Any museum lending to or borrowing from Italy may find the process a daunting one. Issues include communications, bureaucracy, changing government positions, delays, logistics in ancient buildings and towns, along with couriers, customs procedures, public bids, insurance, and private exhibition organizers. This session aims to be a user’s manual to help deal with Italy and its many current problems and to explain why such problems exist.
Tempora mutantur ...

- 1999 - 2003 Museum für Angewandte Kunst, Frankfurt
- 2006 - 2015 Palazzo Strozzi, Florence
- 2015 - Brera
Changing technologies

- first audio guide 1953
- Internet born in 1989
- Facebook born 2004
Changing cultural practices

• from practice to one-off event
• from the gaze to self-situation
What is an autonomous museum?

- An autonomous museum is one that can identify its audience, define its own mission, and develop a strategy to meet its needs without external interference.

- This does not mean the total absence of constraints: an autonomous museum must be economically viable, institutionally robust, and remain relevant to its users.

- Autonomous governance ideally - although not necessarily - means all key stakeholders have an equal voice in the strategies developed by the museum, and have the right to implement them.

- Autonomous financial support means that the museum’s income streams are balanced to reduce the risk of any single funding stream having disproportionate influence.

- An autonomous mission means the museum can respond to the needs of a diverse and representative community to give access to shared cultural property.
Where can we find autonomous museums?

- Autonomous museums exist in the Netherlands, in the UK, in America, and in many other European countries. Autonomous museums are generally self-standing foundations, with a mix of revenue from public and private sources. Often the museum collections (and museum buildings) continue to belong to the State, but are managed by an independent institution according to a series of guidelines.

- Few serious museums pay all their costs from earned revenue, and few are fully private - even the Metropolitan receives 30% of its budget from the City of New York, and American philanthropy - based on tax deductibility - is a form of self-directed taxation.
Two models of autonomy

The Dutch experience: The Van Gogh Museum *inter alia*
Made a public foundation in 1993, along with all national museums formerly administered by the Ministry of Culture, with a non-political Board and five-year guaranteed funding at previous level.

The Italian experience: Palazzo Strozzi
Italy’s first public-private autonomous foundation, created 2006, with a Board comprised of three publicly-appointed, three privately-appointed members. Public funding guaranteed for three years at at least 30% of the operating budget. The Egyptian Museum in Turin is also an independent public-private foundation.
Cultural management in Italy

- the Ministry of Culture (MiBAC, later MiBACT) was created in 1974, in order to concentrate the management of Italy’s heritage in Rome, depriving major state-owned museums of the autonomy they enjoyed under the Ministry of Education and the close relationship they had to their host cities.

- the Ministry functions as a ‘Soviet-style’ bureaucracy, where decisions are made in Rome about the needs of museums throughout Italy.

- The country is divided into regional ‘soprintendenze’, ‘poli museali’ (clusters of museums and heritage sites) and since 2014, semi-autonomous museums and archaeological sites of two levels (one level reports directly to the Secretary General, the second, to the Director General of Italy’s museums).

- non-State cultural heritage sites are managed by: the Church, public, private and public/private foundations, regions, counties, cities and individuals.
The distressing reality of state museums ...

- in the 1980s, the decision to concentrate on conservation led to all ‘non-core’ activities being outsourced: ticketing, catalogues, exhibitions, object handling

- this means that in Italy, few museums make their own exhibitions, limiting international collaboration except in terms of loans - Italy is used as a bancomat to withdraw masterpieces

- a second consequence is that exhibition-making has become a thriving private sector activity, dominated by publishers: Skira, Mondadori, Sole 24, plus a number of specialised companies: MondoMostre, Artemisia, Linea d’ombra

- this in turn means that Italian museums lack key professional profiles, notably that of registrar, but also object handlers, exhibition and graphic designers, educators, press officers, fundraisers

- almost all major competences needed in a modern museum are absent from Italian state museums - notably registrars and educators
Towards autonomy - from conservation to valorisation

Freedom from external control or influence; independence:

The right or condition of self-government: the ability to make your own decisions without being controlled by anyone else:

From Greek autonomia ‘independence’ from autonomos ‘independent, living by one's own laws.’

Autonomy means not having to ask permission, as long as relevant laws and guidelines - transparently agreed to - are followed
"The first step is to listen to employees to understand their passions and skills. Ideally, in order to grow people, they should be entrusted with activities that give more satisfaction and therefore are encouraged to develop new skills. The top-down state system is completely contrary to the principle of gardening because people often find themselves doing their job solely as an obligation, without any pleasure of. This is counter-productive and at the end the job suffers. My goal is to help release the potential of every staff member through an intelligent and agile organization."
"The director of a museum should act as a good gardener. Organisations are not machines and the manager is not a mechanic with pieces to fix and replace. I like to compare it to those who cultivate different flowers - they have to value them, making them grow in the best ways so they come to work with enthusiasm and motivation. If this does not happen, it is seldom the fault of people, but of the manager who does not have the necessary sensitivity. If a rose does not grow well in the full sun it is not his fault but his nature. Bad flowers are really rare: in my view, 99% of the organisations that work badly depend on managers, not by people."
The architecture of autonomy

Trustees
Stefano Baia Curioni
Francesca Colombo
Gianfranco Maraniello
Stefano L’Occaso

Auditors
Presidente: Rosanna Tirone
Gabriele Camillo Erba
Fabio Giuliani

Advisory Board
Giovanni Agosti
Philippe Daverio
Fulvio Irace
Lorenzo Ornaghi

Statutes
Previsional budget 2017
Three year strategic plan
IBAN
Paying for autonomy

Autonomy means economic independence, but the new autonomy needs to be supported by the private sector as well.

