

Department of **Economics and Finance**

Course of **Entrepreneurship, Innovation and Technology**

**MARKET INVESTIGATION AND DEVELOPMENT OF
BIG ART! A SOCIO-CULTURAL INNOVATIVE START-UP**

Prof. Guido Fienga

Supervisor

Yan Cavalluzzi
ID No.233471

Candidate

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Index

- **Introduction**

- **Chapter 1**
 - Analysis on the world of culture in Italy and Europe
 - How Covid-19 changed the cultural environment in Italy
 - Digitalisation of the public cultural structures
 - What is a QR code and how it works

- **Chapter 2**
 - THE IDEA: Illustration of the museums project and its capability to innovate
 - Four innovations on the museums project
 - THE IDEA: Illustration of the city tour project and its capability to innovate
 - Five innovations on the City Tour project

- **Chapter 3**
 - Introduction to the business model and analysis of the survey data
 - Customer segmentation
 - Customers personalisation on the city tours
 - How the value propositions of Big Art are transposed by the customers
 - Data analysis from the survey
 - How Big Art can help in promoting sustainable tourism
 - The central role of restaurants in the City Tour project and their huge possibility to grow

- **SWOT analysis**

Introduction:

This thesis will develop the market analysis of Big Art, a socio-cultural start-up that has the aim to bring innovation to museums and cities around Italy.

The start-up is divided in two different parts: the Museum project and the City Tour project. Each with their own features that will help improve the digitisation of cultural sites in Italy.

The protagonist of the project is the QR code technology. It will be explained further in the paper why and how it will be used.

To this day in Italy only a small percentage of public structures have started the process of digitalisation, a process not only required, but necessary, even more nowadays when the loss on the revenues due to the Covid-19 pandemic are higher than ever before. To be precise it wasn't since 1996, when the profit of public museums was about 50 million euros, that revenues weren't this low.

As statistics shows, unfortunately Italy belongs to the group of countries with few people interested in visiting cultural sites, with less than 48% of the citizens visiting cultural sites, such as museums or monuments, within a year and this obviously doesn't help the rise of the sector.

Big Art's hope is that a smarter method to visit museums and cities will encourage the population and tourists to visit more and more widely.

Culture helps and defines the development of the country through the internal growth of each new citizen that enjoys the huge heritage that Italy has. Big Art's ambition is to let people discover Italian culture in the most innovative and actual way possible without abandoning the traditional way of visiting the places that enclose our history.

In order to understand how potential customers would react to the project of Big Art in the previous months a sample of 522 people have answered a specific survey on the appreciation of the idea. 92.9% of them answered that they would use the QR code technology proposed by Big Art in the City Tour project, while for the part concerning the Museums project 88.3% of them would use it.

Big Art is an all-round start up and, in addition to its main feature, it will help two more fields.

The project is in fact intrinsically connected with the will to implement sustainability in the cities. That's why Big Art also promotes the use of vehicles sharing and electric transports for the city tours, making an effort to decrease the impact of pollution caused by tourism.

The start-up is also capable of implementing the restaurant business that, because of the pandemic, has lost 40% of its profit, equal to 37,7 billion euros. As the tours around the city will encourage the visitors to eat in a restaurant partnered with Big Art, if the application grows, the microeconomics sector of restaurants will grow as well.

The reading will discuss widely about the project and its market analysis, its main targets, strengths and weaknesses and will give an overall view of its capability to innovate and help the potentially most profitable and ever healthy sector for Italy.

CHAPTER 1

Analysis on the world of culture in Italy and Europe

In order to give a dimension to the project it's important to understand which is the environment that it has to deal with and how it works. Museums, art galleries and more widely monuments and archaeological sites are the main elements of this world, but which is their role in the community?

Italy in relation to its dimension has a huge concentration of artworks and cultural sites.

For the purpose of understanding the phenomenon that we are talking about Italy has the highest number of UNESCO sites in the world: 58, five of which are natural and the remaining 53 cultural.

Italy occupies only 0.2% of the lands above the sea level and has more than 5% of the cultural sites in the whole world. We live in a place that has been the crib of democracy with thousands of years of history. Thanks to its position inside the Mediterranean sea Italy has always been a lively land full of different cultures. These characteristics made this country the one with the highest number of UNESCO sites in the whole world.

To comprehend the huge mole of cultural heritage of Italy just consider that every 100 km^2 there are 33.3¹ recognised archaeological, architectural and museal sites.

Despite this great amount of historical and cultural areas Italians are one of the least visitors of cultural sites in Europe (figure 1).

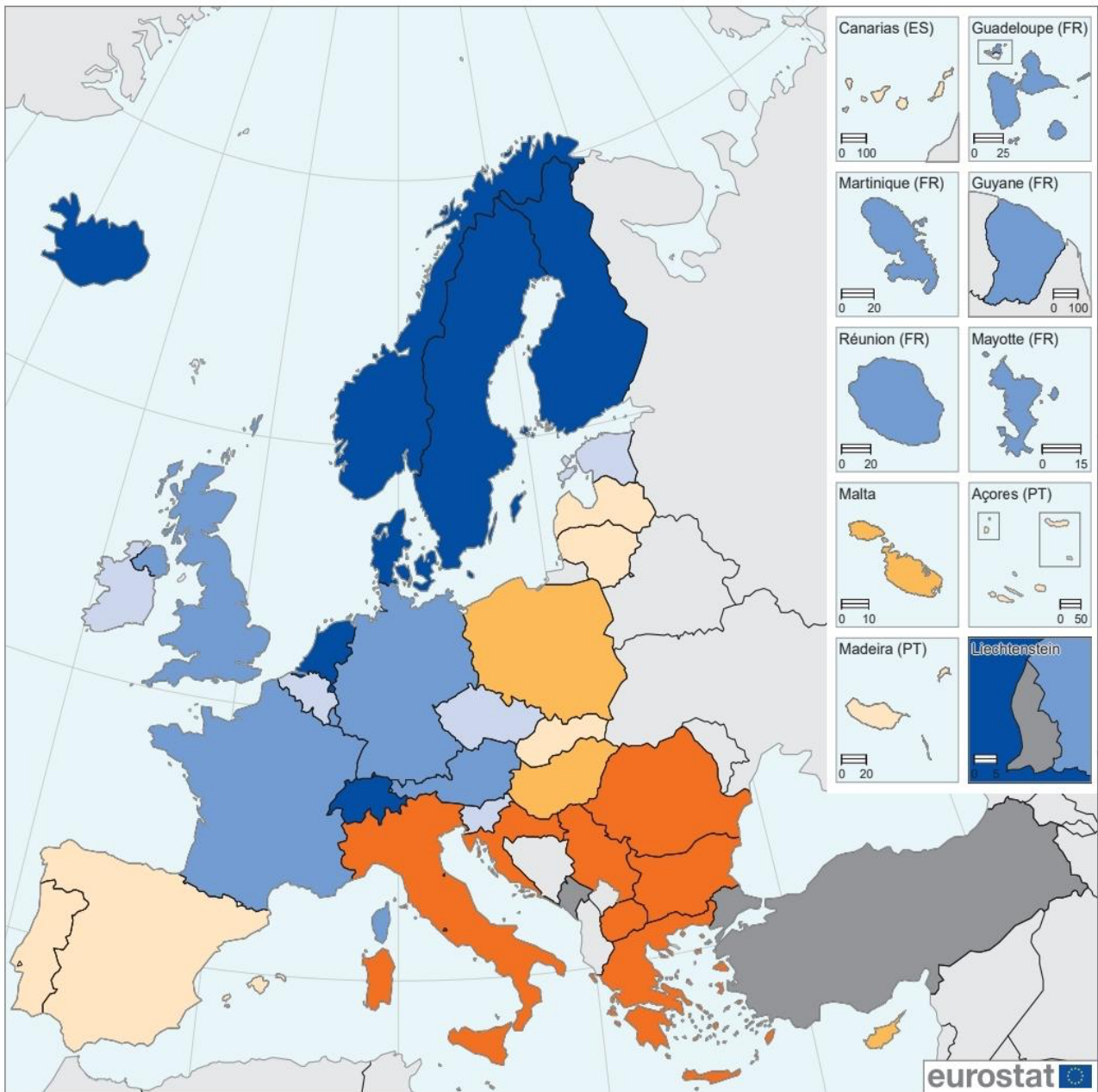
Level of cultural participation in Europe:

The figure on the next page shows the percentage of people that used to do at least one cultural experience during one year in Europe. The average between all the countries is 63.7%. The highest level of participation is registered in the northern nations such as Iceland, Norway, Sweden, Finland and Denmark while on the other side Italy is in the group of those with the lowest value with less than 48% of visitors.

These data are referred to the year 2015.

¹ Mibact, *Carta del rischio del patrimonio culturale* (2013)

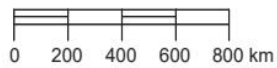
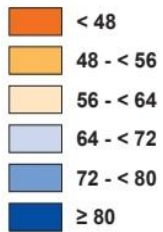
(%, share of population aged ≥16 years)



(%, share of population aged ≥16 years)

Administrative boundaries: © EuroGeographics © UN-FAO © Turkstat
Cartography: Eurostat – IMAGE, 09/2019

EU-28 = 64



2

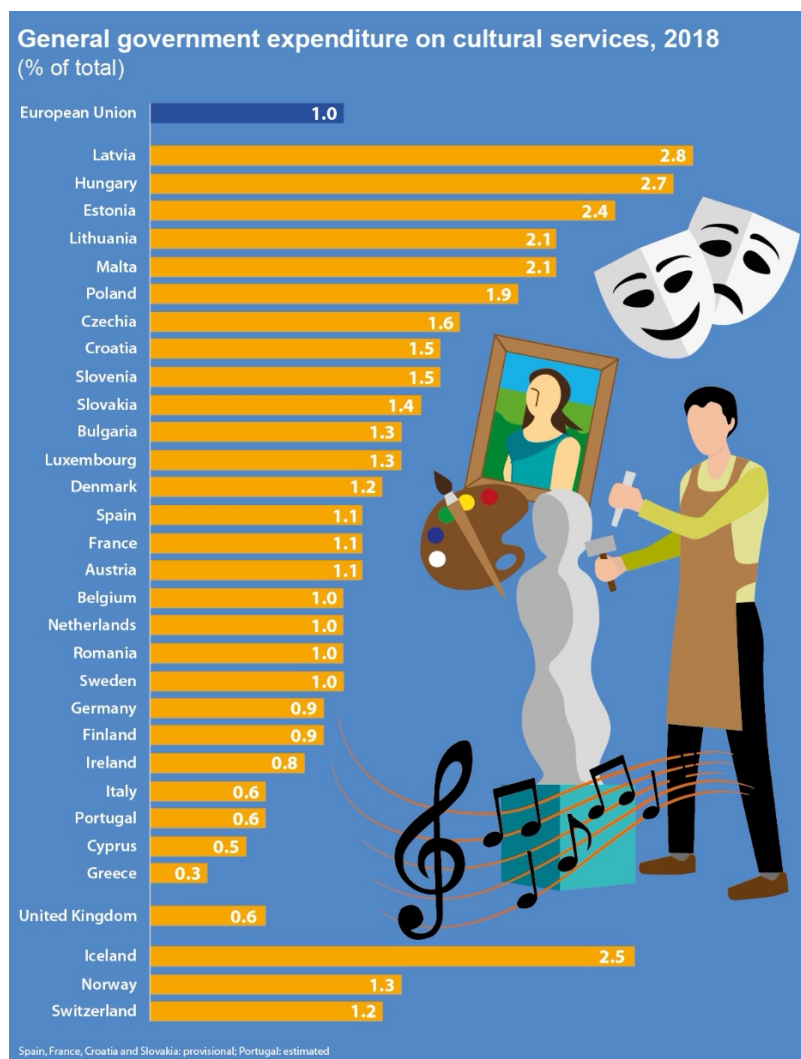
² Eurostat, *Culture statistics* (2019 edition)

EU countries expenses on cultural services

The small number of people inside a country interested in culture is a direct outcome of poor investment from the government itself. It is not a coincidence that nations like Italy or Greece are the last ranking in both cultural investments and attendance.

