Abstract
Tangible and intangible heritages are the common contents of the Culture of a Nation. Nevertheless, both the economic literature and that one of the history of arts, they have increased and specified the categories of “works of art” for decades. Often hidden by the widespread well-known traditional “works” such as paintings and sculptures (the tangible) or festivals and oral traditions (the intangible), applied arts are now target of collecting and exhibiting. Most of all, design has been a manufacturers’ business for centuries and now it seems to have assumed the dignity of artists’ business. As a matter of fact, museums of design are now opening all over the world.

Design is, first of all, the industrial supply chain of well-known Made In, when the original and creative Idea is matched to Applications. At a second step of the conceptualization, the creative content of design is qualified as an applied art.

Particularly, “Design Museums” exhibit collections of famous designers, stylists and firms. The supply chain of famous brands could find a show in the Museum Rooms. Displaying the history of supply chains, Design and Industrial Museums are attracting new visitors, who appreciate applied arts and would like to experience a “creative visiting”.

The Made in Italy has been a famous Nation Brand from the point of view of manufacturers of coffeepots, furniture, fashion and so on. Today, both manufacturers and exhibitors of the Made in Italy are nurturing the Brand as for both of its features, the manufacturing and cultural ones.

The aim of the paper is the investigation of Italian Design as a creative “manufacturing and cultural industry”. Who is the exhibitor of this “Cultural Nation Brand”? In the first paragraph it will be introduced the concept of design, matching industrial locations and Museums of applied arts, industrial history and design. The second paragraph will focus on Italian Firms who have founded an Association joining all their Industrial Museums for the organization of events and the development of research and innovation. In the third paragraph there will be an analysis of the Triennale Foundation, the most famous Design Museum now in Italy, exactly in Milan. In the fourth paragraph, economic performances of a sample of USA Museums of Applied Arts and the Triennale Foundation will be compared with cluster analysis.

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1. Manufacturing and Cultural Industry: Design as a Nation Brand
2. The Industrial Culture: the communication mix of factories, shops and industrial museums
3. The Triennale Foundation in Milan: a successful museum of modern and contemporary design
4. The Triennale Foundation and USA Design (Applied Arts) museums: a comparative analysis of economic performances
Concluding remarks

Keywords: creativity, design, museum, branding, cluster
1. Manufacturing and Cultural Industry: Design as a Nation Brand

The economic literature is today discussing the nature and boundaries of the cultural sector. Especially, the creative industry is the label that seems mostly inclusive of all categories, firms and entrepreneurs who are related to original, artistic, cultural contents and, often, they are of for-profit and not-for-profit institutional forms. Performing and visual arts, tangible and intangible heritages, they are today assumed as a “limited definition” of cultural industries. Boundaries are wider than what was the focus of the last century’s economic literature, though classification problems are at the same time relevant, especially when too many and wide “categories” are mixed in the same competition arena (Roodhouse, 2008).

Creativity seems much more comprehensive than Culture, including sectors whose main resource is an original concept and content.

Caves (2000) refers to the wide range of industrial categories joint in the concept of “creative industry”: ... creative industries are industries that supply goods and services that we broadly associate with cultural, artistic, or simply entertainment value.

Rutten et al. (2004) specially focus on the meaningful contribution of the creative team production: ... creative industries are those sectors in which goods and services are produced as the result of creative labour.

Emphasizing both the labour input and the spatial aggregation of creative professionals, Florida (2002a) assumes: creative class focuses on creative individuals ...

Florida estimates creative industries’ growth through specific indexes: innovation index: number of patents (per capita); high tech index: high tech innovation at a urban and national level; gay index; and the creative class index: the percentage of creative professionals of the whole population.

The following Figure regards the spreading nature of creative industries from an Artistic Core Business to Knowledge Intensive Services, from tangible to intangible heritage, from Arts to Businesses:

![Figure 1. Crossing Creativity](source: de Jong, Fris, Stam, 2007)

The spatial allocation of creative skills is a main issue of the latest economic literature as the creative teams are mobile and nation boundaries are often physically and virtually – through the web - crossed in order to produce creative contents. Creative professionals, firstly, concentrate in towns where they profit by:

- A large, dense labour market that facilitates job mobility
- A lifestyle with a broad supply of leisure activities
- Cafes and other meeting places for social interaction
- Diversity and tolerance of different ideas, lifestyles, cultures and ethnicity
- The regions’/place’s authenticity in the form of own culture
- The region’s/place’s identity which have increased in importance when other forms of identity have decreased