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Thursday
open until 10.30pm
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Concerts for families and children

Support for young musicians

Directed by Maestro Clive Britton, in collaboration with Philippe Daverio and Michael Nyman

www.pinacotecabrera.org
La missione
To put the visitor at the heart of the Brera experience
... and not only
The Brera as a cultural laboratory

1) to encourage visitors to **look longer**

2) to create the context in which to **see more**

**The goal of all museum installations is to enhance visitor engagement with the objects in the museum’s care**
Re-install the permanent collection in two years

No temporary exhibitions - 
Every new installation based on a ‘dialogue’

KEYWORDS: accessibility welcome listening
Beyond blockbusters: from “exhibition” to “inhibition”

- we need to trust our collections and give them new value
- we need to create the expectation of change, not permanence
- we need to create contexts that permit multiple narratives, not just a single storyline
- we need to travel objects to enrich our collections and create new knowledge with them, not as self-contained experiences detached from the permanent collection
Our first “inhibition”

Raffaello Sanzio,
Sposalizio della Vergine
1504
olio su tavola
cm 170 x 118
Milano
Pinacoteca di Brera

Perugino
Sposalizio della Vergine
1501-1504
olio su tavola, cm 234x186
Caen
Musée des Beaux-Arts
Tempora mutantur
nos et mutamur in illis

New
installation
Rooms 20-23
The second dialogue 2016

17 marzo 2016

16 june 2016

10 novembre 2016

1

2

3

Mantegna
Tempora mutantur
nos et mutamur in illis

New installation
Rooms 1-7

2016
Rimettere il fruitore al centro del nostro lavoro aumentando l'accessibilità e l'attenzione per il visitatore

Caravaggio

Third dialogue - a question of attribution

17 marzo 2016
16 giugno 2016
10 novembre 2016
New installation
Rooms 27-33
Lorenzo Lotto

Rimettere il fruttor

Rimettere il fruitore

al centro
del nostro lavoro

30 marzo
2017

8 giugno
2017

1

2

Fourth Dialogue - Lorenzo Lotto
New installation
Room 19
Five dialogues - re-installations 2016-2017
Sale 34-37
The visible museum

SALA 5
OPEN RESTORATION LABORATORY

SALA 23
VISIBLE STORAGE (VERSO)

SALA 38
VISIBLE STORAGE (RETO)
Conservation, restoration, study
Bramante, *Christ tied to the column*, 1489/90
Other voices in the museum

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RE-READINGS

Labels written famous artists, poets, writers

THE ART DOCTORS

Art restoration in a public setting

HIDDEN BRERA

New purchases

Discovering the masterpieces in storage
“FAMILY FRIENDLY” interactivity, families and children

STROLLER TOURS
Tours for parents with children under 18 months old

THE BRERA BAG
Family kits and tours for the whole family

TOP TEN
The favourite paintings selected by children every month
Three kinds of labels

Sarah Dunant
Have you ever seen Christ like this? The extreme foreshortening of his body is shocking, even irreverent. No hope of resurrection here on this cold mortuary slab. Yet His presence is so intense; the cramped hands, the dried wounds, his powerful features and those sculpted folds of the shroud. Mary at least can cry, but we feel like uninvited voyeurs. Is it any surprise this painting never left Mantegna’s studio? Who would take it? How could he let it go?

When this panel was painted, very few people knew how to read. Stories were often told through images, like in a picture book. In the centre of this house-shaped frame stands Saint Verano, kept company by two angels. Gold is everywhere, and along the sides are episodes from the saint’s life. Can you follow the story? It begins with his baptism at the top, and ends with his burial at the bottom. Which moments from your life would you like to be remembered?

A picture worth a thousand words

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Avete mai visto un Cristo così? L’estremo scorcio prospettico del corpo è sconvolgente, quasi blasfemo. Non c’è speranza di resurrezione su quel tavolo freddo da chirurgo. Eppure la Sua presenza è molto intensa: le mani contorte, le ferite ormai secche, i lineamenti forti e le pieghe scolpite del sudario. Almeno Maria può piangere, mentre noi ci sentiamo intrusi, guardoni. Vi pare strano che questo dipinto non abbia mai lasciato lo studio di Mantegna? Chi avrebbe potuto comprarlo? E lui, come avrebbe potuto lasciarlo andare?

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CURATORS’ LABELS

FAMILY LABELS

AUTHORS’ LABELS
Quanto manca ancora?

Are we there yet?
A great team
Fieri di Brera
The last word

Grazie!
Brera

EYES WIDE OPEN
// Questions?