1. From the collector’s room to the “joy of admiring art” for all

Opened on September 20th, 2002, the Pinacoteca Giovanni e Marella Agnelli marks the final step in the twenty-year-long restructuring process of the whole Lingotto site. The museum’s permanent collection contains 25 masterpieces dating from between the eighteenth century and the twentieth century, and is situated above the Lingotto track, symbolising the highest, most precious part of the complex. Indeed the name coined for it by Renzo Piano - “Scrigno” - means “treasure chest”. The mission of the museum reflects its founders’ desire to convey the “joy of admiring art” to the public, the aesthetic experience and pleasure of coming into direct contact with works of art in an intimate, welcoming setting that reflects the atmosphere of a private collector’s room. The museum, which sprang from Giovanni and Marella Agnelli’s lifelong passion for art collecting, is now directed by their granddaughter Ginevra Elkann, President of the Foundation, that continues to pursue its work on the theme of collecting, with temporary exhibitions, conferences, educational activities for school pupils of all ages and levels, workshops for adults and cultural offerings for the whole family, as well as a library devoted to collecting.

Aware that there is more than one way to promote the museum, all the activities are publicised both through traditional channels and using the new technologies: printed media, website, newsletter and social networks (facebook, twitter, pinterest, you tube, tripadvisor, flickr).

1.1. The Scrigno+ project: integrating resources using QR codes

The museum sought the support and sponsorship of technical partners to venture into the world of multimedia and the new technologies. The “Scrigno+” project, which involved introducing QR codes and offering the use of tablet computers as a support when viewing the works in the permanent collection, was structured around clear objectives: improving and enriching the user experience; using modern digital technologies to enhance the ways in which visitors traditionally engage with art works (usually by means of explanatory panels, audio guides or guided tours); increasing length of stay in the museum, and eliciting the attention of a younger audience (digital natives). In particular the use of QR codes meant that we could link up with the traditional website (with visualisation tailored to smartphone and tablet) to enable low cost, intuitive access to a wealth of digital contents, including photos and videos that would otherwise not be visible. The Scrigno+ project enables visitors to navigate among various themed sections, explore the historic, social and cultural milieu of each work of art, access artist biographies and the contents of our “Over to the Collector” feature, and browse the highlights and additional information provided on each theme (from the optical tools Canaletto used when painting, to Picasso’s concept of Cubism, to Matisse’s cut-outs). The resources also include the section “Events and curiosities” which informs visitors about all the educational activities at the museum, recommended re-
ading, the books available in the library, and exhibitions worth visiting in Italy and abroad. Visitors play an active role in the guestbook section, where they can leave a comment or suggestion and interact with other users. The QR codes, which are managed directly by the museum who also create and edit the contents, enable us to integrate the physical space of the museum with the documentation resources present in the library and the digital arena, simultaneously accomplishing the educational, innovative, recreational and promotional objectives of the museum.

1.2. The statistics illustrate the project’s potential and limitations

In the first year of the Scrigno+ project we gathered statistics using Google Chart illustrating the different areas of the Pinacoteca Giovanni e Marella Agnelli. Physical Space: Scrigno with Permanent Collection; temporary exhibitions, library, conference hall, educational activities. 55,000 visitors a year - 831m² for temporary exhibitions - conferences and meetings. Chart showing the make-up of the documentation resources (works of art, books, photographs, etc.) and the social media and digital tools used by the museum. Documentary resources: 28 works of art - videos, photographs, grey literature - photographs - catalogue of temporary exhibitions - 2500 art books and catalogues. Digital resources: Website informs and announces - Facebook circulates and shares - Pinterest identifies and saves - Newsletter weekly reminder - Flickr stores photographs - Youtube promotes videos - Tripadvisor reviews and promotes - QR codes integrate and enrich. 300 visits per month using the QR codes - 5,500 contacts on facebook 5,647 visits a month to the website.
Built Heritage 2013 Monitoring Conservation Management

Choose the theme → browse text and multimedia contents: biographies – over to the collector – highlights - events and curiosities - guestbook

Analytics and examined the assessment and appreciation questionnaires compiled by visitors. The results reveal that there is room for improvement in various areas, but also some limits to bear in mind. First and foremost, the ongoing development of mobile devices shows that visitors prefer to use their own smartphones rather than the tablets provided free of charge by the museum’s ticket office. The array of different devices and operating systems on the market also means that some digital documents are difficult to visualise (above all the photographs and videos, which are incidentally the most popular and most frequently accessed contents); these issues cannot always be rapidly resolved. Visualising the contents is also often compromised by the size of smartphone used, the sound quality of the speakers or the speed of the Wi-Fi connection. Visitors who are not expert users of mobile devices repeatedly ask museum personnel for assistance, and while willing to help, these members of staff cannot offer a technical assistance service.

