
Digital art management. Internship case study

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Master in Art Markets

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History Department

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Abstract

English

Digital art management includes the process as well as the results of using digital technology to transform the value of an art institution. The aim of this dissertation is to investigate how digital platforms can impact the success of an organisation. This study begins with an analysis of existing literature, and presents insights gained from an internship experience at the **Chianciano Art Museum (Museo d'Arte di Chianciano)** in Tuscany, Italy.

Chapter 1 covers the impact of social media platforms like Facebook, Instagram on audience engagement, digital curation practices before and after COVID-19, and how museums adopted hybrid marketing strategies to stay relevant. The traditional vs. modern art management approaches are discussed along with the challenges experience such as privacy concerns and authenticity in online art. It also highlights innovative methods like augmented reality (AR) tools , virtual tours

Some of the such as privacy issues, digital fatigue, and questions of authenticity in online art. This section also explores innovative techniques like augmented reality (AR) tools, personalised tours, and social media auctions that enhance interaction and revenue generation.

The remaining chapters address my internship at the Chianciano Art Museum and the preparation of the 8th edition of its Biennale 2024. An interview with Peter Gagliardi provides a deeper insight into the museum's approach to digital art management, including the challenges of balancing traditional curatorial practices with innovative digital engagement.

The findings reveal that while **digital tools improve visibility and engagement**, maintaining authenticity and the ability to adapt to constant change is challenging. Various advertising media, including newspaper, digital promotions and data analysis of the performance was studied. The results of which helped in understanding how CAM has combined modern and traditional approach in art management for best results.

This dissertation helps museums and galleries navigate the intersection between **technology and tradition**. In conclusion, this report highlights areas for further research, such as developing strategies to reduce digital fatigue, creating sustainable online platforms, and boosting audience engagement while maintaining authenticity.

Abstract

Portuguese

A gestão cultural digital inclui tanto os processos quanto os resultados do uso de tecnologias digitais para transformar o valor de uma instituição cultural e artística. Esta dissertação investiga como plataformas digitais influenciam o sucesso de uma organização. Este estudo começa com uma análise da literatura existente, oferece insights obtidos durante uma experiência de estágio no Museu de Arte de Chianciano (Museo d'Arte di Chianciano) na Toscana, Itália.

O capítulo 1 aborda o impacto de plataformas como Facebook e Instagram na interação com o público, as práticas de curadoria digital antes e depois da COVID-19 e as estratégias híbridas de marketing adotadas por museus para se manterem relevantes. São discutidas as abordagens tradicionais versus modernas na gestão cultural, além dos desafios, como questões de privacidade e autenticidade em arte online. Também são explorados métodos inovadores, como o uso de ferramentas de realidade aumentada (AR), visitas virtuais, tours personalizados e leilões em redes sociais que aumentam a interação e geram receita.

Os restantes capítulos centram-se no estágio que realizei no Museu de Arte de Chianciano (CAM) e na preparação da 8ª edição da Bienal de 2024. Uma entrevista com Peter Gagliardi oferece uma visão detalhada da abordagem do museu em relação à gestão digital, destacando os desafios de equilibrar práticas curatoriais tradicionais com engajamento digital inovador.

Os resultados mostram que, embora as ferramentas digitais aumentem a visibilidade e o engajamento, é difícil manter a autenticidade e adaptar-se às mudanças constantes. Foram estudados diversos meios de publicidade, incluindo jornais, promoções digitais e análises de desempenho, o que ajudou a compreender como o CAM (Chianciano Art Museum) combina práticas modernas e tradicionais para obter melhores resultados.

Esta dissertação fornece orientações para museus e galerias navegarem pela interseção entre tecnologia e tradição. Por fim, o trabalho destaca áreas para pesquisas futuras, como o desenvolvimento de estratégias para reduzir a fadiga digital, a criação de plataformas online sustentáveis e o aumento do engajamento do público sem comprometer a autenticidade.

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Abbreviations

Abbreviations:	Term
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AC:	Art Curation
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CAM:	Chianciano Art Museum
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CAMAG:	Chianciano Art Museum and its 13 associated galleries
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DAM:	Digital Art Management
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DM:	Digital Marketing
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G&M:	Galleries and Museums
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GG:	Gagliardi Gallery
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Introduction

Digital art management is the process and result of using digital tools to promote, curate, and manage art collections, as well as the presence of galleries and museums (G&M) online. With the evolution of technology, G&M use social media platforms to reach a wide range of people on a global scale, creating visibility that extends beyond physical spaces (Garimella, 2024). The COVID-19 pandemic pushed us further into accepting and being a part of this change. Many institutions adopted virtual exhibitions and online initiatives to remain connected with audiences (Sullivan, 2022). These practices have become crucial for ensuring engagement and the continuous growth of the art sector in the digital era (Kerrigan, 2020). Digital platforms like Instagram and virtual reality (VR) allow museums to build interactive content, which attracts a younger and remote audiences (Freeman, 2020). This form of management also caters to audiences with accessibility needs, such as those with disabilities or older visitors and even those that are distant and cannot physically attend, benefit from online participation, and many plan to continue engaging digitally even after the pandemic (RMIT, 2020).

Motivation

The objectives of this dissertation are to investigate how digital platforms, including social media, support art management practices. These include analysis of social media in promoting art organisation and exhibition, investigation of the differences between digital and physical curation strategies, evaluation of the use of digital management tools to adapt pre and post-COVID-19 and bringing to light the impact of social media marketing on audience engagement.

Goals

With the above objectives the goal of this study is to understand how social media shapes digital art management using strategies for curating art in digital spaces. It also incorporates physical and digital curation practices with a case study of CAM's hybrid approach. In part 2 we understand better the impact of social media and digital marketing for the Chianciano Art Biennale, its promotions as well as that of the Art Club hotel.

Methodology

The methods used for this dissertation are **literature review** of existing articles and scholarly works to understand the past present and future of Digital Art Management (DAM) and an **internship case study** of **qualitative** data collected through observation.

The literature review is based on books and articles that discuss the role of social media in digital art management. This includes different techniques employed by art galleries and museums to enhance their digital marketing strategies. Various successful case studies

highlighting the best marketing tactics, best practice in digital art management and the evolution in response to technological advancement were also evaluated.

In the internship an exclusive case study of the Chianciano Art Museum (CAM), provides insights into its digital art management practices. The interns role and experience is discussed and includes an in-depth analysis of the institution's approach to digital marketing and audience engagement. To enrich this case study, some insights by the assistant director of the (CAM) Chianciano Art Museum are also discussed . This covers specific strategies employed by the museum to enhance the digital presence.

The qualitative data, coupled with the experiences and observations at the museum, provides an understanding of how digital art management is practised in a real-world setting. The findings from the case study are compared with the insights gained from the literature review to draw meaningful conclusions about the effectiveness of various digital strategies.

