazzo Ducale		MANTOVA	MANTOVA	363.173	1.564.997,15
18	Museo Archeologico di Venezia (Visitabile solo con biglietto del Circuito museale civico "I musei di p.zza S.Marco", che prevede, per la Soprintendenza, una quota sui biglietti interi venduti)		VENEZIA	VENEZIA	344.904	179.417,68
19	Pinacoteca di Brera		MILANO	MILANO	343.173	1.812.604,20
20	Circuito del Museo Nazionale Romano (Palazzo Massimo, Palazzo Altemps, Terme di Diocleziano, Crypta Balbi) - (Gli istituti componenti non hanno biglietto singolo)	15	ROMA	ROMA	339.755	1.212.217,00
21	Cappelle Medicee		FIRENZE	FIRENZE	321.091	925.862,00
22	Scavi di Ostia Antica e Museo		ROMA	ROMA	316.390	1.129.944,00
23	Musei Reali (Palazzo Reale, Galleria Sabauda, Armeria Reale, Museo di Antichità, Sale Palazzo Chiabrese, Cappella SS. Sindone. Già Circuito museale)		TORINO	TORINO	314.195	1.125.684,00
24	Galleria dell'Accademia		VENEZIA	VENEZIA	311.645	2.085.618,00
25	Castello Scaligero		BRESCIA	SIRMIONE	280.493	780.070,50
26	Circuito Archeologico (Terme di Caracalla, Tomba di Cecilia Metella, Villa dei Quintili) - (Gli istituti componenti non hanno biglietto singolo)	15	ROMA	ROMA	268.449	947.556,00
27	Castel del Monte		BARLETTA-ANDRIA-TRANI	ANDRIA	262.693	864.237,00
28	Museo Storico del Castello di Miramare		TRIESTE	TRIESTE	257.237	1.244.212,00
29	Grotte di Catullo e Museo Archeologico di Sirmione		BRESCIA	SIRMIONE	244.308	854.916,00
30	Grotta Azzurra		NAPOLI	ANACAPRI	238.589	855.582,00

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Note: (a) Il numero individua il circuito associato all'Istituto nella tabella allegata.