

The Proposal of a Model to Build a Museum Network and its Management in a Systemic Perspective in Apulia^{*}

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Abstract

To recognize the network as an organizational solution much more in sync with the post modern context and the spread during the last decades of a large number of networks and museum systems on the national territory, even if very different among them, has called many management scholars' attention to these theories.

Organizational reticular arrangements and management models responding to the systemic perspective have been recognized by managerial literature as the best solutions to optimize the efficacy and efficiency of museums in particular Italian ones, as mostly small size, with a widespread availability on the territory and of primary local interest, besides heavily weighed by internal financial, organizational and productive restrictions.

This paper aims at highlighting the distinctive networks and museums systems characteristics, at focusing on the potentiality of organizational and managerial solutions to optimize the efficacy and efficiency of Italian museums, at modeling the phases of museum networks building process and system implementation.

For this end we will use existing literature about this, but also the analysis of the empirical evidence of networks and museum systems in Europe and in Italy and we will get at proposing a model for the founding of an Apulia Regional Museum System.

Keywords

museum network; museum system; Italian museums; Apulia Regional Museum System

* Nicolaia Iaffaldano has written paragraphs 1, 2 and subparagraphs 2.1, 2.2; Nicolaia Iaffaldano and Graziella Mariella have contributed to subparagraphs 2.3, 2.4.

1. Introduction

The widespread implementation of the networking model in the cultural heritage field both on a national and international level, besides reflecting the improvement of inter-institutional dialogue in the last few years, expresses, above all, the cost effectiveness of embarking on this growing path. In this field, networking seems to be a solution to the difficulties in enduring and acting in cheapness, resulting from various factors, such as: rigid cost structures; small dimensions; application of non-remunerative prices; low operating flexibility.

Moreover, it seems to be the appropriate form of management when cultural organizations and their cultural heritage are strongly embedded in the local community of homogeneous cultural regions (Montella, 2003).

The economic analysis (Katz et al., 1985; Economides, 1996) links business relations with the achievement of important positive externalities that lead an organization to prefer participation to isolation (Lanzi et al., 2003). These are important advantages (Danilov, 1990; Bagdadli, 2003) which generally allow covering the costs of the network, representing the costs of conflicts coordination and management (Van de Ven, 1976).

In the literature there are still few contributions on the theme. There are cases of museum networking (Bagdadli, 2001, 2003; Zan, 1999), networks for the development of museum clusters and cultural districts (Santagata, 2000; Lazzeretti, 2001), tourist-cultural systems of integrated offer (Collodi et al., 2004; Venturini, 2004), etc. The aim of these studies was to explain the reasons and structure of the inter-institutional organization.

The recurring reasons for the creation of such networks can be traced to the need to reach an economic efficiency (Williamson, 1985), to obtain legitimacy and prestige (Zan, 1999), to satisfy normative requirements and follow isomorphic processes (Oliver, 1990; Di Maggio et al., 1991).

In regards to the structure of these reports, the literature identifies three main types of inter-organizational networks: social networks, bureaucratic networks and patrimonial networks (Grandori et al., 1995). Bagdadli (2003) argues these considerations in her empirical studies on the museum networks in Italy, highlighting three main reasons for the initiation of a network: a) economic efficiency; b) the isomorphism; c) the complementarity of resources. In addition, the researcher highlights two main types of networks: a) vertical, bureaucratic and centralized networks; b) peer networks, characterized by more informal relationships and aimed at sharing of resources. According to Powell and Smith Doerr (1994), the network is defined as a pattern of non-competitive relationships that connect autonomous entities in the absence of control and unified management.

At the same time, the network would achieve to meet objectives such as differentiation strategies. It would be particularly effective for the increase of a quantitative-qualitative supply, for the implementation of a differentiated marketing, since the integrated product, created in this way, should be able to intercept the multiple interests that move the various demand clusters, and therefore, to attract an increasing number of visitors (Kotler et al., 1999; Solima, 2004).

2. Methodology

Organizational reticular arrangements and management models responding to the systemic perspective have been recognized by managerial literature as the best solutions to optimize the efficacy and efficiency of museums in particular Italian ones, as mostly small size, with a widespread availability on the territory and primarily showing local interest, besides heavily weighed by internal financial, organizational and productive restrictions.

This paper aims at highlighting the distinctive networks and museums systems characteristics, at focusing on the potentiality of organizational and managerial solutions to optimize the efficacy and efficiency of Italian museums, at modeling the phases of museum networks building process and system implementation (Golinelli, 2000).

During this analysis it was been considered the theoretical contributions to the study of cultural heritage management in systemic perspective, with particular attention to the *network approach*. For an field analysis it was been considered the status of apulian museums by means of a self-assessment questionnaire, useful to verify the analysis model proposed for the founding of an Apulia Regional Museum System.

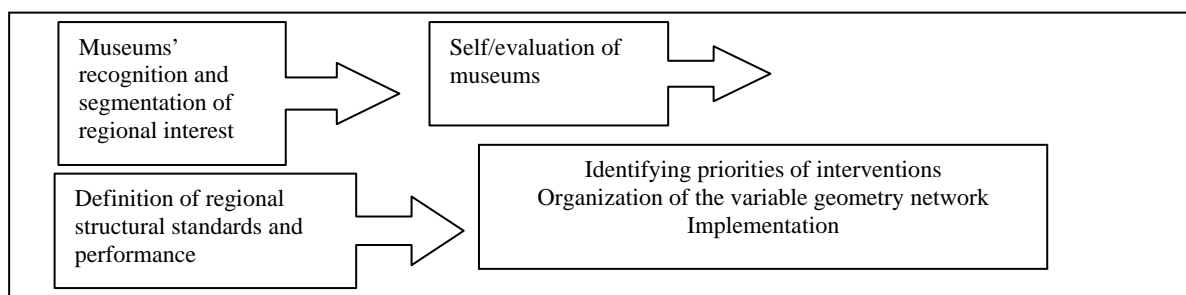
The process in building a museum network and in implementing the relative management system can be composed as it follows: the initial phase consists in the recognition of all museums showing regional interest, or relevance for apulian territorial planning, and in their segmentation based on the type, degree of interest, the title owner (Table 1).

An evaluation process should then be brought upon the highlighted museums at the end of the regional accreditation (or self-assessment by the staff employed in the museums) by means of a form defined, specified and completed keeping in consideration the standards presented by the Decree of the Ministry of Culture on 10 May 2001. Such reconnaissance should enable us to identify the current situation of each museum prioritizing their needs according to regional subsidies.

The third phase consists in identifying the standards of facilities and services that are well respected by the museums which are part of the regional museum system, taking account of the national technical regulations (D.M. 2001), or realistically conceivable objectives in the interventions planning to national standards based on available public resources.

The fourth step would be to follow the definition of a process of gradual adaptation to these standards. At this point, it would be wise to proceed in identifying specific areas of intervention based on the priorities highlighted by the campaign of self-evaluation and minimizing the size of the system (or subsystems) correcting its boundary efficiently and its related assets, according to a logic network variable geometry (Lorenzoni, 1990; Montella, 2003). Thus, for example, the services of safety and security should be designed for restricted territorial areas; the services of vocational training, in support to the entire museum system, would be managed on a regional scale.

