

Case Study

SPEAKER

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CHAIR Arthur Cohen

**PUBLIC
SERVICE**

**Do we really need an
advertising campaign?
How to build a
communication plan with
no financial resources**

Venice Centro Storico



Venice Centro Storico

- Area **8 km²**
- Inhabitants: **60.680**
- Tourists: **20.000.000 presences**

...and

- Inhabitants islands: **30.568**
- Inhabitants mainland: **176.209**

Tourists in Venice

11.000.000 day trippers

3.700.000 night residents:

2.400.000 in Centro storico for 2,7
nights

1.300.000 in mainland for 1,9
nights



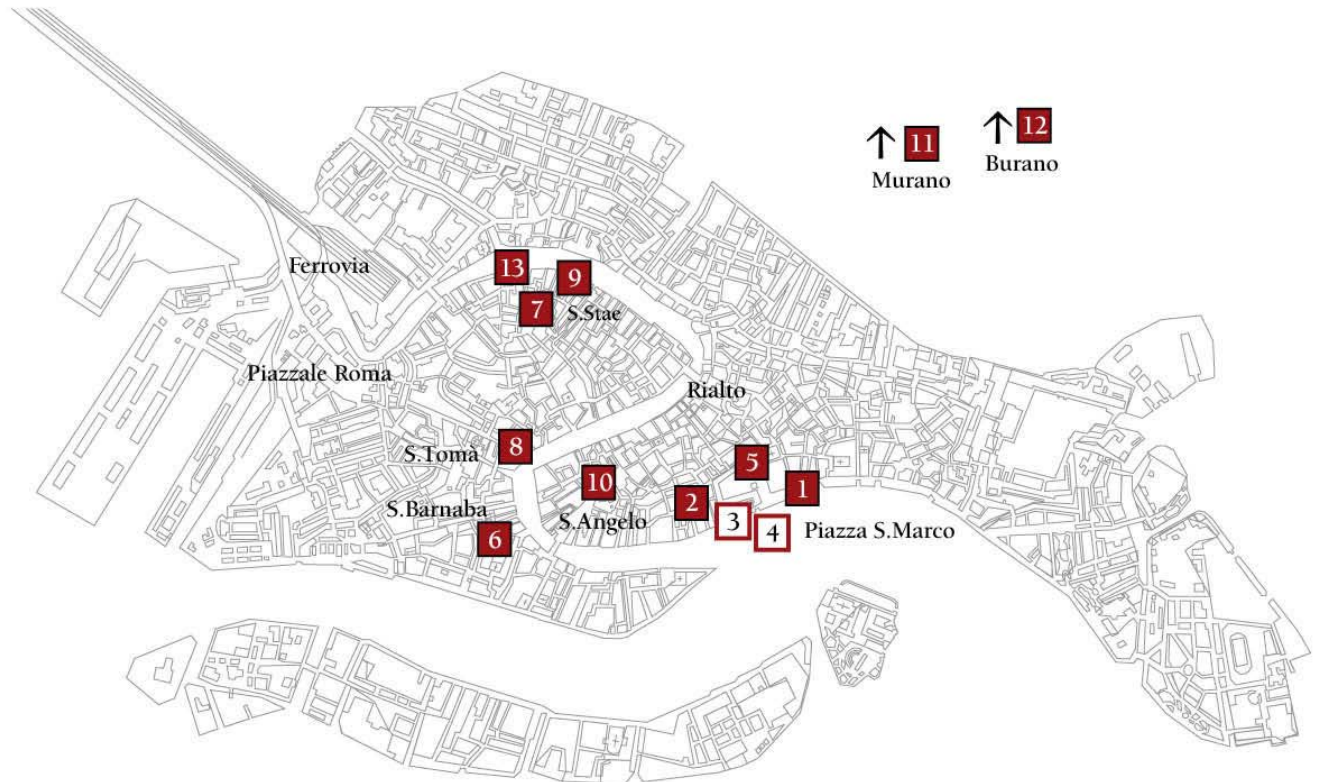
MUSEI CIVICI VENEZIANI

A MUSEUM SYSTEM



THE MUSEUMS OF ST. MARK'S SQUARE*

1. DOGE'S PALACE
2. MUSEO CORRER
3. Museo Archeologico Nazionale*
4. Monumental Rooms of the Biblioteca Nazionale Marciana*
5. CLOCK TOWER
6. CA' REZZONICO
Museum of 18th-Century Venice
7. MUSEO DI PALAZZO
MOCENIGO and Study Centre
for the History of Textiles and Costumes
8. CARLO GOLDONI'S HOUSE
9. CA' PESARO - International Gallery
of Modern Art and Oriental Art Museum*
10. MUSEO FORTUNY
11. GLASS MUSEUM
12. LACE MUSEUM
13. MUSEUM OF NATURAL HISTORY



*Joint single ticket in collaboration with
MINISTERO PER I BENI E LE ATTIVITÀ CULTURALI
SOPRINTENDENZA SPECIALE PER IL POLO MUSEALE VENEZIANO

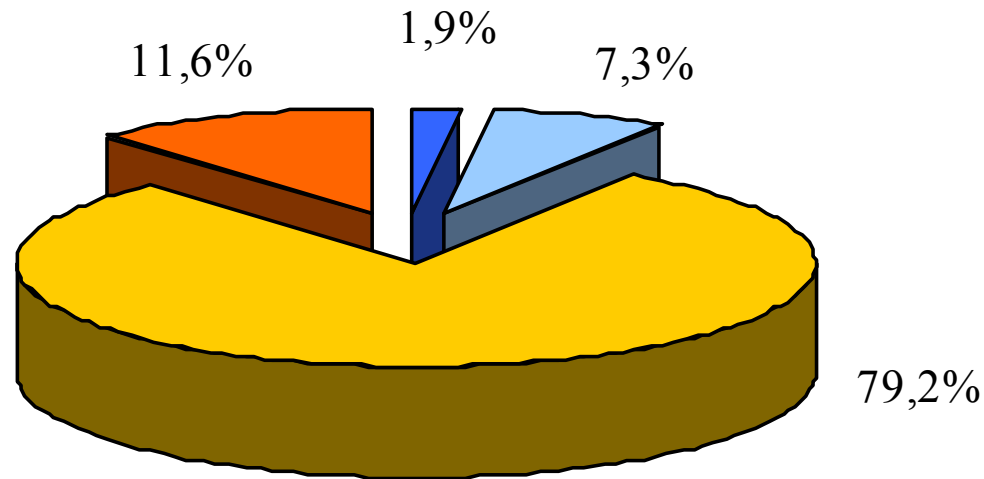
The system

- 11 museums
- 10 centuries of architectures and art
- More than 200.000 works of art and 2 millions natural history exhibits
- 4 specialized libraries with 200.000 volumes
- Hundred of loans per year to exhibitions in museums all over the world
- More than 2 millions visitors per year

The visitors in the Musei Civici Veneziani

In 2007 they were **2.101.151**

Where did they come from?