As 2018 statistics shows European Union average expense on culture is equal to 1% of the total expenses of all countries.

Inside Europe there are nations that are investing every day more into the cultural field to try increasing the amount of citizens that uses the country cultural heritage, as the three Balkan states and Hungary. While other countries keep steady the funding to keep their higher share on culture, as Scandinavian countries or Denmark. Meanwhile Italy is placed at the bottom of the ranking because only 0.6% of public expense is dedicated to culture.



ec.europa.eu/eurostat  3

³ Eurostat, *Government expenditure on cultural services* (June 2020)

How Covid-19 changed the cultural environment in Italy

The Covid-19 pandemic is probably one of the main historical events of our century.

It changed our lifestyle and habits and more or less everything around us by consequence changed too.

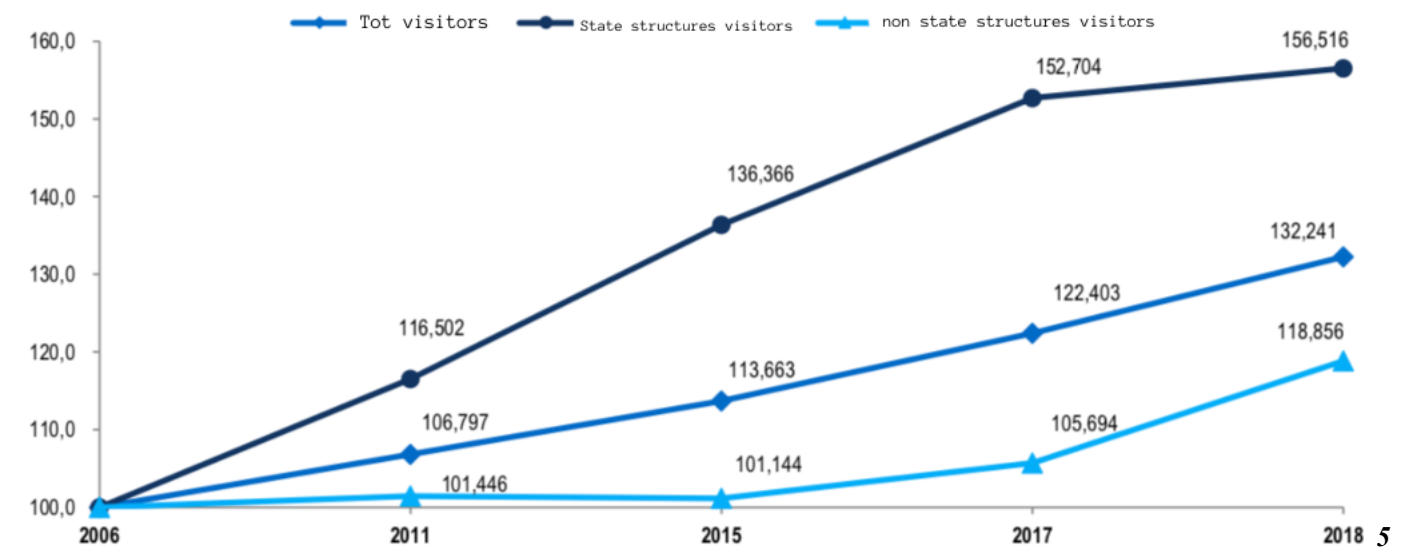
The world of culture is not an exception, because of lockdowns many things have changed: quota entrances must be done in order to keep the safety distance between one another and travel to other countries for tourism during the year 2020 was widely forbidden.

But how has changed in terms of numbers in the cultural sector in Italy before and after the pandemic?

○ **The world of culture before the Covid-19 pandemic**

In 2018 Italy had 4908 sites divided into museums, archaeological sites and monuments.

This cultural heritage is composed of both public and private sites and both had a good increment of shares from 2006. For what concerns the public part there has been an increase of about 2 million visitors per year going from 34.6 to 54,1 millions (32.2% of increment)⁴. On the other side the private sector had an increase too but with a lower increment going from 62.7 to 74.5 million people. In 2018 the whole amount of visitors in the Italian territory was 128.6 million which is 8% more than 2017.



⁴ Istat, *L'Italia dei musei 2018* (December 23th 2019)

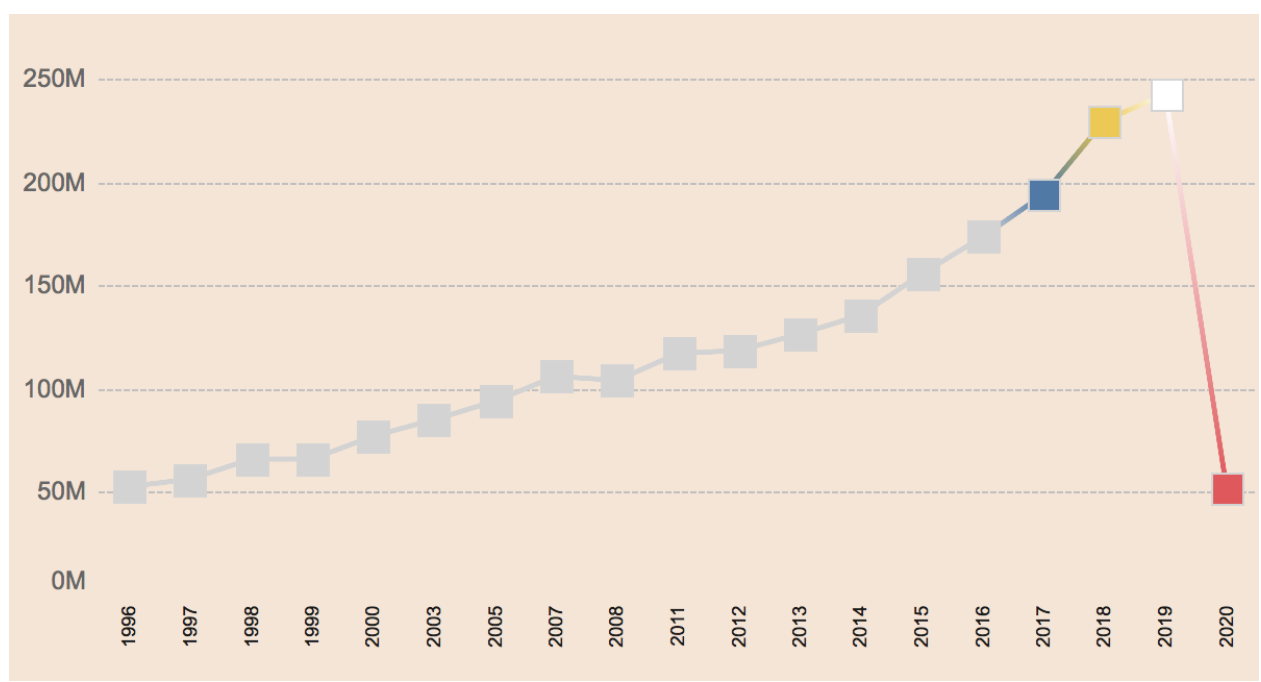
⁵ Istat, *L'Italia dei musei 2018* (December 23th 2019)

○ **The world of culture during and after Covid-19 pandemic**

During 2019 the earnings for only the public structures was about 243 million euros with 55 million visitors. In the period of the first lockdown (march-may 2020) public sites had a net loss of 78 million euros due to a loss of 19 million visitors⁶.

Without the Covid-19 pandemic during the 2020 the expected growth for the sector was estimated to be increased of 8.1% on the visitors and 12.3% on the earnings compared to the previous year.

As we can see from the graph below, during 2020 the revenues decreased so much that they have reached the earnings of 1996.



⁶ Istat, *I musei statali al tempo del Covid-19* (May 2020)

⁷ Info Data Il Sole 24 Ore, *La crisi dei musei (e della cultura) raccontata con tre grafici*, (May 2021)

Digitalisation of the public cultural structures

Because Big Art is going to be part of the digital equipment of the cultural structures it is important to check how fundamental this project could be in this environment by looking at the level of digitalisation of public cultural structures.

During the last census of 2018⁸ various key elements emerged:

- Only 11.5% of museums have a digital catalogue of their collections and only the 6,1% of them has published the catalogue online
- 43.7% of museums have a personal website
- 65.9% of museums have an account on the main social media
- 23% of museums offer an online booking service
- 9.8% of museums offer the possibility to do a virtual visit
- 44.7% of museums offer a digital advanced tool such as tablets, smartphones or interactive digital activities such as touchscreen, multimedia rooms and augmented reality tours.
- 25.1% of museums offer free Wi-Fi to their visitors
- 38.4% of museums upload online links and geographical coordinates useful for the geo-localisation of the structures

Because the world is moving forward into a technological era, museums need to innovate.

Another issue that must bring these structures to a technological revolution is the whole group of consequences that the pandemic brought. The count of entries, the possibility to book a ticket online and the virtual tours must be a priority for museums if they want to innovate and try to reach the level of 2019 again. All the developments have to be done in order to control in the best way the public part of the structures, guaranteeing the best hygiene and the smartest technology available and the private part has to be managed in the easiest way making the job more fluid.

⁸ Istat, *I musei statali al tempo del Covid-19 (May 2020)*

What is a QR code and how it works:

In order to give a dimension of the technological development that we are facing it is important to know that in the 1970 the IBM has developed an UPC (Universal Product Code) made of 13 digits of numbers, the UPCs are normal bar codes that we can see in each product available in large scale and of high consumption. In the 1980s the UPC codes were alphanumeric and they could contain up to 100 digits. Nowadays the QR code that was invented by one of the main companies that works for Toyota, Denso, can contain up to 7000 digits and it can also store kanji characters that's why it is used worldwide.