The latest surveys about the geographical importance of creative industries may refer to districts or clusters. Above all, urban clusters constitute incubators, which are tied together by dense networks that allow for adding a more permanent dimension to the temporary or short-term features of projects. In other words, they afford cumulative learning and they broaden the creative life cycle.
In urban clusters we can have evidence of prevailing characteristics and enablers of creative industries: the number of patents per worker, especially if they grow to more than twice the national average; the for-profit and the not-for-profit nature of entrepreneurship; the venture capital funding and other innovating financing schemes for start-up firms; the extent of R&D, especially when it enables networks with universities and research centres; the cost of living and the quality of living, matching creative innovations with several entertainment opportunities.

The ranking of the Urban Creativity is not always referring to well-known “Big Cities” and it is lately discussed if the metropolitan dimension is not a limitation of the spatial consideration of creative industries.

### Table 1. American Creative Counties

<table>
<thead>
<tr>
<th>USA Counties</th>
<th>Creativity Index</th>
</tr>
</thead>
<tbody>
<tr>
<td>Los Alamos, NM</td>
<td>3,50</td>
</tr>
<tr>
<td>Arlington, VA</td>
<td>3,29</td>
</tr>
<tr>
<td>New York, NY</td>
<td>3,27</td>
</tr>
<tr>
<td>Howard, MD</td>
<td>3,25</td>
</tr>
<tr>
<td>Montgomery, MD</td>
<td>3,22</td>
</tr>
<tr>
<td>Fairfax, VA</td>
<td>3,21</td>
</tr>
<tr>
<td>Douglas, CO</td>
<td>3,18</td>
</tr>
<tr>
<td>Marin, CA</td>
<td>3,17</td>
</tr>
<tr>
<td>Loudon, VA</td>
<td>3,15</td>
</tr>
<tr>
<td>Collin, TX</td>
<td>3,15</td>
</tr>
<tr>
<td>Albermale, VA</td>
<td>3,06</td>
</tr>
</tbody>
</table>

Source: Gabe, Kolby, Bell, 2007

The latest economic literature has decoded the following hypothesis of Creative Cities. The dependent model is granted by most public funds and it has a local dimension. The emerging or mature model is privately owned and financed, medium and big sized, nationally and internationally developed.

### Table 2. The Creativity Life Cycle

<table>
<thead>
<tr>
<th>Towns</th>
<th>Development Stage</th>
<th>Features</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sheffield, S. Petersburg, Seoul, Taipei</td>
<td>Dependent</td>
<td>Dependent on Public resources. Local Markets.</td>
</tr>
<tr>
<td>Brisbane, Dublin, Hong Kong</td>
<td>Looking for Autonomy</td>
<td>Private property. Scale economies and scope economies. Indirect Support by the Public Administration.</td>
</tr>
<tr>
<td>Glasgow</td>
<td>Emerging</td>
<td>Innovation and International Markets. Cultural Impact.</td>
</tr>
<tr>
<td>Los Angeles, Milan, New York</td>
<td>Mature</td>
<td>Medium sized and Big Firms. National and International Markets.</td>
</tr>
</tbody>
</table>


In Figure 1. design is a creative business service, mixing an aesthetic value with a utility, a daily utility, an application or an applied art. It bridges arts with basketry, textiles, pottery, metal, wood, leather. Architecture and furnishing are included in most supply chains of design, combining inside and outside (architectural and urban features) of arts and utility.

The ranking of design – as a work of art - is still argued. Architecture has found reputation through the history of monuments styling and urban planning. Design and made in have lately met the cultural audience approval. Designed tools were exhibited for the collective pleasure and they assumed an aesthetic value only after paintings and sculptures. They were separated from entertainment and cultural consumption, as they were first meant as a day-by-day manufacturing issue.

When they were firstly shown, they were usually displayed in factories, shops, industrial archives and museums, these ones where firms exhibited their history, their development, their R&D performance and their latest product innovation.

They were legitimated as works of art or material culture only with the 2003 Convention for the Safeguarding of the Intangible Cultural Heritage (Paris, 17th October 2003). Unesco underlined the meaningfulness of intangible cultural heritage as a mainspring of cultural diversity and as a guarantee of
sustainable development, next to the well-known tangible heritage. In the Unesco’s definition “intangible cultural heritage” includes “… the instruments, objects, artefacts and cultural spaces that communities, groups and, in some cases, individuals recognize as part of their cultural heritage”. This intangible culture is a manufacturing tradition that is constantly recreated by communities, groups, firms in response to their environment and provides them with a sense of identity and continuity, brands of cultural diversity and human creativity.