The intuitive immediacy of QR codes was the first element we took into consideration when choosing which multimedia support to use. QR codes can be

3:47 minutes is the average length of a visit - 3.85 is average number of pages visited - 9 comments in the guest book. Canaletto and Matisse are the most popular areas - “Over to the collector” are the most popular videos - The work of Balla is the most popular highlight
connected to a basically infinite amount of contents of different kinds belonging to the Foundation, produced for the purpose or already available on the web. They enable us to offer visitors a package of services completely free of charge: a platform we are planning to optimise for visualisation from mobile phone and smartphone; access to tablets at the ticket office and Wi-Fi throughout the museum.

2. A ‘social room’ to communicate the museum’s mission
The Scrigno+ project laid the foundations for developing a more complex communication strategy for the museum. We reviewed our online presence with the aim of making more regular, more integrated use of social media and forming relationships with bloggers. As a result we now communicate the pleasure and “joy of admiring art” in a daily tweet, and users can follow behind the scenes reports on the exhibitions on facebook and take part in our quizzes to learn about the museum. We are also taking a fresh look at the world of collecting using images on Pinterest and “live tweets” during the Conversations on Collecting, under the hashtag #CollectionTalks. We regularly monitor our activity online, aggregating posts, tweets and photos and creating a timeline that we share on our Storify profile.

On 13 June 2013 we held our first blogger day (we were one of the first museums in Italy to do this), with the hashtag #gioiadarte (joy of art) to promote the art collection of the Pinacoteca Agnelli, enabling bloggers to discover and photograph the temporary exhibition “A Passion for Jean Prouvé. From furniture to architecture. The Collection of Laurence and Patrick Seguin”, take a walk around the historic Lingotto track and explore the work of the architect Renzo Piano with a visit to the NH Lingotto Hotel and 8 Gallery shopping mall.

![Participants](left) Participants: 65 participants from Turin, Milan, Trento, Alessandria. Areas of interest: fashion, art and museums, tourism, communications, food, design; (right) Social networking: 20 posts published - 150 photographs taken
The #gioiadarte blogger day was extremely successful, attracting the attention of a heterogeneous new audience, enthusiastic about our cultural offering: web journalists, copywriters, designers, architects, photographers, artists, educators and experts in communication, social media, marketing, tourism, food, fashion and society.

Like the QR code project, the blogger day did not have a significant impact on the museum’s budget, thanks to the use of the web and our highly motivated partners.

This is an important factor because the results of this initiative greatly exceeded expectations: the hashtag #gioiadarte conveyed the museum’s mission to perfection and enabled the Pinacoteca to stand out from the busy flow of Twitter (becoming a trending topic). The increased attention devoted to our work enabled us to reach out to our stakeholders in a more direct, informal way.

These reassuring results indicate that we should continue in this direction, connecting and integrating the potential of the social media and related initiatives with the communications channels traditionally used by cultural institutions, to forge and build on relationships with stakeholders receptive to our community. This idea is also what inspired our forthcoming event, #gioiadarte Kids, a blogger day that targets a select group of bloggers who focus on the world of parenting and children, scheduled for 19th October 2013.

Notes
1 The first statistics were published on occasion of the conference “Museums go to mobile!” at the Social Media Week in Milan, on 21/02/2013. <http://socialmediaweek.org/milan/events/?id=67259&conference=48962#.UkGr-sbIZ9U> and on occasion of the conference “Musei e nuove tecnologie. Cosa ne pensano i musei che le stanno sperimentando” at DNA Italia in Turin, on 19/04/2013, <http://www.dnaitalia.it/it/larassegna/incontri/musei-e-nuove-tecnologie-cosa-ne-pensano-i-musei-che-le-stanno-sperimentando.html >.
2 With regard to the blogger day #gioiadarte see the post published on the Pinacoteca website http://pinacoteca-agnelli.it/visit/4481/blogger_day-gioiadarte/.

Bibliography