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**THE ART OF AFFILIATION.**  
**Museum Membership Programmes: a New Classification for the**  
**Regions of Lombardy, Piedmont, and Veneto.**

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## **Abstract**

The purpose of this dissertation is to create a classification of the different typologies of membership programmes in Italian museums; more specifically it will concentrate on the Regions of Lombardy, Piedmont, and Veneto.

Initially, a literature review will be carried out. Research concerning cultural membership programmes is mainly focused on two topics: the first, concerning the added value that supporters bring to cultural institutions; the second, regarding the motivations that lead the public to subscribe to memberships in the non-profit sector. However, there are few studies that attempt to truly classify membership programmes. It is this apparent lack in research that the author wants to address. In fact, the second part of the dissertation will analyse the websites of the institutions in the abovementioned Italian Regions in order to collect the necessary data to identify the existence of Friends of Museums Associations and membership programmes. Subsequently, the findings will be summarised in tables to better understand the context. Then, three case studies will be carried out to highlight best practices when it comes to membership programmes.

Lastly, the author will formulate two new classifications. The first one will highlight whether the management of the membership is internalised or externalised. The second one will be based on the number of benefits provided to the subscribers, and the number of membership tiers offered.

## **Acknowledgements**

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## **Introduction**

Italian cultural heritage is both extremely vast and world renown. Italy counts the highest number of UNESCO recognized sites, 58 in total, and 4.265 museums which, in 2019, were visited by over 130 million visitors (Istat, 2020). Obviously, the fruition and relationships between all those visitors and the institutions themselves are not all the same. Some visitors just pass by, others come back every now and then, others still will constantly check for new information on the website and will not miss a single exhibition. Some users will feel a connection to a particular work of art, to a site, or to an environment. Certain art lovers will donate time or money to an institution, some will work to enhance it, while others will become long life members. Overall, many visitors often decide to subscribe to some type of membership while some even voluntarily found associations with the aim of valorising their favourite institution or to give something positive to their community. Does it happen in Italy as well? And if so, how?

The purpose of this dissertation is to create a classification of the different typologies of membership programmes in Italian museums; more specifically concentrating on the Northern Regions of Lombardy, Piedmont, and Veneto. These were selected because they have both the highest number of museums and highest concentration of Friends of Museums Associations in Italy. It is important to note here that, whereas Friends of Museums Associations are deeply rooted in Italy, museum memberships are a quite recent phenomenon but one that has been growing rapidly in the past decades. It is fundamental to continuously gain more understanding on how to manage members and museum attenders because of their central importance in the daily life and long-term sustainability of an institution. Generally, there are some aspects that have been found to increase visitor loyalty and fidelisation, thus having a very positive impact and effect on the institution.

One example is finding ways to demonstrate and prove the impact the museum has on a community and the environment surrounding it. These areas of research which focus on consumer behaviours in the cultural sector are common in the Anglo-Saxon context, but there appears to be an apparent lack in regard to the Italian one. It is particularly interesting to analyse the situation of this country not only because of its unique concentration of cultural institutions and heritage, but especially because their approaches to membership programmes are so different from the one in the Anglo-Saxon context. Therefore, how can knowledge previously gained in a completely different context on the topics on membership schemes and motivations be applied to the Italian one although there are so many differences? This will be one of the challenges that this thesis will have to overcome. The author will formulate a new classification based on the benefits membership programmes provide to the subscribers and the number of membership tiers offered.

The study will be structured as follows. First, a literature review will be carried out on the two main topics on which research surrounding cultural membership programmes is focused on: the first, regarding the motivations that lead the public to subscribe to memberships in the non-profit sector; the second, concerning the added value that supporters bring to cultural institutions. However, there are few studies that attempt to truly classify membership programmes. Following, the author will try to unravel the Friends of Museums phenomenon and explain how it differs from membership programmes. The second part of the dissertation will analyse the websites of institutions in the Lombardy, Piedmont, and Veneto Regions in order to collect the necessary data to identify the existence of Friends of Museums Associations and membership programmes. Subsequently the findings will be summarised in tables. This process will enable the author to formulate a new classification. Furthermore, three case studies will be carried out to

highlight best practice when it comes to membership programmes. Lastly, the author will discuss findings and draw conclusions.

## **1. Membership Programmes: a Literature Review**

Research surrounding membership programmes has often been confronted in academic research, although the approaches have differed. This chapter will thus aid to contextualise within the academic landscape the project presented in this thesis.

The first area on which academia focused was to consider membership programmes as an additional source of financial support for cultural institutions, especially in recent times when public funding has continued to decline (Romolini et al., 2020). In fact, Romolini et al. (2020) study aimed to examine innovative approaches that museums could implement when it came to financing and fundraising. These two factors were particularly relevant and difficult to stimulate in contexts where competition was intense and public funds were increasingly limited. In an environment such as the Italian one, where museums usually are far from adequately funded, it falls upon the institutions themselves to find ways to innovate by developing appropriate marketing and communication strategies. In this sense, membership schemes can play a key role. Therefore, while museums must continue to broaden and develop their stakeholder management, membership programmes seem to have become a real asset since they have recently increased in popularity (Ebberts, et al., 2021). Moreover, membership schemes have the potential to generate a consistent stream of revenue making cultural organisations less vulnerable to external shocks (Bhattacharya, Rao, and Glynn, 1995).

Another approach in research has been to analyse the phenomenon by considering the perceptions of the public and the relations between them and the institutions. In fact, Ebbers et al. (2021) used a relationship value approach to study members' behaviours. This approach can benefit museums because it highlights the value in co-creation via prestige leveraging through memberships and the perceived museum prestige. Although one of the primary goals of marketing has always been to maximise the profitability of relationships, Storbacka et al. (1994) demonstrated the value of the relationship marketing approach, thus contrasting the traditional transaction marketing viewpoint. The assumption is that customer satisfaction drives profitability and it is based on the idea that improving the quality of the provider's service will increase customer satisfaction. As a result, the model developed by the authors incorporates the dynamic perspective into service quality and, secondly, it connects relationship marketing to service management and its concept of perceived service quality. This is applicable to cultural organisations as well: if the relationship is linked to the perception of quality, having a base of members loyal to the organisation can indicate a general good perception of it. Indeed, to achieve their organisational goals museums have to maintain a consistent membership base (Reavey et al., 2012). On the other hand, the numbers of members may not be completely indicative of an optimal situation. M. L. Anderson (2004) states that lower-level membership should not be considered in measuring a museum's importance to a community nor the proof of an active service to it. The number of members is a closely watched statistical data point among peers and it is thought to indicate a museum's influence in relation to the size of its market. However, there have proven to be instances in which the number of members may rise or drop notably. For example, when there are special ticketed events, these tend to rise at a faster pace, and they tend to drop when there is no urgency of belonging.



A different point of view when analysing the membership phenomenon is that of considering the motivations tied to patron subscriptions and the benefits they receive. In fact, although memberships are useful in terms of their economic value, the main gain and return can go beyond the mere economic benefit for both the institution and the patron. Indeed, even if tangible benefits such as free admission to the museum and invitations to special events are obvious, members often do not even reach the break-even point of membership tier expenses (Glynn et al., 1996).

It is interesting to note that the literature on art consumption has long been fragmented due to a lack of interaction between the sociological and the psychological aspects. Combining them, Glynn et al. (1996) studied a large portion of members that did not visit the museum they were affiliated with on a regular basis and explained what their reasons were for joining, thus proving that these may be more connected to a psychological aspect. Furthermore, they discovered that participation in exclusive members-only events was mostly related to members' perception of prestige instead of being tied to the patrons' arts preferences or economic reasons. In a more recent study, the authors argued that customers identify with organisations in their capacity as members. They propose a model based on identity theory that links members' identification with the focal organisation to organisational, product, affiliation, and activity characteristics. Moreover, members' identification is positively related to perceived institutional prestige, donating activity, tenure of membership, frequency of visits, and confirmation of member expectation about services (Bhattacharya, Rao, and Glynn, 1995). Other than that, motivations linked with identification can also be linked to the expression of a political or personal value, to obtain discounts, to pursue a particular interest, and to network (Smith, 1999). In fact, based on a study focused on the National Trust, Lansley (1996) claimed that people were more

inclined to subscribe to membership programmes because of a mix of ideological commitments and not just because of the benefits they might receive. Benefits can be the initial motivation to subscribe, but usually the initial motivation for joining was then replaced by more altruistic motivation that led to long-term membership retention. However, while some people may become more committed as they learn more about the organisation's values, others may lose interest while keeping their membership because of inertia or because they already are lifetime members. However, another study indicates that members with longer membership are less active, and this could be because they tend to relocate in other organisations (Cress et al. 1997).

The area of research that instead wants to be tackled in this thesis appears to be less explored. There are, in fact, few studies that attempt to classify membership programmes. Kotler and Kotler (1998) divided members into three types based on their participation: *highly actives* who contribute the most time, energy, and money and are a small group of people; *moderate actives* who participate frequently but do not get extremely involved; and lastly, the *inactives* are people who participate infrequently but keep their membership. Gummesson (1999) proposed a different type of classification based on members' motivations: *commercial membership*, based on member-host transactions to increase loyalty, and *genuine membership* which addresses members motivated by ideals. Nonetheless, difficulties arise from the fact that the literature on typologies of membership programmes and cultural affiliation do not offer an unanimous definition of membership tiers. Furthermore, most of the literature refers to the Anglo-Saxon cultural world and because each institution decides to use different names to define the various levels of membership and the benefits they offer varies; it is especially difficult to create a universal classification even within a circumscribed context. A more recent example of attempting

to classify membership programmes is found in the publication by Slater (2005). The author divided memberships into four types: *subscriptions*, *season tickets*, *members* or *friends*, and *patrons*. She found that the subscription scheme is typically found in performing arts organisations. This allows members to receive information about the events in advance. Season tickets instead are typical of museums, galleries, and attractions since they function as a “bus pass” which allows multiple visits at a modest cost. The ambiguity of the terms “members” and “friends” will be discussed in the next section and often they are used interchangeably. Nonetheless, Slater identifies them as “a potential source of volunteers and advocates” who fundraise for the organisation in return of a range of benefits (Slater 2005, p. 25). Lastly, patrons are the highest level of membership, and they are based on commitment: usually the benefits they provide do not match their monetary donation which only depend on what they wish to donate.

Precisely because there is no universal definition of what a membership scheme is or how it should be, the membership models that each institution decides to implement carry different characteristics based on the museum’s priorities. Taking as a starting point Raymond’s practical manual (1992), in which he identified three possible objectives that organisations can aim to reach through membership programmes, Hayes and Slater (2003) conducted a practical study in 2001. In it they analysed membership schemes that were implemented in galleries and museums in London. They set out to give “[...] academics and practitioners a descriptive and conceptual framework against which they can benchmark their own membership organisations” (Slater 2005, p. 29). They identified typologies of memberships differentiating them using eight criteria: membership profiles; purpose/mission; benefits; recruitment; methods; structure/governance; fundraising; promotional methods; and evaluation techniques as shown in Table 1. What emerged from

their study was that there were three main schemes used: Social Club Group, Public Members' scheme, and Integrated Membership scheme. These were characterised by the authors as follows:

The *Social Group Club* "is an emergent, voluntary, and informal organisation that is characteristic of a new, or stagnant friends' group [which] is likely to be small, local." (Hayes and Slater 2003, p. 61), It arises spontaneously as a group of supporters of local relevance mainly motivated by intrinsic motivations or by personal relationships. They do not have an elaborate organisational structure and the support activities in favour of the Museums are generated *ad hoc* by volunteers.

The *Public Members'* scheme represents groups of supporters which appear to be more organised than the one previously described. They are generally more formalised as non-profit organisations with philanthropic aims and have a broader membership base. The fundraising activities are usually more integrated into the strategies of the cultural institutions and are managed in a semi-professional manner.

The *Integrated Membership* scheme is the most structured model and counts the largest number of supporters. It is the scheme used by FAI, for example. They also commonly have a wide geographical spread which allows them to become relevant actors in the cultural landscape of a country. They are managed according to a managerial logic with employed staff and do not only rely on volunteers.

But to date an in-depth analysis of the specific characteristics of these three models is yet to be done. Membership schemes are usually custom designed by each organisation to ensure that visitors can reflect themselves in the values the institutions attempt to convey. In fact, by creating specific membership tiers, the organisation can reach different audience

segments allowing students, families, collectors, experts, and companies to contribute to their own capacity. As stated by Hayes and Slater: “reinforcing shared values and membership of a like-minded community is the central”. Furthermore, the information gathered through subscriptions becomes a constant way to improve the membership schemes, which is fundamental because: “the reliance on existing subscribers will ultimately lead to a declining audience base” (Hayes and Slater 2002, pp. 3-14). To date, there are no studies which attempt to classify membership programmes in the Italian context, and this is this lack in research that the author wants to address. As shown above, studies about membership schemes are concentrated on three main topics which are: considering membership as a financial stream of income; the relationship between the patrons and the institution they subscribe to; and the reasons behind why they subscribe and the benefits they gain. Unfortunately, there is yet to be a unanimous classification of membership schemes and tiers, thus some of the ones developed were presented in order to contextualise this project. The following chapter will continue the contextualization by attempting to briefly present the Italian cultural landscape.

## **1.1 A Reality Difficult to Define: Friends of Museums and Monuments**

In Italy, “Friends of Museums” are mostly referred to as *Amici dei Musei e dei Monumenti* (AMM), although they also carry different names. AMM are local associations that play a key role in terms of social advancement and cultural development. They contribute to the protection and valorisation of the cultural heritage and landscape on a voluntary basis. According to the fourth and last edition of the “Code of Ethics for Friends and Volunteers of Museums” by the World Federation of Friends of Museums (1996, pp. 1-2), friends and

volunteers “bring to Museums their support, their knowledge, their experience and their competence. [...] Their commitment is the voluntary expression of a solidarity that actively engages their role as citizens in the community.”<sup>11</sup> The Code also includes some definitions that help understand the nature of these associations and the role of their members.

Friends and Volunteers are defined as:

“Those who contribute in any way to the support of Museums, to their development and to their public presence and influence [...]. They act on a voluntary and non-remunerative basis. Their support is moral, financial or consists of voluntary work or expertise. Benefactors, donors, volunteers, Museum board members and members of Museums are all considered friends of Museums.”

This definition underlines the pro-social value of these associations which is shown in the form of support to museums through a variety of contributions that go beyond simple monetary donations and are instead mainly driven by intrinsic reasons such as civic sense and love for the arts. Nonetheless, this definition is quite broad, thus also including museum board members who are not volunteers. Even the associations are not precisely defined, they are instead “forms of organisation that bring together friends and volunteers of museums and structure their activities. Whether judicially constituted or not, these associations, societies or committees can operate only with official recognition from the institution concerned.”

To better clarify the Code continues as follows:

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<sup>11</sup> World Federation of Friends of Museums, “Code of Ethics for Friends and Volunteers of Museums”, 1996, [https://www.obs-traffic.Museum/sites/default/files/ressources/files/WFFM\\_Code\\_Ethics.pdf](https://www.obs-traffic.Museum/sites/default/files/ressources/files/WFFM_Code_Ethics.pdf), p. 1.

“Museum, Museum Institution, and Institution are synonymous. They refer to a Museum as recognized and defined by the International Council of Museums (ICOM), that is to say a permanent non-profit making institution administered for the common good and accessible to the public, which conserves, studies and exhibits objects and specimens of educational and cultural value, including works of art, scientific materials, animate and inanimate, and historical and technical material. The terms “Museum”, “Museum institution” and “institution” include any institution having some or all of the characteristics of a museum, namely ecological Museums, interpretation centres, exhibition centres, heritage sites and buildings, botanical gardens libraries, zoos, aquariums and other institutions of museological type.”

It seems that the only actual requirement to be considered as “Friends of Museum Association” is to be recognized by the cultural organisation itself. However, one recurring element among all the associations is that they refer to themselves as “Friend”, in close connection to the semantic meaning of the word. This implies that their relationship with the institution is characterised by loyalty that goes beyond the pure enjoyment of the collections as visitors or users. This sentiment is present not only between the public and the organisations, but also between the members themselves.

The use of the word “Friends” in the Museum context first appeared with the *Société des Amis du Louvre* of 1897. At the end of 2020, this association counted 50.583 members – number which was even higher in 2019 but dropped 22,5% probably due to the health crisis which forced the Museum to close for six months in 2020. To date this *Société* is the biggest private supporter of the Louvre. Because of the increasing competition which characterised the cultural market other European museums started following the Louvre’s example. Between the 1970s and 1990s the majority of Friends of Museums Associations were founded. For example, the Society of Friends of Fitzwilliam Museum of Cambridge (UK)

was founded in 1909 but it was only in 1968 that the British Museum Friends was established. The idea of an international network between the different associations came to Luis Montreal in 1967, when he was the curator of the Fredric Marès Museum in Barcelona. Together with Hugues de Varine, the president of ICOM (International Council of Museums) at that time, Montreal developed the guidelines of what was to become the World Federation of Friends of Museums (WFFM). They presented them to ICOM in 1971 and the WFFM was officially founded in Brussels in 1971. Among the co-signers of the original founding document there was also the Federazione Italiana degli Amici dei Musei (FIDAM).