Design and architecture are then included in this wide definition and connections with local roots, communities and the so-called social capital are strongly emphasized.

**The main feature of the material culture is, as a matter of fact, the communitarian aspect: material cultural heritage is not the outstanding masterpiece of an artist, though a personal creative idea could emerge, but it is made by the products and objects resulting from a traditional knowledge, from a traditional skill and from the same producing cluster. This cluster may have national boundaries, giving evidence of a manufacturing tradition, now with the dignity of a work of art.**

The national design may be displayed in the following locations:

- the Design Factory supplies the original Made In: from furniture to coffeepots, from fashion to architectural design.
- The Design Shop supplies designed goods and services. The main relation is that one of produce-to-consumer, whose choice is determined by fashion, specific tastes and esthetics.
- The Museum of (industrial) Design collects modern and contemporary designed objects, with some retrospection of past designed art.
- The Museum of Modern and Contemporary Arts – more often than the Museum of Arts - selects rooms in order to display designed works of the permanent collection or of touring exhibitions.
- The Museum of Crafts and Community Traditions displays the history of a supply chain, locally referred to a local production tradition.
- The Firm or Industry Museum shows the history and the latest advancement of a specific supply chain, referred to a specific industry, still with an ongoing commitment to innovation.
- The Industrial Fair shows the innovation in the objects designing.
- The Urban Space shows the evolution of urban development and organize shows of local productions, from architecture to made in.

It cab be easily recognized that Design is in “traditionally meant” Museums but also in displaying rooms of Firms, showing their past and present history as sellers and exhibitors. It is in Fairs and City Festivals, where it is not only brand of a local tradition but also the latest product innovation. The Museum of Design has not, therefore, an international reputation of a unique identity.

The Design has been gaining esteem much more in international exhibitions like fairs – where the boundary between an art exhibition and a commercial opportunity is very fragile - than in a proper location such as a Museum for more than fifty years. European Museums of design are well-developed institutions that are now gaining overwhelming renown through international sessions, fairs not excluded.¹

In the end, if it is considered that most of Made in Italy is a Creative Content and it is design and that design is nowadays legitimated as a “work of art”, the Italy branding and the Italian landscapes they are both enriching themselves of new locations, from industrial plants to shops, from fairs to design museums. Strategic opportunities for an international branding through the manufacturing and cultural values of design might be further exploited.

2. The Industrial Culture: the communication mix of factories, shops and industrial museums

Italian Industrial Museums are originated by famous entrepreneurs and designers who profit by a mature and

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¹ Museums of Modern and Contemporary Arts have already tested their design collection and their design shows in order to enhance their partnerships and networks with local communities. Design does not only bridge arts – aesthetic values with functionality in several artistic shapes, bridging the gap between ancient and contemporary crafts – but it is also an opportunity in order to increase partnerships and growth potentials. Two examples could be mentioned: the Artist Studio or the Artist in Residence, where the artist is engaged to produce in the Museum, having him as a guest for an internship program. The Artist could even produce one-of-a-kind objects for sale as Merchandising or Museum retail. The Artist could also supply local firms with projects that might influence the production chain and innovation. Summer Schools or networks with Schools and Universities are another example: Museums supply their skilled employees for the education of the young generation in creative works.
international reputation as businessmen. The most famous Italian Industrial Museums are members of the Italian Association Museimpresa. Born in 2001 in Milan, the Association Museimpresa has the support of Assolombarda and Confindustria, the main associations of the Italian manufacturing industries. The main goal of the Association is the promotion of industrial (firm) collections and archives, networking with museums, firms, institutions and the cultural demand. The Association is carrying on research, education and development programs.

Main targets are: industrial museums to be promoted and advertised; firms estimating the showing opportunity of their histories; the general audience in order to teach the main contents of the Made in Italy and the Corporate Culture Value.

Among the latest events are: the editing of the Guide *Industrial Tourism in Italy*, with Touring Club, the main Association promoting the Italian Landscapes and Heritage and the organization – Confindustria is the promoter - of *The Week of the Industrial Culture* (in November), when firms are invited to show the history and designing of their past and present supply chains to several audiences, from schools to universities, from managers to curators. If the Nation Italy is usually branded for the tangible cultural heritage, which is a famous destination of international tourists’ flows, Industrial Museums now have their Tourists’ Guide, edited by the Touring Club, the most famous Italian editor of Guides, Books and Media for the tourism promotion too.