Table 1. The construction process of a regional museum system



Source: our elaboration

The legislative reforms in the museums fields have led, in Italy, to decisive changes in patterns of investigation, as well as management already used in Europe, aimed at defining the museums as institutions, including them in regional accreditation systems or sub-regional and in the regulation of inter-relationships among museums (museum systems and networks) designed to experiment cooperation in carrying out the activities and services and to improve their image trying to reduce their fixed costs. The accreditation process of italian museums

isn't managed by the State (as in France), nor self-directed by museums (as in America), neither promoted by authorities formally independent (England, the Netherlands), but is managed by local territorial entities and controlled and coordinated by the Region (Maresca Compagna et al., 2008).

The literature of *cultural heritage management*, which has been developed in the museum field, alongside the study of current legislation¹, which was examined in this research, has created a self-assessment questionnaire addressed to the directors or managers of museums, in other words it is an instrument used to collect information pertaining museums in the area of Apulia. The obtained information have been entered into a database, analyzed and commented, a study which has helped in understanding the characteristics of the regional museum system.

The self-assessment questionnaire, used for this study on museums in Apulia, is based on the analysis of evaluation tools used in other Italian regions (Sibilio, 2006, pp. 77-163) and of the updated documentation relating to museum standards, and it has two specific aims: the first consists in detecting managerial characteristics of the museums, while the second is to understand the relationships among these museums in order to propose quality standards as a goal to pursue through networking, which is an effective tool to improve and enhance the cultural and public services.

With the enactment of Legislative Decree 112/98 and the subsequent ministerial decree of 2001, the need to check the status of museum institutions and to formulate a concrete response to the considerable difficulties faced by smaller museums, spread all over the territory, was strongly felt. The survey consists of several questions divided into eight areas, resulting in the *Act of Address* (Ministerial Decree of 10 May 2001)².

2.1 *Quantification of the museums in Apulia*

The first museums in Apulia were born in the late nineteenth century mainly in the most important cities of the region: Bari, Brindisi, Lecce, Taranto and in the early twentieth as regards to the capital of the province of Foggia.

As of 23 October 2000, the Museum Sector of Tourism, Culture and Cultural Heritage of the Apulian Region has initiated the cataloguing of local museums, the results of which have not yet been made available (Gelao, 2001, pp. 74-75).

The absence of a regional census and the adoption of an unequivocal definition of the museum, as well as the realization of national projects in the character of the census that pursue different objectives, makes the quantitative definition of the museums actually present on the territory of Apulia difficult to bring forth.

The first step, in this paper, is to reach a reliable quantification of the museums. Summarizing an overview of the data available so far (Table 2), it can be said that most recent surveys regarding museums provided a numerical value between 104 and 115 units.

¹ The recent adaptation of the Italian legislation with a management policy of museums based on minimum requirements of quality, was inspired, with some differences and peculiarities, to the parameters already established in many European countries and in America. In particular, they have been analyzed and partially used quality programs certified by the American Association of Museums (USA), the Code of Ethics of the museums of the International Council of Museums and the Registration Scheme for Museums and Galleries (UK).

² The reference is to the Decree of the Ministry of Culture 10 of May 2001, in the form of Act of address or Guidelines on technical-scientific criteria and standards of functioning and development of museums (incorporating article 150, of Legislative Decree 112/1998, which provides for the transfer of the management of state-owned museums to regions, provinces, municipalities, and that the performance of the assets transferred must observe "technical and scientific criteria and minimum standards").

Table 2. The sources on the total number of Apulia's museums

Region	Regional and local sources	Istat 1992	Istat 2008	MiBAC Survey Objective Regions 1	Museums online - Adn Kronos Culture	Italian Touring Club	Guide museums online	Court of Auditors	Literature (monographs, Apulia museum guides)		
Apulia	-	145	231	245	111	104	106	115	80	72	132

The analysis phase of the national statistical sources, regional, specific bibliography and on line sources was followed by a reorganization of the data and by a targeted comparison to development of a reliable list of museums present in the region of Apulia. The museums, that have been interviewed, are in total 121 and are shown in the following table.

Table 3. The distribution of the museums in Apulia

	city	prov.	typology	denomination
1	Alberobello	Ba	ethnographic	museo del territorio "Casa Pezzolla"
2	Alezio	Le	archeological	museo civico messapico
3	Altamura	Ba	artistic	archivio biblioteca museo civico
4	Altamura	Ba	archeological	museo archeologico nazionale
5	Altamura	Ba	ethnographic	museo etnografico della Murgia
6	Ascoli Satriano	Fg	archeological	museo civico archeologico "P. Rosario"
7	Bari	Ba	artistic	pinacoteca provinciale "C. Giaquinto"
8	Bari	Ba	artistic	museo diocesano della cattedrale
9	Bari	Ba	specialized	sala del tesoro di San Nicola
10	Bari	Ba	artistic	museo della Gipsoteca
11	Bari	Ba	historical	museo storico del sacrario
12	Bari	Ba	historical	museo storico civico
13	Bari	Ba	ethnographic	museo etnografico Africa-Mozambico
14	Bari	Ba	science and natural history	museo di mineralogia
15	Bari	Ba	naturalistic	museo di zoologia
16	Bari	Ba	science and technology	museo di scienze della terra
17	Bari	Ba	archeological	museo archeologico provinciale
18	Barletta	Bat	archeological	antiquarium di Canne della Battaglia
19	Barletta	Bat	artistic	pinacoteca comunale "G. De Nittis"
20	Bisceglie	Bat	archeological	museo civico archeologico
21	Bisceglie	Bat	artistic	museo diocesano
22	Bitonto	Ba	archeological	museo fondazione "De Palo Ungaro"
23	Bitonto	Ba	artistic	museo diocesano "Mons. A.Marena"
24	Bitonto	Ba	ethnographic	museo delle tradizioni contadine
25	Bovino	Fg	artistic	museo diocesano
26	Brindisi	Br	artistic	museo diocesano "G. Tarantini"
27	Brindisi	Br	archeological	museo archeologico provinciale "F. Ribezzo"
28	Calimera	Le	naturalistic	museo civico di storia naturale del Salento e Osservatorio Faunistico Provinciale
29	Calimera	Le	ethnographic	casa museo della civiltà contadina e della cultura Grika
30	Campi Salentina	Le	specialized	raccolta San Pompilio
31	Canosa	Bat	archeological	museo civico archeologico
32	Canosa	Bat	artistic	museo diocesano
33	Casalnuovo Monterotaro	Fg	naturalistic	museo di storia naturale
34	Cavallino	Le	archeological	museo diffuso
35	Ceglie Messapica	Br	archeological	museo archeologico comunale
36	Cerignola	Fg	ethnographic	museo del grano
37	Cisternino	Br	archeological	museo civico
38	Conversano	Ba	archeological/artistic	museo civico archeologico
39	Corigliano	Le	multimedia	museo multimediale della Grecia Salentina
40	Crispiano	Le	ethnographic	museo della civiltà contadina "Masseria Lupoli"
41	Cutrofiano	Le	ethnographic	museo comunale della ceramica
42	Cutrofiano	Le	naturalistic	museo malacologico delle argille e Parco dei fossili di Cava Lustrelle
43	Faeto	Fg	ethnographic	museo etnografico della civiltà franco provenzale
44	Fasano	Br	archeological	museo archeologico nazionale "G.Andreassi"
45	Foggia	Fg	artistic	galleria provinciale di arte moderna e contemporanea
46	Foggia	Fg	archeological	museo provinciale del territorio
47	Foggia	Fg	naturalistic	museo provinciale di storia naturale
48	Foggia	Fg	archeological	museo interattivo delle scienze "Via Futura"
49	Foggia	Fg	archeological/artistic	museo civico e pinacoteca comunale
50	Galatina	Le	artistic	museo civico "P.Cavoti"
51	Gallipoli	Le	artistic	museo diocesano
52	Gallipoli	Le	archeological/artistic	museo civico "E.Barba"
53	Gioia del Colle	Ba	archeological	museo archeologico nazionale