If one considers the Italian situation, what emerges is that most of these associations were born resulting from changes in society. Their creation was due to the modification in the approach to the cultural sector and the alteration in the perception of what public enjoyment meant. Overall, their historical development can be divided into three phases. The first one was from 1902, the year in which the first Italian Friends of Museum Association – the Florentine Brigade - was founded, to 1939. The attention of the associations founded in this first period was primarily aimed towards historic buildings at risk brought by neglect, tampering, demolition, and urban renewal. They almost never acted towards or with museums and they were typically aristocrats and upper middle-class members, they were limited in the number of their members and with co-optation access. During the Second World War, the fascist regime put an end to all kinds of associations, so that time can be considered as a static interval in the development of associations. The beginning of the second phase can be set in 1948, the year in which associationism recovery started, until 1974 in which the Italian Federation of Friends of Museums (FIDAM) was founded. During this second period, most of the associations that were reborn or founded carried the



name *Amici dei Musei* – or with the addition *e dei Monumenti* –. The focus shifted towards museums and their valorisation, promotion, and protection. The activities were no longer focused on members but instead had an outward and open focus. It is important to note that during this time period the World Federation of Friends and Museums (WFFM) was founded. Lastly, the third phase goes from 1974 to nowadays. The activities have broadened and expanded in the most diverse ways: if on one hand some realities still act for and with museums, on the other they encompass all the cultural heritage and forms cultural expressions of a region or territory creating confusion about definitions. Nowadays, FIDAM also includes associations that do not promote museum initiatives or do so marginally, such as the Friends of Museums and Monuments of Livorno whose main mission stated in their website is to “create initiatives to disseminate the culture of knowledge and, at the same time, work for the protection and promotion of the historical/artistic and landscape heritage of Livorno and its territory, asserting its very interesting role as a city that has always been intercultural and European”. As seen from their statement this association does not promote the initiatives of a specific museum, but instead they focus on the cultural offer of the whole territory. On the other hand, some organisations, such as the Friends of the Uffizi, chose to not be included in FIDAM even if their main purpose is to support institutions. Overall, what can be said about the Italian panorama of Friends of Museums associations today is that although many of them carry similar names they nonetheless have slightly diverse purposes, thus creating an extremely heterogeneous landscape.

Moreover, voluntary associations can be divided into public benefit non-profit groups and member benefit non-profit groups. The aim of the first is to serve and benefit non-members, the general public; the second instead aims to principally benefit their members rather than

outsiders (Smith, 1993). Two examples of famous Italian volunteer organisations for cultural heritage are FAI – Fondo per l’ambientale italiano and Associazione Dimore Storiche Italiane. The first, FAI, was founded in 1975 in Milan following the model of the English National Trust and it is an example of a public benefit non-profit group. Their aims are to protect and enhance Italy’s historical, artistic, and cultural landscape. FAI owns 68 institutional assets, it counts 131 delegations, 109 FAI groups, 2.896 permanent volunteers, and 4.296 more who participate in particular occasions and events. In 2007, Amici del FAI Association was founded in order to make it more accessible to the general public. The second one, founded in 1977 is a member benefit non-profit group and has its headquarters in Rome. Associazione Dimore Storiche Italiane is divided into delegations on the regional territory. They mainly focus on the conservation, enhancement, and management of privately owned cultural heritage consisting mainly in palaces, villas, parks, and gardens. The association assists its members, who are often the owners of residences considered of historical and of public interest. Its activities also include research, studies, events, and tours. It has approximately 4.500 members. In a survey on Friends of Museums in Italy (2015) the heterogeneity and changeability of the configurations of Friends of Museums Associations is explained by considering how the phenomenon can encompass different forms of support of cultural institutions. Between those areas of action, the author identifies three areas through which Friends of Museums Associations can intervene: liberal donations, loyalty and engagement, and cultural volunteering.

The mapping of this phenomenon has not been easy, because of the lack of quantitative data and information on Friends of Museums Associations in Italy. The report *Gli amici dei Musei in Italia. Verso un mecenatismo adozionale* is to date one of the most comprehensive sources of information on this topic. It includes a quantitative analysis

presenting data from the Integrated Information System of Italian Museums and Antiquities Institutes which contains information collected during the 2011 ISTAT survey and provided by MiBACT, Regions and Autonomous Provinces<sup>2</sup>.

Italian museums which have a group of supporters are 28%, precisely 1.206. Overall, associations of friends and supporters are mostly present in the regions of central and northern Italy: Piedmont, Lombardy, Veneto, Emilia Romagna, Tuscany, and Lazio. Associations are more present in regions of Northern Italy where four out of ten museums state on their website that they have an organised group of supporters. The Regions of Central Italy are in line with the national average while the only Regions of the South of Italy which present a relevant presence of associations of friends are Abruzzo and Puglia. One interesting dimension analysed in the report (2015) concerns the relationship between the associations and the supported institutions. In fact, Friends of Museums Associations are usually autonomous from the museums, and, therefore, the relationship between the two entities is interesting to understand. 68% of the associations which replied to the 2011 ISTAT survey stated that they were actively involved, even partially, in the policy choices of the organisation they supported. Friends of Museums Associations also contribute financially by raising funds for acquisitions and are a vital link for larger donations. Visitors' numbers and volunteers' activities have an impact even though they may not generate direct revenue for the museums (Lindqvist, 2012).

Overall, this phenomenon remains difficult to study because usually the relationship between the two is not even formalised. Despite the different collaborations, only 35% of

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<sup>2</sup> The Integrated Information System of Italian Museums and Antiquities Institutes is available with credentials at <http://imuseiitaliani.beniculturali.it/>.

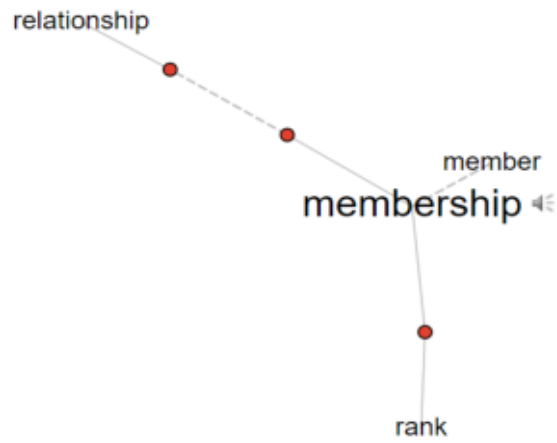
the associations surveyed considered themselves integrated in the cultural organisation, while 30% considered themselves as not integrated enough.

## 1.2 What Does “Membership” Mean in Italy?

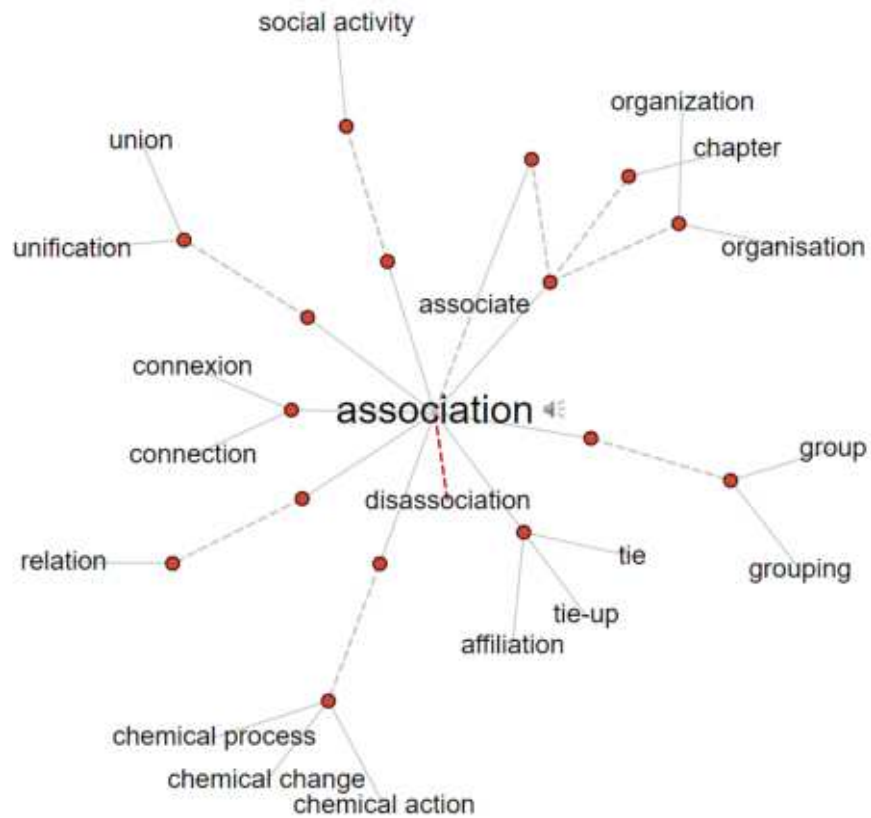
Firstly, a clarification in regard to the word “membership” itself is needed. Hayes and Slater (2003) affirm that Friends scheme and Membership scheme are used interchangeably. According to the Cambridge Dictionary “membership” is “the state of belonging to an organisation, or an agreement by which someone joins an organisation”, “members of a group or organisation considered as a group”. Similar is the definition provided by the Collins Dictionary which reads “the state of being a member, as of a society or club”. The translation Italian by the Cambridge Dictionary of “membership” is *associazione* or *appartenenza*, while the Collins one with *iscrizione*, *adesione*. Instead, in the English Visual Thesaurus<sup>3</sup> “membership” is not linked to “association” nor “affiliation” as it happens to be in Italian according to the above quoted translations.

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<sup>3</sup> “What is the Visual Thesaurus?”, Thinkmap Visual Thesaurus, last accessed June 6, 2022, <https://www.visualthesaurus.com/howitworks/>.



III. 1. Screenshot of 'membership' by The Visual Thesaurus.com, created by the author, 12 June, 2022.



III. 2 Screenshot of 'association' by The Visual Thesaurus.com, created by the author, 12 June, 2022.

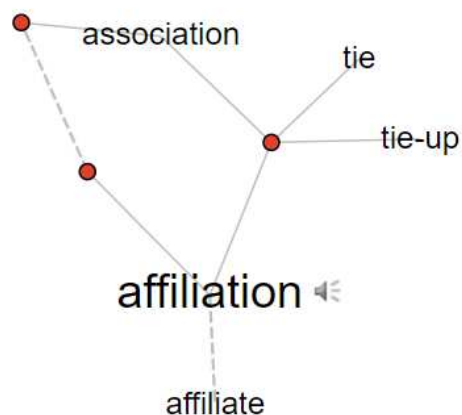


Illustration 3: Screenshot of 'affiliation' by The Visual Thesaurus.com, created by the author, 12 June, 2022.

Hence, what emerges from the above cited definitions of the word “membership” and the various translations it can have in Italian is that this word does not have a single meaning, but it carries a series of implications that define a concept. When speaking about membership in Italy what tends to happen is that there is an adjective connected to the noun which defines the link between the association and the context, as, for example, “museum membership”. Perhaps the most similar word in Italian that encompasses all the meanings that the word “membership” carries in English is *comunità*. The Enciclopedia Treccani defines it as a collectivity within which members share most or all their activities, developing intense interpersonal relationships, or collectivity that shares a portion of territory for its daily activities”. This thesis will use the term “membership” in the Italian strict sense of “museum membership”.

## **2. An Empirical Analysis of Membership Programmes in Italy**

The next chapters will present and discuss the data collected regarding the sampled museums from the three regions. Subsequently, three case studies will be carried out on three museums considered as best practices regarding membership programmes. The three chosen institutions are different from each other with respect to the type of management. In conclusion, a new classification will be proposed which will be based on the criteria of the number of membership tiers and number of benefits offered

### **2.1 Methodology**

The aim of this thesis is to attempt to create a new classification of museum membership programmes in Italy. To achieve this goal two methodologies will be used. Initially a quantitative method will be employed in order to understand which and how many museums possess a membership scheme or Friends of Museum Association in the three Italian Northern Regions of Lombardy, Piedmont, and Veneto. Followingly, in order to actually create the classification a qualitative assessment will be applied to the two elements selected as indicators. The criteria will be the numbers of membership tiers and the number of benefits offered to patrons. Lastly, the results will be discussed.

### **2.2 Museums Membership Programmes in Lombardy**

The author began with the collection of data by analysing museums of the Lombardy Region. The starting point was the List of Museum Collections and Museums Recognised by the Region of Lombardy (2021). The number of institutions recognised within this list

was 197, of which 111 are Museums and 86 Museum Collections. But, since each Museum or Museum Collection may correspond to one or more locations, the total number of venues represented in the dataset is 265. The list has been redacted according to the visitors' data of 2020 and it presents different information about the museums. It provides the Province, Municipality, Name of the museum, website of the venue, type of museum, type of ownership entity. Furthermore, they offer more practical information such as whether the museums provide a variety of services or not. More specifically what is considered is if they provide the following amenities: ticket office, free or paid admission, full price in Euro, reduced price in Euro, groups price in Euro, school price in Euro, cumulative ticket, fidelisation, subscription, coat check, laboratories, bookshop, café, and others. Of particular interest for this dissertation are "Fidelisation" and "Subscription". Fidelisation in this case indicates whether the museum promotes forms of public loyalty and "Subscription" indicates whether there are any forms of subscription for access.

After filtering the document by choosing "yes" and "blank space" as answers to "Fidelisation" what was found was that 145 Museums present some sort of fidelisation. And by additionally filtering them with "yes" and "blank space" as answers to "Subscription", of that 145 museums which have fidelisation, 59 of them also present a sort of subscription.

The author scraped the websites of each of the 145 listed museums and analysed their membership programmes. Overall, what emerged was that most of them have rudimentary attempts in developing membership schemes. Some of them do not have a scheme they developed by themselves but advertise the Friends of Museums Association connected with their institution. The museums which present some sort of self-developed membership affiliation programme in Lombardy Region are 24, the ones that present as a form of



subscription just a cumulative ticket were excluded from this research, in order to maintain focus on the research topic, this will be true for the following two Regions as well. Since the available data regarding the size of museums according to the number of visitors is based on data from the years in which Covid-19 pandemic hit, the author decided to not consider this information because the numbers collected would no doubt be highly influenced by the global health crisis, this will be true for the following two Regions as well. Therefore, the analysis conducted on all the three Italian Regions lacks a reference to the size of the museums considered for the study.

To summarise all the data researched two tables were created. Similar tables will be created for the other two analysed regions. Overall, they will be functional for the aggregated analysis of the collected information. The first table collects quantitative data with reference to the museums in the Region:

		% Of Total
Museums Recognized in Lombardy	267	
Free Access	85	31,8%
Arts	60	22,5%
Archaeology	26	9,7%
Botanical Garden	4	1,5%
Composite	60	22,5%
Ethnographic and Anthropological	28	10,5%
History	11	4,1%
House-Museums	14	5,2%
Natural History and Natural Sciences	15	5,6%
Science and Technology	8	3%

Specialised	25	9,4%
Territory	16	6%

Table 1. *Numbers Regarding Museums of Lombardy Considered in Research*, created by the author, 2022.

Instead, the second one summarises the qualitative analysis of the membership phenomenon (see Appendix 1):

<b>Museum</b>	<b>Friends of Museum Association</b>	<b>No. of membership tiers</b>	<b>Free entrance to the Museum</b>	<b>Corporate membership</b>
Archaeological Museum of the City of Bergamo	Friends of the Bergamo Archaeological Museum	2	No	No
Gallery of Modern and Contemporary Art – GAMeC	Club GAMeC	4	Yes	No
Enrico Caffi Natural Science Municipal Museum of Bergamo	Friends of the E. Caffi Museum of Natural Sciences	4	No	No
Santa Giulia Museum	No	No	No	Desiderio Membership Card
Tosio Martinengo Gallery				
Brixia. Archaeological Park				
Weapons Museum “Luigi Marzoli”				
MAST Castel Goffredo - Town Museum	Non-profit Gruppo San Luca	5	No	MASTamicoA
Via Spluga and Val San Giacomo Museum – MUVIS	Friends of MUVIS	3	No	No

Diotti Museum	No	3	No	No
International Museum of the Red Cross	No	2	No	No
Museum of Contemporary Photography – MUFOCO	Friends of Museum of Contemporary Photography	6	Yes	No
Antonio Stradivari Cremona Violin Museum Foundation	Friends of Stradivari	4	No	No
MA*GA Museum of the Fondazione Galleria d'Arte Moderna e Contemporanea Silvio Zanella	Friends of MA*GA	6	No	No
Italians' Vittoriale Foundation	Friends of Vittoriale	2	No	No
Floriano Bodini Civic Museum	Friends of the Bodini Museum	3	No	No
Poldi Pezzoli Museum	Friends of the Poldi Pezzoli Museum Milano	6	No	No
Pirelli HangarBicocca	No	5	Yes	No
Triennale di Milano	Friends of Triennale	6	No	No
Carlo Maria Martini Milan Diocesan Museum	No	1 - My MUDIMI	No	No

Leonardo da Vinci National Museum of Science and Technology	No	3	No	No
Bagatti Valsecchi Museum	Friends of Bagatti Valsecchi Museum	5	No	No
Modern Art Gallery Milano	Friends of GAM	1	No	No
Villa Carlotta Museum and Botanical Garden	No	1	No	No

Table 2. *Summary Of Museums Membership Programme Phenomenon in Lombardy*, created by the author 2022.

In conclusion, the number of museums with a membership programme are only 9% of the total 267 institutions chosen to conduct this research on. Of the twenty-four museums analysed and listed in table number 2, 58% have a Friends of Museums' Associations and 83,3% have a museum membership. Moreover, only 12.5 % have free admission while the others have an entrance cost. Of the total, only 20% have a dedicated corporate membership, five museums out of twenty-four. However, four of them – Santa Giulia Museum, Tosio Martinengo Gallery, Brixia Archaeological Park, and Weapons Museum “Luigi Marzoli” - are managed by the same Foundation: Brescia Musei Foundation.

## 2.3 Museums Membership Programmes in Piedmont

The second Region to be researched and whose data was collected and scraped was Piedmont. The starting point for this analysis was the annual report (2022) by Osservatorio Culturale del Piemonte and IRES<sup>4</sup> Piemonte since there is no list of institutions recognised by the Region itself. The museums taken into consideration are the ones listed in Table 1.2 *‘Ingressi nel Sistema Museale Metropolitano di Torino (2019-2021)’* and Table 1.3 *‘Ingressi nel Sistema Museale Regionale (2019-2021)’* of the Report. But as was the case in Lombardy, occasionally a single institution might be composed of multiple locations, the total number of venues represented in the dataset is 265. Overall, the effective number of museums in the dataset is 205. The tables only served to have a sample of museums on which to carry out the research because it did not present any information on ticketing or membership. The information in the tables taken into account is only the name of the museum, municipality, and province.

Through a search on the websites of the listed museums, or on the MiC’s ‘Places of Culture’<sup>5</sup> site for those that did not have it, the following information was gathered: whether it had an association of friends, a museum membership system and if so, how many tiers; whether admission was free or paid; and whether there was a corporate membership programme. Typology of museums was entered by the author. To summarise the information collected the two following tables were created. The first one, Table 3, collects quantitative data of the museums taken into consideration:

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<sup>4</sup> Economic and Social Research Institute of Piedmont Region, <https://www.ires.piemonte.it/>.