Car and Food Supply Chains are above all represented. Members are well-known firms that positively affect the Italian Balance of Payments: Aboca Museum, Alessi Museum, Alfa Romeo Archive and Museum, Alinari, Giorgio Amarelli, Artsana, Banca Intesa Archive, Barilla, Bergallo, Peroni Beer, Borsalino Hat Museum, Ducati, Eni, Ferragamo, Ferrari, Fiat, Guzzini, Kartell, Lamacart, Lungarotti, Martini&Rossi, Olivetti, Piaggio, Pirelli, Rossimoda, Safilo, Dalmine, Zucchi, etc.

Italian Industrial Museums show not only the Italian Young Heritage of Design but also their R&D, their innovations and ongoing best practices. As a matter of fact, they combine utility with an aesthetical added value. These collections are not simply showrooms. They are perfectly merging arts with industrial models and the categories are quite wide:
1. Arts: paintings, sculptures, engravings, archeological artifacts and remains, furnishing, maps, etc.
2. Documents and photos: documents about the history of the firm, reports, industrial design, films, books, manuscripts, etc.
3. Prototypes and models.
4. Instruments for the production and storage: machinery, plants, containers, etc.
5. Products: today and past samples.

As for the contemporary daily utility, they display cars, fashion, gastronomy.

<table>
<thead>
<tr>
<th>Industries</th>
<th>%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cars. motor scooters and other vehicles</td>
<td>31</td>
</tr>
<tr>
<td>Gastronomy</td>
<td>18</td>
</tr>
<tr>
<td>Fashion</td>
<td>17</td>
</tr>
<tr>
<td>Design</td>
<td>17</td>
</tr>
<tr>
<td>Territorial and other local traditions</td>
<td>17</td>
</tr>
</tbody>
</table>

Source: own elaboration

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2 In this section and the following ones Industrial Museum, the Museum of Applied Arts and the Design Museum are supposed the same.
3 The ultimate aim is to increase relationships between *industrial culture* and communities. The local, national and international reputation of the Made in Italy should be improved thanks to connections with schools and universities, Ministries of Culture and Foreign Affairs. The number of initiatives is soaring. The same is for numbers and ambitions of Agreements and detailed planning.
4 The results of a IULM University Research about Industrial Museums were presented on the 16th of November 2009 during the Week for the Industrial Culture at IULM University with a large students’ and experts’ audience.
5 In 2008 the Italian Ministry of Cultural Activities counts 19.6 million (58% of the total flows) international tourists in Italian Art Cities.
As for the category “work of art”, 23 industrial museums, who are members of Museimpresa, were examined through a cluster analysis – not hierarchical with the Ward Method and JMP IN The Statistical Discovery Software – with regard to the composition of their collection.

Figure 2. Hierarchical Clustering of 23 Italian Industrial Museums

Most of them are joint by a common supply chain: for the car and motor scooter industry, Museo Piaggio Giovanni Alberto Agnelli and Museo Scooter & Lambretta; Museo Nicolis dell’Auto della Tecnica della Meccanica and Museo Torrini for the mechanical industry.

Products are well displayed and two museums are particularly engaged in the exhibition of instruments: machinery and mechanicals for the production and storage of output. These museums are Zucchi Collection Museum and Aboca Museum. (blue cluster ×, Zucchi Collection and Aboca Museum).

Prototypes are prevailing in the light cluster green. Arts are combined with the history of the supply chain (light green cluster + from Museo del Cappello Borsalino to Kartellmuseo). Museo Ferragamo and Museo Michelacci are in the violet cluster stressing the importance of raw materials and with a meaningful historical approach. Only other two museums emphasize the importance of raw materials, Museo del Vino... and Museo CID in the dark green cluster. In this cluster artistic topics and features are connected with the history of the museum and the artistic passions of entrepreneurs. In the Museo del Vino and Museo dell'Olivo e dell'Olio the visitor may appreciate sculptures, pottery, mythology and other archaeology in the ceramics of pots and other containers.

If prototypes are present in the red cluster ■ (from Museo Alfa Romeo to Museo Alinari), in these locations arts are totally absent.

Museums of red ■ and orange □ clusters (from Museo Ducati to Museo del Cavallo Giocattolo) do focus on production techniques and on the aesthetic applications too. Artistic features are perfectly matched with a day-by-day utility.