54	Gravina di Puglia	Ba	artistic	museo capitolare di arte sacra
55	Gravina di Puglia	Ba	archeologic/artistic	museo della fondazione "E.Pomarici Santomasì"
56	Grottaglie	Ta	artistic	museo della ceramica
57	Laterza	Ta	didactic	museo civico didattico
58	Latiano	Br	ethnographic	casa museo "Ribezi Petrosillo"
59	Latiano	Br	naturalistic	museo del sottosuolo
60	Lecce	Le	artistic	museo diocesano
61	Lecce	Le	archeological/artistic	museo archeologico provinciale "S.Castromediano"
62	Lecce	Le	archeological	museo storico archeologico dell'Università "Musa"
63	Lecce	Le	naturalistic	museo Missionario Cinese e di Storia Naturale
64	Lecce	Le	specialized	museo papirologico dell'Università del Salento
65	Lecce	Le	ethnographic	museo provinciale delle tradizioni popolari "Abbazia di Cerrate"
66	Lecce	Le	artistic	pinacoteca di arte francescana
67	Lecce	Le	archeological	museo del teatro romano
68	Lucera	Fg	artistic	museo diocesano
69	Lucera	Fg	archeological/artistic	museo civico "G.Fiorelli"
70	Maglie	Le	archeological	museo civico di paleontologia e paleontologia "D.De Lorentis"
71	Manduria	Ta	ethnographic	museo della civiltà del vino primitivo
72	Manfredonia	Fg	archeological	museo archeologico nazionale
73	Manfredonia/Siponto	Fg	ethnographic	museo etnografico
74	Margherita di Savoia	Bat	technical and artistic	museo storico delle saline
75	Mattinata	Fg	archeological	museo civico
76	Mesagne	Br	archeological	museo archeologico "U. Granafi"
77	Molfetta	Ba	artistic	raccolta di arte contemporanea
78	Molfetta	Ba	artistic	museo pinacoteca "A. Salvucci"
79	Monopoli	Ba	artistic	museo diocesano
80	Monte Sant'Angelo	Fg	ethnographic	museo delle arti e delle tradizioni popolari del Gargano
81	Montemesola	Ta	specialized	collezione Spada
82	Muro leccese	Le	archeological	museo Borgo Terra
83	Nardò	Le	didactic	museo didattico
84	Oria	Br	artistic	museo diocesano
85	Oria	Br	ethnographic	museo etnografico regionale pugliese
86	Oria	Br	archeological	collezione palazzo Martini Carissimo
87	Oria	Br	archeological	museo della civiltà preclassica
88	Otranto	Le	archeological	museo diocesano
89	Parabita	Le	artistic	pinacoteca "E.Giannelli"
90	Poggiardo	Le	artistic	museo degli affreschi bizantini
91	Poggiardo	Le	archeological	museo archeologico della civiltà messapica
92	Polignano a Mare	Ba	artistic	galleria di arte contemporanea "P. Pascali"
93	Porto Cesareo	Le	naturalistic	museo di biologia marina "P.Parenzan"
94	Presicce	Le	ethnographic	museo della civiltà contadina
95	Putignano	Ba	archeological/artistic	museo civico "G. Romanazzi Carducci"
96	Rutigliano	Ba	archeological	museo civico archeologico
97	Ruvo	Ba	archeological	museo archeologico nazionale "Jatta"
98	Sammichele di Bari	Ba	ethnographic	museo della civiltà contadina "D.Bianco"
99	San Cesareo	Le	artistic	museo "E.Leandro"
100	San Cesareo	Le	artistic	museo civico d'arte contemporanea
101	San Ferdinando di Puglia	Bat	archeological/ ethnographic	museo civico "A.Riontino"
102	San Severo	Fg	archeological	museo civico "Museo dell'Alto Tavoliere"
103	San Severo	Fg	artistic	museo diocesano
104	Sava	Ta	naturalistic	museo missionario cinese di storia naturale
105	Spinazzola	Bat	artistic	pinacoteca comunale
106	Taranto	Ta	archeological	museo archeologico nazionale "Marta"
107	Taranto	Ta	ethnographic	museo civico "A. Majorano"
108	Terlizzi	Ba	artistic	pinacoteca "M.De Napoli"
109	Trani	Bat	artistic	museo diocesano
110	Trani	Bat	specialized	museo delle carrozze
111	Trinitapoli	Bat	archeological	museo civico archeologico degli Ipogei
112	Troia	Fg	archeological/artistic	museo civico
113	Troia	Fg	artistic	museo diocesano
114	Tuglie	Le	ethnographic	museo della civiltà contadina e delle tradizioni popolari
115	Tuglie	Le	science and technology	museo della radio
116	Ugento	Le	archeological	museo civico di archeologia e paleontologia
117	Ugento	Le	artistic	museo diocesano
118	Ugento	Le	archeological	collezione archeologica "A.Colosso"
119	Vico del Gargano	Fg	archeological	museo civico archeologico "F. delli Muti"
120	Vieste	Fg	archeological	museo civico archeologico "M.Petrone"
121	Vieste	Fg	naturalistic	museo malacologico

Following the territorial reorganization, due to the adding of a sixth province (Bat - Barletta Andria Trani), instituted in 2004, and by redistributing the museums listed by province, there has been an increased presence in the province of Lecce, respectively, with 36 museums (30%), since the province of Bari gave 9 museums to the new province BAT, going from 40 (33%) to 31 museums (26%), followed by Foggia (19%), BAT and Brindisi (10%) and Taranto (6%).

2.2 A survey on museums in Apulia

The 121 museums recorded in the census were contacted by e-mail, when a museum's web address was available, telephone and/or fax, submitting a questionnaire, requesting to meet with the Director or the person in charge. The following data were collected only from 86 museums (71,1%), while 24 did not provide any information (19,8%), of 121 museums classified, 9,1% was closed.

The information taken were mainly composed of (address, denomination, municipality, and any e-mail address and website), its type, name of the owner and/or operator, and the modes of management - direct, or integrated (carried out by the owner together with other partners, namely associations, cooperatives and companies) or entrusted to entities other than the owner. It was noted that there was a clear predominance of artistic museums, although it should not be generalized to all the museums existing in Apulia, which, as it is well known, are mainly archeological (Gelao, 2001, p. 74). It can be added that in the last twenty years there has been a significant increase in artistic museums, thanks to the establishment of diocesan museums.