The QR code is easy to use, it can be scanned by specific applications or by the camera of our smartphones. Each code opens a link that in the case of Big Art will contain the information related to the function of the application that will be specified below. In order to make the application unique, all QR codes related to the app are meant to be specific for the scope of the project and if scanned outside the app will bring the user to the Appstore or Playstore in order to download the application and make it possible to read the code. Thanks to Denso that has released the patent of the QR code for free this technology has been used all over the world, nowadays due to the pandemic from Covid-19 that we are facing, in a lot of different fields this innovation has taken roots, as for example in the restaurants business where the paper menu are now disappeared in favour of those codes that are clearly more hygienic.

Almost everybody now knows how to use a QR code and it is also quite economic to develop (compared to other technologies). Those two features, its low cost of development and its notorious ease of use, make this technology the best and the most sustainable to use for this start-up.

CHAPTER 2

THE IDEA: *Illustration of the museums project and its capability to innovate*

This project was born after a disappointing experience in a museum in Rome.

From the beginning there were unpleasant obstacles such as the difficulties faced during the booking procedures of the tickets that were already discouraging enough.

From an immediate analysis it is clear that the purchase of the ticket is the first step and first contact between the visitor and the structure. The main problem in this field is the decentralization of each museum that makes the visitors, which are none other than the customers, bewildered by the choice of the gallery to visit and confused during the procedures of booking. For this reason, as a first approach, it is not a good business card to show off.

For a lot of structures the problems continue during the whole duration of the visit, either because of the difficult planning of the itinerary, due to the architecture of the building, or for other problems of internal management a visitor loses the integer experience. Because of all those issues, the event of the visit becomes disjointed, giving the pleasure of watching a wonderful piece of art, but not giving the pleasure of a complete and immersive experience of the whole structure.

The main goal of Big Art is to reallocate the immense potential of museums and art galleries in Italy. Through an easy technological development applied to those structures it will give them the precise boost to finally make the leap forward and update their nature, making them more fluid and easy to manage and visit.

The project for the museums consists in the realization of an application for smartphones and tablets where the user can find all the tools to enjoy an interactive and comfortable visit.

First of all, we give the possibility to the cultural sites that want to cooperate to be part of a group where all the structures will have an unique and stable platform in which the customer can easily choose what to visit and book for it. This can be a fundamental service during this particular historical period because through the application, that will be meant to be very intuitive, the entrances can be counted and deferred making the social distancing easier to be managed. This is a service that already exist for most museums, but for the customer on the application the booking procedures will be made as easy as possible and most importantly the visitor has the possibility to check for more sites on the same platform. This will mean a higher share for the structures that are part of the group thanks to the community that will use the app.

Only in the city of Rome there are 149 museums and art galleries, it's impossible to know them all even for a citizen resident in it. By creating a group transposed in a platform like Big Art the canonical tourist and also the inhabitants of the urban area can become aware of hundreds of initiatives that some structures are

promoting. We have the habit to think that the only museums that exist or that are important to visit are arts galleries and science museums, without considering that in the only municipality of Rome there are 26 museums of technology, 4 museums of literature, 4 museums of anthropology, 4 contemporary museums, 7 modern museums and 20 history museums. All this heritage is often ignored mostly because of the poor advertisement that those structures have. By consequence putting every site in the same platform where other structures are will give them an otherwise unexpected share that can be easily fed by feedbacks of the users and word-of-mouth.

Even though this is surely a pivotal point of the project it is not its main feature. This first paragraph analyses the part of the start-up related to the museums and further on this paper it is going to be analysed another function. Another program that Big Art is willing to develop is the “City Tour Project”.

Those two different sides of the application have something in common: the technology.

The only difference is how this technology is merged and applied to different ideas. The most important thing to know now is that the start-up is based and it will be developed on QR codes tech.

Four innovations on the museums project

As mentioned above the core element for the function of the application and therefore for the beginning of the project is the QR code technology, but how is it going to be used?

The idea behind Big Art is to make the visit in museums and art galleries more fluid and interactive. Our proposal to those structures is to be part of a new dimension by evolving the canonical tour into a new one that can give the customers an enjoyable and more organized experience, while creating an easier way to manage the structure for the museums. The idea is to position under every work inside the gallery a QR code that has various different scopes, both for the visitors and the structures:

- 1) The main function of the QR code is to provide information about a determined piece of art. At the beginning of the tour is requested to the visitor to download the application of Big Art if not done before, then, on the paper ticket or simply attached at the entrance there will be the first QR code that will provide information about the history of the structure and a detailed map of the building. By moving on into the gallery under any art work another QR code will provide a complete written information of the work, with the possibility to listen to an audio too.



9

This leads the start-up to different scenarios of innovation. The main one is the substitution of the normal audio guides with the possibility to listen an audio description of the art work directly through the Big Art application from our smartphones. There are many advantages to this solution as it respects an higher hygienic standard as, despite the sanitization processes that those tools receive people will prefer to

use an exclusive instrument. It is not a case that approximately one third¹⁰ of the audio guide users after the Covid-19 pandemic would prefer to use a QR code guide indeed.

Another reason to prefer the QR code is the fact that it is easier to manage for the visitors and also for the museum itself, as it is going to have a lower cost of maintenance due to the fact that instead of the audio guide the QR code can't be broken or doesn't have any purchase cost of the device, but only a limited service cost.

⁹ The figure is a representation of how the QR code technology should work inside museums

¹⁰ Data taken from the survey made specifically for the business plan of Big Art with the participation of more than 500 people

- 2) Another fundamental part that Big Art can implement is linked to minor works.

Every museum has major and important works that are the main attractions and the strength of the structure, but for every major work there are dozens of minor works that are generally overlooked, appearing with only the name, the author and the completion date.

Of course all the information of these pieces of art are known by the museum but due to logistic problems, or the high mole of work, the majority of art galleries do not display or produce tags with descriptions for them. Within this issue Big Art can give a solution. In fact thanks to the QR code technology it is easy to give a label to every work in the museum and charge online all the information linked to the code, this enables the visitors to have a description of each piece of art that they want to know about, even if it is not a major work. Even for which have informative labels for each work, as for example the Uffizi in Florence, Big Art can be fundamental with its innovation by helping create a neater design getting rid of all the big bulky labels to replace them with simple, cleaner QR codes, enhancing the arrangement of the works and even the architecture of the structure itself.

- 3) The third aspect that Big Art is willing to implement through the QR code technology is completely for the structures' benefit. It consists in the possibility to have an efficient system that can control the works that are not exposed transferring the traditional nomenclature, just like in the exposed part of the museum, into the QR code system. This wont obviously substitute the normal paper or digital index but will give to employees an easier way to catalogue all works. Essentially by putting them all into an external database it is possible to update the status of a piece of art whether it is exposed, in the warehouse or under renovation.

This is not the main objective of the start-up but is something that, in a foreseeable future, will surely be an important part of the project dimension and is one of the value propositions that give identity to Big Art and makes this application an innovation and a bridge towards a social and cultural revolution desirable for the people of tomorrow.

- 4) The fourth and last innovation that Big Art would like to bring in this environment is something that would make the application desirable to be downloaded even though the customer is not going to visit the museum: a public database of all the works held by the galleries that are part of this project. This database would be available on an internet platform accessible to everybody who has done the registration in our system. This website will contain all the pictures of the works of the museums partnered with Big Art and their description. The database would be divided into different sections and each museum partner would be inserted in a specific one according to its main features.

All the works or news about new projects and initiatives will be published in the website, so it would make a page for a free advertisement campaign by showing to those who are using this service all

their wonderful characteristics and, by consequence, give to a potential customer a motivation to visit a determined structure.

The strength about this service is that, by uploading a description about all the thousands of works of the museums partnered, the more Big Art grows the more information will be uploaded. The hope is that people will start to use the application and then the website also separately from the main usage in the galleries, making the website a sort of art browser.

Therefore this service, as written before, is going to give to all the structures who are part of it a huge advertisement just because they are part of Big Art.

THE IDEA: *Illustration of the city tour project and its capability to innovate*

What has been explained so far is just a part of the whole project, the one concerning the cultural structures and the inside sites. The other side of Big Art is as innovative as the previous, but maybe even more creative. The desire to combine more factors that bond all together can lead to an evolution and revolution of the perception of the wonders of Italian cities. It will give tourists the feeling that they are visiting a smart city capable of offering the citizens and visitors an innovative and immersive experience, unifying ancient and new under a common objective: the will to exploit the immense potential of our cities, giving people the desire to rediscover them.

The reason why I define this work a socio-cultural project is because the main value proposition of Big Art is to give a chance to the heritage that world history left us by trying to use all the monuments as a centre of gravity, making them the stars and the protagonist of the city life. This is ambitious but the most important goal that this start-up can achieve is to awaken the consciousness of people by giving them a different opportunity of spending their time.

The contemplation and the curiosity about these wonders enhance the knowledge, the critical thinking and the sensibility of people which is fundamental for the hope of an always better future. This concept is important particularly for kids and young generations which are the future of our society.

The growth of a person goes through a huge amount of life experiences that mutate a kid into an adult and the role of knowledge in this sort of life journey is in my opinion the biggest weapon that can be used to destroy the inequalities.

Obviously it is impossible for Big Art to have the capacity of transforming the world so drastically but if every innovation from now on has the willingness to do something good both for the environment and the society step by step every effort will not have been in vain.

The importance of ethics in the Big Art project is to let potential investors and customers have clear in their minds what are the sentiments that lead this start-up.

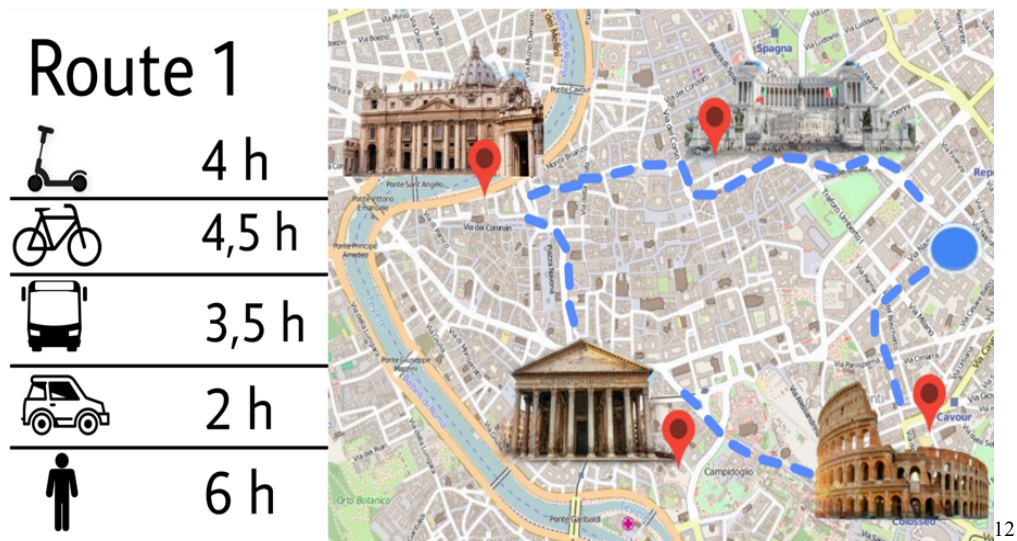
Just like the Museum project the City Tour project is divided in different parts that, although seem to be disconnected, when unified deliver the start-up overall innovation.