■ inhabitants

■ daytrippers

■ city accommodation guests

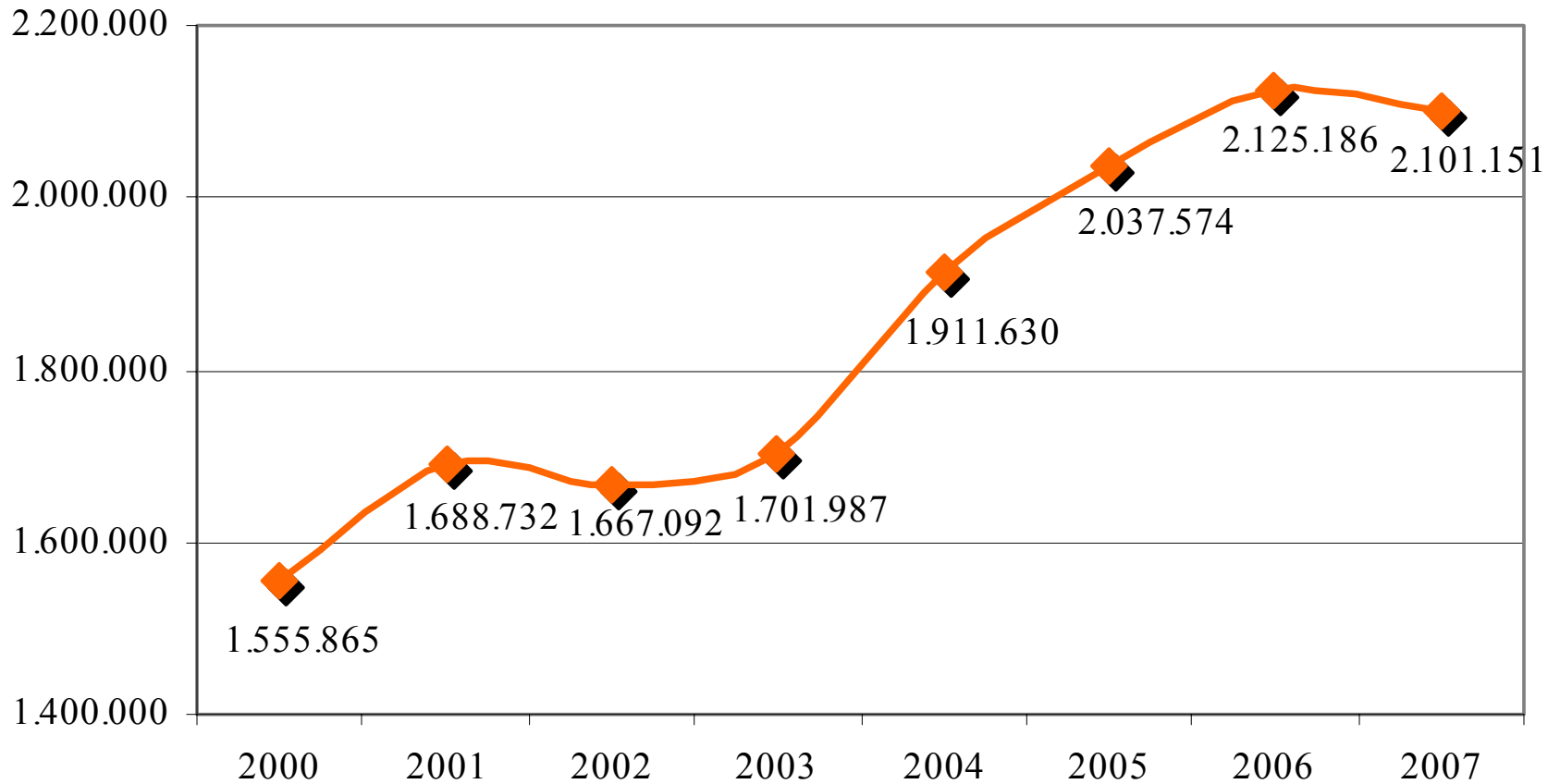
■ mainland accommodation guests

1 visitor of the museums per 2
city accomodation guests

1 visitor of the museums
per 72 daytrippers

- In a table of numbers of visitors in the museums, the Musei Civici Veneziani system comes **second** in Italy, **twelfth** in Europe, **eighteenth** in the World
- The budget runs at break-even or at a slight profit
- The number of visitors increases constantly