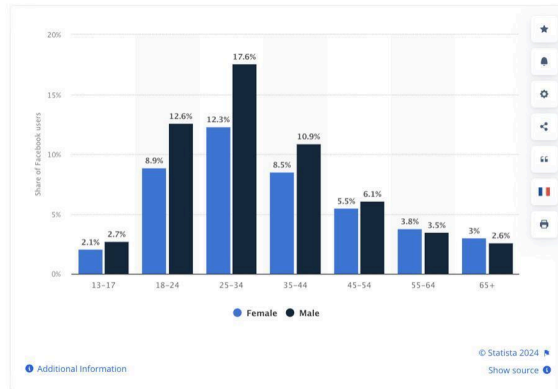
Chapter 1

Literature review

The Role of Social Media Marketing in Art Management

According to Chhabra, N.K., and Chaturvedi, D.D. (2022) *Use of Social Media in Arts Marketing*, social media has become a pivotal tool in the marketing strategies of arts institutions and individual artists. Each platform offers unique functionalities and audience engagement opportunities. Instagram is a major player in social media and digital marketing. Instagram Stories and Reels provide avenues for real-time updates and behind-the-scenes content, enhancing user engagement and fostering a deeper connection with the audience (Visone, 2015). Twitter, on the other hand, excels in providing real-time updates and engaging in conversations. Its fast-paced nature makes it suitable for announcements, live updates, and direct interactions with followers (Kaplan & Haenlein, 2010). Facebook remains a cornerstone for event promotion and community building. Its robust event management tools allow users to create, share, and promote art exhibitions and performances. Facebook Pages also serve as a hub for artist and institution profiles, where they can post updates, engage with fans, and build a community around their work. The platform's extensive reach and targeting options enable precise audience segmentation, making it effective for targeted marketing efforts (Bright et al., 2015). TikTok, a newer player in the social media landscape, has rapidly gained popularity for its short-form video content. According to (Quintly, 2023) the explosion of TikTok's popularity wasn't solely driven by user numbers, but rather by a fundamental shift towards user-generated content (UGC). TikTok has cracked the code for Gen Z and young millennials, however this is relatively new to the art market but is promising as the next best way to market galleries and museums in the coming years. It's rise has a lot to do with the attention span of an average human which is 8.25 seconds, which is a significant decrease from 12 seconds in 2000.

Distribution of Facebook users worldwide as of January 2023, by age and gender



Distribution of Instagram users worldwide as of January 2023, by age group

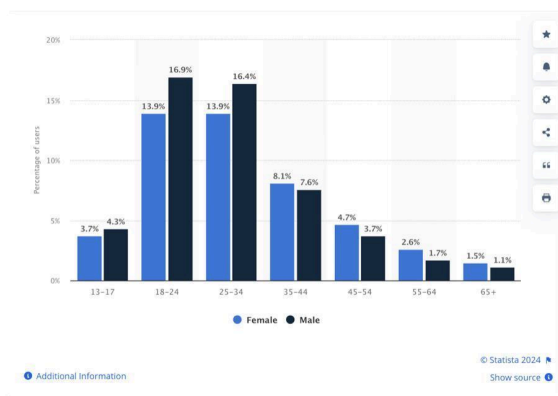


Figure 1- Metrics of the distribution of Meta (Instagram and Facebook) users worldwide.

In Figure 1 we examine demographic data on the usage of digital platforms : Facebook and Instagram thus helping us understand how we can constructively reach a wide audience with just a few clicks .

According to Microsoft Canada (2015), the average attention span of users is now less than nine seconds, which forces institutions to create short-form content—such as Instagram videos that run between 15 and 60 seconds—to maintain audience interest. Staying relevant amid rapidly evolving trends also poses difficulties for art managers, who need to adjust their content strategies. For example The Tate Modern uses Instagram to share high-quality visuals of its artwork, behind-the-scenes content, and live event updates, generating engagement and conversation around its exhibits (Tate, 2024).

Relying on these platforms comes with risks, such as the ever changing algorithms. Social media platforms require some level of people pleasing to attract an audience and keep them hooked.

Social media has undoubtedly transformed traditional art management, offering new ways for institutions to connect with audiences. It is estimated that 4.62 billion people globally used platforms such as Facebook, Twitter, Instagram, and Snapchat daily in 2022, equating to roughly 42% of the world's population. This number is expected to rise, particularly among younger demographics, as 90.4% of millennials regularly access social media compared to 48.2% of baby boomers (Museums Next, 2022). With the rise of social media, museums and galleries are required to step up, create content to be relevant and be a part of the new digital art revolution. However, to remain effective, art managers must carefully navigate the challenges of the digital landscape and continuously evolve their strategies to align with audience preferences

Digital Art Curation and Management

According to Parry (2010), "digital curation facilitates the preservation of fragile works while broadening access through innovative virtual means. In a traditional context art curation involved selecting pieces and organizing them to be a part for an exhibition. The same is true in digital curation except that this work is displayed online. The emerging trend of museum crowd-curation, in the wake of the digitisation of museum practices, has empowered people to attain independent curatorial roles in shaping the reception and consumption attitude in the contemporary art world (Giannini & Bowen, 2019b, p. 505). In other words, digital tools allow the audience to be a part of the curation process. Work can be posted in real time, interviews can be held on the go, the process can be streamed live for the viewers to be a part of.

Data-driven practices have gained prominence in curatorial strategies. Tools like virtual reality (VR) and augmented reality (AR) offer interactive, immersive experiences, enabling users to engage with art in deeply personalized ways. These new technologies are a part of digital curation and seem to be the future of art, redefining traditional aesthetics and interpretation of art, pushing curators to adapt presentations based on user feedback and trends (Giannini & Bowen, 2019a). Algorithms and machine learning have further revolutionized digital curation by predicting audience interests and tailoring events and exhibitions to contemporary tastes.

In digital art management, it is vital to maintain an online presence. Art galleries utilize SEO-optimized websites, audience segmentation, and data analytics to enhance engagement and convert viewers into buyers. Another example is Tate's social media strategy that emphasizes on encouraging fans to advocate for the organization by rewarding key influencers, or "super fans," with special access. Additionally, the strategy aims to identify fans likely to donate or become Patrons or Members (Ringham, 2011). Thus making money through donations instead of just sales.

These tools not only expand reach but also foster deeper connections with audiences, paving the way for sustainable growth in the art market (Peek Pro, n.d.). While these digital strategies offer new opportunities, they also represent a departure from traditional curatorial methods, which rely heavily on physical exhibitions and direct audience engagement, a contrast explored in the next section.

Traditional vs. Digital Art Curation

The evolution of art curation reflects a significant shift from traditional practices to the integration of digital tools. Traditional curating typically involves selecting and interpreting artworks to provide context and foster audience engagement (Watkins, 2021). It emphasizes on physical exhibition spaces and in person viewers and audience, relying heavily on curatorial expertise and personal networks to attract visitors. These methods allow close connections within the art community, creating an intimate and impactful way for artists and institutions to engage with their audiences . Thus was the role of gatekeepers in the art industry.

Conversely, digital art curation makes use of online platforms to expand reach and accessibility. This also eliminated the role of gatekeepers. Artists now took to social media to market themselves, sell their work and get in touch with top galleries to showcase and sell their work. With the advent of tools like virtual exhibitions and interactive digital experiences, institutions have found innovative ways to engage audiences, particularly in the post-pandemic era (Sullivan, 2022). Social media platforms such as Instagram and Twitter enable real-time interaction and amplify the visibility of art collections, reaching global audiences who may otherwise lack access (Kerrigan, 2020).

The most effective art institutions today adopt a hybrid approach, combining traditional methods with digital advancements. Art fairs and networking events remain essential for fostering personal connections, while digital tools such as search engine optimization (SEO) and data analytics enable these institutions to attract and engage wider, more diverse audiences (Radclyffe-Thomas, 2021). This balanced model maintains the authenticity and personal touch of traditional curation while embracing the broader accessibility of digital tools, ensuring a resilient and inclusive art experience.