As discussed these museums are collections of arts and prototypes, masterpieces and old machineries, perfectly matching a Business Core with an Art Collector Mind.

3. The Triennale Foundation in Milan: a successful museum of modern and contemporary design

Triennale Public Institution was born in Monza (a town in Brianza) at the beginning of the last century, in order to show innovations of the Italian applied arts, from material culture to design, from furnishing to the textile industry. From the beginning of this century, Triennale became the Triennale Foundation and in December 2007 the Triennale Foundation inaugurated the first Italian Museum of Design.

This collection is the basis for exhibitions concerning the Italian Design but the main intent is to implement and nourish a continuous national and international touring of exhibitions. The aim is to give evidence of the history of Italian industrial production, thanking Great Masters and upcoming Italian Creativity which is well known all over the world.

The Museum is a network opportunity for several design firms, Made In and clusters spread over the Italian landscape. The Italian Design is a diffuse identity with several connections with firms and firm museums and
archives. The Corporate Identity of multiple of several firms is here emphasized thanks to specific exhibitions. The promotion pole remains La Triennale where the “Made in Italy” Nation Brand converges on the same mission and visions.

The Triennale Foundation supplies own exhibitions but not only exhibitions. Triennale rooms are also locations for other famous European and not European Museums’ touring exhibitions, multipurpose events, design laboratory activities, architecture forums, fairs and conferences on applied and contemporary arts. Exhibition themes may spread from furnishing to car and motorcycle design, from architecture to urban history and planning.

With this focus, the Triennale Foundation managers have improved and increased connections with private stakeholders and support organizations and performances could be read in Reports. Private sponsors and paying customers have increased, giving evidence of a managerial Board who regularly pays attention to marketing and fundraising priorities.

<table>
<thead>
<tr>
<th>Table 4. Main performances of the Triennale Foundation</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>From Reports</strong></td>
</tr>
<tr>
<td>Total</td>
</tr>
<tr>
<td>Public contrib.</td>
</tr>
<tr>
<td>Ministry</td>
</tr>
<tr>
<td>Lombardy</td>
</tr>
<tr>
<td>Milan Town Hall</td>
</tr>
<tr>
<td>Milan Province</td>
</tr>
<tr>
<td>Milan Chamber Commerce</td>
</tr>
<tr>
<td>Other public contrib.</td>
</tr>
<tr>
<td>Own Revenues</td>
</tr>
<tr>
<td>Ticketing</td>
</tr>
<tr>
<td>Sponsor</td>
</tr>
<tr>
<td>Events</td>
</tr>
<tr>
<td>Private contrib.</td>
</tr>
<tr>
<td>Other revenues</td>
</tr>
</tbody>
</table>


Triennale di Milano Servizi srl, a for profit company, supports commercial operations, from conferences to touring exhibitions, from shops to restaurant and Café management. As it can be read in the previous table, the Triennale Foundation is privately supported, with consistent revenues from ticketing and private contributions. The State has rather lost its main Fund-giver’s Role though other Public Administrations (Milan Province, for example) have gained a meaningful role. For five years both public contributions and revenues have been growing though at different percentages, +43,13% and +130,8%. Revenue management results in a better performance, three times public contributions. It is to be observed, otherwise, that other public contributions have positively exploded as Triennale Programmes has gained in approval of several territory administrations - not only in Lombardy - and international ones for several projects (for example, Expo Shanghai).

The Triennale Board includes Marketing Experts and Fundraisers, both particularly engaged in developing offline and online strategies, in order to increase visitors and fundgivers.

4. The Triennale Foundation and USA Design (Applied Arts) museums: a comparative analysis of economic performances For contemporary museums, both art and industrial/design ones, the competitive challenge

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6 Triennale counts a very good relationship with several design museums. For example, the German Vitra Museum.
consists of the varying targets and the attention capturing power. They must, therefore, find and improve in the right marketing mix considering all the elements that make the famous “4P” (Product – Price - Placement – Promotion).

If the marketing mix and the marketing strategy are successful, both ticketing revenues, private contributions and net gains are supposed to increase. Marketing is, as a matter of fact, the strategy that is aimed to buying consumers or private stakeholder such as sponsors or private philanthropists.

As mentioned in the previous paragraph, the Triennale Museum reveals a good proficiency in fundraising both from public contributions and from private ones. Ticketing is profitable as for an efficient segmentation of visitors and multipurpose events support the financial stability thanks to location rentals too.