Visitors 2000-2007



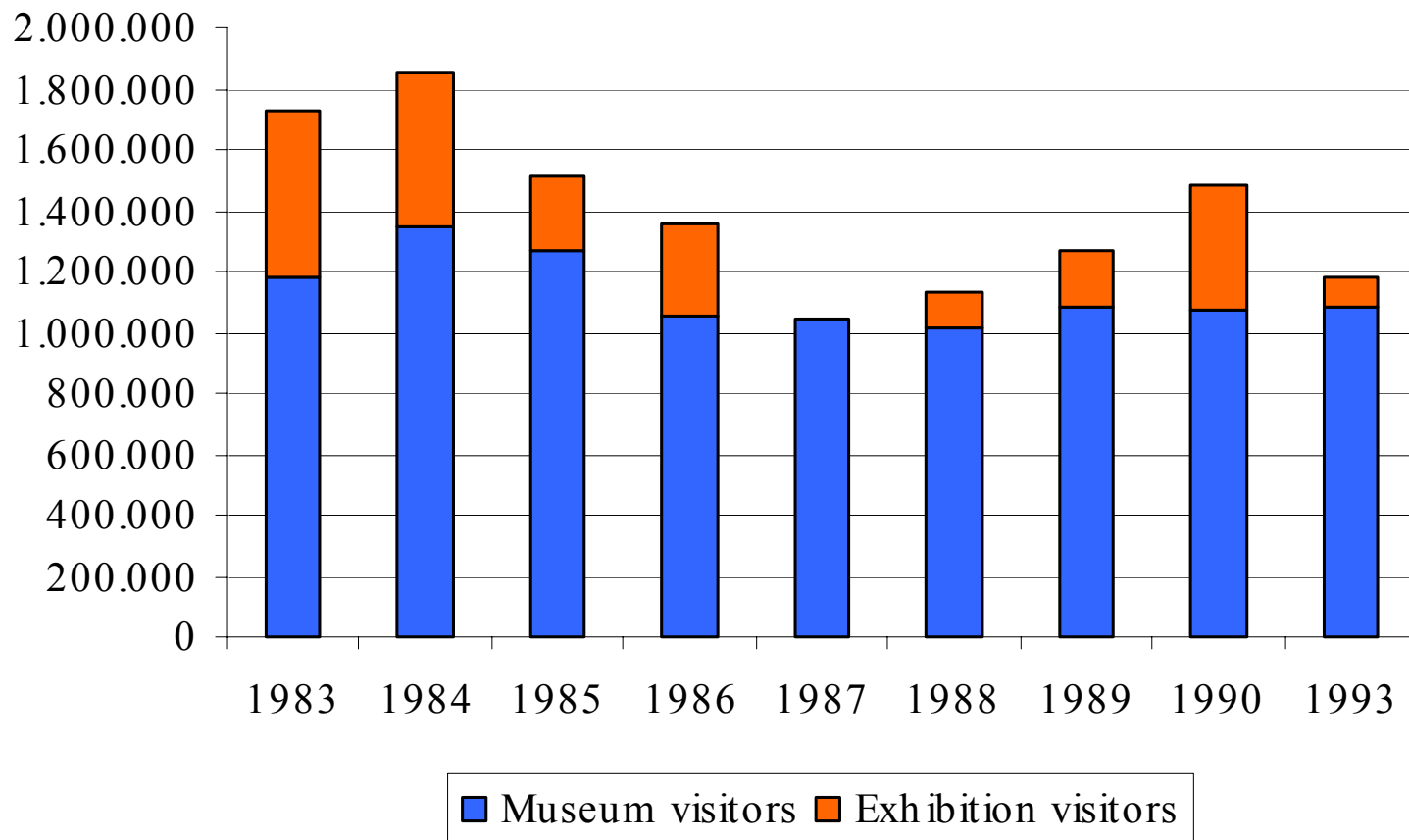
This is a quite recent result

Up to 1996

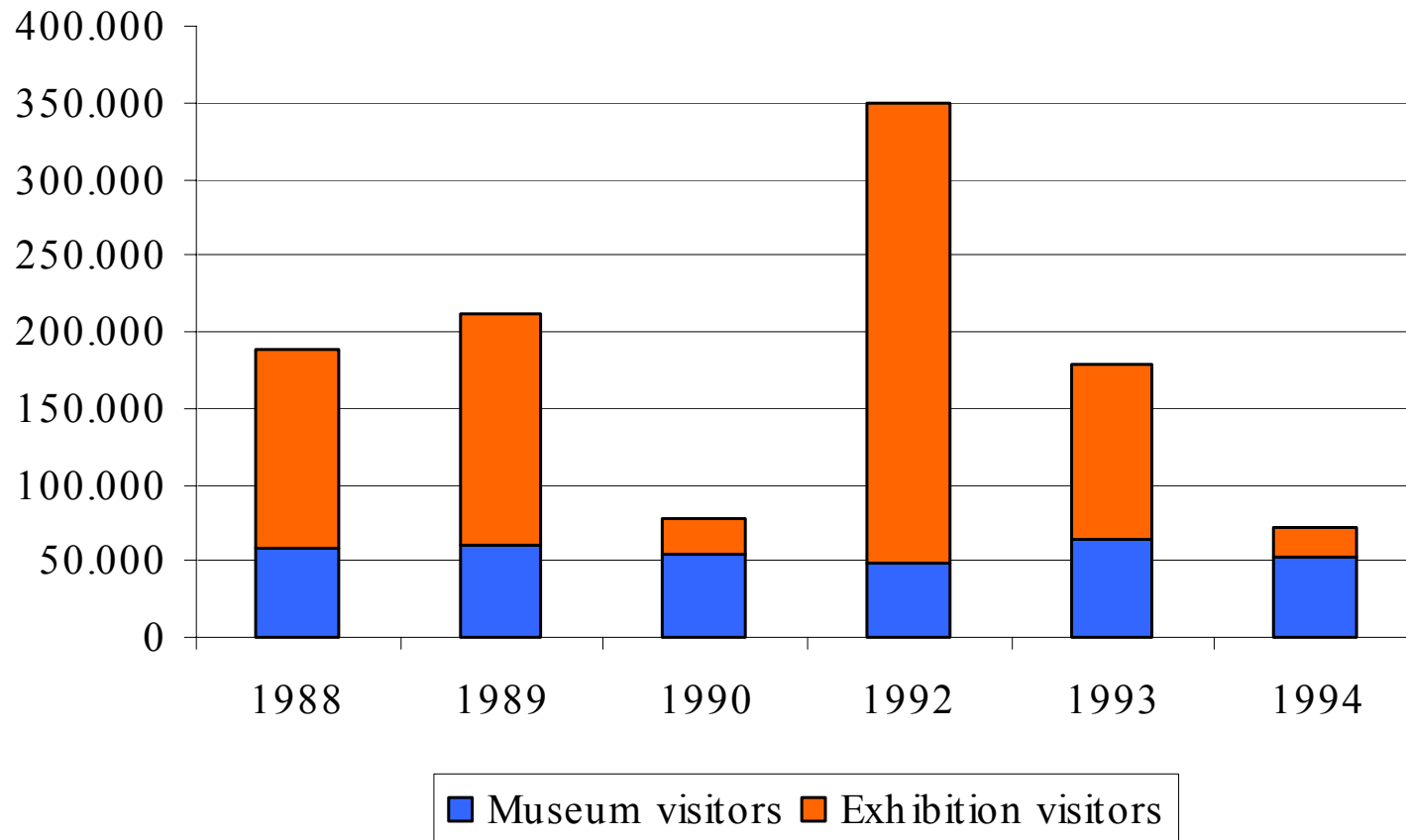
- Doge's Palace had a separate management
- Paid admission only to Museo Correr, Ca' Pesaro, Ca' Rezzonico, Glass Museum
- Ca' Rezzonico on restoration and partially closed
- Museums of Natural History, Lace Museum and Fortuny Museum run separately

- Many resources were invested in exhibitions
- The exhibitions were held in the museums but had a separate management
- Few resources were invested to exploit museum potential

Proportion of exhibitions visitors in the total number of Doge's Palace visitors per year 1983/1993



Proportion of exhibitions visitors in the total number of Correr museum visitors per year 1988/1994



- In the 2nd half of the 80s gradual reduction in State funding. Search for private sponsors.
- Up to 1992 sponsorships more expression of political alliances than the fruit of marketing strategies

Fewer resources? More strategy!

In 1994 a strategic re-organization began

- Focus no more on exhibitions but on museums
- Restoration programs and new services
- Reorganization Museums of St. Mark's square (join tickets, new layouts...)
- All museums and exhibitions run by one body
- Exhibitions used to promote museums (i.e. Ca' Rezzonico)