We saw a rise in digital curation during covid when museums, galleries and artists took to digital spaces to showcase their work. As the art world navigates the post-pandemic landscape, the interplay between traditional and digital strategies becomes even more significant. This shift highlights the role of digital management in redefining audience engagement before and after the COVID-19 pandemic, explored further in the following section.

Digital Management Pre- and Post-COVID

Before the COVID-19 pandemic, digital management in art institutions primarily focused on enhancing online presence through social media, website optimization, and basic digital

marketing strategies. According to UNESCO (2020), cultural institutions have increasingly adopted digital platforms, reshaping the roles of archivists and curators and offering new opportunities for artists and other cultural professionals to engage with audiences. However, museums largely relied on in-person visits for audience engagement, with digital initiatives often seen as secondary to traditional exhibitions. That was until;

The onset of the pandemic in 2020, that exceedingly altered this landscape. Art institutions were forced to rapidly shift to remote engagement to remain relevant during the lockdown. An article from *The Art Newspaper* (2021) highlights that many museums accelerated their digital transformation, focusing on virtual tours, online exhibitions, and social media campaigns to maintain audience connections. The shift to digital management became essential for survival as institutions had to find creative ways to engage audiences who were confined to their homes. One notable example of social media engagement was the Getty Museum's viral art challenge during the COVID-19 pandemic. The challenge invited participants to recreate artworks using household items and share them online, fostering a sense of community through humour and creativity (Getty Museum, 2020)

Post-COVID, the digital management strategies that were initially adopted in response to the pandemic have proven invaluable, as Johnson (2022) notes, "The pandemic has accelerated the understanding that digital presence is no longer optional; it is an integral part of museum strategy." According to a report from the American Alliance of Museums (2022), art institutions have embraced hybrid models that combine physical and digital experiences, enhancing accessibility and allowing for broader audience engagement with art and culture remotely.

Several art institutions have successfully implemented these digital strategies, including The British Museum that provides online access to its collections, allowing users to explore various artifacts and exhibitions from anywhere in the world (British Museum, 2024). The Louvre, offers an app that provides interactive maps, detailed information about exhibits, and even augmented reality (AR) features for a more immersive experience (Louvre Museum, 2024). The Tate Modern uses Instagram to share high-quality visuals of its artwork, behind-the-scenes content, and live event updates, generating engagement and conversation around its exhibits (Tate, 2024). Many museums now host live streaming of events, panel discussions, and lectures. The Guggenheim Museum, for example, streams art-related talks and performances on their website, allowing global access to cultural events (Guggenheim Museum, 2024).

This digital shift in art management, as seen in the post-pandemic era, closely connects to evolving marketing strategies that art institutions are adopting to enhance their reach and impact. The next section will explore how marketing strategies align with the broader goals of audience development and revenue generation in today's art market.

Marketing Strategies and Goals in Art Management

Unlike traditional marketing, which relied on mass media channels such as television, radio, and print, digital marketing utilizes online platforms to engage and interact with consumers (IMM Institute, 2023).

Aligning marketing efforts with strategic goals, such as audience development and revenue generation, is critical for museums to thrive in today's dynamic environment (Harrison & Dorr, 2022). This integration involves a blend of both traditional methods, like print advertising and physical events, as well as innovative digital approaches, including social media marketing and online exhibitions. For instance, the Chianciano Art Museum demonstrates these strategies by using a hybrid model that combines classic outreach with digital engagement to enhance visibility and accessibility, as discussed in detail in Part 2 of this thesis.

Social media and museums can be viewed in terms of the concept of participation or the collection activities implemented through the use of this tool or from the perspective of using it to educate and inform visitors (Lotina, 2014). In their analysis of the role of social media in museum marketing, Nechita (2014) discusses how museums can employ social media to foster participation, collect data, and educate visitors. The interactive nature of these platforms enables marketers to engage in dialogue with visitors, better understand their needs, and enhance emotional connections. Additionally, through the use of mobile devices and the internet, visitors can actively promote the museum in real time, further strengthening this engagement. As museums continue to navigate the evolving digital landscape, the link between marketing techniques and collection management is essential in helping art institutions meet their goals efficiently.

Innovative Strategies adopted by famous museums and galleries

Art galleries can harness technology to enhance the visitor experience, employing various digital tools to create more immersive and interactive encounters. Augmented Reality (AR) filters, for example, allow users to experience artwork in their own environments. Augmented reality and virtual reality are used as communication tools by various industries such as the fashion industry, entertainment-related ones, but also in areas such as real estate or architecture. Virtual reality is no longer a novelty in the museum field, but it can be considered as a tool that more and more museums use to enrich the experience of interacting with museums. Museums want to breathe new life into their collections, and virtual reality is a great tool for doing this (Nechita, 2014)

Galleries can design AR filters for social media platforms like Instagram or Snapchat, enabling users to virtually place sculptures or paintings within their homes. The National Museum of Singapore illustrated this by creating an immersive installation called *Story of the Forest*. It transforms 69 images from the William Farquhar Collection of Natural History Drawings into interactive 3D animations, enriching the visitor experience (MuseumNext, n.d.).

Another effective method is hosting exclusive social media auctions. Galleries can use platforms like Instagram to conduct real-time, time-sensitive art auctions, creating a sense of urgency and exclusivity. These events can be further enhanced by live-streaming artist discussions, art events. Art auctions can now be held online. Both Sotheby's and Christie's said sophisticated technology had given buyers the confidence to acquire artworks without viewing them in person, furthering the appeal of innovative technologies to expand online art sales and appeal to broader audiences (Fagelson, D. 2024).

In discussing the impact of technology on art auctions, (Fagelson, 2024) highlights how Virtual Reality (VR) can be used to allow potential bidders to visualize what a piece of art would look like in their own home, such as imagining a painting above a fireplace or in an entrance hall. This immersive experience simulates the effect of seeing the artwork in a personal space, enhancing the auction experience.

Collaborative live art events on social media platforms like Instagram Live or TikTok offer audiences the chance to engage with artists in real time. Audiences can suggest creative elements or ask questions as artists work, strengthening the bond between the artist and the audience while showcasing the gallery's dynamic creative process (ArtNews, 2019).

Personalized digital tours also offer unique ways to engage international audiences. Curated, live-streamed tours, often with multiple language options, have been successfully utilized by major institutions such as The Metropolitan Museum of Art, which has expanded its global reach using platforms like Facebook and YouTube (American Alliance of Museums, 2022).

Social media provides artists with an effective means to promote their work to a broader audience, establishing a strong online presence with minimal costs. It facilitates collaboration with like-minded individuals, fostering a supportive artistic community and cultivating a loyal and engaged audience base (Ghatak, 2024) Additionally, social media features like Instagram Stories and Reels allow galleries to tell captivating behind-the-scenes stories about exhibitions, artworks, artists, or the gallery itself.

These innovative strategies illustrate the seamless integration of digital tools into modern art marketing and audience engagement. In the next section, we will examine the broader implications of digital management in art institutions and how these strategies align with overarching marketing goals to achieve sustainable growth and visibility in a competitive landscape.

Chapter 2

Internship case study

This section explores insights derived from my internship case study at the Chianciano Art Museum and its 13 associated galleries, alongside an overview of the Gagliardi Gallery (the parent company) in London. Together, these institutions offer a case study allowing us to understand key trends in the art market, hybrid model of digital curation, management and marketing particularly in the contexts of museum management, audience engagement, exhibition planning and the integration of digital tools to do so.