Table 4. Typologies³ of museums in Apulia

archeological	artistic	composite	demo/ethnographic	science and history	science and technology	specialized	historical	territorial
20	25	11	12	8	3	5	1	1

Breaking down the data by province, it shows that both in the province of Lecce and in the province of Bari, which recorded 28 and 19 museums, the artistic museums are the ones that prevail, followed by archeological museums. A somewhat similar situation is found in the province Bat, but with a slight difference.

Table 5. The distribution of the museum typologies by province

Museums	Province	archeological	artistic	composite	demo/ ethnographic	science and history	science and technology	specialized	historical	territorial
19	Bari	4	8	1	3	2	1	-	-	-
12	Bat	3	4	2	1	-	1	1	-	-
10	Brindisi	5	1	2	1	1	-	-	-	-
10	Foggia	-	2	3	2	1	-	-	1	1
28	Lecce	7	9	3	3	3	1	2	-	-
7	Taranto	1	1	-	2	1	-	2	-	-
86	Total	20	25	11	12	8	3	5	1	1

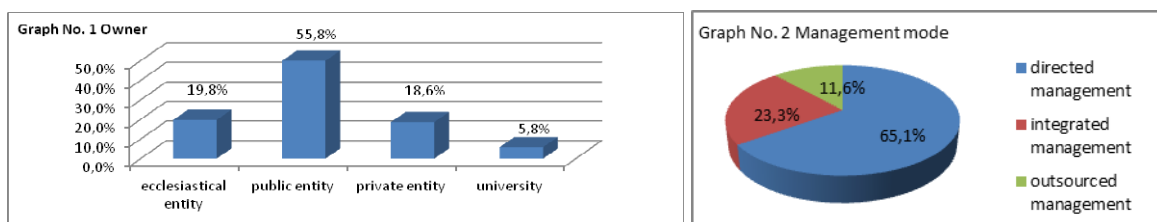
The situation is reversed in the province of Brindisi, where archeological museums prevailed compared to other types which reached 50% of the museums detected.

The greater heterogeneity of museum typology is found in the province of Foggia; a significant presence of composite museums - the Museum and Art Gallery of Foggia, the museum of San Severo and Troia, characterized by important archeological sections - compensates the absence, in the sample, of archeological museums (the national archeological

³ With regards to the typologies of museum, they have been identified in categories according to the classifications adopted by Icom, Egmus, Istat and Unesco.

museum of Manfredonia did not provide information). It is important to notice, despite the small number of museums in the province of Taranto, the presence of the national archeological museum and of two specialized museums - the didactic museum of Laterza, and Musical Instruments Collection of Montemesola -, and of an artistic museum such as the ceramic museum of Grottaglie. These structures, as well as the collections of the substantial number of ethnographic museums present throughout the region (as many as 12), highlight the rural world of Apulia and its relevant cultural and artistic importance to the region. It was found, however, that the ethnographic museums in Apulia, showed a certain repetitiveness in the environments, and often very similar in its collections content.

As far as the entities which claimed the eighty-six museums surveyed (graph No. 1), 55,8% of the sample had as owner the public entity, equivalent to 48 museums including 33 municipal museums, 6 belonging to the province and 9 to state museums. The museums belonging to ecclesiastical entities and private, have substantially the same percentage (19,8% and 18,6%), which is equivalent to 17 and 16 museums. The university museums are 5,8% of the sample, equal to 5; specifically, they are the museum of Science and Technology, Zoology and Mineralogy, University of Bari, the museum of Marine Biology of Porto Cesareo, the Environment museum at the University of Salento. The museum in Cavallino “Museo Diffuso” has two subjects owners, respectively the municipality of Cavallino and the University of Salento. While the “*management mode*” is mainly directed (65,1% of the sample, equal to 56 museums), although the integrated and outsourced management appears consistent from graph.



“*Legal Status*”, information were provided such as - statutes and regulations - establishing and defining the museums’ mission. The adoption of statutes is imperative in all cases in which the museum is set up as public, or private entity provided with legal status, while the regulations coordinate the activities and operation of all those museums (belonging to the State) which are configured as functional unit under the Superintendent role and not as autonomous institutions, are not provided with legal status and therefore are not required to draw up a statute.

The existence of a statute and/or regulation is the first minimum standard required by the Code of Conduct ICOM, a requirement in the Act of Address and in many regional laws as in the region of Apulia (Regional Law 24/2000). This documentation is absent in most of these museums surveyed: the statute was only present in 22% of the sample, equal to 19 museums, and missing in the remaining museums, (i.e. 67 museums). While the regulation was present in 39,5%, equal to 34 museums.

At the second point of the survey, “*Financial Asset*”, it was asked if museums prepared annual financial statements or, (in case museums did not have legal personality), if they had a policy document that set goals and resources.

It was found that museums, belonging to private entities with legal status, that had the obligation to prepare the financial statements, were only 12.

The Museums, that did not have legal personality, were asked if they drew up a annual planning document which included entries relating to research, scientific production, promotion and communication of the collections, exhibitions organization, management,

conservation and enhancement of the building structures, financial resources, personnel management, and finally, innovative projects.

This information was obtained from 25,6% of the sample surveyed, equal to 22 museums (13,9% of the sample (12 museums) did not provide answer, of course, those belonging to private parties. The remaining part of the sample (60,5%) did not draw such documentation).

In particular, two national museums, the National Archeological Museum of Taranto and Gioia del Colle, the Museum of Radio of Tuglie and the ethnographic museum of Rural Life of Faeto stated that they did include cultural event organization in the documentation.

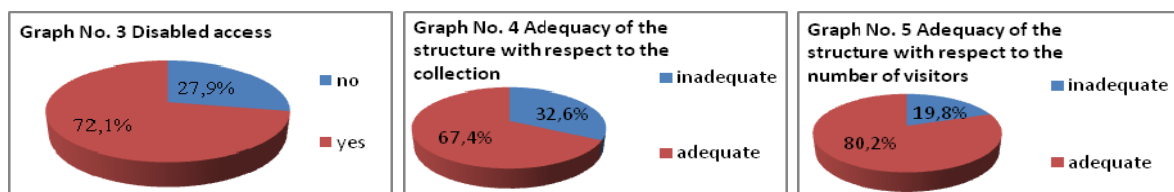
The third set of the survey seems to be much broader, dedicated to the “*Museum Structure*”, investigating the accessibility to their facilities, their appropriateness to the collection and to the public, and the presence or absence of any deposits equipped with instrumentation for preventive conservation.

The first question (graph No.3) relates to the accessibility of the museums for disabled people; 27,9% of the sample of museums (equal to 24) did not appear to be accessible even though some of these, such as the Provincial Museum of Brindisi, as confirmed by the director interviewed, stated that the structure was undergoing through adjustments to allow an easier access to their facilities.

The causes of inaccessibility for the disabled were due to the locations they occupy. These, in fact, being historic homes, are not always easily adaptable to the needs required by recent legislation. For example, the Museum of Ceramics in Grottaglie is located within the Bishop’s Castle of the town, the diocesan museums of Oria and Otranto are attached to cathedrals, or the museum of Taranto “A. Majorano” is located in the historic center of the city, inside the “1700” Palace of Pantaleo.