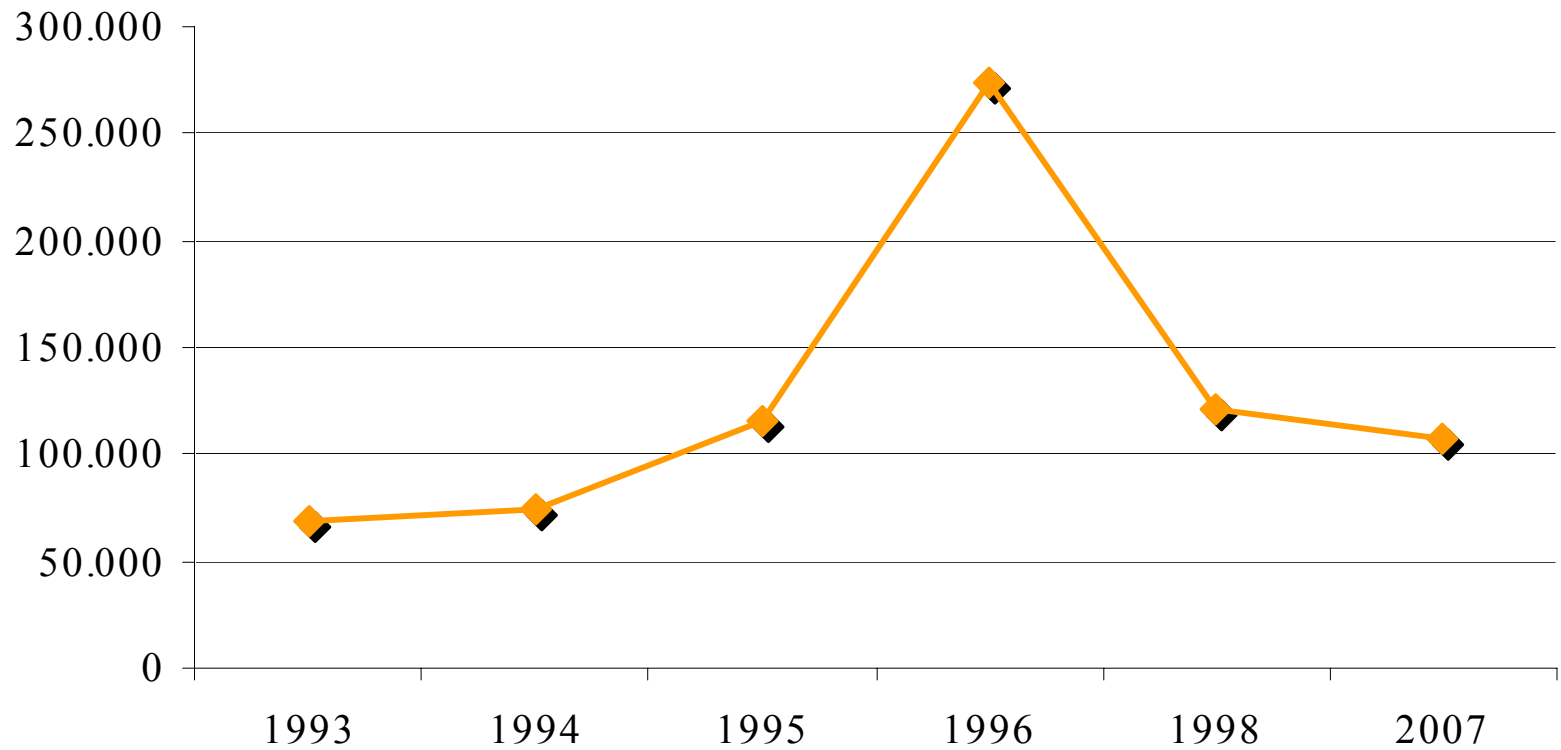
For instance Ca' Rezzonico....

- Since 1980 current restoration works could'nt finish because of lack of financial resources
- From 1994 works started again (financial resources obtained yearly from the national maintenance funds for Venice).
- Each year the museum was partially closed for short periods to continue the works; the restaured part hosted important exhibitions, organized in collaboration with International institutions. Access to these with the museum ticket
- The museum was closed from April 1999 to June 2001 to complete definitely the restoration works. Now it is ok, many visitors, events, and only small precious exhibitions (drawings, prints...) coming from our collections.

The rise of Ca' Rezzonico

Year	visitors	exhibition
1993	68.977	
1994	74.140	
1995	115.377	Splendori del Settecento veneziano (the Glory of Venice)
1996	274.363	Giambattista Tiepolo 1696/1996
1998	120.619	Giacomo Casanova, un veneziano in Europa
2007	107.003	Only little precious exhib.of drawings from our collections

Visitors in Ca'Rezzonico (1993-1998 and 2007)