The Chianciano Art Museum, with its distinctive blend of traditional and modern contemporary art across five floors, provides a comprehensive platform to study the interplay of historic narratives and modern innovations. The associated galleries, located in the historic centre, belonging to the Etruscans, then Romans and the Medici family is now owned by the Gagliardi's. This further enriches their authenticity. Some of the grottos are reserved and house artworks. These spaces not only preserve and promote the heritage of Chianciano Terme but also serve as active participants in redefining the aesthetics and interpretation of art in today's digital age.

One of the hallmark events of this institution is the Chianciano Biennale, held every alternate year. This international event brings together artists, collectors, and audiences, creating a cultural and economic surge during the tourist-heavy months. However, the biennial structure also poses challenges due to the extended gap between events. My internship allowed me to analyze how these drawbacks are reduced through the strategic use of digital marketing. The museum uses social media platforms to maintain audience engagement and global relevance during off-years. One such example is content was created for instagram and facebook through artist collaborations in the form of interviews showcasing the artists works. This included behind the scenes and creation of pieces, the idea behind a piece and their desire to work with the Gagliardi's. These efforts highlight the indispensable role of digital marketing in ensuring continuity and maximizing outreach.

My time at the museum also provided hands-on experience in curatorial practices, digital art management, and cross-industry collaborations. The integration of technology into the museum's operations was evident through initiatives like Google Maps verification, online reviews, and targeted advertisements. These tools not only enhanced visibility but also fostered a deeper connection with both local and international audiences.

Furthermore, the Gagliardi Gallery in London, as the parent company, offered a comparative perspective on how global art hubs operate. London's robust art market, had an economy of its own. Characterized by a diverse collector base and dynamic art fairs, compared to a more traditional and regional focus of the Italian art scene.

This introduction serves as a foundation for understanding how the Chianciano Art Museum and its associated galleries adapt to shifting trends in the art world. It underscores the role of

digital innovation and marketing as transformative tools in bridging gaps, amplifying reach, and cultivating a loyal and engaged audience base. And also gives us insights into the working of the Gagliardi Gallery in London, The Arts Club hotel and an understanding of social media management from the assistant director, Mr. Peter Gagliardi.

Chapter 3

Meet the founders

Dr. Roberto Gagliardi and his son, Mr. Peter Gagliardi, are the visionary founders of the Chianciano Art Museum in Tuscany and the Gagliardi Gallery in London, institutions celebrated for their contributions to the art world.

Dr. Roberto Gagliardi, an Italian art dealer and collector, began his career with a deep passion for art and its promotion. He established the Gagliardi Gallery on Chelsea's iconic King's Road over 40 years ago, positioning it as a hub for contemporary and modern art. Known for its eclectic collection and international outreach, the gallery has hosted works from globally renowned artists and curated significant exhibitions in collaboration with prestigious institutions like the Victoria & Albert Museum and Lord Leighton Museum.

Mr. Roberto Gagliardi initially owned a head office in LA which was shut down. Europe seemed like the centre of the world and thus began his new venture in London. He expanded his business to his home country, Italy. The Chianciano Art Museum, founded by Dr. Gagliardi, Located in the historic town of Chianciano Terme, the museum houses a permanent collection of approximately 1,000 works, spanning from Neolithic artifacts to contemporary masterpieces. Its five floors include diverse themes such as Asian art, contemporary works, and royal artifacts, reflecting Dr. Gagliardi's commitment to bridging historical and modern artistic narratives.

Mr. Peter Gagliardi, following his father's footsteps, has brought a dynamic and contemporary perspective to the family businesses. A law graduate from University College London, Peter infused his passion for art into curating and directing both the gallery and the museum. Under his leadership, the institutions have expanded their influence, hosting high-profile events like the London Art Biennale and the Chianciano Biennale. His innovative approach includes exhibitions featuring works from emerging and established artists, further enriching the cultural landscape.

Together, the Gagliardis have transformed their institutions into platforms that celebrate and preserve artistic excellence while promoting accessibility and engagement within the global art community. This legacy reflects their enduring passion for art and its transformative power.

Chapter 4

Museo d' arte di Chianciano

The Museo d'Arte di Chianciano Terme, founded by Roberto Gagliardi in 2009, boasts over 1,000 works spanning contemporary and historical art (Museo d'Arte di Chianciano Terme, n.d.). It is located in the picturesque medieval town of Chianciano Terme in Tuscany, Italy, and stands as a significant cultural institution managed by the Gagliardi family. This private museum spans five floors, each dedicated to unique collections that bridge historic and contemporary art. Despite a long duration of closure exceeding a year and a half, the museum has sustained its prominence in the art world through strategic advertising in esteemed magazines and newspapers, supported by contributions from distinguished journalists.

The museum's basement houses a remarkable collection of Asian art, encompassing sculptures and artifacts that trace back more than two millennia, offering insights into the rich artistic heritage of ancient dynasties. On the ground floor, visitors encounter a mix of contemporary and Russian art, featuring creations by artists such as Frances Turner, Mario Schifano, and Jincheng Liu. This level also includes works linked to historical figures like Caravaggio and Albrecht Dürer.

The first floor continues the journey through contemporary art and drawings, highlighting pieces by renowned artists like Damien Hirst, Brian Willsher, and Tom Nash. The second floor, known as the Picasso Bar, uniquely blends art with leisure. Here, visitors can savor Italian meats and prosecco while being surrounded by an array of modern artworks, creating an immersive cultural and social experience. The museum's third floor delves into royal collections and engravings, showcasing rare historical items such as drawings by Napoleon III and a bust of Maria José, Queen of Italy.

Beyond its architectural and curatorial offerings, the Museo d'Arte di Chianciano anchors a vibrant artistic ecosystem in Chianciano Terme. It forms the centerpiece of the Clancianum Galleries, a network of 13 associated galleries that exhibit an array of contemporary works. These galleries celebrate a wide spectrum of themes and styles, enriching the cultural landscape with local and international artistic perspectives. Collectively, they contribute to a dynamic cultural narrative, positioning the museum as a beacon of artistic excellence and community engagement in Tuscany.

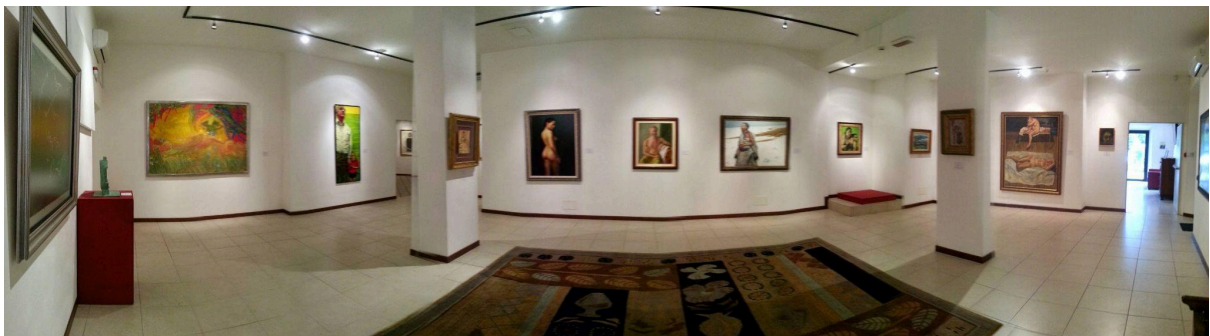


Figure 2, Figure 3

In figure 2 and figure 3 we see the interior of the Chianciano Art Museum. This is a room on the ground floor. Both images give us an understanding of the space and artwork that the museum houses.