First of all it is important to specify that the background of this other project uses the same technology of the previous one: the QR code. Those two ideas have in common also the way in which it is used. In fact, as inside the museums, the QR code will be used outside to identify monuments and pieces of art around the cities giving the visitor a detailed explanation of what he is looking at, therefore making the city an actual open-air museum.



In order to make this possible under the monument there should be a little and elegant column that shall not disturb the view. On its top there is going to be placed a label with a specific QR code ready to be scanned by the application. As far as the comfort that this innovation would bring to the cities for the sustainability of the start-up Big Art has to always implement its service.

The city tour project itself has the aim of revealing the beauties of our cities by giving the visitors the possibility to choose an ideal route from the application of Big Art. These routes run through famous monuments and historical sites but also through hidden pieces of art that only locals know about. The visitor can choose between several tour proposals that will pass across different monuments. Each tour has a different duration and it can be done by using different vehicles. As mentioned before, the intention of Big Art is to encourage a sustainable lifestyle, that's why these tours are programmed to be completed by sustainable transports. These will be booked through the application that will redirect the visitor to the vehicles sharing company webpage which partners with Big Art. The transports to choose from, available on the app, are electric scooters, electric cars and bikes from bike sharing, but obviously the tours are programmed to be completed also by foot or with public transports.



¹¹ The figure is a representation of how the QR code technology should work on the outside monuments

¹² The figure is a primitive theoretical representation of a city tour and its different duration of traveling by using different vehicles

Five innovations on the City Tour project

This city tour project brings five innovations in the way in which we are used to live our cities and more widely in the way in which we use to spend our free time as citizens and as tourists:

1. The first innovation is the most obvious, the fluidification of the cultural function of the city. The QR code used in the way explained above will make a normal walk around the city centre more fluid and smart, changing drastically making it more comfortable and engaging. The world is moving forward towards technological evolution and the cultural sphere is still stuck in the past, this is clear just by going around in Rome where the majority of monuments haven't got a description and the few that have it have the sign totally ruined by the time and atmospheric phenomena.
2. The second innovation that Big Art brings in this field is to give gratitude to the minor monuments around the cities by including them in the tours. In all the cities there are the main attractions that convey millions of tourists. Italian cities, as others worldwide, have so many attractions that are sometimes forgotten even though they are as culturally valuable as many others. Big Art's mission is to give them a new life and the possibility to be admired. Taking again an example of the city of Rome there are hundreds of monuments, statues and works that are overlooked. For example the monument of the Arch of Janus, in the church of San Giorgio in Velabro into the Foro Boario, the structure built approximately during the half of the IV century after Christ is huge, it is a square-plan building sixteen meters high and twelve meters wide and it was used for banking functions. The majority of citizens have no idea about its existence and the rest of them that have seen it still don't know anything about this stunning structure. Wonderful sites such as the Arch of Janus can't be forgotten and Big Art aims to requalify them through its project.



13

¹³ A picture of the Arch of Janus in the Foro Boario by night

3. The third innovative aspect that this project is willing to promote is the drive for sustainable tourism and in order to make the cities in which Big Art will be adopted more ecological the tours are only meant for sustainable transports. Through the application it will be possible to take a sharing electric vehicle in collaboration with the companies that offer the service into the cities. Generally the younger generations are the ones that use the sharing services. That's why the application is thought to also offer services to do by foot or by using their own bike. There is the hope that as more people will use Big Art even more will understand how comfortable, easy and cheap it is to move by using sharing services. By consequence the aim is to encourage a more sustainable city life through the application by a more sustainable method to manage tourism.

4. The application is meant to be very intuitive and easy to use, and hopefully it will be promoted by state and municipal bodies for its social function, other than the practical one.

The first social function is mentioned above in the third paragraph and deals with promoting a sustainable and conscious way to visit a city, while the other one involves the younger generations and the goal to involve it more in the cultural aspect of their communities. The heritage in terms of monuments and pieces of art around the cities belongs to everyone, including the younger generations. The main target of Big Art in terms of social development is the possibility to give kids and young generations an opportunity with an exciting and smart way to live the cities differently and to exploit a heritage that is there for all to see but ignored and undrawn by the most.

5. The fifth and last innovation that this start-up brings into the outside cultural world is referred to the world of restaurants. There are two different categories of people: those that during a visit in a city love to sit down in a typical restaurant and have a traditional meal and those who prefer to eat fast street food. Big Art through its project gives the possibility to this sector that has suffered and lost a lot during this pandemic period to have a new impulse by making a partnership with those restaurants that would like to be part of the project and make them a step. This will be a huge advertisement and encourages the users by promoting typical food and a little discount reserved for Big Art users. Because of the pandemic from Covid-19 during the whole 2020 the restaurant sector, according to the data released from the FIPE and from Confcommercio, has lost 40% of its profits, which correspond to 37,7 billion of euros. Social dampers and an injection of liquidity taken from the EU are helping this sector that in any case has to find a new horizon full of customers with the will of a throwback to the old lifestyle. Big Art in this situation wants to be a signal of revival trying to catalyse the biggest number of visitors possible to the restaurants that really need some lifeblood.

CHAPTER 3

Introduction to the business model and analysis of the survey data

In order to develop a strategic consistent business and market plan some more information and analysis are needed. The importance of data profiling and its comprehension is fundamental for understanding the main targets of our business.

A survey that tried to transmit the value proposition of the project has been subjected to 522 potential customers from 14 to 50+ years old. The recorded data, traduced in graphics, will surely help on the analysis of a strategic business plan that will take in account the customers preferences. Keeping also in mind the environment in which the start-up has to grow and how, through Big Art value proposition and market analysis, this project will try to settle into this new world.

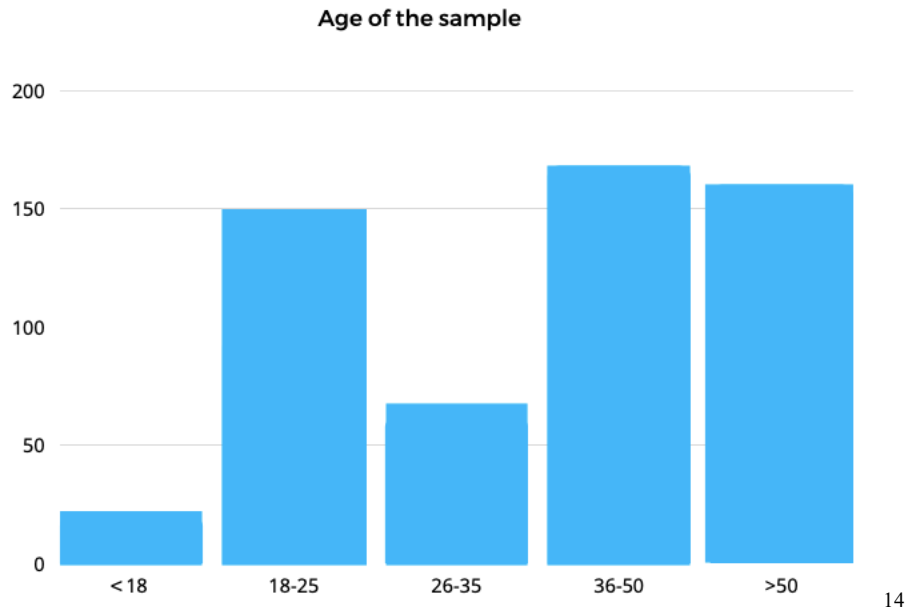
Customers and data profiling:

The main players in this field are the customers and their willingness to accept changes through Big Art project. That's why it is fundamental to understand whom we are interacting with, so all the data that will follow are the result of a sample of over 500 people who took the survey.

Although it can't be taken as a proof of success and can't be take in account for the business plan the project idea received lots of positive feedbacks by people who answered the survey, many of them pointed out about the importance that this idea might have on our museums and cities and the social impact that may result from it.

It can be figured out with whom Big Art is interfacing and how wide is the range of the potential customers of this start-up.

- Even though the data about sex has been collected I am not going to propose them on this paper because for the scope of the project sex is not a relevant index for developing a different customer policy or for changing the market plan, the application is thought equally for woman and man and despite the age that may change the interests on the learning of notions about culture, sex has no influence on this topic, which is the main one of the start-up.



This graph shows the age of the people that have answered the survey and so the distribution of the age in the sample.

This distribution can lead us to a thought developed from the observation of the histogram, the two main groups that have answered the survey are the group of people from 36 to 50 and the group of people greater than 50, both two are the most productive part of the society and both two are well-established in the labour force thus these groups represent the category of people with the highest financial power that by consequence, should have a greater capability to spend and pay for a service and they also have a greater capability to spend for visiting a museum that has always a fee. This must be taken into account in order to have a clearer comprehension of the further data.

¹⁴ This graph shows the age of the sample that answered the survey

Customer segmentation:

In this case the customer segmentation is not very easy to do and apply but it's still possible.

The reason why for Big Art is hard to segment the market in terms of customers is because unlike other companies or other businesses, such as the fashion one, that can segment its market as much as it wants just by producing different style of products, Big Art offers only one main service, that can fit generally to everybody but it is specific for nobody.

In any case it is still possible to segment the customers for the purpose to have, according to Michael Porter, clearer targets that permits the business to develop different strategies in order to contrast the forces that put pressure on the enterprise.

For this start-up the most fruitful way to have clearer targets is to divide customers by age, but it is also possible to divide them by nationality. Different people from different places might prefer to visit or eat something new and other services can be proposed to them.

Other than age and geographic segmentation tourists might like to visit various sites according to their interests. Customers could prefer to visit contemporary art museums instead of archaeological sites.

This is the reason why it is important to project and develop specific tours made to attract the highest number of possible customers and then, to increase shares and revenues.

Unlike what it might look like, there is an element that if modified can make the service perfectly fit to different customers with varied needs. This way it will be possible to obtain benefits from a customer segmentation and by consequence provide a better experience to the clients. The element is the following.

Customers personalisation on the city tours

After understanding through the data how to segment the market specifically for this project, by age.

The next step is to use these elements to personalise the product and give the customers an unique experience. This should make Big Art more appealing because of an increase in the interest of the service offered, thanks to an expected growth of shares due to a positive impression on the segmented customers.

This applied practically to the project so that each tour will cover different monuments and structure of the city, that means different routes and different experiences. By doing a study on the topography of the area it is possible to create tours that are thought of, for example, for young people. This also involves different restaurants along the trip with more street food and incentives to use the electric scooters.