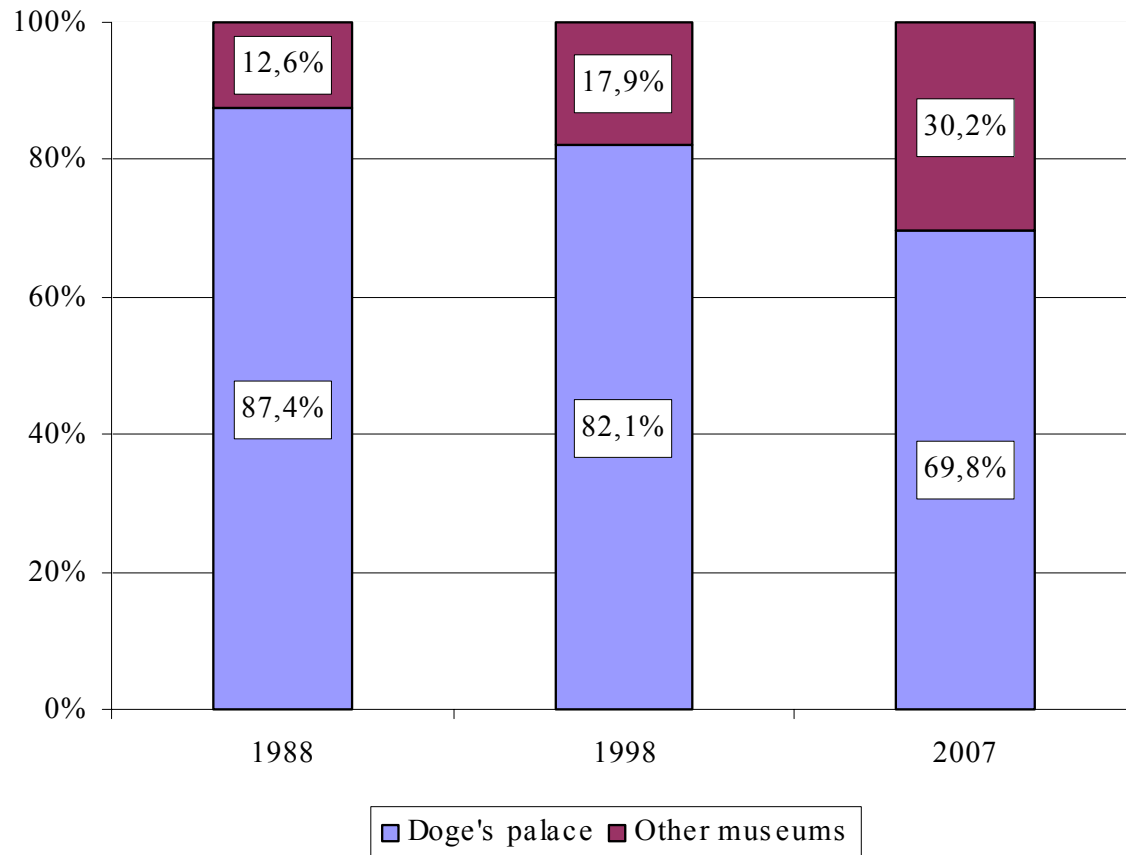


Results of the re-organization in the 90s

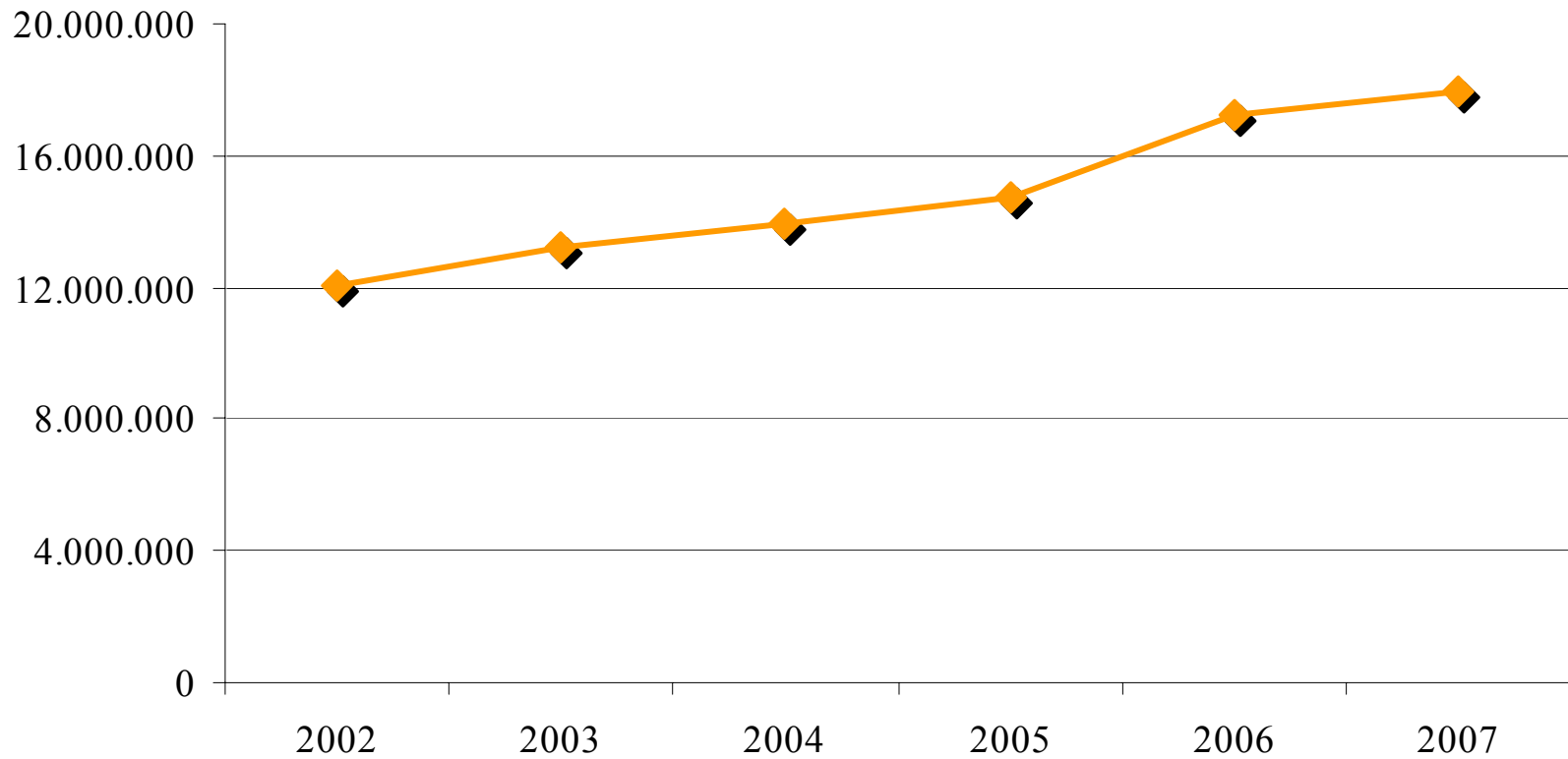
- Growth and recognizability of the museums
- Larger tickets sale
- More services
- Shared standards throughout the system

...The beginning of a virtuous circle

Proportion of Doge's Palace visitors in the total number of Musei Civici Veneziani in 1988, 1998, 2007



Trend of revenue (2002-2007)



Communications

A dedicated service set up in 1999.

Tasks:

- Marketing
- Coordinated image
- Communications
- Press Office

of the whole museum system and its activities

Latest upcomings: 2000/2007

Points of weakness

- Short-term planning
- Lack of available financial resources
- Burocracy

Points of strenght

- Museum system
- Collections
- Growth trend

The basis of our work

- Network
 - Accuracy
 - Reliability
 - Services
 - Coherent image
 - Detailed knowledge of target public
 - Detailed knowledge of local setting
- and no budget!!!