Chapter 5

Clancianum galleries (Associated galleries)

The Museo d'Arte di Chianciano and its associated galleries are central to Chianciano Terme's cultural and artistic vitality. Situated in the heart of Tuscany, the museum, managed by the Gagliardi family, serves as a dynamic hub for exhibitions, community engagement, and the internationally acclaimed Chianciano Biennale. This prestigious biennial event attracts artists and audiences from across the globe, creating a vibrant cultural surge during the peak tourist season from March to August.

The museum's 13 associated galleries, collectively known as the Clancianum Galleries, contribute to its vibrant artistic ecosystem. Each gallery is uniquely themed and showcases a diverse array of artworks. These galleries include the **Savoy Gallery**, **Chelsea Gallery**, **Mille Voci Gallery**, **Royal Gallery**, **Mattioti Gallery**, **Sosperino Gallery**, **Form Gallery**, **Via Mura Gallery**, **Medici Gallery**, **Giotto Gallery**, **Manenti Gallery**, **Amory Gallery**, and **Casini Gallery**. Together, they form a tapestry of artistic expressions, blending local and international influences.

The associated galleries are integral to the Biennale, offering diverse exhibition spaces that evolve with each edition. Their adaptability is a key feature; the names and functions of these galleries are often redefined based on the artworks they host. For instance, in a recent Biennale, one of the galleries was named the Armani Gallery, as it housed sketches created by Giorgio Armani in the 1980s and 1990s. Similarly, the Savoy Gallery transformed from a space showcasing Marilyn Monroe-inspired art into a bar-café during the Biennale, later incorporating an ice cream bar in late April. These changes are strategic, designed to enhance visitor engagement by combining artistic and leisure experiences.

The decision to shift gallery names and themes is dependent on the theme of art exhibited in the galleries. They are well curated before the biennale . Chianciano Terme experiences its highest influx of tourists during August, particularly during the Biennale. Outside this period, the town's limited tourism makes it challenging to sustain year-round operations and establish a steady audience for the galleries. Additionally, logistical hurdles such as staffing constraints and the difficulty of establishing permanent landmarks on platforms like Google Maps add to the challenges. As a result, the galleries operate seasonally, maximizing resources during the Biennale and ensuring a curated, high-impact experience for visitors.

The role of digital marketing and social media management is paramount in addressing these challenges. With fluctuating tourist numbers and limited physical accessibility outside the Biennale period, the museum and its galleries rely on digital tools to maintain visibility and engage with a global audience. Social media campaigns, virtual exhibitions, and other digital strategies are employed to sustain interest, promote events, and connect with art enthusiasts year-round.

Beyond the galleries, Chianciano Terme itself contributes to the cultural richness of the region. The historic center, with its cobblestone streets and medieval architecture, is complemented by ancient grottos dating back to the Etruscan period. These grottos have been repurposed for cultural activities such as art exhibitions and wine tastings, blending history with contemporary artistic endeavors. The Gagliardi family's acquisition of a town square in the historic center further underscores their commitment to integrating art with community life. This square has the potential to become a focal point for cultural activities, reinforcing the museum's connection to the local and international art scene.

While Chianciano Terme's thermal baths and wellness tourism remain key attractions, the Chianciano Art Museum and its associated galleries have carved out a niche as a cultural destination. Through innovative strategies, adaptive practices, and a strong emphasis on digital marketing, these institutions continue to thrive, showcasing the transformative power of art in a region steeped in history and tradition.

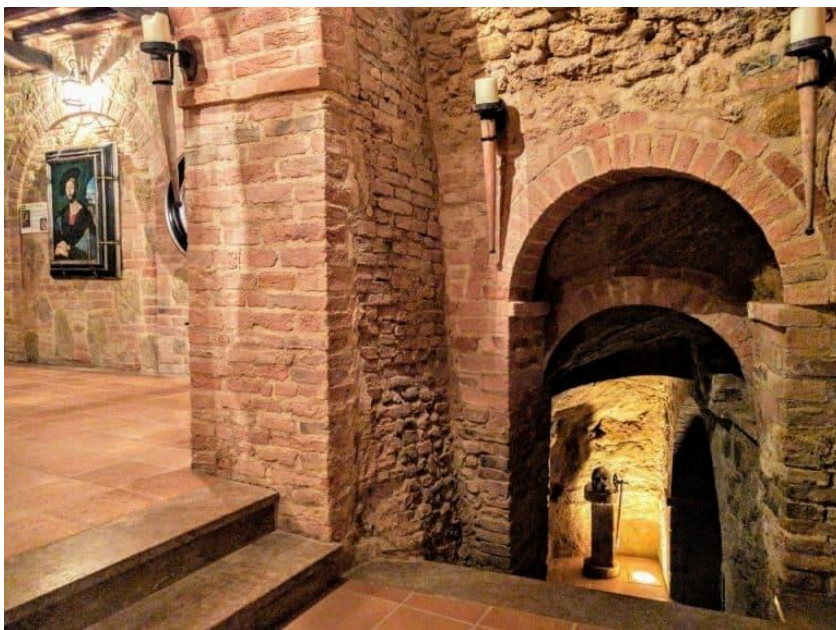


Figure 4

In figure 4 we see the grotto. This is a pathway inside the Medici gallery. The galleries try to maintain the historic architecture in the museum, which builds the authenticity of these galleries thus helping them stand out.



Figure 5



Figure 6



Figure 7

Figure 5 is one of the walls of the Medici gallery. Figure 6 and 7 are from the Madonna Gallery , which was also being used as a cafe gallery this time of the year. These pictures show us the work involved in the construction of these galleries.

Chapter 6

Gagliardi Gallery – A Legacy of Artistic Excellence

Origins and Global Presence

The Gagliardi Gallery, one of London's longest-standing contemporary art institutions, has been a beacon of artistic innovation since its founding in 1978 in Chelsea. Established by the Gagliardi family, the gallery has become synonymous with an eclectic collection of 20th-century and contemporary art, carefully curated to appeal to a diverse audience. Over the decades, it has gained a reputation for hosting works by international artists, making it a hub for cultural exchange and creativity. The Gagliardi Gallery has organized high-profile exhibitions globally, including partnerships with the Victoria and Albert Museum and the London Biennale (Gagliardi Gallery, n.d.).

In addition to its London base, the Gagliardi family has extended its reach to Los Angeles and Tuscany, creating a transatlantic network of art spaces. This includes the Chianciano Art Museum, which features a vast array of art from classical to modern genres and serves as the centerpiece of a network of 13 associated galleries in Chianciano Terme, Italy. These spaces collectively support a wide range of artistic endeavors, providing platforms for both emerging and established artists.

Contributions to the Art World

The Gagliardi Gallery plays a key role in promoting contemporary art through its involvement in prestigious events like the London Art Biennale. The gallery frequently showcases winning pieces from this event, offering a space for 21st-century artistic talents to shine. These exhibitions are celebrated for their cultural refinement, often accompanied by performances that enhance the viewer's experience.

Moreover, the gallery collaborates with international artists, hosting exhibitions that foster global dialogue. It has become a pivotal institution for collectors and art lovers, blending commercial success with a commitment to the enrichment of the art world.