When asked about the “*adequacy of the museum with respect to the collection*” (graph No. 4), they answered “adequate” or “inadequate” according to its capacity: 32,6% of the sample (equivalent to 28 museums) turns out to be inadequate to the collections. However, among these structures there are also those of the museums that have been making efforts to expand the venue - the archive library of Altamura museum and the museum in Latiano of the “Sottosuolo” - and the others in which are expected to close due to renovations-expansion and rearrangement of the museums. In particular the hall of the Treasury of St. Nicholas of Bari, the Diocesan Museum of Bitonto, the museum of Graves in Trinitapoli, the interactive provincial museum of Science in Foggia and the archeological museums of Rutigliano and Putignano.

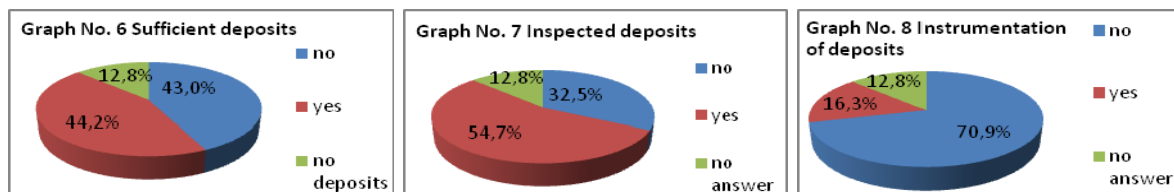
The percentage of museums considered suitable to the public, compared to the number of visitors, is 80,2%. The locations not suitable were 19,8% of the sample, equal to 17, and they were mainly owned by municipalities (graph No.5).



It becomes clear by reading the previous data, that many museums in Apulia are inadequate because of the limited availability of spaces. The same problem was detected with their deposits and capacity (graph No. 6). Eleven museums under investigation had not deposits, and the entire collection was on display; while according to 43% of the sample (equivalent to 37 museums) were insufficient.

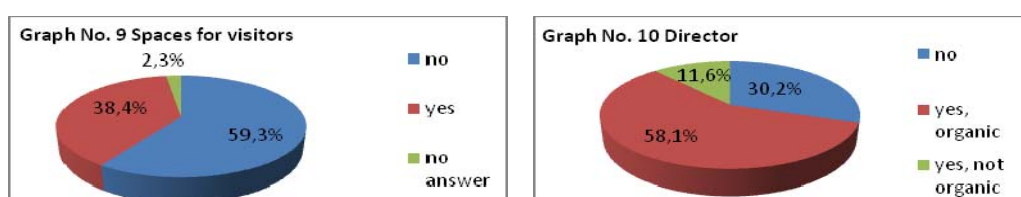
The deposits of 47 museums are inspected by the museum staff or, in the case of state museums and museums holding collections belonging to the state, the state superintendents make rather sporadic controls, as stated by 28 managers interviewed (graph No. 7).

The lack of attention toward the deposits monitoring in apulian museums is evident in the following graph; it synthesizes, in fact, the results obtained with regards to the instrumentation for the measurement of temperature, humidity, lighting and to the its presence in deposits. These instruments, although basic and with a low cost, are absent in 70,9% of the sample under study, equal to 61 museums.



The museums that pay attention to this conservative aspect (is equal to 14 museums), in addition to the state owned museums, appear to be the provincial museums such as, Lecce, Bari and Foggia, where renovations are completed. We can add the archeological museum of Brindisi, but only two of the Diocesan museums - Monopoli and Brindisi - stated to have the necessary detection equipment for controls, which are carried out every six months. Among the municipal museums, however, the Civic museum of Gallipoli “E. Barba”, the Municipal Art Gallery of Barletta “G. De Nittis” and the Historical and Civic museum of Bari have responded positively. The only private museum that applies a constant monitoring, especially due to the nature of its goods, is the Collection of Musical Instruments of Montemesola “Spada”.

Shifting the focus on whether the visitors’ needs are met (graph No. 9), the question asked to museum directors was if there were furnished areas for visitors. These, are absent in 59,3% of the sample of museums analyzed (equal to 51) and present in 38,4% of the sample (equal to 33). This lack may be justified by the fact that most of the museums in Apulia are classified as “medium” and “small” and, therefore, the presence of spaces reserved for visitors may be unnecessary.



The fourth survey related to the “staff” involves the identification of various mandatory professionals: the most significant were these of Director and/or Curator, Educational Projects Manager and Keeper.

In most of the municipal museums there was not a specific organic - in contrast to what happens in the privately owned museums, directed by foundations, and/or directed by Superintendents -, and the administrative staff has to perform, in addition to the his daily duties, promotion and communication responsibilities. Such personnel, covering functions often very large, he is poorly skilled, and can devote only part of his time to the organization and operation of museum.

The first professional figure of the museum is the Director; research shows that, among the apulian museums surveyed, 69,7% (or 60) is equipped with the professional role of the “director”, including 10 museums where the director is externally hired (Graph .10).

The professional figure of the “*curator*” is present in 23,2% of the sample (20 museums); in the municipal museums, such as the Museum of Ceramics in Grottaglie, the museum Majorano of Taranto, the Art Gallery and Civic Museum of Foggia and the Museum of Natural History of Calimera plays the role of scientific director and of temporary exhibitions curator; while, in the provincial museum Castromediano of Lecce and in the national archeological museum of Taranto and Gioia del Colle this figure performs tasks related to communication/promotion of the collection and to cataloging activities. The results showed besides that this figure was absent in 76,8% of the museums surveyed (66); among these, 25 corresponded to museums where there wasn't the director figure.

The data collected on the staff dedicated to services and relationships with the public, regard the professional figure of the “*educative projects manager*”. This professional figure is understood to be the one who develops educational projects, coordinates its implementation, identifying the communication modes, is absent in 83,7% of the museums surveyed (72). The museums, that have this figure in organic, are six: the National Archeological Museum of Gioia del Colle, Egnazia “G.Andreassi” and Taranto “Marta”, the Gipsoteca of Bari - and the provincial museum of Lecce “S.Castromediano” and the Gallery of Modern and Contemporary Art of Foggia -. While 9,3% of the other museums analyzed has a manager not in organic and corresponds to those museums that have entrusted the management of educational services to associations, cooperatives and companies, such as, for example, the diocesan museums of Gallipoli and Otranto, the Ethnographic Museum of Rural Life of Faeto and the Museum of the Roman Theatre of Lecce.

In addition, the “*keeper*”, designated to supervise the museum facilities and exhibitions, providing the initial information to the public, is absent in 55,8% of the museums surveyed (48). To this, we add that often the municipal museums, such as the archeological museum of Bisceglie and the contemporary art collection of Molfetta, use the security service provided by the municipality.

The highest number of custodial staff was found in the National Archeological Museum of Taranto (34 keepers), followed by the provincial museum Castromediano of Lecce (20 keepers) and the state museums of Egnazia and Bari (16 keepers). The director of the “Gipsoteca of Bari” has stated that the number of employees was insufficient, because this figure performs tasks not only for the Gallery but also for the Castle where the gallery is located.