Exhibitions past and present

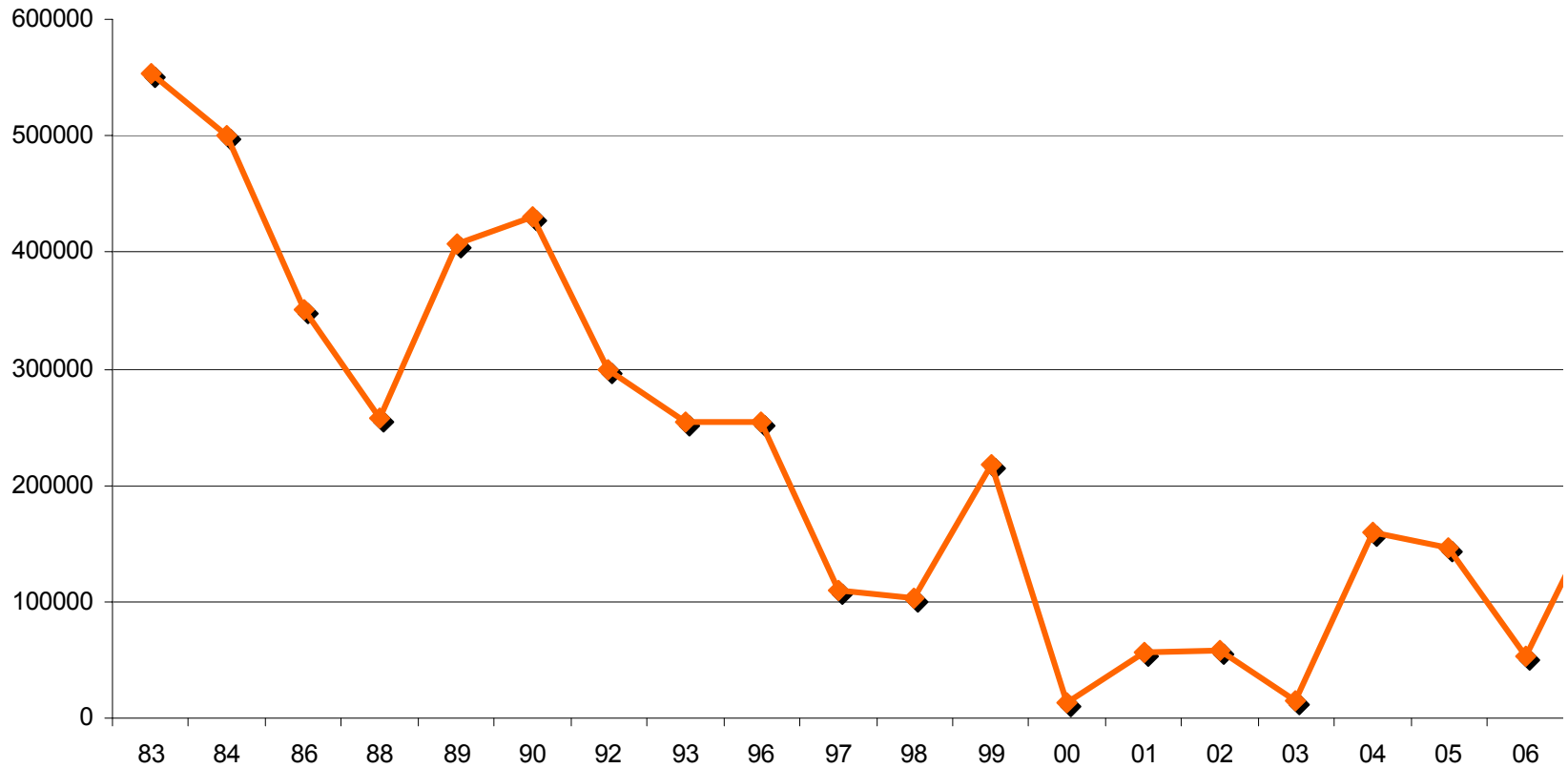
Exhibitions 80s/90s

- Wide ranging projects
- Low adv. budget
- Great public success

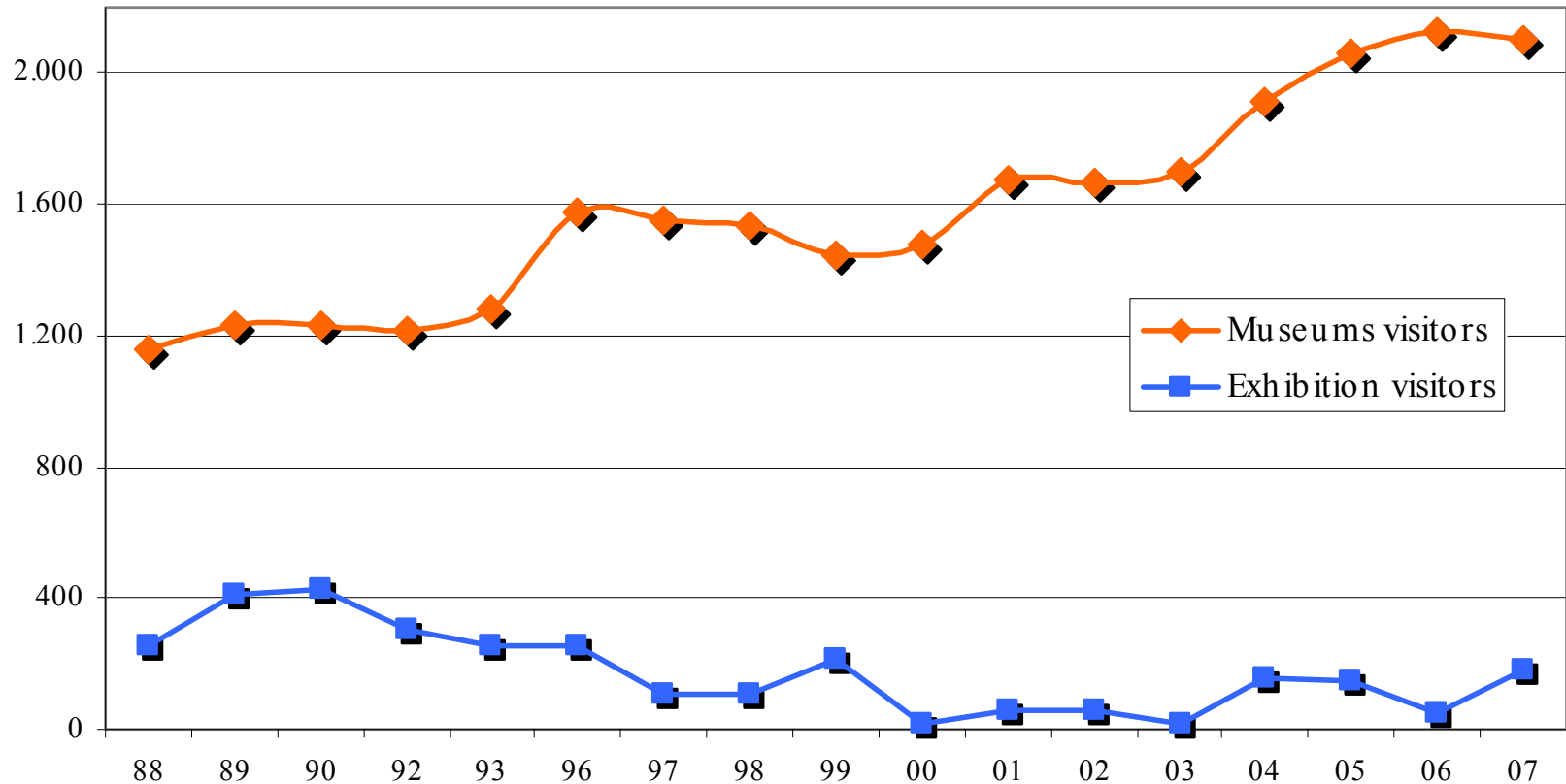
Exhibition nowadays

- Narrow focus projects
- Higher adv. budget
- Less public success

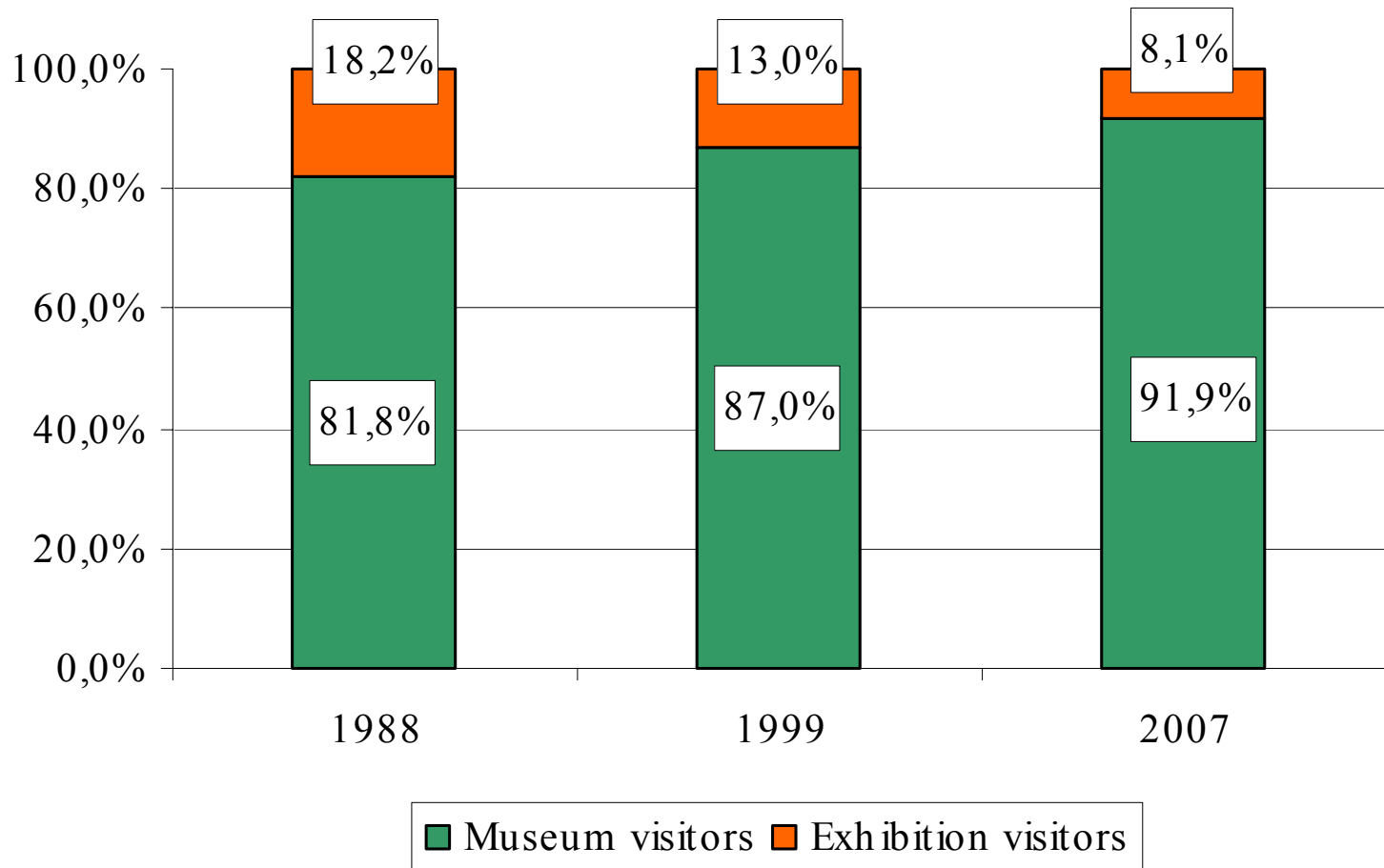
Trend in number of visitors to main exhibitions (1983-2007)



Trend in number of visitors to museums and exhibitions (1988-2007)



Proportion of exhibitions visitors in the total number of Musei Civici Veneziani in 1988, 1999, 2007



Exhibition success: factors in play

Exhibition	Fame of artist/ theme	Time of year	Press office (nr.reviews)	Word of mouth	Perceived value for money	Advertising	Results (nr. visitors)	Adv cost per resultant visitor
Turner and Venice, 2004	****	Autumn ****	**** 395	****	***	100.000	151.047	0,66
Veronese, 2005 (29 works)	***	Spring ***	*** 235	**	*	100.000	36.597	2,73
Lucian Freud, 2005	****	Summer (Biennale) ***	**** 320	****	***	100.000	110.843	0,90
Da Bellini a Tiepolo, (priv.coll.)2005	****	Winter **	*** 185	**	****	4.000	24.846	0,16
Arp, 2006	*	Spring ***	**** 310	*	**	100.000	8.696	11,50