The Gagliardi Gallery stands as a testament to the transformative power of art. Through its global presence, participation in significant art events, and the integration of art with hospitality, the Gagliardi family has carved out a legacy that transcends borders. Whether in the bustling streets of London or the serene landscapes of Tuscany, their influence continues to shape and inspire the art community.

Chapter 7

The Arts Club Hotel in Chianciano Terme

In addition to their museum and gallery initiatives, the Gagliardi family owns the Arts Club Hotel in Chianciano, Tuscany, offering a unique blend of hospitality and art (Donati, 2009). The hotel is not merely a place of rest but an extension of the family's artistic vision. It offers guests an immersive cultural experience, showcasing curated pieces from the Chianciano Art Museum's collection. This innovative integration of art and hospitality underscores the Gagliardi family's dedication to making art accessible in everyday life.

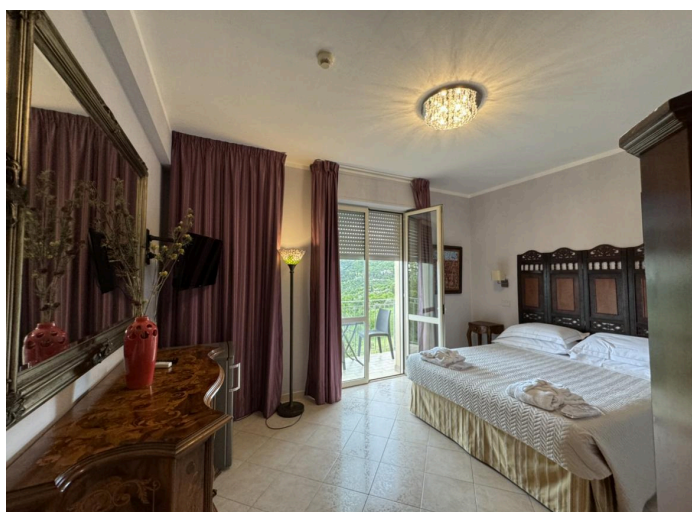


Figure 8, 9, 10 - all showcase the space of the Arts Club hotel- the common sitting area for guests, a painting in the common area and a master bedroom in the hotel.

Chapter 8

A Modern Approach to Art Management during My Internship

As discussed above in the literature review we understand the best practice for art management today required a fusion of traditional and digital management. By combining the strategic use of digital tools to preserve cultural authenticity required a delicate approach, mastering a form of curation that can engage an audience both online and offline.

My internship at the Chianciano Art Museum (CAM) allowed me to experience this balance firsthand, working on projects that combined respect for cultural heritage with innovative technologies to connect with a broader audience. Working closely with Roberto and Peter Gagliardi, I created digital strategies to promote the museum's upcoming exhibition as well as the museum itself. These improved how the museum marketed itself, and connected with its visitors and audience. This practical experience helped me understand how using digital tools, like social media and online marketing, is the future of managing art institutions. Thus using a hybrid model, making them more efficient and engaging for modern audiences.

Under the mentorship of Roberto and Peter Gagliardi, my responsibilities spanned both creative and technical domains. Their collective goal was to position CAM as a dynamic presence in the global art scene, and for the Gagliardi's to be a major player in the art worlds. I had the opportunity to collaborate with them on optimizing the museum's digital footprint, which included initiatives like verifying the museum on Google Maps to improve accessibility and using Search Engine Optimization (SEO) strategies to enhance its online visibility. These efforts ensured that CAM could reach a wider audience and establish itself as a hub for artistic excellence.

I worked closely with Peter Gagliardi on data analytics, using tools like Google and Meta Analytics to measure the effectiveness of online campaigns. These insights helped in creating targeted advertisements for events like the Chianciano Biennale, leading to higher attendance and engagement both online and in person. For example Mr. Peter Gagliardi's initial Facebook campaign targeted an Italian audience, closer to the months of the exhibition a few campaigns were launched targeting an overall European , art enthusiast crowd.

I worked on designing promotional materials that successfully drew attention to the museum's events these included posters, newspaper articles, instagram posts and reels showcasing the works that the museum has, artist whose works would be featured, inviting art enthusiasts to visit Chianciano Terme, which I later came to understand was quite a challenge. We see this in Appendix 1.

Chianciano Terme although a luscious and beautiful town lacked a crowd, art enthusiasts, tourism was low until the summer. Thus we took to digital marketing and newspapers to attract an audience. The Gagliardi's have a strong base in London and through personal connections managed to invite a rather large international crowd for the exhibition.

Roberto Gagliardi's emphasis on preserving CAM's cultural identity while adopting modern digital strategies guided all efforts, ensuring the museum stayed true to its artistic purpose while reaching a wider audience.

Digital Marketing and Social Media Strategies

Social media platforms became a significant avenue for audience engagement during my internship. I played a key role in creating content for Instagram, YouTube, and Facebook, focusing on reels, virtual tours, and artist interviews that showcased CAM's extensive collection. Under the guidance of Mr. Peter Gagliardi, we developed campaigns that highlighted the museum's unique features, such as its five floors of diverse artwork and the iconic Picasso Bar. These efforts not only attracted a broader audience but also fostered deeper connections with existing patrons.

One notable project was designing a "Getting to know the artist" series, which provided an intimate look into the life of the artist, how they went about with their work, the thoughts that go into the creation of a piece. This series resonated with viewers as it offered insights into the hard work and creativity involved in the creation of a piece. The series, coupled with interactive virtual tours, allowed the museum to remain accessible to a global audience, particularly when the doors of the museum were still closed.

Blending Modern with Traditional Curation

In addition to digital marketing, I contributed to integrating modern digital curation into traditional curatorial practices. One of my significant tasks involved creating an online catalogue for CAM's collection. This process required digitising artwork metadata, ensuring high-quality images, having the name of the artist next to that work and making the catalogue compatible with online platforms for virtual exhibitions. This initiative demonstrated how digital tools could complement conventional methods, enhancing both accessibility and preservation.

The development of virtual exhibitions was another area where I worked closely with the Gagliardi team. Using interactive tools, we worked towards creating immersive experiences that allowed users to explore CAM's collection remotely. Even though we directed efforts towards this endeavour we didn't see the birth of it.

However the digital curation was particularly impactful for international audiences, providing them with a unique opportunity to engage with the museum's art from the comfort of their homes. The success of these exhibitions underscored the potential of technology to democratize art access.

As for traditional methods, flyers were used around Chianciano. People were still invited to come visit the art through word of mouth. This included inviting guests that visited the Arts club Hotel. Newspaper articles were published a few days prior to the day of the exhibition. We see this in Appendix 2.

Mentorship and Learning

Throughout my internship, the mentorship of Roberto and Peter Gagliardi was invaluable. Peter's focus on audience segmentation and engagement taught me the importance of understanding diverse demographics. By crafting tailored communication strategies for art enthusiasts, collectors, and cultural tourists, we were able to create campaigns that resonated deeply with each group. He was the brains behind the digital art curation. He brought the modern ways to the their collective goal.

Roberto Gagliardi's expertise in the art market, bringing a traditional approach to the table. During my time at the museum, I participated in various initiatives that exemplified how cultural institutions can merge art with local heritage to engage audiences effectively. One such project involved preparing a **fiera**, or flea market, within the gallery space that they called the "The Portobello market". I joined Mr. Gagliardi to visit a local hoarder in Tuscany, where we sourced an eclectic mix of second-hand ceramics, lamps, and vintage posters. These items were carefully curated for a small shop within the gallery, providing visitors with an opportunity to purchase unique items that reflected the region's cultural essence.