<sup>5</sup> “Luoghi della Cultura”, Ministero della Cultura, last accessed October 1, 2022, <https://www.beniculturali.it/luoghi/cerca-luogo>.

		% Of Total
Piedmont museums analysed	205	
Free Access	70	34,1%
Arts	70	34,14%
Archaeology	8	3,9%
Botanical Garden	1	0,5%
Composited	30	14,6%
Ethnographic and Anthropological	32	15,6%
History	10	4,8%
House-Museums	8	3,9%
Natural History and Natural Sciences	15	7,3%
Science and Technology	1	0,5%
Specialised	21	10,2%
Territory	9	4,4%

Table 3. *Numbers Regarding Museums of Piedmont Considered in Research*, created by the author, 2022.

The second one, Table 4, collects all the information collected about museums' membership programmes. Therefore, the museums of Piedmont among those sampled for this research with a form of affiliation are twenty-one and they are listed below.

<b>Museum</b>	<b>Friends of Museum Association</b>	<b>No. of membership classes</b>	<b>Free entrance</b>	<b>Corporate membership</b>
Oropa Botanical Garden	No	3	No	No
Sandretto Re Rebaudengo Foundation	No	6	No	No
Varallo Museum Palace	No	3	No	No
Infini.To Planetarium of Turin, Museum of Astrology and Space	Friends of Planetarium	9	No	Yes
Fondazione Merz	No	1	No	No
CAMERA - Italian Centre for Photography in Turin	No	1	No	Yes
Polo of 900	No	3	Yes	No
Historical Cavalry Museum of Pinerolo	Friends of the Historical Cavalry Museum	No	No	No
GAM - Gallery of Modern and Contemporary Art of Turin	Friends of Fondazione Torino Musei	No	No	No

Palazzo– Museum of Madama Ancient Art	Friends of Fondazione Torino Musei	No	No	No
MAO Museum of Oriental Art				
Museo Egizio	Gli Scarabei and AFME	7	No	Yes
Museum of the Shroud	Onlus Association Friends of the Shroud Museum	No	No	No
Antonio Adriano Civic Museum	Friends of Alfieri Castle	No	Yes	No
Piedmontese Railway Museum	No	1	No	No
Royal Palace	Friends of the Royal Museums	No	No	No
Royal Armoury				
Savoy Gallery				
Museum of Antiquities				



Chiablese Halls	Friends of the Royal Museums	No	No	No
Royal Gardens		4	Yes	No

Table 4. *Summary Of Museums Membership Programme Phenomenon in Piedmont*, created by the author, 2022.

Regarding membership information, only ten out of the total number of museums, 205, have a museum membership programme, while fourteen have a museum friends association.

To conclude, the number of museums with a museum membership programme is only 10,2% of the total 205 museums on which this research was conducted. Of the twenty-one museums analysed and listed in Table 4, 66,6% have a Friends of Museums' Associations and 27,6% have a museum membership. The museums with free admission are 14,3% while the others have an entrance fee. Of the total, 19% have a dedicated corporate membership, four museums out of twenty-one.

The following chapter will analyse memberships within the Veneto Region.

## 2.4 Museums Membership Programmes in Veneto

The starting point for data collection was the list of museums recognized by the Veneto Region by *Servizi MAB*<sup>6</sup> updated on 4<sup>th</sup> of July 2022. The acronym MAB which stands for museums, archives, and libraries aims to highlight an integrated vision, thus finding regional recognition and qualification of the services provided. This list is also proof of a gradual attempt to construct a system that unifies institutes present on the territory. The ‘Law for Culture’ Regional Law no. 17/2019 promotes a transversal approach to cultural institutions and their functions with the aim of promoting a heritage that represents a united legacy of culture and knowledge. The number of museums recognised in the list provided by the *Servizi MAB* is 190. The list provides the name of the institution, municipality, and province. The author scraped the websites of each organisation and the section “Musei” of *Portale Musei Veneti*<sup>7</sup> to collect information on the existence of Friends of Museums Associations or membership programmes. Overall, the museums present in the region appear to have rudimental attempts in developing membership schemes. Few museums offer different types of affiliation and different arrangements for sponsors. Among these affiliation techniques there are discounts on admission or the private usage of the museum spaces, subscriptions, visibility, and others. Since the list of *Servizi MAB* did not include many of the museums of the Metropolitan City of Venice, the author expanded the search by also considering the museums of Fondazione Musei Civici Venezia, museums managed by the *Direzione regionale Musei* of MiC<sup>8</sup>, Gallerie dell’Accademia, the Peggy

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<sup>6</sup> “Elenco degli Istituti – Musei” can be consulted at the link accessed September 5, 2022, <https://www.culturaveneto.it/it/la-tua-regione/beni-e-servizi-culturali/servizi-mab-musei-archivi-biblioteche/riconoscimento-regionale-mab>.

<sup>7</sup> “Musei”, Portale Musei Veneti – Progetto Misurazione e Valutazione, accessed September 5, 2022, <http://musei.regione.veneto.it/musei>.

<sup>8</sup> General Directorate Museums of the Ministry of Culture, <https://polomusealeveneto.beniculturali.it/>.

Guggenheim Collection, and Pinault Collection museums Palazzo Grassi and Punta della Dogana. These museums have been included because their membership programmes are considered to be relevant for this research. The museums that belong to the Fondazione Musei Civici Venezia are the Doge’s Palace, Correr Museum, Ca’ Rezzonico 18th-Century Venetian Museum, Ca’ Pesaro National Gallery of Modern Art, the Glass Museum of Murano, Palazzo Mocenigo Museum, the Mariano Fortuny y Madrazo Museum, the Lace Museum of Burano, Carlo Goldoni’s House Museum, and the Clock Tower Museum. Instead, museums part of the *Direzione regionale Musei* are Giorgio Franchetti Gallery in Ca’ d’Oro, National Archaeological Museum of the Venice Lagoon, National Archaeological Museum of Adria, National Archaeological Museum of Fratta Polesine, National Archaeological Museum of Venice, National Archaeological Museum of Verona, Palazzo Grimani Museum, Oriental Arts Museum in Ca’ Pesaro, Atestino National Museum, and National Museum Salce Collection.

To summarise all the data collected two tables were created. Table 5 presents quantitative data with reference to the museums in the Region:

		% Of Total
Museums in Veneto analysed	213	
Free Access	59	27,7%
Arts	67	31,5%
Archaeology	29	13,6%
Botanical Garden	0	0%
Composite	9	4,2%
Ethnographic and Anthropological	17	7,98%
History	25	11,7%

House-Museums	7	3,3%
Natural History and Natural Sciences	21	9,9%
Science and Technology	8	3,8%
Specialised	18	8,4%
Territory	12	5,7%

Table 5. *Numbers Regarding Museums of Veneto Considered in Research*, created by the author, 2022.

The second one, Table 6, summarises the qualitative analysis of the membership phenomenon (see Appendix 3):

Museum	Friends of Museum Association	No. of membership classes	Free entrance	Corporate membership
Risorgimento Museum - Fioroni Foundation	Friends of Fioroni	No	No	No
Gallery of Palazzo Cini	No	6	No	Yes
Battaglia Terme River Navigation Museum	Club of Friends	No	No	No
MUST - Territorial History Museum of Alano di Piave	Friends of Museum Association	No	No	No
Ateneo Veneto	No	2	Yes	No
M9 - '900 Museum	No	6	No	No

Gypsotheca and Antonio Canova Museum	No	1	No	Yes
Querini Stampalia Foundation Onlus	No	6	No	No
MAAAP - Archaeological and Environmental Museum of the Water of Padua	No	Yes	Yes	No
Peggy Guggenheim Collection	No	7	No	Yes
Gallerie dell'Accademia Venezia	No	1	No	No
Palazzo Grassi	No	3	No	Yes
Punta della Dogana Museums				
Doge's Palace	No	2	No	No
Correr Museum				
Ca' Rezzonico 18th-Century Venetian Museum				
Ca' Pesaro National Gallery of Modern Art				
Glass Museum of Murano				

Palazzo Mocenigo Museum	No	2	No	No
Mariano Fortuny y Madrazo Museum				
Lace Museum of Burano				
Carlo Goldoni's House Museum				

Table 6. *Summary Of Museums Membership Programme Phenomenon in Veneto*, created by the author, 2022.

In conclusion, of the 213 Museums analysed for Veneto Region, only the 9,8% have a museum membership programme. Of these twenty-one museums listed in Table 4, 2,5% have free admission. Moreover, 14% have a Friends of Museums' Association and 70% have a museum membership. Lastly, the percentage of institutions with a corporate membership is 19,5%.

The following chapter will present three case studies in order to highlight best practice in terms of membership development in different types of institutions.

## **2.5 Case Studies**

This chapter presents three case studies of museum membership programmes that can be considered best practice in the Italian scene. The choice fell on these three institutions because, besides presenting a carefully structured membership programme, they are also characterised by different structure and management. The case studies will be conducted on the Peggy Guggenheim Collection in Venice as an example of a private museum. The second tells of the experience of the first museum in Italy managed by a participatory foundation: the Museo Egizio in Turin. Finally, the last case study will be carried out on the MA\*GA - Gallarate Museum of Art, located in the province of Varese, whose members are actually part of the Association Friends of the MA\*GA instead of a museum membership programme. Overall, what will emerge from this chapter are some important elements and factors that can be applied to the classification that is being developed in the last chapter of this thesis.

### **2.5.1 The Peggy Guggenheim Collection Membership Programme**

This first case study will focus on the Peggy Guggenheim Collection in Venice and it will contribute to the understanding of how a membership scheme can be articulated in a private museum in Italy. The museum houses the personal collection of Peggy Guggenheim, as well as masterpieces from the Hannelore B. and Rudolph B. Schulhof Collection. The Collection is part of the Solomon R. Guggenheim Foundation's constellation of museums, which includes the Solomon R. Guggenheim Museum in New York, the Guggenheim Museum Bilbao and the future Guggenheim Museum Abu Dhabi.

## Summary

The Peggy Guggenheim Collection, is one of the world's leading museums of modern art. It is located in Palazzo Venier dei Leoni, Venice, where Peggy Guggenheim lived from 1949 until her death and where she herself began to hold exhibitions, open to the public, of contemporary sculptures. The Solomon R. Guggenheim Foundation is a non-profit organisation founded in New York in 1937 to which Peggy Guggenheim donated her Palace in 1970 and her collection in 1976 on the condition that it would remain permanently on display in Venice. The Solomon R. Guggenheim Foundation purchased the US pavilion at the Venice Biennale in Giardini from the Museum of Modern Art of New York in 1986 and the purchase was possible thanks to funds from the Peggy Guggenheim Collection Advisory Board. Therefore, the Peggy Guggenheim Collection collaborates regularly with the United States Information Agency, the Fund for Artists at International Festivals and Exhibitions, and the Bureau for Education and Cultural Affairs of the US Department of State.

Together with Gallerie dell'Accademia, Galleria Palazzo Cini, and Palazzo Grassi – Punta della Dogana, the Peggy Guggenheim Collection is part of Dorsoduro Museum Mile, an itinerary of museums in Dorsoduro *sestriere*. Launched in 2015, this project aimed to connect four museums along a mile-long path between the Grand Canal and the Giudecca Canal. From 2020 the entrance ticket to one of the museums or a membership to them allows visitors to enter any of the other institutions at a lower price. The Peggy Guggenheim Collection is open every day between 10 am and 6 pm, except on Tuesday when the museum remains closed. The ticket fees are the following: €16,00 full price; €14,00 reduced-price for people over sixty-five, FAI members, Touring Club Italia members, COOP members, Trenitalia Veneto regional season ticket holders, card



Cinemapiù holders, another Dorsoduro Museum Mile ticket holder, Casa dei Tre Oci ticket holder, Treccani Card holder, season ticket holders to Goldoni theatre in Venice, the Verdi theatre in Padua or Mario del Monaco theatre in Treviso; €9,00 reduced price for others categories such as students under twenty-six, children aged between ten and eighteen, scholars group, UNESCO, IAA, AIAP members, ANISA members, Friends of Venetian Museums and Monuments, licensed journalist, law enforcement agents, and Rolling Venice Card holder; and free admission is granted for the following categories: children under ten years of age, disabled people with an accompanying person, Advisory Board, International Patrons, Guggenheim Circle members and Friends of the Peggy Guggenheim Collection, Guggenheim museums members, *Guggenheim Intrapresae* employees, ART PASS members, AAMD members, ICOM and ICOMOS members, My Special Venice Card holder, licensed journalist with accreditation, Venetian art high schools and *Accademia* students, licensed guide, and members of affiliated museums.

## Mission, Vision, and Core Values

All the locations under the Solomon R. Guggenheim Foundation share the same core values and vision. The main aims of the mission include a commitment to innovation, collecting and preserving modern and contemporary art. Particular attention is also placed on the curatorial and educational aspects to engage with both local and global audiences making art accessible to a wide public.

## Characteristics and Organisational Structure

The Peggy Guggenheim Collection is part of the museum constellation which falls under the Solomon R. Guggenheim Foundation, whose president is Wendy Fisher. For the management of the Venetian museum, right from the beginning, there was the necessity to

create a special advisory committee, called Advisory Board. Consisting of prestigious Italian and international personalities, board members gather at least twice a year, precisely to discuss policies regarding the investment choices regarding the Venice location in order to follow the wishes dictated by the Board of Trustees overseas. The Advisory Board is by invitation only, it counts about seventy active members in addition to honorary and emeritus ones and the president is Mimi Lawson-Johnston Howe. The Peggy Guggenheim Collection is divided in sixteen offices, each of which communicate with the others and report to the director, Karole P. B. Vail. The offices are: director's office, visitor services, library and archive, collection and temporary exhibitions, press and communication, conservation, corporate, curatorial, publications and special projects, education and internship, special events, membership, museum shop, human resources, IT / technical services, accounting, and security.

## Museum Membership Programme

The Peggy Guggenheim Collection has developed a membership programme in line with the common structure present in the major American Museums in the US cultural system. The membership tiers, in fact, can be essentially categorised in subscriptions, friends' schemes, and patrons' schemes (Slater, 2005). These categories can be found in the Peggy Guggenheim Collection divided into different tiers and with different subscription prices: €25,00 Be Young, €45,00 Be Open, €90,00 Be Individual, €120,00 Be Dual, and €100,00 Be Family. Then, there is a 'friends' scheme' called Guggenheim Circle to which admittance to the is upon personal invitation by an existing member or by the museum itself and costs €600,00. Lastly, the International Patrons require a donation of €2.000,00

as well as an entrance fee, and the admittance is upon invitation by the museum. The benefits connected with each tier of membership are collected in the following table:

Benefits	Be Young	Be Open	Be Individual	Be Dual	Be Family	Guggenheim Circle	International Patrons
Free admission to the Peggy Guggenheim Collection	•	•	•	•	•	•	plus 1
Free admission to the Guggenheim museums in New York and Bilbao			•	•	•	•	•
Reduced admission of 9€ for guests accompanying a member	max 4	max 4	max 4	max 4	max 4	•	•
Free admission to some of the most important Italian modern and contemporary art museums	•	•	•	•	•	•	•
Invitation to Members events and activities	•	•	•	•	•	•	•
Members News sent via e-mail	•	•	•	•	•	•	•
Discounts at the Museum Shop and Museum Café	•	•	•	•	•	•	•
Discounted rental of the audio guide for the permanent collection	•	•	•	•	•	•	•
Coupon for a free audio guide and a 20% discount on a purchase at the Museum Shops	•	•	•	•	•	•	•
Access by appointment to the Peggy Guggenheim Collection library	•	•	•	•	•	•	•
Complimentary catalogue of the permanent collection when you join			•	•	•	•	•
Invitation to exhibition openings at the Peggy Guggenheim Collection			•	•	•	•	•
Membership information and magazine sent to your home address			•	•	•		•
Calendar of activities reserved for Family Card members					•		
Preferential Booking for Kids Days					•		
Annual Dinner on the Terrace of the Museum						•	•

Art Pass to major international museums							•
Exclusive events specifically designed for the International Patrons							•

Table 7. *Benefits Offered by The Peggy Guggenheim Foundation for Friends of Guggenheim*, created by the author, 2022.

The Peggy Guggenheim Collection was the first institution in Italy to have a true corporate membership programme, *Guggenheim Intrapresae*, which goes beyond a usual sponsorship system. Since 1992, corporations can become actual members which support the museum and benefit from different opportunities, in fact they can develop a communication strategy and social responsibility through art and support educational projects. Among numerous benefits there are, for example: free entrance to the museum for all employees and admission to special programmes organised for the companies; business-exclusivity of the companies' sector; opportunity to create targeted communication campaigns in consultation with the museum; opportunities to network throughout annual meetings; use of the spaces of the museum; complimentary exhibition catalogues and tickets to the Guggenheim museums in New York and Bilbao. Another membership tier for corporations is *Officinae Guggenheim*, which is a simpler formula to connect with the museum. There are three ways to become part of the *Officinae*: the first one requires an annual contribution of €5.000,00 and it guarantees recognition on the museum website, discounts on individual memberships, invites to the temporary exhibition previews, and a 10% discount on the rental of museum spaces for events; the second one requires an annual contribution of €10.000,00 and allows a 20% discount on the rental of museum spaces, 50 free admissions to the Collection and a guided tour; the third, with an annual contribution of €15.000,00, provides the additional benefits of a private evening visit and 150 free admission per year to the Collection. However, the highest level of

corporate membership is Institutional Patrons, which have the biggest corporate visibility on the website and museum communication. The few Institutional Patrons, unlike other corporate members, are characterised by having a relationship with the Collection oriented towards the medium and long-term.

### Analysis of Friends of the Peggy Guggenheim Collection Membership Scheme

This SWOT analysis was especially developed to underline Strength, Weakness, Opportunities and Threats of the membership programme of the Peggy Guggenheim Collection:

Strengths	Weaknesses	Opportunities	Threats
Create both a local and international community that binds to the foundation. Corporate membership programme.	Lack of a membership tier dedicated to Seniors (over 65).	Implement activities in collaboration with other Guggenheim Museums. Aligning communication with a particular focus on gender studies issues.	To lose wealthy members if one were to take the reputation of the foundation for granted as sufficient motivation for loyalty.