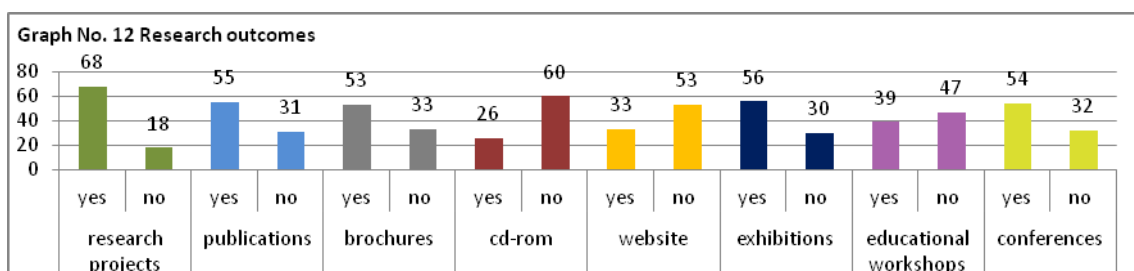
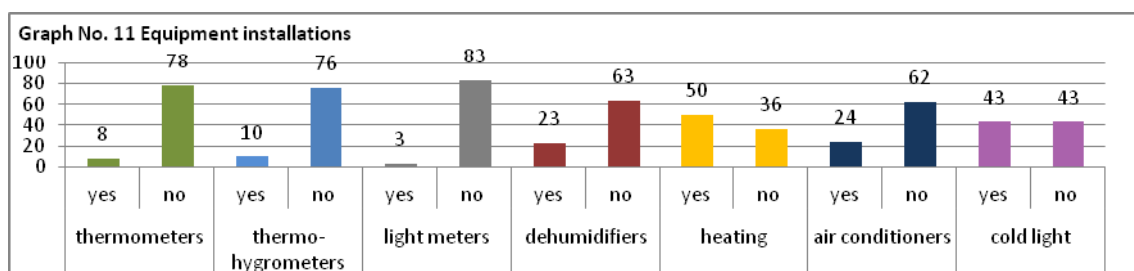
The fifth survey addressed was “*security*” within the cultural goods, this presented several problems related not only to the preservation of the buildings and their contents, but also to the safety of the occupants (visitors and staff)⁴.

In the sixth survey, “*management and care of museum collection*”, there are several questions that investigate the policy of increase of museum collections which occurred in 66,3% of the sample (57). These questions include the quantifying of the exposed material towards the total collection available that was noted in 86% (74)⁵. Questions also on the

⁴ It was considered appropriate to limit this field to three essential questions which ask the responsible Directors about adequacy of the structure in compliance with the current regulations on “safety at work”, present in 61,6% of the sample (53 museums) and about adequacy in compliance with the rules of Crime in 82,6% (71) and in compliance with the rules in the field of fire protection in 60,5% (52). It needs to be pointed out the presence of additional information regarding the security of museum structures in other sections of the questionnaire.

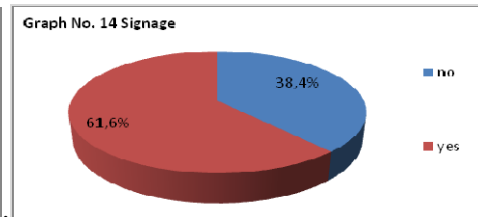
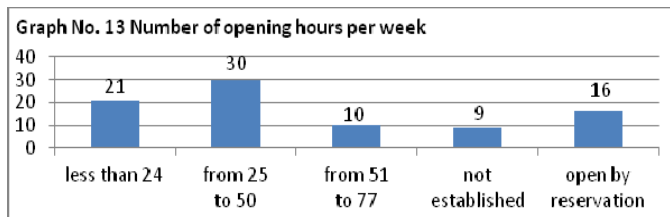
⁵ 86% of the sample, equal to 74 museums, which have quantified the goods on display compared to the total, 22 museums respond that exhibit 100% of the collection, 18 museums present between 70 and 90% of collection, another 11 between 50 and 60% and 9 museums exhibiting less than 30% of collection. Finally, 14 museums among those who responded positively were not able to express a given percentage in this regard; it also points out that about half of these are in the process of remodeling and, therefore, a prior quantification could not be determined by the head of the museum interviewed.

periodic updating of the inventory and/or cataloging in 57% (49), on the status of inventory (only about 21 museums have inventoried 100% of the collection), adopting the usage inventory cards and/or cataloging conforms to the standards of the Central Institute for Cataloging and Documentation (ICCD), which occurred in 50% of the sample (43), on the development of a form of restoration in 57% (49), a form for the theft of the art work in 25,6% (22), monitoring activities in the museum parameters such as temperature, humidity, lighting, was relieved in 16,3% of the museums investigated (14), the presence of equipment such as thermometers, thermo-hygrometers, light meters, dehumidifiers, heating systems, air conditioners, cold light, (from the graph No. 11 it was found a very high percentage number of museums that haven't used this conservative equipment. The only system present in more than half of the sample analyzed is that of heating, more essential for staff), and the presence of conservative lighting systems is in 31,4% (27), then there are suitable containers or exhibition showcases preservatives exhibited in 54,7% (47), when focusing on means of communication and dissemination of results of studies and researches to visitors, such as, research projects, publications, brochures, CD-ROMs, websites, exhibitions, educational workshops, conferences (graph No.12 shows that the most used tools in Apulia's museums are the traditional ones: research projects with other educational institutions, publications, exhibitions and conferences. Technology applications, as a tool to spread knowledge, are still marginal, as it can be seen from the data relating to the production of digital media such as CD-ROMs (present only in 26 museums) and the presence of an internet site, only used by 33 museums).

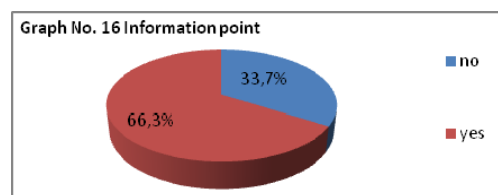
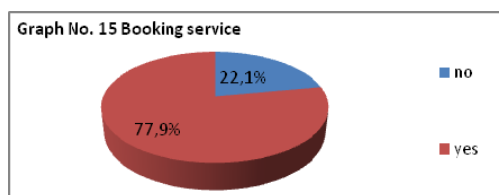


The seventh survey concerns “*the relationships with the public and related services*”. This part of questionnaire investigates the accessibility and usability of a museum: it should in fact be accessible to all visitors by setting the number of opening hours per week (graph No. 13), but also through the use of signage, interior and exterior (graph No.14).

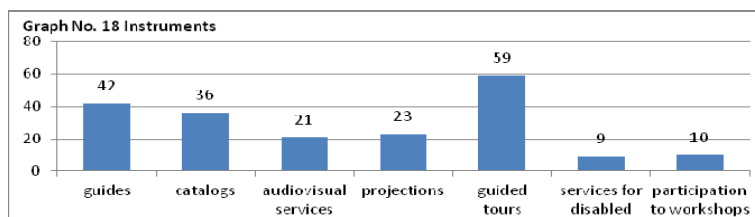
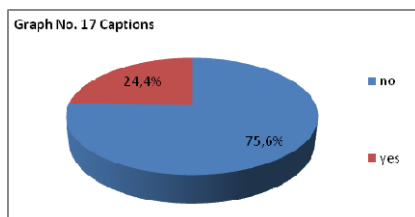
The *Act of Address* invites museums in agreement with competent authorities (municipalities, urban transport companies, railways, etc.). Signs are installed along major roadways, with clear indications that facilitate directions to the museum, and along the museum, with internal indications to guide the public, so information are placed at the entrance and throughout the museum area, by using numbering or naming such as (lifts, toilets, rest areas, bookshop, cafeteria, etc.). The interior and exterior signage, as it can be seen from the graph No.14, is present for 61,6% of the sample (equal to 53).