Referring to a sample already defined in previous studies, the following cluster regards the 2007 gains, 2007 ticketing revenues and 2007 private contributions of the Triennale Foundation and 35 USA Museums of Applied Arts.

Cluster analysis is the process of dividing a set of observations into a number of groups. Hierarchical clustering groups observations into clusters based on some measure of distance. There are several measures of the proximity of observations, but the essential point is that observations that are “close” to each other are joined together in groups. Each of them has the objective of minimizing within-cluster variation and maximizing between-cluster variation. Particularly, the Ward method uses an analysis of variance approach to evaluate the distances between clusters. In short, this method attempts to minimize the Sum of Squares of any two (hypothetical) clusters that can be formed at each step. This method is most appropriate for quantitative variables, it is accurate and shows the highest median accuracy.

In this analysis, 2007 gains, 2007 ticketing revenues and 2007 private contributions of the Triennale Foundation and 35 USA Museums of Applied Arts were investigated from 990Forms and Triennale 2007 Report and they were all indexed to total revenues.

Figure 3. Hierarchical Clustering of 35 USA Museums of Applied Arts and the Triennale Foundations (Ward Method)

Source: own elaboration on Reports’ data

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8 Form 990, *Return of Organization Exempt From Income Tax*, is the IRS’s primary tool for gathering information about tax-exempt organizations, for educating organizations about tax law requirements, and for promoting compliance with tax law. It supplies several pieces of information: from the governance to the composition of assets, liabilities, revenues and expenses of charities, not for profit organizations, those organizations engaged in the accomplishment of good causes. With regard to a tax period beginning on the 1st of July and ending on the 30th of June, the Form 990 is an annual document used by approximately one-third of all USA public charities to report information about their finance and operations to the Federal Government. www.guidestar.org
Next to two crowded clusters, the green one with the Triennale Foundation and the blue one, two very small clusters refer to some famous case histories. The following main features referring to 2007 performances can be in the following table summarised:

<table>
<thead>
<tr>
<th>Clusters</th>
<th>Net Gain or Loss (as a % of total revenues)</th>
<th>Ticketing revenues (as a % of total revenues)</th>
<th>Private contributions (as a percentage of total revenues)</th>
</tr>
</thead>
<tbody>
<tr>
<td>The red cluster</td>
<td>+11,5</td>
<td>62,5</td>
<td>16,5</td>
</tr>
<tr>
<td>The orange cluster</td>
<td>-20,0</td>
<td>36,0</td>
<td>20,0</td>
</tr>
<tr>
<td>The green cluster</td>
<td>+10,31</td>
<td>11,58</td>
<td>40,56</td>
</tr>
<tr>
<td>The blue cluster</td>
<td>+36,05</td>
<td>4,48</td>
<td>81,36</td>
</tr>
</tbody>
</table>

Source: own elaboration on 2007 Statements of Revenues and Expenses

Looking at features of blue clusters The possibility of a very positive Net Gain is correlated to a mature and meaningful private support of people, private citizens, grant-making institutions who believe in the reputation and branding potential of these museums. A negative result of the orange cluster is otherwise motivated by modest ticketing revenues and a scarce private support. In the red cluster, the ticketing is the main revenue source though the prevailing positive gain is always matched with the highest private contributions.

Concluding remarks
From the point of view of economists, the Nation Branding is related to leading industries and well-known Made in whose revenues derive of national and international markets. The exploitation potential of the Italian Brand cannot be only related to famous Designers=Entrepreneurs who refer to buying customers, but also to Museums who display the history of Industries and Creative Ideas who attract paying visitors, tourists and the private philanthropy.

The opportunity and innovativeness of Italian Collections is now facing start-up and development phases both in Industrial Museums and the Triennale Foundation, whose results are anyway quite considerable and comparable to USA Giant cultural Institutions.

Italian and International Visitors’ Life Cycles could be promptly tested in order to verify and strengthen marketing, fundraising strategies and the comprehensive Italy branding opportunity. Only an opened, multitasking, miscellaneous and long term (pre)view of opportunities coming from the market could help cultural managers and fundraisers not only to support but even to innovate their businesses, especially when culture is migrating to industrial supply chains and vice versa and both they are mixing competences, managing with curatorship. Consumers’ experiences and benefits could only improve thanks to marketing and branding of the Design Cause. The Nation Reputation will improve at the same time.

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