In addition, I assisted Mr. Peter Gagliardi on sourcing antique Italian furniture, rugs, and paintings from a local store to further enrich the museum's offerings. This initiative was not only aimed at enhancing the aesthetic appeal of the museum but also at connecting visitors with Tuscany's artistic and historical legacy. These items contributed to the museum's retail and exhibition spaces, blending traditional craftsmanship with contemporary curatorial practices.

My role was weighed more towards digital curation, understanding the concepts that Mr. Peter and Mr. Roberto wanted to showcase and combining them in the form of a digital curation thus showcasing the collaborations across different industries. By effectively using digital platforms, we positioned the museum as a vibrant cultural hub. The father son duo were the perfect combination for a hybrid model bringing a combination of modern and traditional means of curation and ideas to the table.

This experience demonstrated the growth of the art industry, stepping into a digital era to stay relevant. The Gagliardi's handles all their businesses with the same strategy from the Gagliardi gallery in London to the Arts Club Hotel in Tuscany.

Chapter 9

Bridging the gap between art and commerce: from Tuscany to London

My Journey at the Gagliardi Gallery- Affordable Art FAir UK

During my internship, I had the opportunity to work briefly at the Gagliardi Gallery in London, gaining valuable experience in gallery operations and art market dynamics. Under the guidance of Mr. Peter Gagliardi, I contributed to redecorating the gallery's appearance by rearranging paintings to create a more engaging visual experience for visitors. This process involved photographing the artworks, cataloging them, and taking precise measurements, ensuring they were displayed effectively.

I also represented the Gagliardi Gallery at the Affordable Art Fair in the UK, where the gallery had a dedicated stand. This exposure provided me with insights into the workings of the international art market, including the nuances of presenting art to a diverse clientele. Under Mr. Gagliardi's mentorship, I developed essential soft skills, such as engaging potential clients, sparking their interest in specific pieces, and understanding effective sales tactics. This hands-on experience deepened my appreciation for the strategic and creative aspects of art sales and gallery management.

Creative Strategies at the Art Club Hotel: A Multifaceted Role

During my internship, I contributed to enhancing the Art Club Hotel's digital presence and visual appeal. My responsibilities included providing suggestions for their website to align it more effectively with the hotel's artistic identity. I undertook architectural photography and videography projects to showcase the hotel's aesthetic charm, creating content that reflected its unique blend of hospitality and art.

Additionally, I played an active role in the hotel's social media marketing, creating strategic posts and visuals to engage an audience and draw attention to its offerings and artistic affiliations. The hotel was unique for the role it played to combine the space that bridges the worlds of fine art and luxury hospitality.

This experience deepened my understanding of how digital content and strategic marketing can promote a hotel's brand, providing a story that appeals to both art enthusiasts and travelers. It also showed me the importance of combining visual storytelling with user-friendly digital platforms to enhance the overall experience. IT also helped me understand how the Gagliardi's run different businesses but have managed to interconnect these to their advantage.

Chapter 10

Navigating Challenges in Art Management: Insights from Peter Gagliardi

During my internship at the Chianciano Art Museum (CAM), I had the privilege of working under the leadership of Mr. Peter Gagliardi, the Art Director of the Gagliardi Gallery and Assistant Director of CAM. Through various discussions and observations, I gained valuable insights into the challenges and opportunities within the Italian art market and the pivotal role of digital tools in art promotion and management.

Peter Gagliardi emphasized the deep-rooted significance of cultural heritage in shaping Italy's art landscape. He highlighted that while Italy has a strong niche for early 20th-century artists and antique furniture, the art market faces significant challenges, including a fragmented structure, limited economic resources, and a constrained patronage system. These factors, he explained, restrict Italy's ability to influence global art trends compared to other art hubs like London.

London, according to Gagliardi, operates as a self-sustaining ecosystem. It is a global hub where collectors freely engage with modern and contemporary art, aided by an established market infrastructure and significant financial influence. This comparison underscored the importance of adopting a global perspective for Italian art institutions to remain competitive.

One of the key takeaways from my interaction with Mr. Gagliardi was his perspective on provenance—the detailed history of an artwork—which he identified as a cornerstone of building trust in the art market. Whether for traditional or digital art sales, provenance ensures the authenticity and value of artworks, fostering confidence among collectors.

From a digital management perspective, Gagliardi stressed the transformative power of social media. Platforms like Instagram, Facebook, and Google have been instrumental for both the Gagliardi Gallery and CAM in reaching broader audiences, engaging collectors, and promoting events like the Chianciano Biennale. He discussed the importance of hybrid marketing strategies that blend traditional methods with modern digital tools to ensure long-term sustainability.

For example, the Gagliardi Gallery uses digital platforms for targeted marketing, including paid advertisements and strategic campaigns. CAM and its 13 associated galleries have enhanced visibility through verified Google Maps listings, complete with reviews and visitor photos, serving as free, effective advertisements. Google's algorithms further recommended these galleries to potential visitors traveling in Italy.

Gagliardi underscored the necessity of content creation, such as artist interviews and promotional videos, to engage younger audiences. These efforts contribute to building an online community, fostering loyalty, and ensuring relevance on a global scale. He observed that engaging with audiences through stories, live streams, and visually appealing content has made both institutions more accessible and influential in a competitive art market.

In conclusion, Peter Gagliardi's insights illuminated the delicate balance between maintaining traditional art management practices and embracing modern digital tools. He believes that the success of institutions like the Gagliardi Gallery and CAM lies in their ability to innovate while preserving their heritage. By adopting a forward-looking approach, they have created a blueprint for sustainable growth and global engagement in the art industry.

Conclusion

The technical skills and experiences I gained during my internship gave fruitful results including increased online engagement and positive feedback from international visitors. The Chianciano Biennale, in particular, was a testament to our collective efforts. From curating digital materials to promoting the event globally, my contributions helped enhance its visibility and success.

This internship not only deepened my understanding of art management but also instilled a vision for a hybrid model that integrates tradition with innovation. From learning digital curation to getting an insight into the inner workings of a family run business across borders. The lessons learned from Mr. Roberto and Peter Gagliardi continue to shape my approach to navigating the complexities of the art market, particularly in communications and digital marketing.

Working at the Chianciano Art Museum under the mentorship of Roberto and Peter Gagliardi was a transformative experience. By blending traditional art curation and management practices I contributed to making art more accessible and engaging for diverse audiences. These efforts highlight the importance of adaptability, creativity, and collaboration in the ever-evolving field of art management. I also gained valuable insights on a business perspective. Understanding the way these Museums, Galleries are run with the collective effort by the locals who are hired at the Arts Club Hotel. Working at the Gagliardi Gallery in London gave me a better perspective of London's Art Market and ecosystem opening doors to an international audience. Being a part of the Affordable Art Fair in the UK, representing the Gagliardi Gallery, interacting with clients helped me understand the art world better. It also helped me observe sale tactics and soft interaction with the clientele.

As I move forward in my career, the knowledge and skills gained from this internship will remain foundational to my professional journey. The opportunity to work alongside visionary leaders like the Gagliardi has inspired me to continue exploring innovative ways to connect art with its audience in meaningful and impactful ways.