Table 8. *SWOT analysis of Friends of the Peggy Guggenheim Collection Membership Scheme*, created by the Author, 2022.

Clearly, since it has been chosen to represent best practice, the programme has many positive aspects. Strengths to highlight are that it succeeds in creating a broad sense of community, in fact some activities target regular visitors, while others international ones. Some activities, such as Kids Days every Sunday, are designed for families while others, such as seminar series or webinars are designed for adult members, both art lovers and the curious. Special international events involve all interested members and are perfect networking opportunities. The biggest strength however is its corporate membership programme, which has a unique structure in the Italian panorama. Moreover, the

communication about membership programmes is effective, easy to find on the website page, and even physical brochures are clear and provide extensive information. However, a weakness can be found in the lack of a dedicated Senior membership. In fact, one aspect that could be further developed is the attention towards the elderly. Considering then the strong focus on the international patrons and the fact that the Peggy Guggenheim Collection is part of the Guggenheim constellation of museums, this aspect could be further harnessed in order to tighten the collaboration between the various institutions. A further area which could be improved and an opportunity they have lies within the communication of “Friends of Guggenheim” in Italian. In fact, in Italian the membership programme of the Collection is called “I AMICO OF Peggy Guggenheim Collection” because of the word play between the English particle ‘am’ and the Italian word ‘amico’, friend. However, ‘amico’ only indicates the masculine, thus in a time when gender studies and society are starting to demand neutrality of language, new ways should be found to make it more inclusive for the female patrons, and overall, a new name should be devised.

The threat identified for the membership programme is linked to the great prestige of the Collection itself. Especially when considering higher membership tiers, the motivation behind becoming a patron is probably not only economic but connected to different incentives that could be individual, political, or social. The prestige and importance of the collection plays, at least in part, a crucial role in the loyalty of some members. However, if one were to take the reputation of the foundation for granted as sufficient motivation for loyalty the risk of not conducting careful audience analysis and not continuing to improve the membership programme could persist. Without studying your audience regularly and without understanding their needs, they would risk losing subscriptions and therefore funds.

## Conclusion

The Peggy Guggenheim Collection membership programme represents an example of best practice in Italy. Its complexity and the fact that it is so elaborate without a doubt is indebted to the expertise of the Solomon R. Guggenheim Foundation and the Anglo-Saxon nature of the Collection. Such a strong focus on affluent and international members driven by fundraising needs of the museum. The Collection also sets an example regarding corporate membership, which aims to build lasting relationships far beyond the typical sponsorship system. The membership programme is well structured and overall the communication about it is effective and complete.

## **2.5.2 The Museo Egizio Membership Programme**

The second case study will be carried out on The Museo Egizio in Turin and it will contribute to the understanding of how a membership scheme can be articulated in a museum managed by a foundation of participation in Italy. Since 2004, the museum has been the first Italian example of private participation in the management of a public cultural heritage institution, when the Fondazione Museo delle Antichità Egizie di Torino was founded. Participation foundations have risen drawing inspiration from the Anglo-Saxon matrix and the experience implemented in the Netherlands (Galletti 2005).

### **Summary**

The Museo Egizio in Turin was founded in 1824 and it is the oldest museum in the world devoted entirely to Egyptian culture. Since 2004, the museum is managed by Fondazione Museo delle Antichità Egizie di Torino whose founding members are the Ministry of Cultural Heritage and Activities, the Piedmont Region, the City of Turin, San Paolo Company, Fondazione CRT, and the Province of Turin which, however, withdrew in 2015. The foundation has a duration of 30 years and it is a non-profit. In 2011 the museum was recognised by the Council of Ministers as a research organisation.

The Museum is open every day: Monday between 9am and 4 pm, from Tuesday to Sunday between 9am and 6.30pm. The ticket fees are the following: €15,00 full price; €12,00 reduced-price for people over seventy and licenced journalists; €3,00 is the reduced student price; €1,00 reduced junior for the ones between the age from six to fourteen; €30,00 is the family ticket which comprehends two adults and two minors; and free admission granted for the following categories: age zero to five, disabled 74% with an accompanying person,



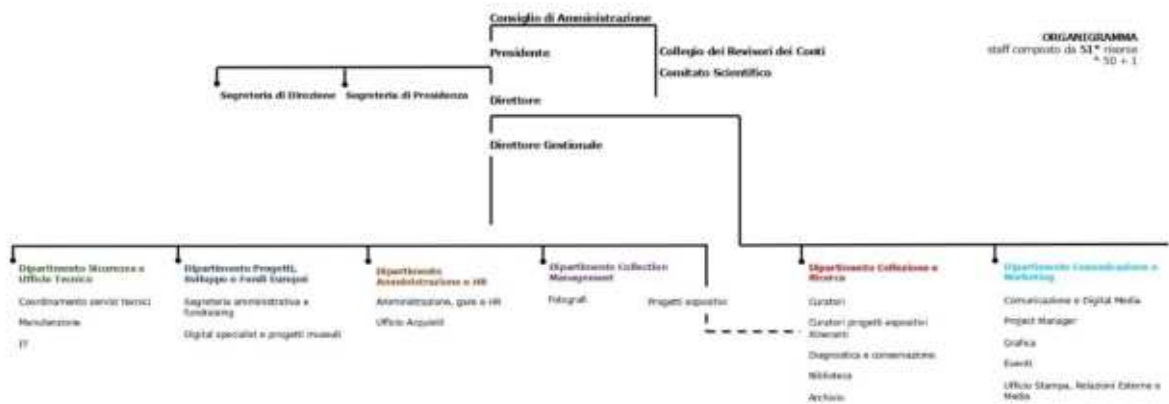
ICOM Members, Torino + Piemonte Card Season Ticket, Turin City Libraries, Cultural Passport, on visitors' birthday, and with the national *Bonus Cultura*.

## Mission, Vision, and Core Values

According to the Statute (2004) the Fondazione Museo delle Antichità Egizie di Torino, which is non-profit, pursues the aims of the valorisation and management of cultural assets and museum activities, as well as related activities promotion, communication, and training activities. The Foundation carries out and promotes studies and research in its areas of activity, ensuring their dissemination to the scientific community and to the public. In order to achieve its goal, the Foundation promotes the acquisition of financial resources to guarantee adequate conservation of the museum, its assets, and the valorisation of activities. Increasingly new services are offered to the public to improve the quality of their experience. In order to promote and disseminate knowledge and for the better enjoyment by the public, the Foundation focuses on research and carries out various forms of experimentation and innovation.

## Characteristics and Organisational Structure

The Museo Egizio in Turin is the first Italian museum ever to be managed by a foundation of participation. What is sought to be achieved with a foundation of participation are adequate responses to the needs of optimal utilisation of the historical-artistic heritage and appropriate valorisation methods through more appropriate organisational and management structures. The president of the Museo Egizio is Evelina Christillin, while the director is Christian Greco. The foundation is structured as shown in the following organisational chart:



III. 4. *Fondazione Museo delle Antichità Egizie di Torino's Organisational Chart*, screenshot taken by the author, 18 September 2022, <https://museoegizio.it/trasparenza/organizzazione/>.

## Museum Membership Programme

The Museo Egizio has developed a membership programme in line with the common structure present in major institutions in the United States, and also fall in line with the Anglo-Saxon model of their management. The membership categories are divided in different annual tiers: €20,00 Under 14 ‘Discover your inner archaeologist e Young’, €30,00 Under26 ‘The journey you are missing: the one through time’, €70,00 Friend ‘A 5000-year-long friendship’, and €250,00 Supporter ‘Give a future to the past’. Furthermore, in the Italian website there is a section called Patron membership which does not appear in the English version. The three Patron memberships tiers are: €1.000,00 Silver, €5.000,00 Gold, and €10.000,00 Platinum. The benefits connected with each tier of membership are collected in the following table:

Benefits	Under 14	Under 26	Friend	Supporter	Silver Patron*	Gold Patron*	Platinum Patron*
Nominal Card	•	•	•	•	•	•	•
Free entrance to the Museum	•	•	x2	x2	•	•	•
Welcome letter and video message from the Director	•	•	•	•			
You&ME Passport	•						
Newsletter	•	•	•	•	•	•	•
You&ME Kids Programme	•						
You%ME Programme		•	•	•			
10% discount at Museum Shop	•	•	•	•			
Invitations to opening of MA*GA exhibition	•						
Annual digital report of activities of MA*GA and the Association	•						
Possibility of reserving purchasing seats for special events or special opening at reduced rates	•						
Guided tour				x2			
One complimentary Museum publication				•	•	•	•
Patron Programme					•	•	•
Personal invitation to previews or exhibition inaugurations					•	•	•
Guided tour with the Curators for two guests					•	•	•
Annual aperitif for Patron with the Museo Egizio Board					•	•	•
Dedicated discounts on the use of spaces of the museum for private events						•	•
Adoption of a restoration project.						•	
Adoption of a specific project							•

Table 9. *Benefits Offered to Members by The Museo Egizio Torino*, created by the author, 2022.

Apparently, the Patron membership tiers, marked with the symbol \* in the table, are intended just for Italians because the brochure is only in Italian and the website page “Patron Membership” does not appear in the English version.

The Museo Egizio membership programme also includes corporate memberships which go beyond a usual sponsorship system. It is structured in levels starting at €10.000,00, €25.000,00, and €50.000,00. Among numerous benefits there are, for example: the inclusion of the company logo and name in the Egyptian Museum Annual Report and on the website; discounts on museum shop products; use of the Egyptian Museum premises for an annual event with reserved discounts; exclusive training activities for employees; the company week: possibility of offering employees unlimited free admission for one week per year; joint project realisation.

Moreover, additionally to the membership programme, there are two realities connected with the museum: the American Friends of Museo Egizio – AFME<sup>9</sup>, and *Gli Scarabei* (The Beetles)<sup>10</sup>, the Association of Supporting Members of the Egyptian Museum of Turin. AFME builds awareness and community support offering voice in global Egyptology. It is sponsored in the US by the King Baudouin Foundation United States which facilitates fully tax-deductible contributions to the Museo Egizio. Instead, the Beetles, founded in 2007 has to date more than 200 members among the most representative people and personalities in the Piedmont Region. Its mission is a direct involvement of Turin citizens in the enhancement of the Museo Egizio as a cultural heritage of the territory. The Supporting Members aim is to set up an annual fund for restoration projects. It is possible to become

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<sup>9</sup> American Friends of Museo Egizio, <https://af-me.org/>.

<sup>10</sup> Gli Scarabei, Associazione Sostenitori Museo Egizio di Torino, <http://www.glisarabei.it/it>.

a member of The Beetles according to three different membership tiers: €500,00 Scarabeo, €150,00 Scarabeo Under 25, and €3.000,00 Scarabeo Corporate. Every membership allows the subscriber to always invite another guest, four ones for Corporates.

## Analysis of Museo Egizio Membership Scheme

The SWOT analysis underlines Strength, Weakness, Opportunities, and Threats of the membership programme of the Museo Egizio in Turin:

Strengths	Weaknesses	Opportunities	Threats
The coexistence of a museum membership programme, a supporter association and American Friends.	Lack of dedicated benefits to the members of the basic categories who are, however, distant.	Implement activities in collaboration with other Egyptian museums and partners around the world.	Non-US international patrons may prefer other organisations that do not focus their attention solely on US partners.

Table 10. *SWOT Analysis of Friends of Museo Egizio Membership Scheme*, created by the author, 2022.

The Museo Egizio system is probably the most complete and well-structured membership programme in Italy. In fact, it has different categories of memberships and dedicated benefits, it addresses patrons, corporates and supporters both local and international: it has friends overseas and supporters in the city of Turin. Therefore, the museum succeeds in creating a sense of community, having independent groups with their own members and supporters by its side while maintaining decision-making and management autonomy over its members. The greatest strength to having a well-targeted membership programme is that it targets specific audience segments through each offering. This is also very noticeable in the museum's communication, the Italian and English website differ and where in the former you get to a brochure for the patron program, in the English one you get to the AFME website. It is also easy to find the link to The Beetles association. Generally,

communication about membership programmes is effective and easy to find on the website page, the payoffs connected with all membership tiers are really catchy, and the Patron brochure is clear and extensive. However, a weakness can be found in the lack of dedicated benefits designed for those members who feel close to the organisation but are actually distant from it and cannot often benefit from free visits or in-person events. However, this could offer the museum an opportunity to improve its services to the public in two ways. The first, by implementing virtual tours, perhaps during museum closing hours, for members who are far from the museum location. The second could be to create events or activities in collaboration with partner museums around the world addressing members of the two museums. This would enhance the network on the one hand and provide experiences for even the most remote members on the other. The threat identified for the membership programme is connected to the close relationship between the museum and the US patrons. The lack of a dedicated patrons programme for foreigners - US excluded - disincentives international patrons who might feel connected to the institution but alienated from it.

## Conclusion

The Museo Egizio in Turin is the first one managed by a participatory foundation, the first Italian museum to embrace an Anglo-Saxon model of governance. The comprehensiveness of its membership program is surely one of the best examples of museum membership on the Italian scene, if not the best one. The museum's excellence, including as a research institute, is certainly a point that works in its favour and attracts national and global prestige. However, the broad vision of the foundation demonstrates its mindfulness by addressing so many different audiences and weaving programmes tailored to each one.

Overall, the membership programme is well structured and the communication about it is effective and complete. However, it would be appropriate to expand Patron membership to internationals in addition to the US.

### **2.5.3 The MA\*GA - Gallarate Museum of Art Membership Programme**

The last case study will be carried out on the MA\*GA - Gallarate Museum of Art in Gallarate. This will contribute to the understanding of how a membership scheme can be articulated in an Italian museum that is characterised by a public-private collaboration. The MA\*GA Museum is one of Italy's most important contemporary art museums. The museum's identity is intertwined with the history of the Gallarate Prize, founded in 1949 and which is still active today. It is managed by the Galleria d'Arte Moderna e Contemporanea Silvio Zanella Foundation and has had a Friends of MA\*GA Association since 2017.

#### **Summary**

The museum, officially established in 1966 under the name Civica Galleria d'Arte Moderna di Gallarate, in Varese, was born with the works acquired during the first eight editions of the Gallarate Prize. The City of Gallarate National Visual Arts Award is an institution that has marked the cultural landscape of Italian art since its foundation in 1949. The Prize is now in its twenty-sixth edition, with no break in continuity. Painting is not the category judged in this competition but instead it also includes sculpture, design, drawing and engraving, photography, the moving image and public art. The aim of the Prize is to identify the most avant-garde and significant expressions of the contemporary artistic scene. A turning point in the museum's history came in 2009, when the city of Gallarate

established the Galleria d'Arte Moderna e Contemporanea Silvio Zanella Foundation, whose founding partners were the City Council itself, the Ministry of Culture, the Lombardy Region and the Province of Varese. In March 2010, the museum was re-named MA\*GA - Gallarate Museum of Art and inaugurated its new venue. From 2021, the MA\*GA spaces house part of the heritage library of the Majno Library in Gallarate, creating, together with the Municipality of Gallarate, a true cultural hub HIC - Hub Cultural Institutes. Thanks to this important project the MA\*GA is opening up more and more to young people, promoting readings, studying, and other cultural activities organised in collaboration with the Majno Library.

The museum is open from Tuesday to Friday between 10am and 8pm, while Saturday and Sunday from 11am to 7pm. MA\*GA is closed on Monday. There are three ticket fees: €6,00 full price; €4,00 reduced-price for groups, FAI members, Touring Club Italy members, students until twenty-six, residents of Gallarate (Varese), over sixty-five, Friends of Bodini Museum, university professors from some faculties, Lamberti S.p.a employees, and Castaldi Lighting S.p.a. employees; and free admission granted for the following categories: children under fourteen years of age, disabled people with an accompanying person, MiC employees, ICOM Members, MART members, Friends of MA\*GA, members of GAMeC Club, touristic guides of Lombardy Region, AMACI members, and licensed journalists.

## Mission, Vision, and Core Values

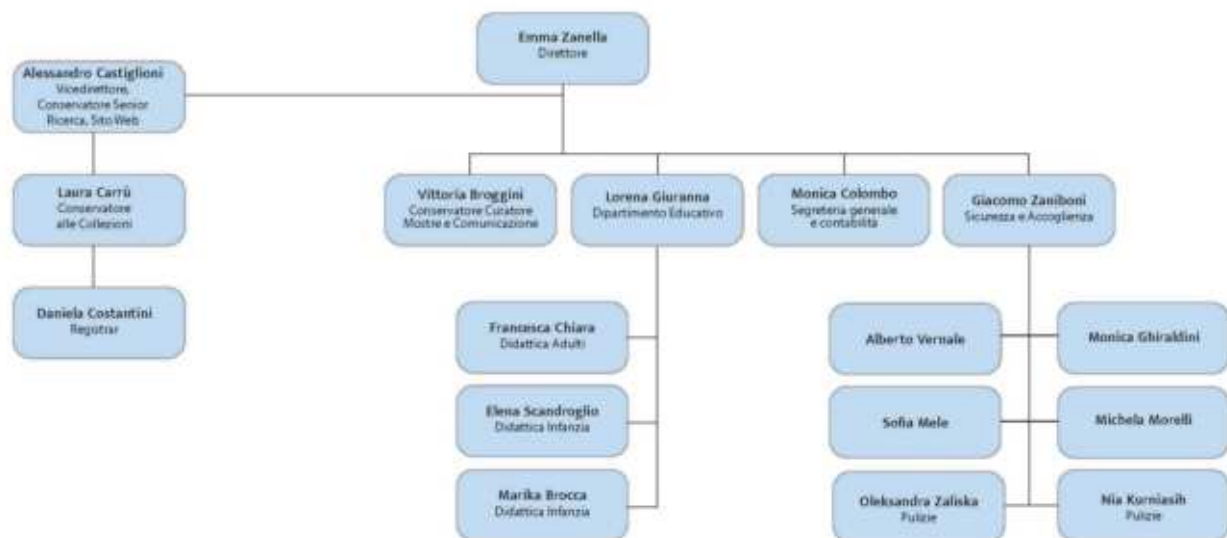
As stated in the Statute of the Association 'Friends of the MA\*GA Museum' (2017), the museum's mission is to promote knowledge of art collections; to ensure accessibility to the public including to those with disabilities; to promote the development of culture; to



promote research; exhibition activities; and to support interdisciplinary initiatives regarding all artistic forms of expressions. The museum operates with a perspective that is both attentive to the artistic culture of this country but that is also in dialogue with prestigious international institutions. Furthermore, it is constantly operating in a manner that is mindful of historical developments but oriented towards the contemporary. This explains why the institution handles multiple areas of contemporary culture, from literature to the performing arts, from design to fashion, thus offering a variety of activities in order to keep the public involved and participating.