Sargent and Venice, 2007	**	Spring ***	*** 315	***	**	50.000	32.175	1,55
Artempo, 2007	*	Summer (Biennale) ***	**** 329	****	****	150.000	60.000	2,50
Venice and Islam, 2007	***	Summer/autumn ** / ****	**** 335	**	**	300.000	81.778	3,67

* inadequate ** poor *** good **** optimum

- Word-of-mouth more important than advertising
- Number and quality of press reviews more important than advertising
- Press reviews not enough without word-of-mouth

Communications without financial resources?

Fewer resources- more work

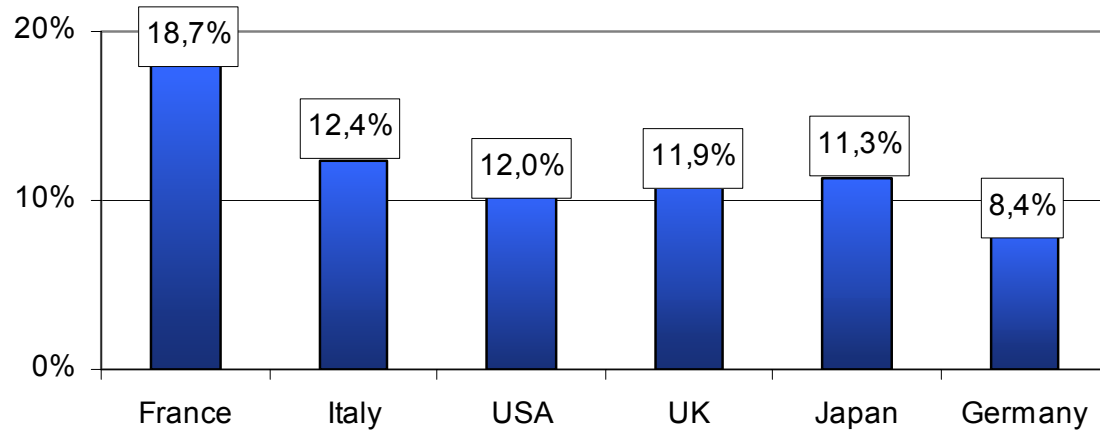
- Do not renounce to imagine an “ideal “ plan
- Work on projects: your ideas and intelligence do not request to be paid
- Quality produces client loyalty: be accurate and grant services
- Use the web: a site updated everyday is reliable for your public and upranked by Google, so you don't need “sponsored links”
- Know your public and its communication means: don't waste resources on blanket coverage
- Try to build integration, circles, systems, networks
- Press relations are more important than adv.
- Training schemes: a double opportunity
- Partnership/ sponsorship

For instance

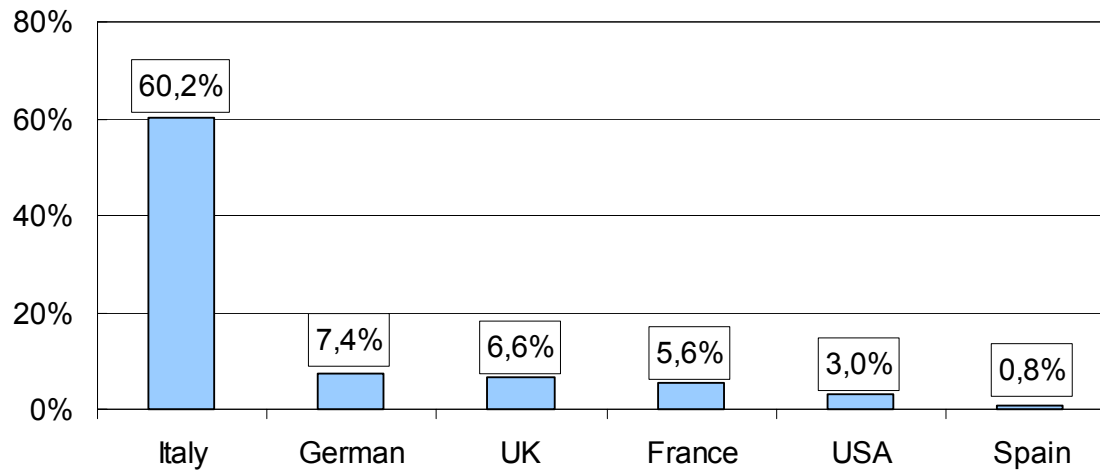
Exhibitions and museums:
different publics