By taking once again Rome as an example a tour meant for younger people might involve the Chiostro del Bramante which is next to the centre of the roman nightlife and always offers interactive and particular expositions which might arouse interest more in a young public.

In this way the offered product will always have the same concept and technology but it can fit multiple needs and desires that a difference like the age underlines in the customers environment.

How the value propositions of Big Art are transposed by the customers

In the previous chapters the value propositions of the project were defined. In order to make a detailed analysis of the graphs and data that will follow they will be summarized below:

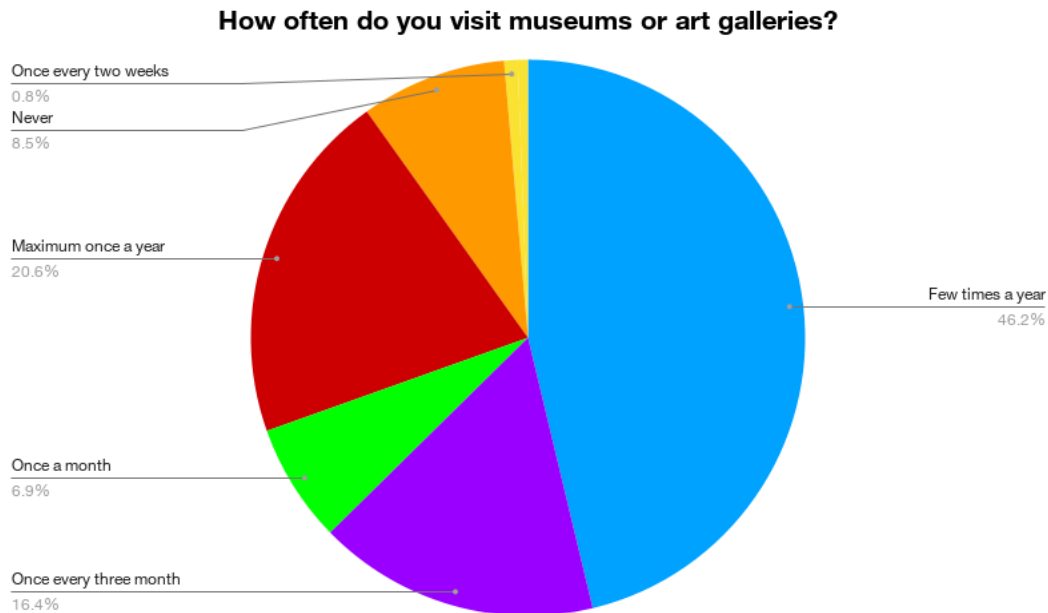
- **For the museum project**
 - The substitution of the audio guides with the QR code system
 - The univocal booking platform
 - The desire of increasing the number of visitors and the socio-cultural aspect that comes with it

- **For the city tour project**
 - The aim of transforming the cities open-air museums
 - The willing to have a more sustainable tourism
 - The socio-cultural aspect of increasing the number of citizens that visit their own city
 - Give a boost to cities development making them smarter through the QR code technology

Having now all the value propositions stated it's time to see and analyse how the people that had answered the survey welcomed the project and from this information figure out which should be the best strategic and business plan to develop, trying to focus on the key elements that have collected positive feedback in the sample.

Data analysis:

- Let's begin with the analysis of the data on the museum project:



15

- This graph gives a perfect dimension of how in a country like Italy, full of art and culture, the museums and art galleries are not very frequented. It seems to be some lack of interest by the citizens towards the patrimony that we have at disposal.

In order to give a dimension to these data we can divide this result into three macro groups, the first group is composed from those who use to go to museums and art galleries often which involves the sum of the 0.6% of the people that visit those structure once a week (this data is not reported in the graph because it's too small to be plugged in), the 0.8% of those who go there once every two weeks plus those who use to go there one a month 6.9% and once every three months 16.4% for a total of 24.1 %. The second group is composed from those who rarely use to visit these structures such as those who visit museums a few times a year 46.2% and from those who visit them maximum once a year 20.6 % for a total of 66.8%. The last group is composed of those who never go to visit museums and art galleries with an 8.5%.

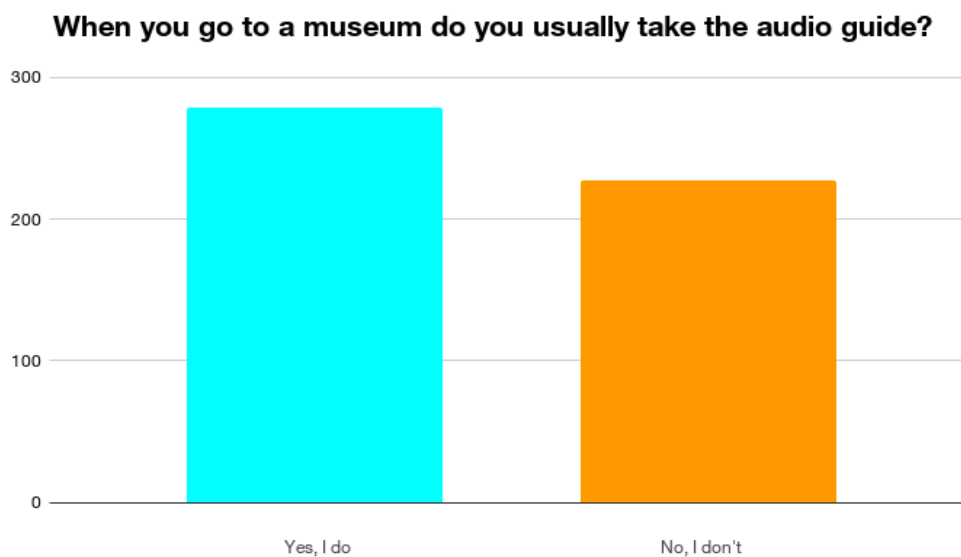
This data leads to a conclusion: this sector doesn't provide a high amount of customers that can be defined as regular clients. Luckily the main business will be held by tourism, although an objective to

¹⁵ This graph shows the frequency in which the people on the sample use to visit cultural sites

rely on in order to keep a loyal customer base is to encourage the inhabitants to attend more the cultural life of their cities by using Big Art as a guide and point of reference for the community.

The appreciation of the QR code technology in comparison to audio guides

The biggest innovation that Big Art is willing to promote about the Museum project is the substitution of the audio guides in favour of the QR code technology. As the Covid-19 has completely changed the perspective of innovation and investment and even though the audio guides were obsolete for a decade there weren't apparently sufficient reasons to innovate. Now the hygiene issues have forced us to a change and in this case this change has finally been positive and towards the future, an innovation needed by this sector.



16

- This result was the first unexpected output that I received from the survey, unlike what I was expecting the majority of people are most likely to take an audio guide during their tours inside the museums.

This result shows two important points. The first one is that since the audio guides are going to be replaced by Big Art it means that probably at least half of the visitors are willing to use the application and the QR code system. This number can easily grow because of the differences in price, comfort and ease of use. The second is that there is a request for audio guides and by consequence for a service of this type which Big Art offers, so it is probable that also in the City Tour project the desire for information about the monuments around the city is high.

In order to explain and make clear how obsolete, uncomfortable and poor in hygiene audio guides are, the picture below shows the audio guide that is still in use at the Uffizi museum in Florence.

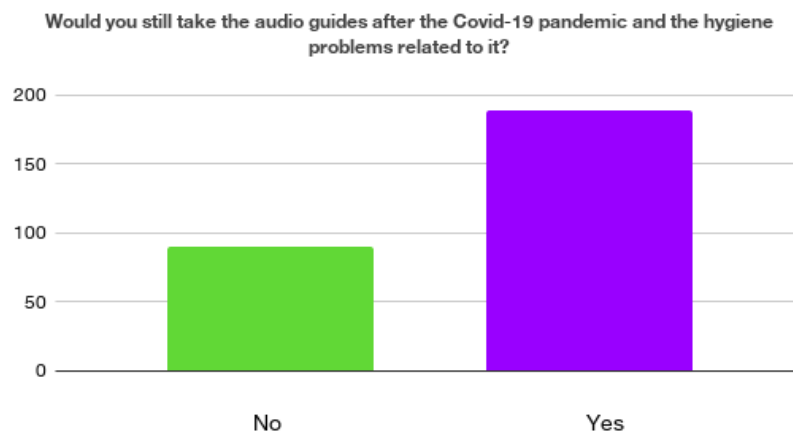
¹⁶ This graph shows the trend of the use of audio guides at the museums, data from the survey



This audio guide costs six euros, in order to get it you have to leave your identity card at the secretary, the poor hygiene depends on the fact that you have to type the number of the work that you want to explore further and put the black protuberance on the top attached to your ear if you want to listen, and just one work over multiples has the code. This instrument is bigger than a normal remote controller and way heavier and it has also a cost for the structure in terms of maintenance.

It is clear that an tool like this one can't be part of a museum anymore, especially considering that there is a technology like the QR code that has no hygiene problems, has a lower cost of maintenance, can be applied to each work of the museum and doesn't need any identity card since it can just be easily download from the smartphone.

By looking so close to an audio guide the meaning of the graph above acquires a huge importance, if the majority of those who visits a museum is disposed to pay for this service, how successful can this start-up become?



18

This graph takes data only about those that at the previous question have answered that they generally use the audio guide. From this histogram it is possible to see that one third of those who usually use the audio guides wouldn't utilize them anymore because of hygiene concerns caused by the pandemic.

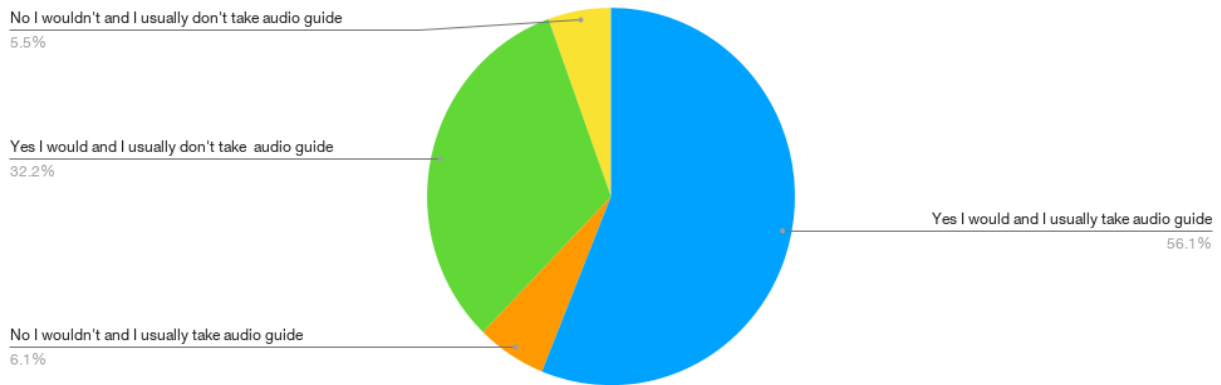
¹⁷ An audio guide from the Uffizi museum

¹⁸ Number of audio guides habitual users that wouldn't use this service anymore because of the pandemic

- **How much positive feedback has Big Art obtained from the people who answered the survey?**

This is the main question that helps us understand the future that this start-up has at least on the museum project side and by consequence the possible will to fund Big Art for a possible investor. As written before, there are some data that has made me really proud of this project and the following one in my opinion is the most astonishing:

Instead of using an audioguide, would you rather scan a QR code positioned under a work in order to have an audio and a written explanation of what you are looking at directly from your cell phone?