### Characteristics and Organisational Structure

The president of the foundation which by statute manages the MA\*GA Museum is Sandrina Bandera. The Foundation operates accordingly to the following organisational chart:



III. 5. MA\*GA Museum - Organisational chart, screenshot taken by the author, 18 September 2022, [http://ww2.gazzettaamministrativa.it/opencms/export/sites/default/gazzetta\\_amministrativa/amministrazione trasparente/ lombardia/ fondazione galleria d Arte moderna e contemporanea silvio zanella di g allarate/020 orga/040 art uff/2020/2020 Documenti 1584713471929/1654849004782 20220524 organigramma per at.pdf](http://ww2.gazzettaamministrativa.it/opencms/export/sites/default/gazzetta_amministrativa/amministrazione trasparente/ lombardia/ fondazione galleria d Arte moderna e contemporanea silvio zanella di g allarate/020 orga/040 art uff/2020/2020 Documenti 1584713471929/1654849004782 20220524 organigramma per at.pdf).

## Museum Fidelisation Programme

The Friends of the MA\*GA Museum Association was founded in June 2017 to create a network of citizens, institutions, and businesses to support the artistic and cultural activities carried out by the museum. Leading the Association as president is Luca Missoni. Among the founders of the Friends of the MA\*GA are artists, collectors, industrialists, and professionals, from the Gallaratese area, the province of Milan, Novara, and Varese. These members were united by their passion for art and culture and decided to become active promoters. The membership programme offered by the association is organised into tiers, differing in terms of fees and benefits, so that everyone feels free to choose the membership formula that they consider most suitable to them. According to MA\*GA Report 2021, there are around 330 members. This number shows that after four years of effective activity, the response of the territory is very positive, despite the health emergency that had a dire effect on the culture sector and beyond.

Overall, there are six membership tiers: €20,00 Young (between sixteen and twenty-nine), €50,00 Standard, €90,00 Double, €300,00 Gold, from €1.000,00 Supporter, and from €2.000,00 Corporate Supporter. The fees for the Young, Standard and Double Cards are intended entirely to support the activities of the Association. When considering the larger sums one has the possibility of using the Art Bonus tool, which allows a tax deduction of 65%. Furthermore, companies can become sponsors of the museum directly other than Corporate Supporters members of the Friends' association. Depending on the chosen tier, members can take advantage of numerous benefits which are summarised in the following table:

<b>Benefits</b>	<b>Young</b>	<b>Standard</b>	<b>Double</b>	<b>Gold</b>	<b>Supporter</b>	<b>Corporate</b>
Nominal Card	•	•	•	•	•	2
Free entrance to the Museum	•	•	•	•	4	2xcard
Participation in exclusive dedicated activities	•	•	•	2	4	2xcard
Newsletter	•	•	•	•	•	•
Discounts on admission to affiliated museums	•	•	•	•	•	•
10% discount at MA*GA bar	•	•	•	•	•	•
10% discount at MA*GA bookshop	•	•	•	•	•	•
Invitations to opening of MA*GA exhibition	•	•	•	•	•	•
Annual digital report of activities of MA*GA and the Association	•	•	•	•	•	•
Possibility of reserving purchasing seats for special events or special opening at reduced rates	•	•	•	•	•	•
10% reduction on educational activities and workshops organised by MA*GA			•	•	•	•
Invitations to previews of MA*GA Museum exhibition				2	2	2xcard
Complimentary exhibition catalogues				1	1	2
Inclusion of the Friends on the dedicated plaque in the Museum				•	•	•
Possibility to use the Ottavio Missoni Tapestries Room at a 30% discount					•	•
Possibility to use the Ottavio Missoni Tapestries free of charge for one event per year					Day time	Nighttime

A guided tour with the Museum's curatorial staff at a reduced rate of 30%						•
Free admission to the MA*GA exhibition for guests of the Member						10 per exp.
Invitations to the MA*GA exhibition openings for guests of the Member						10 per exp.
Invitations to the MA*GA exhibition previews for guests of the Member						•
Possibility to include the wording Supporter Friends of MA*GA on your promotional material						•
10% reduction on educational activities and workshops for the Member's guests						10 per lab.

Table 11. *Benefits Offered by The Friends Of MA\*GA Association for Each Membership Tier*, created by the author, 2022.

## Analysis of Friends of MA\*GA Membership Scheme

The SWOT analysis underlines Strength, Weakness, Opportunities, and Threats of them membership programme of Friends of MA\*GA.

Strengths	Weaknesses	Opportunities	Threats
Create a network of citizens, institutions, and enterprises in the territory; Wide range of different benefits offered as incentives.	Dependence of membership in relation to the life of the Friends of MA*GA Association; Lack of family membership and focus on international audience.	Expand their membership programme to a more international audience.	Museums membership which are not connected with an association and therefore without members duties; the closure of Friends of MA*GA association.

Table 12. *SWOT analysis of Friends of MA\*GA Membership Scheme*, created by the author, 2022.

The two main strengths of this programme are that although it was founded by insiders, it has had a strong resonance in the community and that it has a broad member base. The association involves the community, which becomes an active part in supporting the foundation and it is allowed to do so because of the wide offering of membership tiers and benefits that are correlated with it. In this manner the museum is capable of attracting

different audiences. Moreover, the communication about membership programme is effective and easy to find on the website page, even the brochure of Friends of MA\*GA is clear. However, the fact that members are part of the association and not directly linked to the museum may represent a weakness of the system. In fact, the outsourcing of the membership system takes away the management autonomy of the museum itself. In 2022, for example, this system failed in another context: Friends of Triennale association was shut down and the membership base dispersed. The positive sides of this choice should probably be sought in the Italian regulatory system which may offer different advantages to an association than to a foundation. Other weaknesses can be found in the lack of a dedicated family membership and attention towards international members. In fact, the Friends of MA\*GA brochure and MA\*GA's website are only in Italian and do not seem to pay attention to possible foreign audiences. Therefore, opportunities for improvement could be the addition of a family membership to further strengthen ties with the community, and to widen the target group of members by giving more prominence to international audiences.

As previously stated, the main risk associated with having a membership programme linked to the Friends association and not to the museum itself is its independence from the institution. Another threat can be found in the fact that most members of an association must play an active role in it, such as participate in assemblies. This may lead to the patron's loss of interest because they may prefer participating only in specially designed activities instead of being required to actively participate in the association as well.

## Conclusion

MA\*GA's museum membership system relies on Friends of MA\*GA association which is external but connected to the foundation. The membership programme is well structured and the communication about it is effective even though it is only targeted towards an Italian audience. Having an external association may be the result of a choice dictated by regulatory simplicity in the Italian context. However, the presence of the association is a disincentive to create a museum membership programme of the institution itself and carries risks as the management of the membership is not directly in the hands of the organisation.

### 3. Discussion and Ideas for a New Classification

This last chapter will discuss the findings of the analyses previously discussed. This will be done by comparing the information gathered for the three Regions. Followingly, a proposal for a classification of museum memberships will be presented.

#### 3.1 Lombardy, Piedmont, and Veneto Compared

In the previous chapters, more than 600 museums in three Italian regions were analysed.

The following table summarises the quantitative data collected:

	Lombardy	Piedmont	Veneto	Average
Free access	31,80%	34,10%	27,70%	31,20%
Arts	22,50%	34,14%	31,50%	29,38%
Archaeology	9,70%	3,90%	13,60%	9,07%
Botanical Gardens	1,50%	0,50%	0%	0,67%
Composite	22,50%	14,60%	4,20%	13,77%
Ethnographic and Anthropological	10,50%	15,60%	7,98%	11,36%
History	4,10%	4,80%	11,70%	6,87%
House-Museums	5,20%	3,90%	3,30%	4,13%
National History	5,60%	7,30%	9,90%	7,60%
Science and Technology	3%	0,50%	3,80%	2,43%
Specialised	9,40%	10,20%	8,40%	9,33%
Territory	6%	4,40%	5,70%	5,37%

Table 16. *Museums Data Covering Lombardy, Piedmont, and Veneto Regions*, created by the author, 2022.

Table 16 shows that the average percentage of museums with free entrance among the three regions is 31,2%. Overall, Veneto has the lowest percentage of free museums and Piedmont the highest. The other important element that the table above highlights are the different types of museums present on the territories of the three Regions. Among the sampled

museums there is a majority of art museums, especially in Piedmont with a total of 34,14% of art museums. The other type of institution which is densely present in these Regions are composite museums, which, as shown above, are especially present in Lombardy representing 22,50% of total museums. On the other side of the scale instead are Botanical gardens and Science and Technology museums. In each Region, these two categories don't even represent 5% of the total museums. Combined in the category that appears the least, with an overall average of only 0,67%. An interesting element that emerges is that there are more archaeological and history museums on the Veneto territory, representing combined 25%, than in the other two Regions, while instead Piedmont and Lombardy are more populated by ethnographic and anthropological museums, respectively with 15,60% and 10,50%. The data in the Table also shows how the percentages of the last four types of museums, respectively House-Museums, National History, Specialised Museums, and Territory Museums, is comparable within the three considered Regions.

Table 17 includes the total number of museums analysed, the ones which have a Friends of Museums Association, those who have a museum membership, or both. The Table also shows the number of museums per Region which present more than three tiers per patron scheme:



	Lombardy	Piedmont	Veneto	Totals	%
Sampled museums	267	205	213	685	
Friends of Museums	13	14	3	30	4,4%
Museum Membership	4	10	10	24	3,5%
Both	0	3	0	3	0,4%
Museums tiers >3	1	4	3	8	1,2%
Friends tiers >3	7	1	1	9	1,3%

Table 17. *Museums with Membership Programmes in Numbers*, created by the author, 2022.

Concerning the table above, there are three clarifications to be made. Firstly, of the eighteen museums with museum memberships in the Veneto Region, nine are all part of the Fondazione Musei Civici di Venezia. Therefore, since the museum membership is one, they could be considered as a unicum and bring the number to ten. So, the total of museum membership would be 24 instead of 32, which in percentage terms is 3.5%. The second, three museums of Piedmont Region have both a Friends of Museums Association and a museum membership; therefore, they are counted twice even though the different affiliation schemes belong to the same institution. Lastly, the association of Friends of the Milan Triennale is considered because of the relevance of its membership model had even though it was terminated in 2022.

## 9.2 Ideas for a New Classification

In this last chapter the author will present a proposal for a classification of museum memberships in the Italian context.

First of all, from the analysis carried out on museums in the previous chapters, what clearly emerged was the opportunity to divide Italian affiliation schemes into two macro-categories. The first one, are those programmes which are *internalised membership programmes*, i.e. managed by the institution itself. For this category of schemes, the museum manages the subscription of memberships, the benefit granting, services for each patron tier, the communication related to the programme, and the decisions regarding the pricing of the various tiers. Some examples found of this type of membership, besides the Peggy Guggenheim Collection presented in the case study, are Pirelli HangarBicocca; Leonardo da Vinci National Museum of Science and Technology in Milan; Sandretto Re Rebaudengo Foundation in Turin; Varallo Museum Palace in Vercelli; Palazzo Grassi and Punta della Dogana; Gallerie dell'Accademia in Venice; and others. Another significant element that emerged concerning institutions with internalised memberships is that most of them are private foundations, museums run by participatory foundations, or governed by a mixture of public and private entities.

The second macro-category consists of *externalised membership programmes*. This occurs when there are external groups, recognised by the institution, which support the museum and welcome members. In the Italian context they are generally referred to as 'Friends of the Museum'. The foundation of these associations may arise because of spontaneous community interest or be founded by various organisations. Sometimes, it may even be created by the museum itself. Some examples of institutions that are characterised by such

schemes analysed within this thesis were the MA\*GA - Museum of the Fondazione Galleria d'Arte Moderna e Contemporanea Silvio Zanello already discussed in the case study; Museum of Contemporary Photography – MUFOCO in Cinisello Balsamo; Fondazione Torino Musei and the Friends of the Royal Museums; MUST - Territorial History Museum of Alano di Piave; and others. A further interesting element that emerged from this research was that, in some cases, *internalised membership programmes* and *externalised membership programmes* appeared to coexist, although this did not often occur. The three examples that were found to have this mixed membership system were all in the Piedmont Region. These were respectively: the Museo Egizio of Turin, on which a case study was carried out; Infini.To Planetarium of Turin, Museum of Astrology and Space; and the Royal Gardens. Royal Gardens is part, along with others, of the Royal Museums of Turin but the Gardens were the only one to have this dual form of membership. Followingly, the author, using a qualitative approach, classified museum membership programmes into three categories: *rudimental*, *structured*, and *advanced*. The division is based on two criteria. These were the offered number of membership tiers and the benefits granted to patrons. When considering the number of membership tiers corporate memberships were also counted as a tier. Furthermore, this classification was not influenced by the one discussed above, thus *internalised membership programmes* and *externalised membership programmes* were both considered in the counting of membership tiers. The number of benefits, on the other hand, refers to the total number of benefits offered by the institution to patrons, thus not distinguishing them by membership tier. The classification was based on a qualitative rating of five levels - inexistent, insufficient, sufficient, good, and excellent. The rating levels for the two criteria are broken down as follows:

Number of membership tiers:

*Insufficient* from 1 to 3;

*Sufficient* from 4 to 6;

*Good* from 7 to 9;

*Excellent* from 10 upwards.

Instead, number of benefits offered:

*Inexistent* 0;

*Insufficient* from 1 to 5;

*Sufficient* from 6 to 15;

*Good* from 16 to 25;

*Excellent* from 25 upwards.

Followingly, the resulting evaluation was divided into three categories: *rudimental*, *structured*, and *advanced*. Each membership programme was assigned to a category based on the Table below:

		Numbers of Membership Tiers				
		<i>Inexistent</i>	<i>Insufficient</i>	<i>Sufficient</i>	<i>Good</i>	<i>Excellent</i>
Number of Benefits	<i>Inexistent</i>		Rudimental	Rudimental	Rudimental	Rudimental
	<i>Insufficient</i>	Rudimental	Rudimental	Rudimental	Rudimental	Rudimental
	<i>Sufficient</i>	Rudimental	Rudimental	Structured	Structured	Structured
	<i>Good</i>	Rudimental	Rudimental	Structured	Advanced	Advanced
	<i>Excellent</i>	Rudimental	Rudimental	Structured	Advanced	Advanced

Table 18. “New Classification Proposal In Rudimental, Structured, and Advanced”, created by the author, 2022.

The classification was applied on the 65 museums that were found to have a membership scheme in the previously discussed analyses. In conclusion, according to this classification, forty-nine membership programmes fell into the classification of *rudimental*, thirteen were *structured*, and only three were found to be *advanced*. Findings are summarised in the Table below:

Museum	N. of Membership Tiers	Number of benefits	Type of Membership Programme
Archaeological Museum of the City of Bergamo	Insufficient	Inexistent	Rudimental
Gallery of Modern and Contemporary Art – GAMEC	Sufficient	Insufficient	Rudimental
Enrico Caffi Natural Science Municipal Museum of Bergamo	Sufficient	Insufficient	Rudimental
MAST Castel Goffredo - Town Museum	Sufficient	Insufficient	Rudimental
Via Spluga and Val San Giacomo Museum – MUVIS	Insufficient	Inexistent	Rudimental
Diotti Museum	Insufficient	Insufficient	Rudimental
International Museum of the Red Cross in Castiglione delle Stiviere	Insufficient	Sufficient	Rudimental
Museum of Contemporary Photography – MUFOCO of Cinisello Balsamo	Sufficient	Sufficient	Structured
Antonio Stradivari Cremona Violin Museum Foundation of Cremona	Sufficient	Sufficient	Structured
MA*GA Museum of the Fondazione Galleria d'Arte Moderna e Contemporanea Silvio Zanella Gallarate	Sufficient	Good	Structured
Italians' Vittoriale Foundation	Insufficient	Sufficient	Rudimental

Floriano Bodini Civic Museum	Insufficient	Sufficient	Rudimental
Poldi Pezzoli Museum	Sufficient	Good	Structured
Santa Giulia Museum	Insufficient	Insufficient	Rudimental
Tosio Martinengo Gallery	Insufficient	Insufficient	Rudimental
Weapons Museum “Luigi Marzoli”	Insufficient	Insufficient	Rudimental
Brixia. Archaeological Park	Insufficient	Insufficient	Rudimental
Pirelli HangarBicocca	Sufficient	Sufficient	Structured
Triennale di Milano	Good	Excellent	Advanced
Carlo Maria Martini Milan Diocesan Museum	Insufficient	Sufficient	Rudimental
Milan Leonardo da Vinci National Museum of Science and Technology	Insufficient	Sufficient	Structured
Bagatti Valsecchi Museum	Good	Insufficient	Structured
Modern Art Gallery Mila0	Insufficient	Sufficient	Rudimental
Villa Carlotta Museum and Botanical Garden	Insufficient	Insufficient	Rudimental
Oropa Botanical Garden	Insufficient	Sufficient	Rudimental
Sandretto Re Rebaudengo Foundation	Sufficient	Good	Structured
Varallo Museum Palace	Insufficient	Insufficient	Rudimental