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Appendices

Appendix 1

We see social media posters created for instagram and Facebook advertisements. These were promoted online and used in Facebook and Google ads to attract an audience. We also see how the use of awareness campaigns has helped increase social media activity through an awareness campaign for instagram and Facebook.

From the Medici family,
the most powerful patrons of art
in Europe



To the Chianciano Biennale
2024
8th edition

150 artist
40 countries



Exhibit your work in the heart of Tuscany's rich historic backdrop alongside 150 artists from around the globe, across 13 galleries. Don't miss this incredible opportunity to showcase your talent on an international stage.

Open call for Artist
Deadline 31st May 2024

Apply Now

**Chianciano
Art Biennale
2024**
3- 15 AUGUST

**13 art galleries
150 artist**

@artchianci

Campaigns

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	Campaign type	Avg. CPV	Impr.	↓ Interac	Interaction rate	Avg. cost	Bid strategy type	Viewable CTR	Avg. viewable CPM
Total: Campaigns in your current view		—	842,429	1,051 Clicks	0.12%	€0.28		0.15%	€0.41
<input type="checkbox"/> Awareness and consideration 2024 Borgo	Display	—	842,429	1,051 Clicks	0.12%	€0.28	Viewable CPM	0.15%	€0.41

Appendix 2

Below we see an article which was published by an Italian newspaper about the Chianciano Biennale. Thus combining both modern and traditional methods to advertise and reach a wider audience.

Speciale **EVENTI**

A CURA DELLA A.MANZONI & C.

L'Ottava Edizione > LA BIENNALE TERMINERÀ DOMANI, 18 AGOSTO. EDIZIONE AMBIZIOSA CHE HA ARRICCHITO IL CENTRO STORICO CON OPERE CONTEMPORANEE

Chiude con successo la biennale di Chianciano

3000m² di sale espositive e oltre un migliaio di opere

Il merito è delle 13 gallerie che hanno ospitato la mostra, ognuna capace di raccontare l'integrazione dell'esposizione nel tessuto storico di Chianciano Terme, ma anche del team curatoriale che ha selezionato con attenzione e competenza opere che rappresentano un ampio spettro di correnti ed espressioni artistiche: una piattaforma per artisti emergenti ma anche per quelli affermati, che ha saputo anche quest'anno presentare opere che sfidano, ispirano e coinvolgono. A cornice di questa splendida esposizione la Torre del '400, gemella della Torre dell'Orologio che fu distrutta dai Medici. Linguaggi a tratti ambiziosi, con una proposta artistica che ha saputo esplorare diversi temi, dai linguaggi personali a quelli politici. Un'esperienza vibrante e stimolante in ogni sua fase, anche durante i momenti di aggregazione dove a fare da padrona è stata anche la gastronomia locale e le tante prelibatezze preparate dai migliori chef della città.

Chianciano Terme saluta così un'intensa ottava edizione della Biennale d'arte cittadina, un evento che non sarà facile dimenticare e che si prepara già ad animare la città tra due anni, trasformando le mura, le piazze, le grotte e lo splendido campanile attraverso lo sguardo sempre vivo dell'arte.

NEL DETTAGLIO

La sindaco di Chianciano Terme, Grazia Torelli, assieme alla Giunta Comunale, ha fatto risalire la vicinanza dell'amministrazione a questo evento: una biennale ricca di opere provenienti da tutto il mondo, produzioni raffinate e di altissima qualità, curate in ogni dettaglio, a partire dall'attenzione dedicata all'esposizione ottimale delle opere.

Il successo dell'evento è da attribuire senza dubbio agli organizzatori e ai curatori della mostra, ma anche a tutte le maestranze che per più di un mese hanno seguito gli allestimenti. La grande arte del passato, associata

Il successo dell'evento è da attribuire agli organizzatori, oltre che all'ampia selezione di artisti di spicco

LA MANIFESTAZIONE HA ATTRATTO NUMEROSI TURISTI E MOLTI ARTISTI INTERNAZIONALI

UNA BIENNALE D'ARTE CHE HA SAPUTO CREARE INTENSI MOMENTI DI AGGREGAZIONE

sentano un ampio spettro di correnti ed espressioni artistiche: una piattaforma per artisti emergenti ma anche per quelli affermati, che ha saputo anche quest'anno presentare opere che sfidano, ispirano e coinvolgono.

Speciale **EVENTI**

A CURA DELLA A.MANZONI & C.

BIENNALE DI CHIANCIANO > INAUGURATA L'OTTAVA EDIZIONE DELLA MANIFESTAZIONE, UN LUOGO DOVE L'ARTE È IN GRADO DI TENERE UNITO OGNI ANGOLO DEL MONDO

Gli artisti di oggi incontrano il contesto di ieri

UN'ATMOSFERA MAGICA

Oltre a un pubblico molto numeroso, ad allietare l'inaugurazione ci ha pensato anche la banda musicale "Bona Ventura Somma", che ha suonato in Piazza Matteotti, nel cuore del paese. Il repertorio proposto è stato molto coinvolgente, tanto che, all'inizio dell'anno "Fratelli d'Italia", è scattato spontaneamente il coro del pubblico. "Veder cantare anche il sindaco Grazia Torelli con la fascia tricolore sul petto, insieme a tutta la Giunta e ai cittadini, è stato senz'altro emozionante - afferma Peter Gagliardi, curatore della Biennale di Chianciano assieme alla sua famiglia - Dopo molti anni è stato possibile vedere popolo e politica uniti come una famiglia". A contribuire a questa atmosfera anche la presenza di visitatori e artisti da tutto il mondo: tra le vie del centro e le gallerie sede delle esposizioni artistiche, si poteva ascoltare un notevole varietà di lingue. "La folla non eterogenea creava un effetto magico, di unità - prosegue Gagliardi - Una grande cu-

polo dove tutti erano interessati solo e soltanto all'arte, a un clima che facesse sparire contrasti e diaframi e dove potessero spuntare fiori nuovi, che si chiamano 'simpatia', 'comprensione' e 'tolleranza'".

La partecipazione di artisti da tutto il mondo è sempre stato un tratto distintivo della manifestazione. Dagli Stati Uniti all'Armenia, passando per Romania, Cina, Vietnam e molte altre nazioni: la Biennale di Chianciano ha un'acclarata vocazione internazionale, che in Italia è seconda solo a quella di Venezia. "Qui conta solo il talento degli artisti, non le loro possibilità economiche. Per questo la quota di iscrizione è pensata per essere molto accessibile: vogliamo infatti permettere a tutti gli artisti, poveri o agiati, di uscire dalle realtà più provinciali e di presentarsi in un contesto internazionale", conclude Gagliardi.

La vocazione internazionale è da sempre un tratto distintivo di questo evento

IL DISCORSO DEL SINDACO DI CHIANCIANO GRAZIA TORELLI

LA BANDA "BONAVENTURA SOMMA" HA ALLIETATO IL PUBBLICO PRESENTE IN PIAZZA

FOCUS

Le esposizioni in spazi dalla storia millenaria

Le esposizioni della Biennale sono ospitate in 13 gallerie situate nel centro storico di Chianciano, ricavate in spazi risalenti anche a millenni fa, dagli Etruschi ai Romani. Una di queste, realizzata nella fondamenta di una torre distrutta dai Medici nel 1450, è frutto dell'opera di recupero della famiglia Gagliardi.