19

This result is absolutely the most important positive signal obtained so far, let's analyse it:

- In general, in a sample of 522 people the 88.3% of them selected that they would use Big Art.
- Taking care about the total of those who have answered positively (88.3%) and after a quick proportion we can assume that the 36.5% of those who have answered "Yes" are people that generally don't use audio guides which is a huge increase considering that this last value correspond to the 85.4 % of the whole people that usually don't use audio guides.
- The Sample that uses audio guides is the 62.2% of the total and this means that from this population there is a 9.8% that wouldn't use the QR code system

By traducing those percentages in numbers we have that on a sample of 522 people 461 of them would use Big Art, 325 of the total generally use the audio guide while 197 usually don't, of those who don't only the 14.6% that corresponds to 29 people don't want to use Big Art the other 169 would like to. Of those who use the audio guide 292 would exchange the audio guide for the QR code system while 32 wouldn't, this means that on a sample of 522 people there has been 137 (the 26.1%) new people that would like to use this new kind of guide, that means an increase of the 41.8 % on the users of guides.

¹⁹ Number of people that have done the survey who are willing to use Big Art

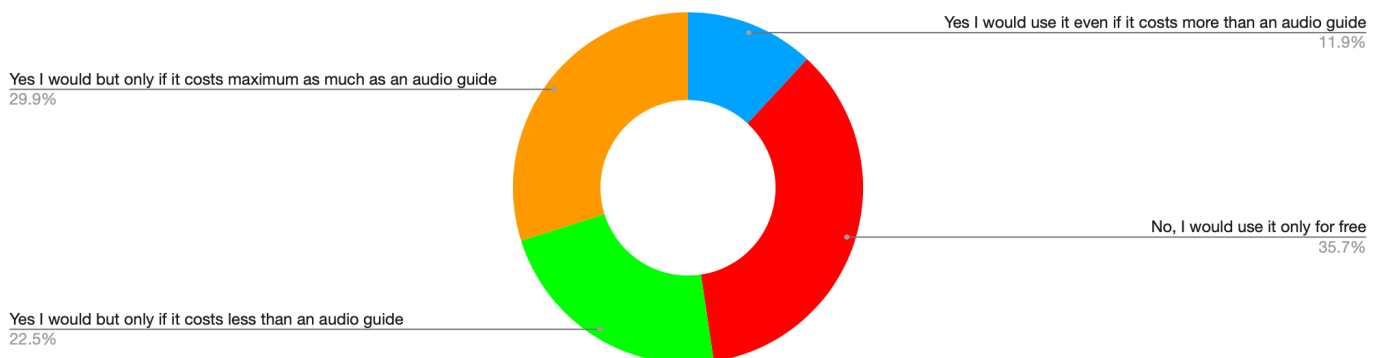
Market plan for the Museum project

The market plan for the museum project is partially settled, the only investment asked to the structure for the first two years is to pay for the costs of maintenance. The main investment as the owner of Big Art is my time on the project without having an instant reward in terms of money. The idea is to bond the museum to us through a five years contract where the last three years our earnings will depend on a percentage applied to the fees that each visitor has to pay when they decide to use the app.

Of course the service into the museum must be available only for a fee, this depends on many reasons. First of all because museums have earnings from audio guides and it would be impossible to renounce that income for these structures, but because the costs of purchasing, maintaining and managing audio guides should be wiped out from Big Art, museums should lower prices too and so this technology will cost less than the audio guide. Another reason is because museums are closed loops, if the customer decides to download the application only when he's in the structure this means that he will only use the app during that specific time period. This way Big Art would lose the possibility to have some advertisement and other the City Tour project it is impossible to use this service for free. What is fundamental to remember is that the application can be downloaded for free and will have some functions that are available without paying, most of them clearly referred to the city tour project.

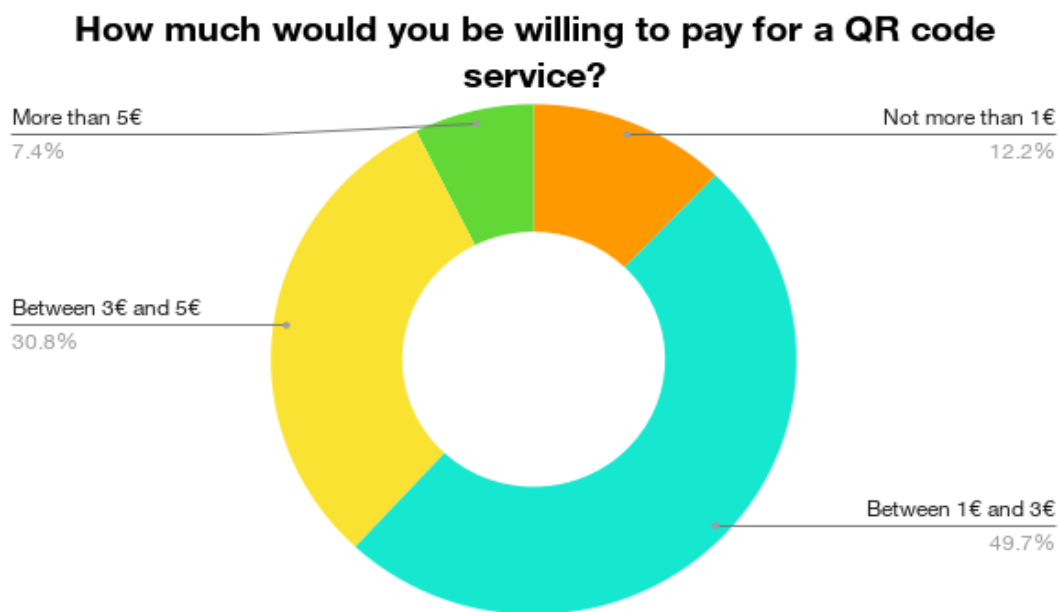
20

Would you still use this QR code system even if you have to pay for it?



²⁰ How much would people pay for using Big Art inside museums

- On the graph above the 64.3 % of the people is willing to pay for using this service, the remaining 35.7% of people that wouldn't pay for this innovation are composed by the 11.7% which are the one that wouldn't like to use this technology (from the previous graph were the 88.3% would use it) and the remaining 24% are real possible user that wouldn't like to pay for this service, probably the majority of them is part of the group of those who don't use the audio guide. Still this is a great victory in terms of data and appreciation of the project itself.
- Because this technology should be cheaper for the museums, the price of this service should be lower than the one of an audio guide.
- Those who would pay more or the same as an audio guide will save money, those who answered that they would use the application only if it would have cost less than an audio guide will be satisfied too.
- To those who would pay for the QR code service has been asked another question, how much would they pay? This graph takes only care of the answers of that 64.3 % .



21

- A normal audio guide costs generally more than five euros, for example the audio guide on the picture (8) has a cost of six euros. This means that excluding the sample of people that wouldn't pay more than a euro, a cost of 3 euros for this service would be accepted and considered appropriate by the majority.

²¹ How much would the visitors pay for the QR code service

- In terms of business this means that this technology is perceived less important than the audio guide even though it offers a better and wider service. At the same time because of the poor costs for the museum it is possible to accept a lower price for the guides considering the fact that it would convey more people to use it and by the passing of time the perception of the visitor can be changed specifically if the service is offered on high levels.

Market plan for the City Tour project

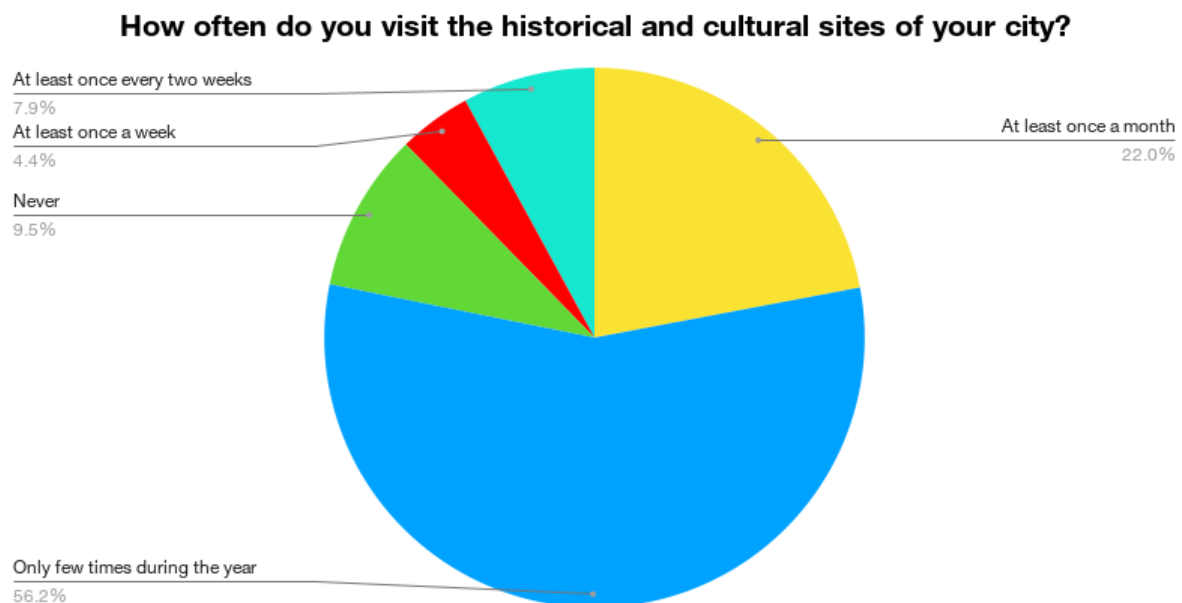
The other side of the project is the city tour has a completely different perspective from the other even though the socio-cultural value propositions are pretty much the same.

On this different chapter the market plan is wider and interesting because the City Tour project refers to various fields which are:

- The QR code project
- The sustainable tourism
- The involvement of restaurants and its consequences

Unlike the Museum project each of these points needs a specific market plan that at the end will integrate with the others and will give as output the whole plan for this second part of the project.

- Lets begin with the analysis of the data on the city tour project



22

This graph shows two different important parameters, the people that use to visit their city and those who don't. The 9.5 % of the total never goes to visit their city, while the rest of them do, but the majority of those who do go use to do it only a few times a year (56.2%).

²² This graph shows the frequency with which citizens use to visit their city

As written above this is a scarce target for customers because the use of the application would be occasional and there would take too much time to make these clients loyal users. Fortunately the main target of this start-up are tourists, but who are the tourists for Big Art?