Infini.To Planetarium of Turin, Museum of Astrology and Space	Excellent	Sufficient	Structured
Fondazione Merz	Insufficient	Insufficient	Rudimental
CAMERA - Italian Centre for Photography in Turin	Insufficient	Sufficient	Rudimental
Polo of 900	Insufficient	Sufficient	Rudimental
Historical Cavalry Museum of Pinerolo	Insufficient	Inexistent	Rudimental
GAM - Gallery of Modern and Contemporary Art of Turin	Sufficient	Sufficient	Structured
Museo Egizio	Excellent	Excellent	Advanced
Museum of the Shroud	Insufficient	Inexistent	Rudimental
Antonio Adriano Civic Museum	Insufficient	Insufficient	Rudimental
Piedmontese Railway Museum	Insufficient	Inexistent	Rudimental
Royal Palace	Insufficient	Inexistent	Rudimental
Royal Armoury	Sufficient	Inexistent	Rudimental
Savoy Gallery	Insufficient	Inexistent	Rudimental
Museum of Antiquities	Insufficient	Inexistent	Rudimental
Chiablese Halls	Insufficient	Inexistent	Rudimental
Royal Gardens	Insufficient	Insufficient	Rudimental

Risorgimento Museum - Fioroni Foundation	Insufficient	Inexistent	Rudimental
Gallery of Palazzo Cini	Sufficient	Sufficient	Structured
Battaglia Terme River Navigation Museum	Insufficient	Sufficient	Rudimental
MUST - Territorial History Museum of Alano di Piave	Insufficient	Inexistent	Rudimental
Ateneo Veneto	Inexistent	Insufficient	Rudimental
M9 - '900 Museum	Sufficient	Sufficient	Structured
Gypsotheca and Antonio Canova Museum	Insufficient	Sufficient	Rudimental
MAAAP - Archeological and Environmental Museum of the Water of Padua	Insufficient	Inexistent	Rudimental
Peggy Guggenheim Collection	Good	Good	Advanced
Gallerie dell'Accademia Venezia	Insufficient	Sufficient	Rudimental
Palazzo Grassi	Insufficient	Sufficient	Rudimental
Punta della Dogana Museums	Insufficient	Sufficient	Rudimental
Doge's Palace	Insufficient	Sufficient	Rudimental
Correr Museum	Insufficient	Sufficient	Rudimental
Ca' Rezzonico 18th-Century Venetian Museum	Insufficient	Sufficient	Rudimental
Ca' Pesaro National Gallery of Modern Art	Insufficient	Sufficient	Rudimental



Glass Museum of Murano	Insufficient	Sufficient	Rudimental
Palazzo Mocenigo Museum	Insufficient	Sufficient	Rudimental
Maria0 Fortuny y Madrazo Museum	Insufficient	Sufficient	Rudimental
Lace Museum of Burano	Insufficient	Sufficient	Rudimental
Carlo Goldoni's House Museum	Insufficient	Sufficient	Rudimental
Querini Stampalia Foundation Onlus	Sufficient	Sufficient	Structured

Table 19. *The New Classification of Membership Programmes of Lombardy, Piedmont, and Veneto Region, created by the author, 2022.*

## Conclusion

The author's goal in this research was to propose a classification of museum membership programmes. The idea behind the project was in fact to create a classification to better frame museum membership schemes in the Italian context, since the literature mainly focuses on the Anglo-Saxon one. To contextualise the project, a literature review was initially carried out focusing on membership programmes in the cultural sector, then going further into depth on the classification of the phenomenon. Consequently, the author investigated more closely the reality of Friends of Museums Associations in Italy. What emerged from this study was that the Italian situation is complex, because of the diversity in nature of the various associations and institutions, the fact that a managerial approach in museums is quite new, and because of the lack of literature shedding light on the subject. Since this research was not only intended to be compilatory, a qualitative classification was proposed through which the membership programmes of the sampled museums were classified. To do this, more than 600 museums websites, located in the regions of Lombardy, Piedmont, and Veneto, were scraped searching for the presence of membership programmes in the various institutions. Data was collected on museum gratuity and its type to better understand the composition of the sample. Next, case studies were carried out on best practices regarding membership programmes on three different institutions: Peggy Guggenheim Collection in Venice, Museo Egizio in Turin, and MA\*GA Museum of the Fondazione Galleria d'Arte Moderna e Contemporanea Silvio Zanello. Two different classifications were proposed. The first divided memberships into two macro-categories: *externalised membership programmes* if the museum had a Friends of Museum Association; *internalised membership programme* if managed by the museum itself. The

second proposed classification was based on two criteria. These were respectively the number of membership tiers and the number of benefits offered to patrons, thus using a five levels qualitative rating system, it was possible to classify the various membership programmes in three categories *rudimental*, *structured*, or *advanced*. The study may have a practical implication in museums: in fact, the institutions themselves could start classifying their own membership programme to keep track of its development and better understand some of the aspects that could be executed in order to better their offering to the public.

The results of this research indicate that many Italian museum membership programmes are still rudimental, even if the membership programme phenomenon is growing. However, given the possible benefits of having a good membership programme, museums should try to implement them. This would mean a change in the management of visitor data, the creation of surveys to better understand the audiences and their needs, as well as an increase in communication material. These potential added costs could be a deterrent to the creation or implementation of a membership programme, and they could be an incentive to prefer an association of Friends rather than internalising the process. Perhaps, it is no coincidence that the only membership programmes classified as *advanced* in this study were found to be created in institutions which are private foundations or managed by participatory foundations. But a determining factor in the increase in membership schemes may have been driven by the lack of public funding. It is thus possible that, because of the cuts in funding, in the coming years we will witness an increasing amount of attention and resources spent towards this type of initiatives which indeed aid towards fundraising. However, one grave defect of this research was the impossibility of having access to financial data of each museum. In fact, this thesis was not meant to be an in-depth economic

analysis into the finances of each institution. Therefore, it is not possible to make a judgement on whether it is convenient or not for a museum to have a good membership programme and to make a decisive statement on whether it would be convenient for museums to invest their resources in these types of ventures. Other limitations emerged within this study. Although this classification was based on quantitative data, it also did not take into consideration the number of members in relation to visitors, the size of the museum, or the type of management. These could be criteria that future researchers could take into account to extend the scope of this study. Furthermore, another suggestion which could be made to aid further research could be to take into consideration cumulative memberships or membership cards which create a national or inter-regional museum network such as the cases of FAI and Abbonamento Musei of Piedmont, Lombardy and Valle d'Aosta Regions.

In conclusion, the aim pursued in this thesis was partially fulfilled although this research could be further developed and bettered in the future. But what has been proven is that it is in fact significant to study the panorama of membership programmes in the Italian context because many institutions have begun implementing various forms of affiliation schemes. Furthermore, some excellences in terms of their management have already affirmed themselves and could prove to be a useful example for other institutions.

## Appendix 1.

### Breakdown of the Affiliation Schemes of the Museums in the Lombardy Region

In order to make the thesis complete with all the information found, in the following appendixes the author will list the information gathered on each museum during the research. The first appendix carries out membership programmes and Friends of Museums Associations advertised on websites of museums taken into consideration of the Lombardy Region.

The Archaeological Museum of the City Bergamo presents, on its website, a page dedicated to the Association Friends of Museum<sup>11</sup>. The membership fee to become a part of the association for one year is €31,00 for an ordinary membership and €16,00 for a student membership. Among the benefits and initiatives promoted by the Friends of the Bergamo Archaeological Museum Association are the organisation of conferences, exhibitions, conventions, publications of archaeological interest, study trips, and visits to Italian and foreign archaeological sites and museums. They also publish a 'Small Series of Archaeological Information', which contains information about archaeology, archaeological tourism, and book and exhibition reviews.

The Gallery of Modern and Contemporary Art – GAMeC in Bergamo has a hybrid management which includes both public and private aspects. They are the promoters and

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<sup>11</sup> “Associazione Amici del Museo”, Museo Archeologico di Bergamo, accessed July 27, 2022, <http://www.museoarcheologicobergamo.it/index.php/associazione-amici-del-museo/>.

founders of AMACI<sup>12</sup>, the affiliated Friends Association. Online they merely provide information about the benefits which come with being a member. Even though they do not explicit membership fees on their website, there are four membership tiers: €20,00 Student (until thirty-three), €50,00 Friend, €80,00 Family (until five people), and €500,00 Supporter. The benefits linked to being affiliated are: free admission to GAMEC exhibitions, discounted prices for the purchase of artist multiples, 20% discount on a selection of GAMEC publications, participation in GAMEC Club initiatives, free admission and other benefits at a number of affiliated Museums (Pirelli Hangar Bicocca, Milan; Museo Bagatti Valsecchi, Milan; Museo MA\*GA, Gallarate; MART-Museo d'Arte Moderna e Contemporanea, Trento e Rovereto; Museion, Bolzano; Peggy Guggenheim Collection, Venice; Castello di Rivoli, Rivoli (To); Centro per l'Arte Contemporanea Luigi Pecci, Prato).

The Enrico Caffi Natural Science Municipal Museum in Bergamo has a dedicated page to the Association of Friends of the E. Caffi Museum of Natural Sciences<sup>13</sup>. The association was founded in 1995. Although it was established in close connection to the museum it also proposes joint activities with other associations that pursue the same aims as the Enrico Caffi Museum. The membership is valid for a calendar year and allows the member free admission to the institution, to receive information about the Association's activities and discounts on the initiatives it offers. The fees are differentiated as follows: €8,00 student

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<sup>12</sup> "Associati!", GAMEC, accessed July 27, 2022, <https://www.gamec.it/associati/>.

<sup>13</sup> "Amici del Museo", Museo Civico Scienze Naturali Enrico Caffi, accessed July 27, 2022, <https://www.museoscienzebergamo.it/il-museo/amici-del-museo/>.

member membership (maximum fourteen-year-old); €30,00 ordinary membership; €60,00 supporting membership; and €500,00 life membership.

Santa Giulia Museum, Tosio Martinengo Art Garry, Brixia. Archaeological Park, Weapons Museum “Luigi Marzoli”, and the Castle of Brescia are institutions all managed by the Brescia Musei Foundation. The Brescia Musei Foundation is a participatory foundation that gives management continuity to the public-private partnership and that has allowed the enhancement of Brescia as a city of art<sup>14</sup>. The Foundation has just one Membership card, *Desiderio*, dedicated to companies. *Desiderio* is composed of two membership tiers that entitle the subscriber to an annual membership thanks to which the company receives multiple *Desiderio* Membership Cards, of which, half are nominal cards and half are intended for guests. The number of cards received is proportional to the contribution paid. The benefits of the membership include passes for the initiatives promoted by the Foundation both for the individual holders and for the company joining the membership and priority on renting the spaces for corporate events.

The management of the Castel Goffredo MAST Museum is entrusted to the Gruppo San Luca, a non-profit organisation that has been working since 2000 towards the protection and valorisation of the assets of the Parish of Sant’Erasmus in the Castel Goffredo Territory. To sustain the Museum, they offer memberships to their organisation with the following rates: €8,00 junior membership (maximum eighteen-year-old); €20,00 ordinary

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<sup>14</sup> “Fondazione Brescia Musei, Organi”, Fondazione Brescia Musei, accessed July 27, 2022, <https://www.bresciamusei.com/fondazione-brescia-musei/>.

membership; €50,00 supporter membership; €260,00 honorary membership; €1.550,00 life-long member (guarantees free entry to the Museum)<sup>15</sup>. Instead, the membership card MASTamicoA is linked to corporate sponsorship programmes. According to their website<sup>16</sup>, linking a brand to the territory and the museum provides companies exclusive added value such as: company visibility on the museum's website and printed promotional material, dedicated guided tours with curator and/or director, a number of membership cards, a number of reduced-entrance tickets, a number of free admissions, possibility of using museum spaces at reduced rates, possibility to include company products in the museum shop for the duration of the collaboration, dinner, or breakfast, or ad hoc event with curator and/or director in a friendly location.

The Via Spluga and Val San Giacomo Museum – MUVIS offers a simple membership programme. The rates for the membership to the association Friend of MUVIS are: €15,00 ordinary membership; €30,00 supporter membership; €50,00 benefactor membership. There are no benefits listed on the website<sup>17</sup>.

The Diotti Museum in Casalmaggiore, Cremona, has three membership annual tiers: €12,00 ordinary membership; €10,00 reduced price membership; €50,00 supporter

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<sup>15</sup> “Tesseramento”, Museo MAST Castel Goffredo, accessed July 29, 2022, <http://www.mastcastelgoffredo.it/sostienici/tesseramento/>.

<sup>16</sup> “MAST Imprese”, Museo MAST Castel Goffredo, accessed July 29, 2022, <http://www.mastcastelgoffredo.it/sostienici/mast-imprese/>.

<sup>17</sup> “Sostieni il Muvis”, Museo della Via Spluga e della Val San Giacomo, accessed July 29, 2022, <https://www.museoviaspluga.it/sostieni-il-muvis/>.



membership. The only benefit listed on the museum's website is free entrance to the institution<sup>18</sup>.

The International Museum of the Red Cross in Castiglione delle Stiviere, Mantova, offers two membership tiers. The rates are: €100,00 ordinary membership, €50,00 for under thirty-two-year-olds. The benefits include free and unlimited admission for the card holder and reduced admission for one guest a year, a welcome gift, 10% discount at the museum bookshop, guided tours reserved for members with the curatorial staff, reductions in affiliated museums and institutions, dedicated events such as exhibition previews, lectures, aperitifs with authors before or after conferences, newsletter, invitation to the museum's reopening ceremony<sup>19</sup>.

The Museum of Contemporary Photography – MUFOCO of Cinisello Balsamo, Milan, is managed by the Museum of Contemporary Photography Foundation which includes as institutional participant the Metropolitan City of Milan, the Municipality of Cinisello Balsamo, and the Triennale di Milano<sup>20</sup>. The Association Friends of Museum of Contemporary Photography<sup>21</sup> founded in 2010 offers various membership tiers: €50,00 ordinary membership; €80,00 family membership (including parents and minors), €25,00

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<sup>18</sup> “Sostieni il Museo”, Museo Diotti, accessed July 29, 2022, <https://www.museodiotti.it/it/info-e-contatti/sostieni-il-museo/>.

<sup>19</sup> “Sostienici”, MICR Museo Internazionale Croce Rossa, accessed July 29, 2022, <https://micr.cri.it/sostienici/>.

<sup>20</sup> “Museo”, Museo Fotografia Contemporanea, accessed July 29, 2022, <http://www.mufoco.org/info/museo/>.

<sup>21</sup> “Amici del Museo”, Museo Fotografia Contemporanea, accessed July 29, 2022 <http://www.mufoco.org/amici-del-museo/>.

student membership (maximum twenty-five-year-old), €130,00 school classes membership, €250,00 supporter membership; from €1.000,00 and up honorary membership. These allow their members the following benefits: free participation in guided tours on the first Sunday of the month; free participation in family workshops (with family membership); discount on catalogues and notebooks published by the Museum; discounts on seminars; training courses and cultural events organised by the Museum; discount on limited edition prints of photographs that are part of the Museum's collection; discount on participation to initiatives promoted by the museums and affiliated theatres, historic houses, and parles; possibility to participate in guided tours and cultural trips organised by the museum in Italy or abroad accompanied by expert guides; possibility of attending the annual members' dinner.

The Antonio Stradivari Cremona Violin Museum Foundation in Cremona has been promoting the value of Ceremonies violin making since 1976. Since 2009, the Foundation also promoted the Friends of Stradivari, a worldwide network of those who own, study, and benefit from classical Ceremonies violin making instruments or are passionate about them<sup>22</sup>. The association was created because the Foundation believes in the value that can be generated by the synergy between public and private entities<sup>23</sup>. The different prices of the membership tiers are to be intended per year and they are divided into four levels: from €150,00 ordinary membership, from €1.000,00 silver membership, from €5.000,00 gold

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<sup>22</sup> “La Fondazione”, Museo del Violino, accessed July 29, 2022, <https://www.museodelviolino.org/it/la-fondazione/>.

<sup>23</sup> “MdV friends”, Museo del Violino, accessed July 29, 2022, <https://www.museodelviolino.org/it/mdv-friends/>.

membership, and from €10.000,00 platinum membership. The benefits offered by the Friends of Museum association are summarised in the following table:

<b>Benefits</b>	<b>Ordinary</b>	<b>Silver</b>	<b>Gold</b>	<b>Platinum</b>
Free access to the Museum	•	x2	x2	x2
Invitation to the annual Gala dinner	•	x2	x2	x2
Subscription to the Violin Museum Newsletter	•	•	•	•
Invitations to special or dedicated Friends of Stradivari events	•	•	•	•
10% discount on items on sale at the Museum bookshop	•	•	•	•
A complimentary publication or article from the 'friends' fashion' collection per year		•	•	•
Two free tickets for a concert of your choice at the Auditorium Giovanni Arvedi		•	•	•

Table 1.A. *Benefits Offered by The Friends of Stradivari Association for Each Membership Tier*, created by the author, 2022.

Italians' Vittoriale Foundation in Gardone Riviera, Brescia, manages the Gabriele d'Annunzio monumental complex *Il Vittoriale degli Italiani*. It was donated to Italy by d'Annunzio himself in 1923. The association offers two membership tiers: €20,00 ordinary membership, €100,00 supporter membership. Members' benefits include invitation to Vittoriale institutional initiatives, newsletters, subsidised admissions to numerous museums, themed events with admissions reserved for the Friends of the Vittoriale, tickets with advance booking to events, shows at the Vittoriale, and summer season Festival Vittoriale 2022<sup>24</sup>.

<sup>24</sup> "Soci e Tessere", Il Vittoriale degli Italiani Fondazione, accessed July 29, 2022, <https://www.vittoriale.it/rete/amici-del-vittoriale/soci-e-tessere/>.

Floriano Bodini Civic Museum in Gemonio, Varese, has always been promoted and supported by the Friends of the Bodini Museum Association which was founded by Floriano Bodini's initiative before the Museum's inauguration in 1998. The association offers various membership tiers: €20,00 ordinary membership, €50,00 "Friend" membership, €200,00 supporter membership<sup>25</sup>. Each membership offers various benefits which are shown in the table below:

	Ordinary	Friend	Supporter
Gadget	•	•	
Free access to the Museum and Exhibitions	•	•	•
10% discounts at the bookshop Museum	•	•	•
Personal invitations to the Exhibitions	•	•	•
Free access to partner Museums	•	•	•
30% discounts on Publications		•	•
Guided tours			•
Guided tours for friends or families			•
Preferential prices for the use of Museums spaces for events			•

Table 2.A. *Benefits Offered by Friends of The Bodini Association for Each Membership Tier*, created by the author, 2022.