The ticketing and reservation service to the museum is present, as it is evident in graph No. 15 in most of the museums in Apulia, namely in 67 museums (77,9% of the sample). In 66,3% of the sample (equivalent to 57 museums) it was found a information point with qualified staff capable of guiding users on the types of collections, prices, opening times and services available (Graph No.16). It was found, moreover, that smaller museums supply the same information at the ticket counter.

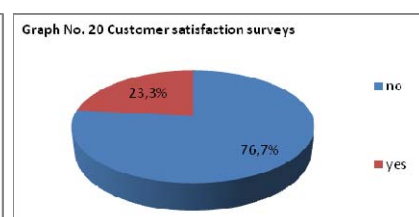
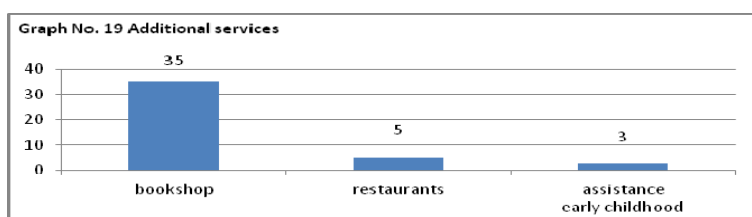


The museum directors were asked if the information that identify the exhibited works are translated into other languages in order to communicate the historical and cultural significance of the collection also to foreign visitors, but 75,6% of the sample (equivalent to 65 museums) responded in a negative way.



The next question investigates the presence of subsidies in museums such as panels, mobile cards, short guides, catalogs, audiovisual services, projections, guided tours. In apulian museums, guided tours (realized in 59 museums) are the preferred channel of access to the exhibits, followed by short guides in print (42 museums) and catalogs (36 museums). The tools of multimedia information, such as audio guides and projections, are respectively in 21 and 23 museums; only 10 museums allow the participation to workshops and 9 museums prepare special services for the disabled (graph No. 18).

According to the provisions of the Law 4/1993 “Ronchey”, the museums should be equipped with a range of additional services such as bookshop, restaurants and support for early childhood. The first is present in only 35 museums, the second in 5 and the last only in 3 museums. The reasons for such failures are, of course, to be found in small museums and in their location within the city centers.



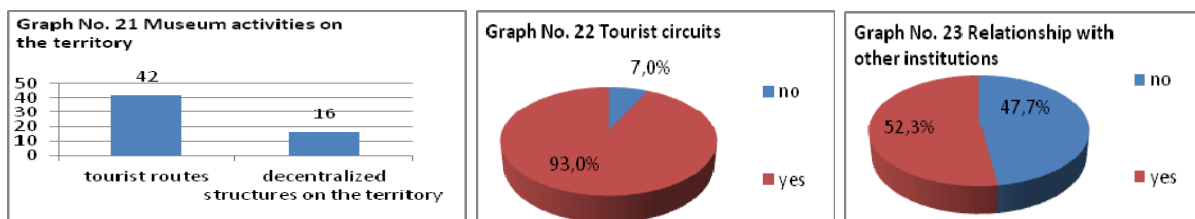
The study and analysis of the demand (graph No. 20), which occur through customer satisfaction surveys aiming at the identification of deficiencies and at preparation of programs to improve services, are almost absent in the museums of Apulia: 76,7% of the sample under investigation has indeed responded negatively (equal to 66 museums).

The last questionnaire, “*relations with the territory*”, emphasizes the relationships that are created within a territory among the many institutions and the environment that surrounds them, giving rise to systemic management and organization. While the first seven areas reflect the division of the ICOM Code of Ethics for Museums, the last field has been newly introduced for the purpose of representing the Italian peculiarity given by the interpenetration between museums and territory (Montella, 2003).

This field is intended to obtain information on the activities carried out by the museum on the territory, the activities such as the study and research, documentation, information, direct and indirect protection, management and enhancement of historical and artistic heritage of the area in question.

The graph No.21 shows that 42 museums organize tourist routes which allow visitors to visit other places of cultural interest, and that only 16 instead strive to realize decentralized information structures in the area.

From the graph below it is clear that eighty museums (93% of the sample) are inserted into the tourist circuit, which is essential to spread awareness of the museum on the territory.



In graph No. 23 it should be noted that 45 museums (52,3% of the sample) weave collaborations with other cultural institutions such as universities, ministries and museums in the area as well as with local authorities such as municipalities, provinces and region.

2.3 Data discussion

The research done on the apulian museums showed weaknesses related to the areas of procedural and substantial efficiency, which can be synthesized in the absence of programmatic documentation (60,5% of surveyed museums); absence of statutes (78% of the museums) and regulations (60,5% of the museums); absence of systematic relationships with other cultural institutions (47,7% of the museums).

While other deficiencies were noted especially for human resources (for example, the professional role of the director is absent in 30,2% of the museums, the educational projects manager in 83,7% of the museums, the keeper in 55,8% of the museums).

Although most of the museums in Apulia apply a policy to increase their collections, the museum management difficulties are related to the monitoring of environmental parameters preservatives that are absent in 83,7%, to lighting systems that are inadequate in 68,6%, specific equipment such as thermo-hygrometers, light meters, dehumidifying systems that are absent as well.

Another significant aspect is related to the study and analysis of the demand (actual and potential audience): information received shows that the majority of museums (76,7%) did not carry out any customer satisfaction surveys.

Significant deficiencies are found also for the ordinary activities: the periodic updating of the inventory and/or cataloging of the collections is performed sporadically in 43% of the museums under investigation; only half of the analyzed sample has adopted the usage

inventory cards and/or cataloging which conform to national standards ICCD; communication tools most commonly used in apulian museums are the traditional ones - research projects (especially with schools), publications in specialized magazines, exhibitions and conferences - . The application of technology as a tool for disseminating knowledge is still marginal, as it can be seen from the data relating to the production of digital media such as CD-ROMs and the presence of an internet site of the museum.

Based on the data collected and presented, it is possible to identify the most active cultural nodes in the area. In order to synthesize an overview of all the information obtained from the self-assessment questionnaires, we have identified three macro areas that contain all the items in the questionnaire: the first is “domestic scope” to the reality of the museum, the second “user scope” and the third “territorial scope”. For each, indicators have been identified in a position to express an exhaustive information on the institutions under investigation. Then, for each of them has been expressed a qualitative evaluation scale (with values between 1 and 3), to whom has been assigned a specific meaning, as shown in the following table.