- For Big Art the tourism means changing, means a huge amount of people coming and going constantly like a river flowing. The services offered from this application are going to integrate and make the vacation more engaging and at the same time will be part of the life of a normal citizen. In this way the market will be segmented and the start-up will have more chances to be shared.

The market for this project begins with a collaboration with the municipality of the city.

The difference from the museums is that because we are interfacing with a public structure it would be difficult to obtain a fund or a payment for the project. That's why the proposal will be formulated differently. What is asked of the municipality is to pay for the installation of the little columns in front of the monuments and to pay for the ordinary maintenance of the application.

Which are the earnings for the municipality? Which are the earnings for Big Art?

- **For the municipality:**

- An increase of own and external tourism
- An increase of the use of sustainable mobility
- An increase of the use of public transports
- A boost on the microeconomy of the city
- A revaluation of the territory and of the minor monuments

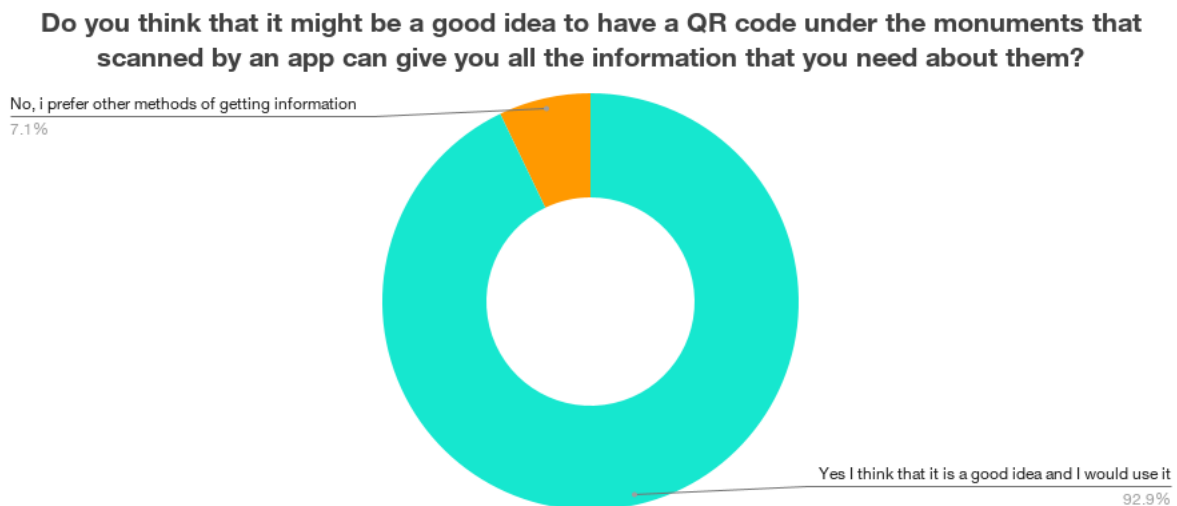
- **For Big Art:**

- A percentage on the use of sustainable sharing transports
- A percentage on bill of the restaurants from the customers brought from Big Art
- Little advertisements inside the application on the free QR code scanning service
- On the purchase of a tour (further there will be analysed strength and weaknesses of this point)

This looks like a double win for both, on one side for the municipality there is a nice and important incentive towards the culture, the economy and the sustainability for a very low expenditure. On the other side for Big Art there is the possibility to expand, grow and earn.

The appreciation of the QR code technology into the historical and cultural sites of the cities

The innovation in the City Tour project is clearly the possibility to get information about a monument around the city by simply scanning the QR code behind it from the application, but what do people think about this idea?



The result is astonishing, the 92.9 % of the sample has answered positively (which means 485 over 522)²³This result takes even more importance if we think that the majority of the people that have done the survey are over 36 year old and half of them are over 50, so the generation that is less used to using new technological tools.

This data is fundamental for another reason, because it surely gives the project the green light to be developed without the fear of a technological barrier that could have limited its growth and disclosure.

Stated that Big Art has the approval of a huge majority of the sample, it is easier to promote the project to the councillor for tourism of the municipality or to the mayor.

Probably this survey will be spread more in order to have a bigger sample that should not give results far from those analysed on this paper but has a better accuracy in terms of data.

²³ This graph shows the appreciation of the city tour project

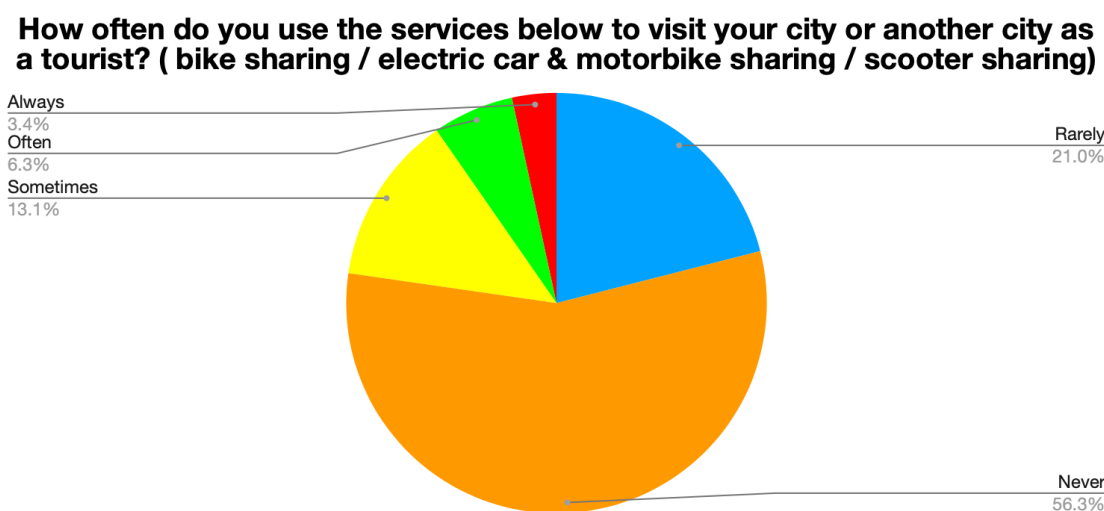
How Big Art can help promoting sustainable tourism

Thanks to the car sharing companies the sustainability inside the European cities is growing, to give an example in Bremen, Germany the approximately 3000 car sharing users have decreased the emission of CO₂ of about 2000 tons per year while in Italy it is estimated that can substitute eight private vehicles.

It is estimated that for drivers that use the car for less than 5000 km per year, driving with a shared car could lessen the costs that a car involves, such as the cost of the car, the insurance, mechanics problems ecc...

So it's clear that both the impact on the environment and on people's budgets are remarkable. Nowadays there are also other kinds of sharing such as the electric scooter sharing and the bike sharing service that costs even less than car sharing and are perfect for a tour of the city as well.

- But what is the frequency of usage of these sustainable transports during a visit in a city?



24

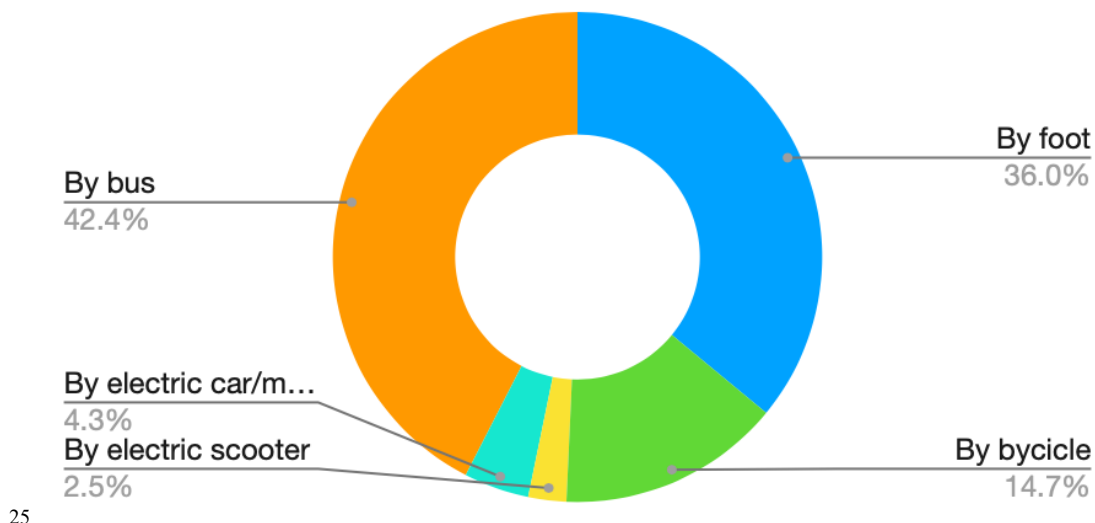
By looking at the graph we can conclude that the majority (56.3%) never use the sharing services, the other important piece on the cake diagram is taken by those who use these services rarely (21%) and only the remaining 22.8% use the sharing services with an appreciable frequency.

On one hand this is not a bad result considering that there are only a few years that those services are inside the city's environment. On the other side, by looking at the huge and not negligible impact that the sharing has in terms of reduced emission of CO₂ we must move towards a faster ecological transition. Mostly in this precise historical moment of changing, where electric engines are available on cars and others transports, Big Art can make an important difference into the cities by encouraging the use of sharing transports, making the tourism greener and sustainable by creating ad hoc tours that can be covered exclusively by foot, public transports and sharing or sustainable vehicles.

²⁴ The graph shows the frequency with which people use to take sustainable transport for visiting the cities

- Another question was asked only to those who answered positively to the previous on the sustainable transport:

Which sustainable transport do you use to visit your city?



By looking at this graph you might be surprised as I was, I would expect a higher number of uses for the electric transports (car /motorbike /scooter) and also a higher value for the bicycles.

This might look like a problem for Big Art because a scarce use of those transports is not in accordance with the project structure, but because their use is growing and the sustainability is a theme that is touching from closely the normal habits of occidental citizens Big Art can grow together with this increment and take advantage from this wave if its development will be done correctly and on the right timing.

²⁵ This graph shows which sustainable transport people prefer to use.

The central role of restaurants in the City Tour project and their huge possibility to grow

When we visit a new place or a new country one of the most satisfying activities is to try the typical food and beverages of the area. For the majority, finding the typical little restaurant or the crowded stand that serves the authentic food of the place is more than a mission, and becomes the main scope of the trip.

Almost everybody loves to eat and the future of tourism is in part connected with the food. Thanks to the globalisation we can have every kind of food from every kind of culture in a few minutes at our door. The knowledge of other unknown cultures through the food gives us pleasure and curiosity, the more we eat ethnic food the more curious we are of tasting that food in a typical place.

For Italy the discussion is a bit different, because of the cultural diversities from each region and particularly from north centre and south the food is completely different as well, we will always have the perception that the Fiorentina steak is good only if we eat it in Tuscany, as the Carbonara eaten in Rome. Different cultures lead to completely different places and the perception that we have when we go somewhere far from our area in Italy is to be in another country all to be discovered.