The Poldi Pezzoli Museum in Milan offers the possibility of becoming a Friend of Poldi Pezzoli Museum Milan. The Association was founded in 1960 with the purpose of sustaining the museum in its activities. There are six membership tiers with different prices and benefits: €10,00 "Friends" membership under thirty-five-year-old; €60,00 ordinary

<sup>25</sup> "Associazione Amici Museo Bodini", Museo Civico Floriano Bodini, accessed July 29, 2022, <https://www.museobodini.it/associazione-amici-museo-bodini/>.

membership; €100,00 family membership for four people; €150,00 supporter membership; €250,00 benefactor; €500 honorary membership<sup>26</sup>. The benefits offered by each tier are listed in the following table:

Ordinary Members	Support Members
Free admission for one year to the MPP's collections and exhibitions; Free or reduced admission partner Museums; 15% discount on publications Franco Maria Ricci publications with the exclusion of antiquarian volumes; Discounts and free admission to art fairs and events art events; 20% discount on purchases at the MPP bookshop; 50% discount on the purchase of the CaseMuseoCard € 10 instead of € 20; 15% discount at Libreria Bocca Galleria; 20% discount for subscriptions to annual and short courses of "Corsi Arte" - <a href="http://www.corsiarte.it">www.corsiarte.it</a> ; 10% discount on drinks at Gerry's Bar at the Grand Hotel et de Milan.	Basic benefits plus: invitations to MPP exhibition openings; Guided tours of MPP exhibitions and collections during opening hours for groups of friends with discounts; Possibility of booking a Business Lunch at the Ristorante Caruso at the Grand Hotel et de Milan.
Benefactor Members	Honorary Members
Basic and Support Members' benefits plus: the possibility of organising guided tours for friends and relatives the MPP and exhibitions during evening opening with an aperitif; Organise exclusive and reserved evenings at favourable rates with the possibility of refreshments in the MPP; Free of charge for exclusive private visits with personalities from Milanese culture and society.	Basic, Support Members' and Benefactor Members' benefits plus: a free copy of the large annual exhibition catalogue; Invitations to special events.

Table 3.A. *Benefits Offered by Friends of The Friends of Poldi Pezzoli Museum Milan for Each Membership Tier*, created by the author, 2022.

<sup>26</sup> "Diventa Amico", Amici Museo Poldi Pezzoli Milano, last accessed July 29, 2022, <https://amicipoldipezzoli.it/diventa-amico/>.

Pirelli HangarBicocca is a non-profit Foundation established in Milano, in 2004<sup>27</sup>. They offer the possibility of joining the Pirelli HangarBicocca Membership Programme with the following tiers: €30,00 annual “Mono” membership; €54,00 two-year-long “Mono” membership; €50,00 annual “Duo” membership; €90,00 two-year-long “Duo” membership; €20,00 annual “Young” membership (available until twenty-six); €36,00 two-year-long “Young” membership; €30,00 annual “Young Duo” membership; €54,00 two-year-long “Young Duo” membership; €60,00 annual “Family” membership; €104,00 two-year-long “Family” membership. The benefits are divided into three tiers; the first one is *Exclusive Accesses* and includes the following benefits: preview of temporary exhibitions; advanced reservation to public programme activities (screenings, concerts, talks and more); free access to guided tours and bike tours; free access to children and family workshops for holders of the family membership. The second tier is *Special Activities*, which offers: members-only guided tours; members-only workshops; exclusive family days for holders of the family membership; special membership newsletter. Lastly, the third tier is *Discounts*, which offers: 25% discount on children and family workshops for holders of family membership; 20% discount on exhibition catalogues; 15% discount on the Pirelli HangarBicocca merchandise; 10% discount on the summer camps for holders of family membership; 10% discount at the Iuta Bistrot; reduced prices at affiliated museums, institutions, and events; special discounts on Art on Sundays<sup>28</sup>.

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<sup>27</sup> “PIRELLI HANGARBICOCCA”, Pirelli HangarBicocca, accessed July 29, 2022, <https://pirellihangarbicocca.org/pirelli-hangarbicocca/>.

<sup>28</sup> “MEMBERSHIP”, Pirelli HangarBicocca, accessed July 29, 2022, <https://pirellihangarbicocca.org/membership/>.

Triennale Milano is an international cultural institution and it used to have a Friends of Museums Association. The Association was founded in 2018 and offered the following membership tiers: €50,00 kids’ membership; €100 student membership; €200,00 young membership; between €1.000 and €1.500,00 supporter membership; between €4.000,00 and €6.000,00 benefactor membership; between €8.000,00 and €12.000,00 patrons membership. The corresponding benefits are summarised in Table 4.A. Unfortunately, in 2022 the Association disbanded, as stated in the *Artribune* article by Giulia Ronchi<sup>29</sup>, and no more membership cards will be issued in the following years:

Benefits	Young People	Supporters	Benefactors	Patrons
Non-transferrable Amici card valid for one year from the date of registration	•	•	•	•
Communications by e-mail with special activities and programme	•	•	•	•
Possibility of tax deductions on the contribution paid to Fondazione La Triennale di Milano, in accordance with the tax law	•	•	•	•
Acknowledgment on the wall at the entrance of Triennale and on the Triennale.org website	•	•	•	•
Annual report with a description of all the activities supported by the Amici and the names of all members	•	•	•	•
Free admission to all the Triennale’s exhibitions	•	•	•	•
VIP card for the major International Art Fairs	•	•	•	•
Invitation for two to the previews of the main exhibitions produced by Triennale with closed-door meetings / cocktails / guided tours with the artistic curator or curatorial staff	•	•	•	•
Invitations to the openings of the main exhibitions produced by Triennale	•	•	•	•
Invitation for two to the Annual Report Event with the president of Amici and the president and directors of Triennale Milano	•	•	•	•

<sup>29</sup> Giulia Ronchi, “Gli Amici della Triennale abbandonano la Triennale. Polemica estiva nella cultura milanese”, *Artribune*, July 30, 2022, <https://www.artribune.com/professionisti-e-professionisti/2022/07/amici-triennale-abbandonano-triennale-polemica/>.

10% discount on purchases at the Store	•	•	•	•
10% discount at the Caffè Triennale and the Caffè Giardino	•	•	•	•
Free Admission to partner museums abroad	•	•	•	•
Participation in at least 3 of the 4 exclusive annual visits to the studios of architects, designers, or artists, or to house museums or private collections, in Italy or abroad	•	•	•	•
40% discount on tickets for Triennale Milano Teatro events	•	•	•	•
Fast-lane access to the ticket office	•	•	•	•
Discounts on tickets to Triennale events for friends and family		•	•	•
Right of first refusal on participation in visits, previews, and special activities			•	•
No limit of participants in the 4 visits organised in Italy and abroad, with the right of first refusal always guaranteed			•	•
Free catalogues of the main exhibitions produced by Triennale				•
Right to submit projects to the Presidency and Management of Triennale and to the Presidency of the Amici della Triennale for the development of topics of common interest				•

Table 4.A. *Benefits Offered by Friends of The Friends of Triennale Milano for Each Membership Tier*, created by the author, 2022.

The Carlo Maria Martini Milan Diocesan Museum is managed by the Sant'Ambrogio Foundation for Christian Culture, a civilly recognised ecclesiastical body. They offer the membership card *My MUDIMI* at the price of €45,00 which, according to their website, allows the holder to “participate more actively in the life of the Museum<sup>30</sup>”. With the card members are granted the following benefits: free access to the museum, reduced admission to the Diocesan Museum for one accompanying person, presentation of temporary exhibitions by the director and/or curators, meetings held online with the possibility of interaction and/or in person gatherings, in-depth meetings about the museum and the

<sup>30</sup> “Sostieni il Museo”, Chiostris di Sant’Eustorgio, accessed July 29, 2022, <https://chiostrisanteustorgio.it/sostieni-il-museo/>.



permanent collection, dedicated newsletter with preview news, a dedicated email address to communicate with the foundation, 10% discount at the museum bookshop on publications, and 10% discount at summer camps for children and grandchildren of cardholders.

The National Museum of Science and Technology 'Leonardo da Vinci' in Milan is managed by the Leonardo da Vinci National Museum of Science and Technology Foundation and does not have Friends of the Museum Association. Nonetheless the foundation offers a membership programme which is divided in three membership tiers: €30,00 “Nano card”, €60,00 “Mega card”, €90,00 “Giga card”. The benefits brought by the membership are reduced or free admission for any guests, priority lane to enter the museum without queuing, 10% discount for purchases at the MUST shop, 10% discount for the guided tour of the Toti submarine, 10% discount for birthday parties and campuses at the museum, subscription to the members newsletter, advance booking for initiatives, workshops, and guided tours<sup>31</sup>.

The Bagatti Valsecchi Museum in Milan is managed by the Bagatti Valsecchi Foundation. Established in 1974, the Foundation has managed the House Museum since it was opened in 1994. In 1996, the Friends of Museo Bagatti Association was founded, and they offer the following membership tiers: €40,00 ordinary membership; €10,00 young membership; €150,00 supporter membership; €250,00 honorary membership. Members of the

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<sup>31</sup> “Membership Card, Pianifica la visita”, Museo Nazionale Scienza e Tecnologia Leonardo da Vinci, accessed July 29, 2022, <https://www.museoscienza.org/it/visitare/membership-card>.

association have free or reduced entrance to partner museums, invitations to exhibitions' previews, 10% discounts on the museum shop, and invitation to private events for selected members <sup>32</sup>.

Lastly, the Villa Carlotta Museum and Botanical Garden in Tremezzo, Como, offers one membership card at the price of €50,00. This allows members to enter the museum free of charge, let guests in at a reduced price as well as receiving a newsletter.

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<sup>32</sup> “Chi Siamo”, Museo Bagatti Valsecchi, accessed July 29, 2022, <https://museobagattivalsecchi.org/amici/>.

## Appendix 2.

### Breakdown of the Affiliation Schemes of the Museums in the Piedmont Region

This second appendix presents the in-depth study for the membership programmes of museums of the Piedmont Region.

Oropa Botanical Garden in Biella set up three membership tiers as an opportunity to become part of their community. The different categories are: €10,00 People, €20,00 Family, and €100,00 Supporter. Each member can benefit from: a digital welcome pack and a gadget, unlimited free access, a 10% discount on items and books at the bookshop, and a 15% discount on the offered courses. Supporters also have a complimentary guide of the Garden and free access granted to one guest. The Oropa Botanical Garden also addresses companies offering team building activities, free admissions and visibility to companies that support them. However, they do not have a corporate subscription system divided into price brackets.

The Sandretto Re Rebaudengo Foundation is based in Guarene, Cuneo, where the president Patrizia Sandretto Re Rebaudengo founded it in 1997. The Art Park of the Foundation in Guarene is one of the three venues of the Foundation. The other two are located respectively in Turin and the other in Madrid<sup>33</sup>. The membership programme of the Foundation has six different membership tiers, which are: €50,00 Student (until twenty-five), €250,00 Single Young Adult or €400,00 Double Young Adult (until thirty-five),

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<sup>33</sup> Fondazione Sandretto Re Rebaudengo, last accessed September 23, 2022, <https://fsrr.org/info/>.

€500,00 General Membership while €800,00 for Dual General Membership, €1.300,00 Gold Club Associate, and lastly €2.500,00 Stellar Club Associate<sup>34</sup>. In the following Table 1.B there are listed benefits connected to each tier.

Benefits	Student	Young Adult	General Membership	Gold Club Associate	Stellar Club Associate
Member's name on the plaque and website	•	•	•	•	•
Free addition to all exhibitions	•	•	•	•	•
Subscription to the FSRR newsletter	•	•	•	•	•
Invitations to previews at FSRR's	Turin	Turin	Turin Guarene	Turin Guarene Madrid	Turin Guarene Madrid
Guided tour with mediators during previews	•	•	•	•	•
Annual meeting with the President of FSRR	•	•	•	•	•
10% savings on books and publications	•	•	•	15%	15%
Priority ticketing for educational activities	•	•	•	Res. seat	Res. seat
Participate in art journeys (upon payment of the fee)	•	•	•	•	•
Subscription to the "Insieme a Patrizia" FSRR newsletter (trimonthly)		•	•	•	•
Events dedicated to "Insieme a Patrizia"		x2	x4	All	All
Reserved seats at conferences hosted by FSRR		•	•	•	•
Attend dinners with FSRR curators, artists, and guests (upon payment of the fee)		•	•	•	•

<sup>34</sup> "Membership, 'Insieme a Patrizia per l'Arte'", Fondazione Sandretto Re Rebaudengo, last accessed September 23, 2022, <https://fsrr.org/membership/>.

Participate in Christmas toast		•	•	•	•
Exclusive visits to collectors				•	•
Club evening				•	•
Change to suggest and share projects				•	•
Preview presentation of the FSRR Program				•	•

Table 1.B. *Benefits Offered from Sandretto Re Rebaudengo for Each Membership Tier*, created by the author, 2022.

The Varallo Museum Palace, Vercelli, allows you to become a member of the non-profit organisation that runs the museum according to three different annual tiers: €40,00 ordinary, €120,00 supporter, and €500,00 benefactor. The benefits offered are free admission to Palazzo dei Musei and its initiatives, a carnet of 5 reduced admissions, to extend your visit to a guest, a 20% discount on the Palazzo dei Musei bookshop, and dedicated communications to update members on current events and new arrivals.

Infini.To is the Planetarium of Turin, Museum of Astronomy and Space and presents a very peculiar membership programme. It has both a museum membership scheme and a Friends of Planetarium association, subscription to which is €10,00<sup>35</sup>. As far as the museum membership is concerned, there are three categories of membership: People, Family, and Supporter. The peculiarity, however, lies in the fact that they do not have a fixed price but several price ranges. Each category in fact has benefits associated with it, as can be seen.

<sup>35</sup> “Amici del Planetario”, Infini.To Planetario di Torino, Museo dell’Astronomia e dello Spazio, accessed September 25, 2022, <https://www.planetarioditorino.it/it/sostienici/amici-del-planetario/>.

Table 3.B below, and different tiers within the same category and are presented in the following table:

<b>People</b>	<b>Family</b>	<b>Supporter</b>
€ 60	Smart €90	€ 250
Young €35	Large €120	
Senior €35	1 extra kids €30	
People & Friend €90		
People & Family €150		

Table 2. B. *Different Prices for Each Membership Category Offered by Infini.To*, created by the author, 2022.

<b>Benefits</b>	<b>People</b>	<b>Family</b>	<b>Supporter</b>
Digital welcome pack and gadget	•	•	•
Free admission	•	•	•
Free admission for a guests of your birthday	•	•	•
Dedicated activities	•	•	•
10% discount on the Astroshop	•	•	•
15% discount on Infini.to courses	•		•
Newsletter	•	•	•
Discount on the membership renewal	•	•	•
Guided tour for two people			•

Complimentary Sky Chart/Astrolabe and Atlas of Astronomy			•
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Table 3.B, *Benefits Offered from Sandretto Re Rebaudengo for Each Membership Tier*, created by the author, 2022.

Furthermore, the museum has a corporate programme which includes three membership tiers: €6.000,00 Space Voyagers, €10.000,00 Space Explorers, and €12.000,00 Space Masters<sup>36</sup>.

On the website of the Fondazione Merz there are no references to a membership scheme, but Friends and Patrons are cited. Friends & Patrons of the Foundation are thanked at the entrance of the exhibition space, mentioned in the imprint of publications and in communication materials as well as on the website. They are invited to all institutional events in the venues that host our initiatives, and also receive a copy of the institutions' publications but there is no information on the website in regards to prices<sup>37</sup>.

CAMERA - Italian Centre for Photography in Turin has one membership card - Friends of CAMERA –which costs €500,00 for one year and €250,00 if it is a renewal. The benefits connected with the membership are: publication of the subscriber's name in the colophon at the entrance to the Centre, invitations to previews of CAMERA exhibitions with guided tours with curators and artists, free admission to CAMERA

<sup>36</sup> “Corporate”, Infini.To Planetario di Torino Museo dell’Astronomia e dello Spazio, accessed September 25, 2022, <https://www.planetarioditorino.it/it/sostienici/corporate/>.

<sup>37</sup> “Support”, Fondazione Merz, accessed September 25, 2022, <https://www.fondazionemerz.org/en/support/>.

exhibitions, invitations to the openings of Off CAMERA exhibitions, and priority registration to CAMERA activities. There are also benefits dedicated to corporations, but prices connected with this kind of membership are not published on the website<sup>38</sup>.

The Polo of 900 of Turin has a membership programme which includes three membership tiers: the first one, 900 #1 is free of charge, 900 #2 costs €15,00, and the third one is for the youngest and costs €7,00.

The Historical Cavalry Museum of Pinerolo, Turin, has an association of Friends of the Historical Cavalry Museum to which members can subscribe for a €50,00 fee per year subscription<sup>39</sup>.

GAM - Gallery of Modern and Contemporary Art of Turin is managed by the Torino Musei Foundation together with other two museums: Palazzo Madama – Museum of Ancient Art and MAO – Oriental Art Museum. The Foundation cares for and manages the City of Turin's art collections<sup>40</sup>. It is possible to become Friends of the Fondazione Torino Musei, which is a cultural association established in 2007. The Foundation pursues different goals: promotion of a movement that aims to involve a wide public in the life of museums; create services to improve the operation of museums; and contribute to the maintenance of the

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<sup>38</sup> “Sostieni”, CAMERA – Centro Italiano per la Fotografia, accessed September 25, 2022, <https://camera.to/sostieni/>.

<sup>39</sup> “Diventa Amico”, Museo Storico Arma di Cavalleria, accessed September 26, 2022, <https://www.museocavalleria.it/show/Diventa%20Amico>.

<sup>40</sup> “Chi Siamo”, Fondazione Torino Musei, accessed September 20, 2022, <https://www.fondazionetorinomusei.it/it/la-fondazione/chi-siamo>.



works of art. It is possible to become a member according to the following different membership tiers: €35,00 Young (until thirty), €100,00 Ordinary for one member while €150,00 for two, €300,00 for the first year of Founding while €150,00 for the following years, €300,00 for two Founding members, and €150,00 for two Benefactor members. Each membership gives members: free admission to the permanent collections and exhibitions staged by the Foundation; information on cultural initiatives; invitations to openings; possibility of participating in organised trips in Italy and abroad to discover more cultural institutions; possibility of participating in guided tours, conferences, and other events. Moreover, Founding and Supporting members can also benefit from two free admissions and invitation to exhibition previous as well as pre-emption on organised travel bookings<sup>41</sup>.