Visitors by nation of origin: top 6

Museums Visitors

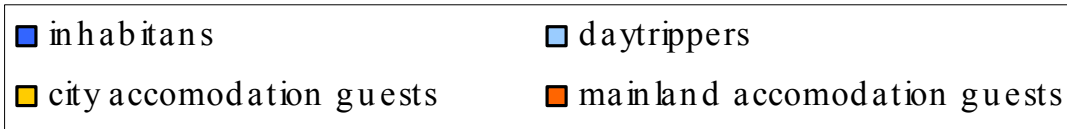
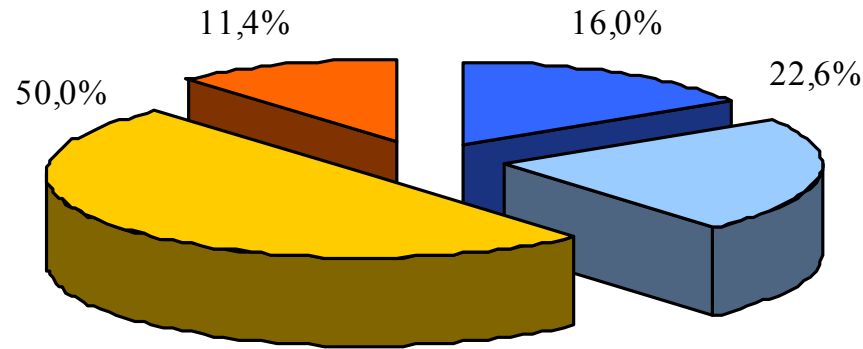


Exhibitions Visitors

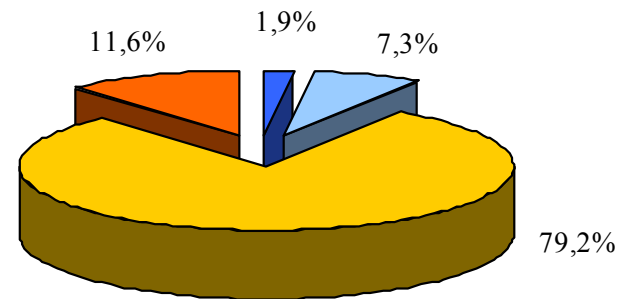


Where did they come from?

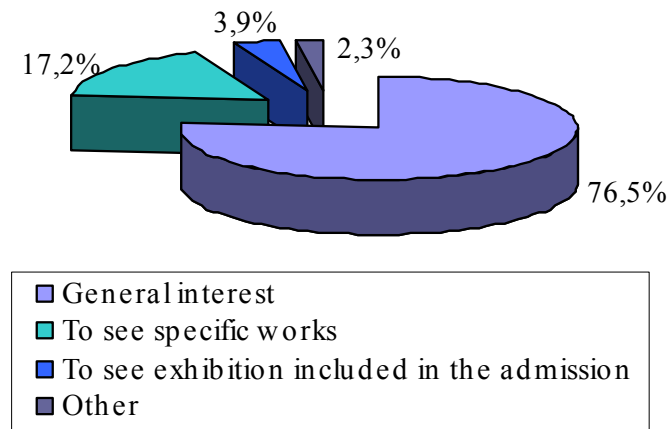
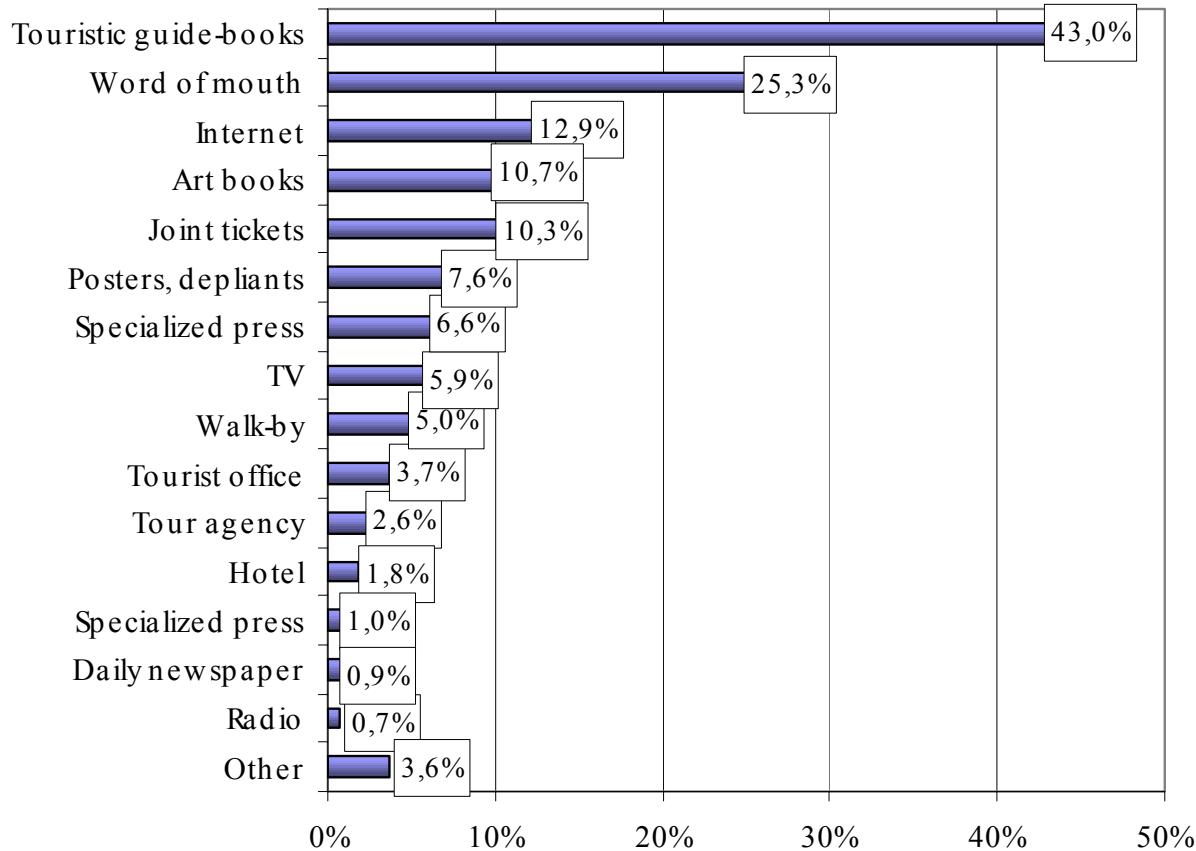
Exhibitions



Museums



How and why do museum visitors choose what to visit?



How and why do exhibitions visitors choose what to visit?