In order to give a dimension of the phenomenon of the gastronomic tourism let's see those data from the Sole24 ore (data referred to Italy only):

- Gastronomic tourism will account for 55% of the whole tourism in 2021 while in 2016 it was only 21%.
- Specifically, wine tourism is the leader in the sector with 15 millions of Italians doing it and generating 2,65 billions of euros of earnings.
- The food tourism is increasing too with an expenditure of 324 millions of euros during the 2020 by Italians tourists in Italy.

This data can't be ignored and it's clear that in order to offer a complete experience in the city Big Art must involve typical restaurants and street food stands.

This is still part of the cultural aspect of the city because the food and wine of an area are traditions handed down from generations and the tour wouldn't be immersive if this aspect is not included.

- o Another idea that is connected with the gastronomic world is to report during the trip places that sell typical food and beverages that can be bought as souvenirs or gifts to bring back after the vacation. For example in a place like Siena you would probably buy a pack of Pici which is a typical pasta of the place and maybe a nice wine from the area.

- This discussion can be extended to various and multiple different aspects that are usually specific for the place in which you go. It is possible to put on the tour also artisans' shops that make and sell something typical of the place, for example in Burano on the lagoon of Venice the sale of glasses art works. Or in some other places, always speaking about Italy, it would be possible to report fashion shops that sell typical made in Italy clothes and products, for example in Florence where there are plenty of shops that sell leather fashion products.

- **Specific typical theme tours**

Because all the activities from restaurants to artisans are intrinsically melted with the culture of an area, it would be possible to make specific theme tours where there is a chance to visit for example, speaking about wine and food, a winery where wine is produced and also why not, do a wine-tasting, moving then to a typical place where to eat a nice appetizer. Or it might be possible to make a tour dedicated to a specific food visiting little farmers or factories that produce a specific product, then taste it in a typical restaurant. It would be possible to do a tour of the artisans of the city by passing through the market and look at the artisans while they are working. Or again a fashion tour where it would be possible to visit all the boutiques of the city where typical clothes and accessories are sold.

This would highly increase the earnings of Big Art thanks to the fees and at the same time wouldn't be out of theme because these things are part of the soul and the culture of a place.

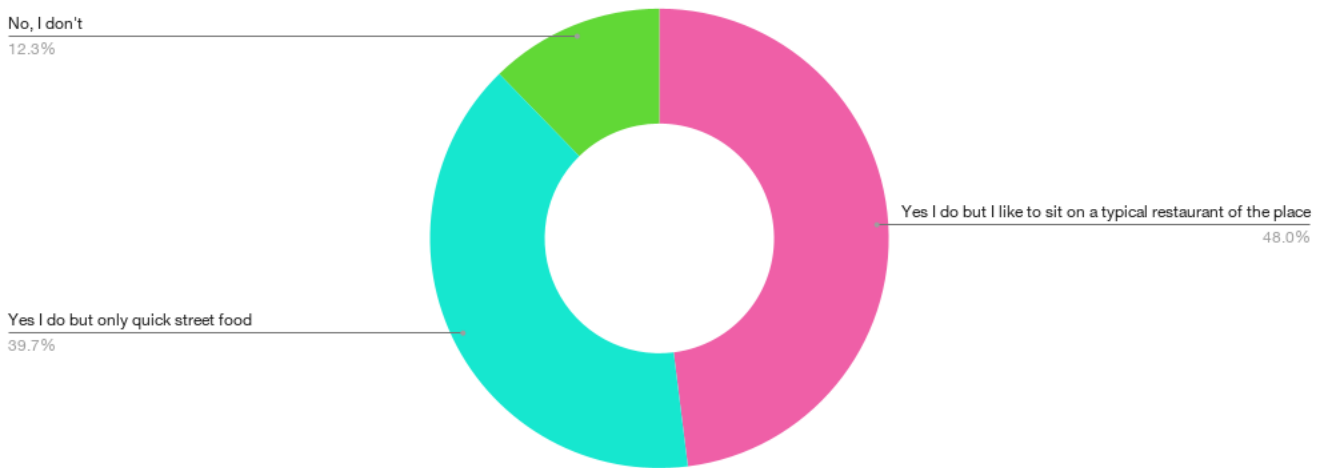
At the same time the start-up was born with another purpose, which doesn't mean that this other part will not be developed but it means that it won't be the starting point, surely if things goes well specific theme tours will be created and thus it will possible to have an higher customer segmentation and so a more solid and secure structure with happier customers.

- **The restaurants data analysis**

The data that will be shown below refers to the relationship between the sample of people that have answered the survey and the food eaten outside.

These data are important because they give a dimension on something that is a source of money for Big Art and so a positive result would be taken as a victory.

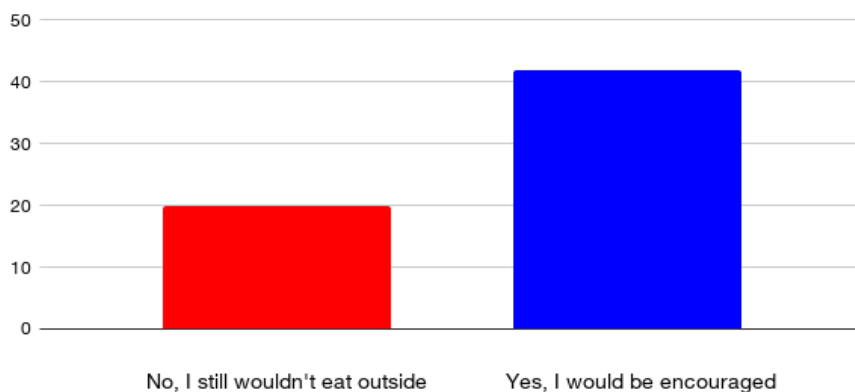
When you are visiting a city, even though is your city, do you usually eat outside?



26

The data shows the majority of people are willing to eat outside during their visits. This means that while they are doing a tour a stop to a typical restaurant or stand promoted by Big Art could be taken into account. The choice of a restaurant wins by little against the choice of quick street food, but it makes no difference for the start-up as the relevant thing is that people are enticed to eat outside. Those who have answered the question weren't stimulated by any discount on the restaurants, what would happen to the minority (12.3%) that has answered "No" with a proposal of a discount on the final bill, would they change their minds?

Do you think that a discount in some restaurants might encourage you to eat outside while you are visiting a city?



27

²⁶This graph shows the number of people that use to eat outside during a visit

²⁷ This histogram which is referred only to the 12,3% of those who have answered "No" on the graph 17 shows the behaviour on this sample if it is offered a discount on the final bill

Only 64 people, which corresponds to the 12,3% that were those who wouldn't eat outside have answered to this question, and the result is very encouraging. On 64 people 20 would still consume their food at home, but 44 wouldn't, they would eat outside just like the majority on the previous question.

Because for those who will come from Big Art the discount for a meal in a partner place will always be applied (it will be written in the contract signed with the restaurant) it means that on a sample of 522 people only 20 wouldn't eat outside in any case which correspond to the 3.8%, this means that the 96.2% of the visitors would like to have a meal around in the city and Big Art will try its best to encourage them to choose a partner structure.

SWOT analysis of the project:

- **Strengths**→ There are a lot of pivotal points in this project that makes it full of strengths some of which can be weaknesses as well. The main features that Big Art can consider strengths are: the not expensive cost for the development of the application and the QR code system, the ease of use of the QR code for a customer, the internal diversification of the services offered, the innovation that it brings into an environment that needs a step forward into the future, the socio-cultural opportunity that it gives to a community and the quick growth potential of the project thanks to different factors such as the incoming Jubilee.
- **Weaknesses**→ The main weaknesses for the project are represented from the possibility that it gets easily copied, the technology is not exclusive and the cost for the application is not high so if the project doesn't start with the right share it is possible to get copied and shutdown the business. Another weakness might be the lack of revenues from the sharing companies in case the use of sharing transport doesn't grow as much as the expectations.
- **Opportunities**→ Fortunately this historical period is perfect for the development of a project like this for two different reasons. First of all, as written before, during the year 2025 there will be the Jubilee and municipalities and private investors are investing starting from now on this event that will bring some tens of million people to Italy.
The other opportunity comes from the pandemic that we are facing. Because of the Covid-19 there has been the arise of hygienic and managerial problems inside the cultural structures, a technological application like Big Art can help to do the step that brings the world of culture into a technological revolution that can deal with all the restrictions and rules made by the central government for the pandemic. Most importantly it gives the visitors a new tool to make safer tours into museums and Covid-free tours outside in the cities.
- **Threats**→ The main threats for this start-up are obviously the barriers to enter in the market, even though the cost to develop the application is not very high this idea of business is completely based on the capability to persuade municipalities and private structures to use my services and technology. The hardest barrier to break through is the trust that has to be built among Big Art and the rest of the world of culture.
The other main threat for this project is the risk to getting copied. Ideas can't be patented, this fragility is the reason why this risk is both a threat and a weakness.

Conclusions:

In my opinion Big Art has the potential to be a leader in this sector. There are two macro groups of innovations, the first group is composed of physical innovations, so by all those projects that are born after that a team engineers developed something new. The second group is composed of ideas that through someone else's invention are able to innovate. Big Art is part of the second group, in fact thanks to the QR code technology the project can innovate by going to renovate a field that needs more investments.

It is impossible to ignore the need for innovation of the cultural sector that gets older every day.

As shown in figure (2) Italy is one of the countries with citizens that have less interest in visiting cultural sites, this is not good news for the reliability of the country but it is positive news for Big Art.

Because the nation has this low rate of attendance to cultural activities it means that this project enters in a perfect field. It is easier for Big Art to take roots in this environment because the situation suggests that the country really needs this innovation.

This project has triple positivity: it helps the socio-cultural tissue, it also helps public and private structure to increment their revenues, especially during this hard time, bringing in the museums the know-how within the innovation itself. And obviously at the end there are personal gains.

Drawing conclusions, Big Art seems to be appreciated by the group of 522 potential customers of the survey, as both projects have collected encouraging results. This is a signal that this innovation is needed and welcome. Because the customers are those who move the economy to have their approval with a not extremely expensive project to develop is synonym for chance of success.

With this positive data the start-up will surely be developed but, before being proposed to investors, another survey with more participants will be done in order to have more precise and reliable data.

The next step will be the development of an accurate business plan that, integrated with the data of the survey, official data and a strategic market plan will make the spine column of the project.

Moreover it is important to understand, for what concerns the city tour project, that it is possible and easy to evolve a city into a smart city. The infinite potential that Italy has in the cultural field makes each city of this country the perfect candidate to develop the project. This will make Italy the first country with real smart cities in the cultural sector in the world. Our country can finally be at the avantgarde in the sector that characterize it the most, the cultural one.



BIG ART!

28

²⁸ The logo of Big Art!

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