The Museum of the Shroud in Turin has more than one hundred Friends who are united in the Onlus Association Friends of the Shroud Museum. The Onlus goal is to collect donations to purchase works to complete the existing collection and to restore the pieces already in the museum. Furthermore, they organise lectures, conferences, and tours to the museum itself. However, on the website of the museum there is no information regarding the annual membership fee required to become a Friend<sup>42</sup>.

The Antonio Adriano Civic Museum is in Alfieri Castle, in the town of Magliano Alfieri, Cuneo. From 1991, the Friends of Alfieri Castle has been committed to the museum and

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<sup>41</sup> “Diventa socio”, Amici Torino Musei, accessed September 25, 2022, <http://www.amicifondazionetorinomusei.it/diventa-socio/>.

<sup>42</sup> “Amici del Museo”, La Sindone, accessed September 25, 2022, <https://sindone.it/museo/it/museo/amici-del-museo/>.

the entire territory with its members for years. On the site, however, there is no information about membership subscription<sup>43</sup>.

To become a member of the Piedmontese Railway Museum in Savigliano, Cuneo, one can enrol in the Association paying the annual membership fee of €20,00<sup>44</sup>.

Lastly, the Royal Palace, the Royal Armoury, the Savoy Gallery, the Museum of Antiquities, the Royal Gardens, and the Chiabrese Halls are all under the Royal Museums in Turin. Previously there were different associations that historically supported the Royal Palace, the Museum of Antiquities and the Sabauda Gallery but on their initiative in 2021 the Friends of the Royal Museums was founded. Therefore, to date there is a single entity of significant national interest, with special autonomy in scientific, financial, and organisational matters that sustain the museums<sup>45</sup>. It is possible to join the association by submitting an application and paying the annual membership fee of €30,00<sup>46</sup>. However, on Royal Museums' website there is a solidarity membership campaign for the Royal Gardens that has the following membership tiers: €10,00 Friends of the Green, €50,00 Friends of the Gardens, €100,00 Guardian of the Gardens, and Gardener to the King. All supporters are included in a special newsletter that keeps them up-to-date on the activities taking place

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<sup>43</sup> "Amici del castello Alfieri", La dimora dei conti di Magliano Alfieri, accessed September 30, 2022, <https://www.castellodimaglianoalfieri.com/lassociazione-amici-del-castello-alfieri/>.

<sup>44</sup> "Iscriviti al museo", Museo Ferroviario Piemonte, accessed September 27, 2022, <http://www.museoferroviariopiemontese.it/iscriviti-al-museo/>.

<sup>45</sup> "Chi siamo", Amici dei Musei Reali Torino, accessed September 29, 2022, <https://www.amicimuseireali.it/associazione-chi-siamo/>.

<sup>46</sup> "Come aderire all'associazione", Amici dei Musei Reali Torino, accessed September 29, 2022, <https://www.amicimuseireali.it/iscrizioni/>.

in the Royal Gardens and their names will be listed on the website as well as Royal Museums' well-wishers<sup>47</sup>.

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<sup>47</sup> “Campagna di tesseramento solidale per i Giardini Reali”, Musei Reali Torino, accessed September 25, 2022, <https://museireali.beniculturali.it/campagna-di-tesseramento-solidale-per-i-giardini-reali/>.

### Appendix 3.

#### Breakdown of the Affiliation Schemes of the Museums in the Veneto Region

In the last appendix the author lists all the information collected during the research about membership programmes and Friends of Museums Associations advertised on websites of museums within the Veneto Region.

Information regarding the Risorgimento Museum of the Fioroni Foundation in Legnago, Verona, can be found on Fioroni Foundation's website. From the "Friends of Fioroni" section of the website, the existence of an association of friends appears evident, however it was not possible to gather information about it because the page is currently under construction<sup>48</sup>.

The Gallery of Palazzo Cini in Venice is managed by the Giorgio Cini Foundation. Founded in 1951, the Giorgio Cini Foundation is "the earliest example in Italy of a private organisation whose principal aims included humanistic studies"<sup>49</sup>. It is possible to become a Friend of the Foundation according to the following annual membership tiers: €60,00 Friend, €25,00 Young (until twenty-five years old), €95,00 Duo, €100,00 Family, €500,00 Patron, and €1.000,00 Benefactor. The benefits of every tier will be presented in Table 1.C.

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<sup>48</sup> "Amici del Fioroni", Fondazione Fioroni, accessed September 8, 2022, <https://www.fondazione-fioroni.it/index.php/amici-del-fioroni/statuto-amici-del-fioroni.html>.

<sup>49</sup> "Chi siamo", Fondazione Giorgio Cini, accessed September 8, 2022, <https://www.cini.it/chi-siamo>.

Benefits	Friend	Young	Duo	Family	Patron	Benefactor
Free entrance to the Palazzo Cini Gallery and concession fee for one guest	•	•	x2	•	•	•
Free guided tours to the Monumental Complex of the Fondazione Giorgio Cini and a special concession fee for one guest	•	•	x2	•		
1 free guided tour to the Vatican Chapels, and a special concession fee for the following ones	•	•	x2	•	•	•
1 free entrance to a selection of concerts at the Auditorium	•	•	x2		x2	•
Dedicated events	•	•	•	•	•	•
10% discount on items and books at the Ticket Office of the Fondazione and at the Shop of Le Stanze del Vetro	•	•	•	•	•	•
10% discount at the San Giorgio Café	•	•	•	•	•	•
Free guided tours on the island of San Giorgio Maggiore for 2					•	•
Subscription to La Lettera da San Giorgio					•	•
Invitation for 2 at the yearly cocktail for Benefactors and to the vernissages of the Fondazione						•
Auditorium Lo Squero Subscription and courtesy drinks at the San Giorgio Café						•

Table 1.C, *Benefits Offered by Giorgio Cini Foundation for Each Membership Tier*, created by the author, 2022.

The MuBa - Battaglia Terme River Navigation Museum in Padova has its own Club of Friends that is managed by the TVB – Traditional Venetian Boats Association. The TVB Association is entrusted with the management of the museum by the Municipality of

Battaglia Terme. The Club of Friends offers three membership tiers: €50,00 Adult, €30,00 Student, and €20,00 Minor. The club membership lasts for a calendar year and offers the following benefits: free entrance to the museum; admission at a reduced price of €3 instead of €5 for friends and family; individual guided tours at a reduced price of €7 instead of €10; 10% reduction on group guides fees; 20% discount on books and objects on sale at the museum; further reductions on other museum activities<sup>50</sup>.

The MUST - Territorial History Museum of Alano di Piave, Belluno, includes on its website the Friends of Museum Association<sup>51</sup>. However, the association's aim is to realise thematic exhibitions. Unlike usual, the website page does not mention the possibility of membership, nor does it mention benefits for members. Moreover, in the "Timetables and Prices<sup>52</sup>" section, there is no mention of discounts or free admission for association members.

The Querini Stampalia Art Gallery in Venice belongs to the Querini Stampalia Foundation. On Querini Stampalia Foundation's website, there is a dedicated page "Friends of Querini Stampalia". However, in this case there is not a different Association to sustain the Foundation, "Friends" is rather the name by which museum's members are called. The

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<sup>50</sup> "Club degli Amici", Musei Civico della Navigazione Fluviale Battaglia Terme (Padova – Italia), accessed September 8, 2022, <https://museonavigazione.eu/it/club-amici-del-museo-civico-della-navigazione-fluviale/>.

<sup>51</sup> "Amici del Museo", Museo Storico Territoriale di Alano di Piave, accessed September 8, 2022, <http://www.mustalano.it/amici-del-museo-della-grande-guerra/>.

<sup>52</sup> "Orari e tariffe", Museo Storico Territoriale di Alano di Piave, accessed September 8, 2022, <http://www.mustalano.it/orari-e-tariffe/>.

different tiers of the annual memberships are: €80,00 Friend, €20,00 Young (until thirty years old), €40,00 Family, €300,00 Supporter, €500,00 Benefactor, and €1.000,00 Meritorious<sup>53</sup>. The benefits associated with each membership tier are listed in the table below:

Benefits	Friend	Young	Family	Supporter	Benefactor	Meritorious
Free entry to the exhibition areas of the Querini Stampalia Palace and reduced ticket for a companion	•	•	•	•	•	•
Invitation to the openings of the exhibitions and information on all the activities of the Foundation	•	•	•	•	•	•
10% discount at the bookshop and the coffee bar of the Foundation	•	•	•	•	•	•
Guided tours to exhibitions and art destinations of interest	•	•	•	•	•	•
Free copy of the catalogue of one major annual exhibition				•	•	•
Free entry to the exhibition areas of the Querini Stampalia Palace for one companion				•	•	•
Guided tour of the museum by reservation					•	•
10 passes to the exhibition areas of the Querini Stampalia Palace					•	•
Private use of one room accommodating 30 people maximum						•

Table 2.B: *Benefits Offered to Friends of Querini Stampalia for Each Membership Tier*, created by the author, 2022.

<sup>53</sup> “Friends of Querini Stampalia”, Fondazione Querini Stampalia Onlus, accessed September 8, 2022, [https://www.querinistampalia.org/eng/support\\_us/friends\\_of\\_querini\\_stampalia.php](https://www.querinistampalia.org/eng/support_us/friends_of_querini_stampalia.php).

Even if the Ateneo Veneto in Venice activities are all free of charge, they have a group of friends to support their activities. Again, as with Quercine Stampalia Foundation, “Friends” is the name of the supporting members of the museum. The membership costs €40,00 and €20,00 for the young (until thirty years old) and allows one to join the register of Friends of the Ateneo. The website does not mention any additional benefits for members<sup>54</sup>.

M9 - The ‘900 Museum in Mestre, Venice, has a membership programme which provides the possibility of purchasing the following cards: €17,50 M9 CARD (available between twenty-six and sixty-four years of age), €25,00 Double, €32,50 Family, €12,50 Student (until twenty-five years old), €12,50 Senior, and €12,50 Special (for Professors and members of partner institutions). All the cards last one year and the benefits are: free unlimited and priority admission to the permanent and temporary exhibition of the museum; invitation to openings; exclusive guided tours of the exhibitions; preferential access to activities organised by the museum; preferential access to educational activities and some free admissions to the programme of workshops; 10% reduction on purchases made at the bookshop and at the M9 District affiliated businesses; and reductions to the access of partner cultural institutions<sup>55</sup>.

The Gypsotheca and Antonio Canova Museum in Possagno, Treviso, has an annual membership with a single price option of €35,00. The benefits that come with the

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<sup>54</sup> “Gli Amici dell’Ateneo”, Ateneo Veneto, accessed September 8, 2022, <https://ateneoveneto.org/gli-amici-dellateneo/>.

<sup>55</sup> “M9 CARD”, M9, accessed September 8, 2022, <https://www.m9museum.it/membership/m9-cards/>.



membership are unlimited free admission to the museum; free admission to the Saturday Kids Lab and family guided tours; invitation to temporary exhibition openings and previews; discounted admission to seasonal special events; calendar of events reserved for members; information and newsletter in electronic format on museum's activities and services; reduced price entrance to partner museums; and 30% discount of bookshop items<sup>56</sup>. Furthermore, the Gypsotheca and Antonio Canova Museum has a specific programme for Corporate Partners thanks to which companies can gain visibility in terms of image. In addition to this they can have the opportunity to meet, propose initiatives and participate in exclusive demonstrating a signal of corporate social responsibility. Additionally, the museum offers to the Corporate Partners to rent museum's spaces, invites them to openings and events and free admission to the exhibitions. While on the other hand, the company's commitment can take the form of either a donation or a technical sponsorship linked to different areas of the museum that need support<sup>57</sup>.

The MAAAP - Archaeological and Environmental Museum of the Water of Padova has a website called "Become a Member" in which they invite visitors to become part of the MAAAP Museum. However, there is no information about the cost or benefits of membership<sup>58</sup>.

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<sup>56</sup> "Membership", Museo Gypsotheca Antonio Canova, accessed September 8, 2022, <https://www.museocanova.it/membership/>.

<sup>57</sup> "Corporate Partnership", Museo Gypsotheca Antonio Canova, accessed September 8, 2022, <https://www.museocanova.it/corporate-partnership/>.

<sup>58</sup> "Diventa un Socio", Museo Archeologico Ambientale delle Acqua del Padovano, accessed September 8, 2022, <https://museomaaap.it/diventa-socio/>.

The Gallerie dell'Accademia, Venice, offers the possibility of purchasing a Card at the price of €40,00 which gives the member the following benefits: unlimited access to the Galleries; one reduced entry at 7€ for an accompanying person; skip-the-line; a Gallerie Accademia's brooch as a welcome gift; subscription to the museum's newsletter; invitation to the openings of temporary exhibitions; invitation to lectures; and 15% discount on all bookshop products<sup>59</sup>.

The Palazzo Grassi and Punta della Dogana Museums in Venice are managed by the Pinault Foundation. The membership card lasts one year and it is available with three price options: €35,00 Solo (over twenty-six years old), €60,00 Duo, and €20,00 Young (available between twenty and twenty-six years of age). All three the membership tiers can also be valid for two years at the following prices: €63,00 Solo, €108,00 Duo, and €36,00 Young. The benefits offered by the membership card are: a welcome gift; unlimited priority access to the Pinault Collection museums in Paris and Venice; unlimited priority access to the Pinault Collection's off-site exhibitions; invitations to exhibition openings; participation in an exclusive programme of guided tours and meetings; benefiting from a preferential rate for events at the Palazzo Grassi's Teatrino and Auditorium in Venice; 15% discount in the cafés and 10% discount in the bookshops of Palazzo Grassi and Punta Della Dogana; 20% discount on one product at the Bourse de Commerce bookshop; 5% discount on books and 10% discount on other products; telephone reservation guaranteed up to 7 days in advance at the restaurant La Halle aux grains; and 10% discount on the Bras boutique<sup>60</sup>. The Pinault

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<sup>59</sup> "Membership Card", Gallerie Accademia, Venezia, accessed September 8, 2022, <https://www.gallerieaccademia.it/membership-card>.

<sup>60</sup> "Membership Pinault Collection", Palazzo Grassi Punta della Dogana Pinault Collection, accessed September 8, 2022, <https://www.palazzograssi.it/en/membership/>.

Foundation also offers a Corporate Membership Card Programme that provides a custom-made agreement between the company and the museums<sup>61</sup>.

Lastly, Fondazione Musei Civici Venezia's Museums Doge's Palace, Correr Museum, Ca' Rezzonico, Ca' Pesaro National Gallery of Modern Art, the Glass Museum of Murano, Palazzo Mocenigo, the Mariano Fortuny y Madrazo Museum, the Lace Museum of Burano, and Carlo Goldoni's House Museum - except for the Clock Tower – offers the MUVE Friend Card. The MUVE Foundation membership card has two tiers: €50,00 “Blue Card”, €30,00 “Red Card” (available for students under twenty-six years old). The benefits for members are: direct access to the museums; free and unlimited admissions to the permanent collections (for residents the free admission is extended to an accompanying person since it is normally free); participation to exclusive events dedicated to deepening the cultural offering of the Civic Museums; invitation to the openings of all temporary exhibitions hosted in the MUVE circuit; free use of the audio guide of the Doge's Palace; reduced price ticket to visit all the temporary exhibitions in the MUVE circuit; free information and newsletter in electronic format; and free gift of the MUVE brochure with the programme of all the activities for the year<sup>62</sup>. Furthermore, these museums guarantee free access to the Members of the Friends of Venetian Museums and Monuments Association<sup>63</sup>. The only Association's membership fee is €40,00 and lasts one year.

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<sup>61</sup> “Corporate Membership Card”, Palazzo Grassi Punta della Dogana Pinault Collection, accessed September 8, 2022, <https://www.palazzograssi.it/en/venue-hire/corporate-membership-card/>.

<sup>62</sup> “MUVE Friend Card”, Fondazione Musei Civici Venezia, accessed September 8, 2022, <https://www.visitmuve.it/it/muve-friend-card/vantaggi/>.

<sup>63</sup> Amici dei Musei e Monumenti Veneziani, accessed September 8, 2022, <https://www.amicideimuseivenezia.it/>.

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Illustration 1: *Screenshot of 'membership' by The Visual Thesaurus.com*. Created by the author, 12 June 2022. <https://www.visualthesaurus.com/>.

Illustration 2: *Screenshot of 'association' by The Visual Thesaurus.com*. Created by the author, 12 June 2022. <https://www.visualthesaurus.com/>.

Illustration 3: *Screenshot of 'affiliation' by The Visual Thesaurus.com*, created by the author, 12 June 2022. <https://www.visualthesaurus.com/>.

Illustration 4: *Fondazione Museo delle Antichità Egizie di Torino's Organisational Chart*. Screenshot taken by the author, 18 September 2022. <https://museoegizio.it/trasparenza/organizzazione/>.

Illustration 5: *MA\*GA Museum - Organisational chart*. Screenshot taken by the author, 18 September 2022. [http://ww2.gazzettaamministrativa.it/opencms/export/sites/default/\\_gazzetta\\_amministrativa/amministrazione\\_trasparente/\\_lombardia/\\_fondazione\\_galleria\\_d\\_\\_Arte\\_moderna\\_e\\_contemporanea\\_silvio\\_zanella\\_di\\_gallarate/020\\_orga/040\\_art\\_uff/2020/2020\\_Documenti\\_1584713471929/1654849004782\\_20220524\\_organigramma\\_per\\_at.pdf](http://ww2.gazzettaamministrativa.it/opencms/export/sites/default/_gazzetta_amministrativa/amministrazione_trasparente/_lombardia/_fondazione_galleria_d__Arte_moderna_e_contemporanea_silvio_zanella_di_gallarate/020_orga/040_art_uff/2020/2020_Documenti_1584713471929/1654849004782_20220524_organigramma_per_at.pdf).

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