Table 6. The analyzed indicators of the three scopes

1: Domestic scope		
Presence of programmatic documentation	1: absent 2: present only in part 3: standards compliance	The score indicates the presence of documentation establishing the mission of the museum (regulation/statute/planning).
Cataloging system level	1: absent 2: partial 3: complete	This item indicates the extent to which the works in the museum are cataloged and expresses the correspondence of the level of cataloging system to scientific criteria.
Conservation status	1: low 2: sufficient 3: very good	This parameter indicates the state of preservation in which the collection is located (measurement of the parameters t/h/lux, the presence of instrumentation, appropriate exhibitors).
Security	1: absent 2: far from standard 3: standards compliance	The concept of security, taken as a reference, is that proposed by museum standards and current regulations: the assigned value thus indicates compliance to standards.
Adequacy of custodial staff	1: low 2: sufficient 3: very high	This assessment takes into account the number of staff employed and the needs expressed directly by museum directors in interviews.
Adequacy of the scientific staff	1: low 2: sufficient 3: very high	This assessment takes into account the number of staff employed and the specific skills in relation to specific activities.
Utilization of support tools	1: absent 2: occasional 3: steady	In this item the reference is made to the use of survey instruments or measuring of the customer satisfaction.
2: User scope		
Usability	1: low 2: sufficient 3: very high	This parameter refers to the opening of the museum (number of hours per week).
Cultural services	1: absent 2: present but underdeveloped 3: developed	It refers to the presence, for example, of guides, captions, guided tours, multimedia tools.
Accessory services	1: absent 2: present but underdeveloped 3: developed	It refers to the presence of bookshop, booking services, cafeteria, restaurants, assistance early childhood.
Teaching activities	1: absent 2: present but underdeveloped 3: developed	It refers to the activation of educational workshops.
Research activities / exhibitions	1: absent 2: occasional 3: systematic	This item refers to the presence of research activities, to the realization of exhibitions, conferences, etc.
Communication	1: absent 2: present but underdeveloped 3: developed	It refers to the presence of communication activities made by the Museum to promote and to sponsor the collection.
3: Territorial scope		
Relationships with other museums	1: absent 2: occasional 3: frequent	This item considers the relationships between the museum object of investigation and other museums.
Relations with other institutions	1: absent 2: occasional 3: frequent	This item considers the relationships between the museum object of investigation and other institutions on the territory (municipality, province, region, university, Superintendence of cultural heritage).

We proceeded in assigning the values of the fifteen indicators to each museum actually present in the sample. The museums of Apulia, that best meet the quality parameters used in this investigation, are 26 compared to the total (86).

Table 7. The museums that meet the quality standards

Name of the museums	Province	Owner	Typology
Museo della Fondazione "E. Pomarici Santomasini"	Bari (Gravina di Puglia)	Fondation	composite
Museo del Territorio "Casa Pezzolla"	Bari (Alberobello)	Municipality	ethnographic
Museo diocesano	Bari (Bisceglie)	Diocese	artistic
Museo Nazionale Archeologico	Bari (Gioia del Colle)	State	archeological
Museo della Gipsoteca	Bari	State	artistic
Museo Nazionale Archeologico	Bari (Altamura)	State	archeological
Pinacoteca comunale "G. De Nittis"	Bari (Barletta)	Municipality	artistic
Pinacoteca provinciale "C. Giaquinto"	Bari	Province	artistic
Museo Archeologico prov. "F. Ribezzo"	Brindisi	Province	archeological
Casa Museo "Ribezzi Petrosillo"	Brindisi (Latiano)	Fondation	ethnographic
Museo Nazionale Archeologico "G. Andreassi"	Brindisi (Egnazia)	State	archeological
Museo provinciale del territorio	Foggia	Province	archeological
Galleria provinciale d'arte moderna e contemporanea	Foggia	Province	artistic
Museo civico e pinacoteca comunale	Foggia	Municipality	composite
Museo civico "MAT Museo dell'Alto Tavoliere"	Foggia (San Severo)	Municipality	archeological
Museo civico di storia naturale del Salento e OFP	Lecce (Calimera)	Municipality	science and natural history
Museo civico "D. De Lorentis"	Lecce (Maglie)	Municipality	archeological
Museo Borgo Terra	Lecce (Muro Leccese)	Municipality	archeological
Museo Archeologico prov. "S.Castromediano"	Lecce	Province	composite
Museo del Teatro Romano	Lecce	Fondation	archeological
Casa museo della civiltà contadina	Lecce (Calimera)	Private	ethnographic
Museo civico "E. Barba"	Lecce (Gallipoli)	Municipality	composite
Museo Diffuso	Lecce (Cavallino)	Municipality /University	archeological
Museo Nazionale Archeologico Marta	Taranto	State	archeological
Museo della Ceramica	Taranto (Grottaglie)	Municipality	artistic
Museo della civiltà del vino primitivo	Taranto (Manduria)	Private	ethnographic

Of all of these, six are in the province of Bari, belong to various parties (specifically, three belong to the State, one each to the Province, to a foundation and municipality) and are of various typologies: there are two archeological, two artistic, one ethnographic and one composite. In the BAT province, two artistic museums are identified, and they are: the Municipal Art Gallery of Barletta "G. De Nittis", the Museum of the Archdiocese of Trani, Barletta, Bisceglie and Nazareth.

In the province of Brindisi, we have highlighted three museums, two archeological and an ethnographic one, and they are: the provincial archeological museum of Brindisi "F. Ribezzo", the Foundation's Museum in Latiano "Ribezzi Petrosillo" and the National Archeological Museum of Egnazia "G. Andreassi". The museums in the province of Foggia are almost all concentrated in the city and are three (two museums are of the Province, an artistic one - the provincial gallery of modern and contemporary art - one archeological - the Museum of the Territory -, and one composite, which has as owner the Municipality of Foggia, is the museum and municipal art gallery), while the fourth is the archeological museum in the city of San Severo.

Much higher is the number of the museums in the province of Lecce. The eight museums in this province are divided into four archeological museums, two composite, a museum of science and natural history and an ethnographic museum. Although these museums have different subjects owners: the municipality is prevalent, followed by the province and by a foundation. The museums of Taranto, finally, are only three and they are the National Archeological Museum of Taranto, the Municipal Museum of Ceramics in Grottaglie and that of primitive wine in Manduria belonging to a consortium.

2.4 Hypothesis of museum networks in Apulia and conclusions

Therefore, the case study of Apulia can be considered a model for the establishment of a museum network on a regional scale. The establishment of the network can be done under the guidance of the Region, according to the *bottom-up* logic and in a gradual way. Not having, regions, binding power against the owners of the museums, but only having the right to

reserve its benefits in terms of funding and services to members, supporting the regional project of network organization, respecting the underwritten agreements.

The proposal of this research is to proceed along the Regional Museum System establishment through a process of regional accreditation that will serve as a stimulus for all museums improving the quality of its services and that, according to the survey, would be composed of 26 museums (Table 7). In addition, the process of regional accreditation could be accelerated and facilitated by the creation of local museum networks that would involve the remaining 95 museums, (121-26).

Therefore, projects of museum networks with variable geometry would become a tool for the achievement of minimum quality requirements. The Museums could work together as a group and help each other to meet all the necessary requirements. They could also work together in increasing and raising the importance of the museums in Apulia, a region that is promising in many ways.

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