

New Organizational Frontiers in Local Development Processes: An Empirical Analysis

Eleonora Leandri

*Department of Political and Social Sciences
University of Calabria
Rende, 87036, Italy*

eleonora.leandri@unical.it

Caterina Aura

*Department of Business and Legal Sciences
University of Calabria
Rende, 87036, Italy*

caterina.aura@unical.it

Abstract

The paper aims to offer a reflection on the need to adopt new organizational methods in the tourism-cultural sector of a specific geographical area of the Calabria region. The research is conducted through a qualitative approach. The analysis of the literature allows us to reconstruct a theoretical framework of reference and, by examining the strategic profiles, identifies the reasons behind desirable new organizational models. The investigation, through the in-depth analysis of a case study, also allows us to investigate the strategic role that some particular types of museums, due to their peculiarities, can play in encouraging the creation of cultural networks with positive repercussions in the dynamics of local growth. The work reaches its conclusions by trying to identify the reasons that can make some particular museums facilitators of territorial aggregation processes according to the logic of sustainable development.

Keywords: Networks, Corporate Museum, Cultural Heritage, Local Development, Territory.

1. INTRODUCTION

Over the last few years, the occurrence of some extraordinary events such as the Covid-19 pandemic, the Russian-Ukrainian conflict, the repositioning of some economic powers in the international geo-political context, climate change, have highlighted the need to accelerate the adoption of new development models for society. More rational models, capable of combining economic growth with the needs of environmental protection, social inclusion and cultural growth. The development of communities must be able to take place according to the principles of sustainability also following the indications of the Agenda2030 and its 17 objectives which will characterize the action of the countries concerned in the coming years. The prefiguration of new development processes will require the involvement not only of governments but also of companies, associations and every single citizen. In a scenario of this type, it will be necessary to increasingly lean towards models of sharing resources and strategies to synergistically achieve common objectives. It will be desirable to increase the use of organizational tools such as networks and systems, typical of the corporate context, to address issues related to the achievement not only of economic objectives but also of sustainable development. These are models capable of facilitating, through cooperation, the achievement of shared goals among all the subjects who intend to be part of them. The growth objectives of a community can be achieved with greater momentum through the adoption of reticular models that allow the mission and actions to be undertaken to be clearly defined. In Italy, the reorganization of the cultural heritage sector, which began in 2014 with the Franceschini reform which introduced a series of innovations, including the creation of the National Museum System, has initiated a strong push, accentuated in recent years, towards the creation of Territorial Networks and Systems. A commitment made both at ministerial level and through the involvement of Icom Italia with the aim of promoting integrated management of cultural heritage also through the involvement of

communities. Museum networks, for example, “represent essential links in order to connect tourist and cultural demand with local resources and cultural heritage, especially in areas without highly attractive museum structures” (Pencarelli & Splendani, 2011: 246). Tools capable of guaranteeing more efficient management of cultural resources and contributing incisively to the dynamics of local development. In fact, there are more and more “museums that, in order to adapt, have launched strategies and policies to transform their core concept, rediscovering themselves as active participants in the process of social innovation and territorial development” (Ruggieri et al, 2023). Museums, as multi-stakeholder subjects (Camarero et al, 2011), are required to adapt to changes in society by adopting innovative strategies and more participatory organizational models, which consider the visitor as the central subject of the process (Bonet & Negrier, 2018). The reasons that push museums, and more generally cultural institutions, to come together are therefore not limited to the need for greater management efficiency but are also based on the social function that they are called upon to perform in relation to the community. Starting from these considerations, the following research work intends to delve deeper into the theme of cultural networks by analyzing the role that some particular museum typologies can have in facilitating the promotion and activation of territorial networks. Focusing on the ability of the corporate museum to be a direct link between the production reality that it represents and the territory in which it is inserted, the following research work, through the analysis of a case study, the “Giorgio Amarelli” liquorice museum, intends to investigate whether and to what extent the museum, thanks to the significant relational capital of the company it represents, has been able to initiate and implement territorial synergies with local authorities or other cultural institutions over time. Taking inspiration from some studies that underline the natural predisposition of museum organizations to trigger logics of circular creation and sharing of value (Cerquetti, 2014) and to be able to do so only through an integrated and inclusive management model of specific strategic objectives and related strategic levers (Simone et al, 2022), the following research work tries to analyze the role that the corporate museum currently plays in the dynamics of local development. In particular, by exploring the evolution over time of the mutual “museum-stakeholder” relationship, it intends to verify the possible adoption of cooperation strategies in order to encourage the diffusion of culture, social cohesion and new economic opportunities at a territorial level.

For the purposes of the investigation, a qualitative approach is adopted: *the case study*. A methodology widely used in the field of business studies and which, due to its peculiarities, proves necessary when one intends to delve deeper into the dynamics in which a specific experience develops. The case study in fact allows us to observe the phenomenon through the analysis of the context in which it is located and to obtain a wide source of data thanks to the multiplicity of data collection and analysis techniques. Therefore, using the basic elements of qualitative research, the investigation system was divided into two parts. The first part concerned the analysis of the reference literature with particular attention to those scientific contributions considered most in line with the following research. The second part aimed to delve deeper into the object of study through: observation of the corporate museum and the centuries-old Amarelli company, interviews with the managers of the museum and the company, the analysis of all the documents deemed useful for the purposes of the investigation.

The research aims to answer the following questions:

- *RQ1*: Do the objectives that the corporate museum intends to pursue include interaction with local subjects?
- *RQ2*: Is the corporate museum committed to promoting virtuous synergies in the local context?

In trying to answer these questions, the paper has been structured in five paragraphs. After the introductory section, the second paragraph, through a careful analysis of the scientific contributions in the literature, delves into the increasingly versatile role of the corporate museum and its natural inclination to interact with other local actors. The analysis, after a general review of the studies on the topic, focuses on the reconstruction of a theoretical framework concentrating

on the aspects analyzed in the most recent scientific works and concerning the objectives and strategies that should characterize the management action of a corporate museum in a perspective of shared creation of value, for the company and its stakeholders. The theoretical model from which we intend to start is then delimited in order to contribute, through the case study, to broaden the debate. The third paragraph then illustrates in detail the methodological framework adopted. Paragraph four, with its subsections, illustrates the case study by offering an analysis of the different areas observed. The elements of the investigation conducted and the related results are represented in detail. In the same section, the results and theoretical implications of the work are discussed. Finally, paragraph five presents the main limitations of the research. The work concludes by offering some reflections on the aspects to be explored in order to promote future research developments.

2. LITERATURE ANALYSIS: A DIRECT LINK BETWEEN CORPORATE MUSEUM, NETWORKS AND LOCAL DEVELOPMENT

Cultural and creative organizations are exploring new approaches that emphasize the participation of different audiences and enhance the territorial dimension (Biondi et al, 2020). More holistic and integrated management approaches are, therefore, necessary to foster a context of broader development objectives. Networks perceived as a set of actors and relationships (Schuhbert, 2021) can prove strategic both for a more efficient management of the resources used and for promoting better local development prospects. A particular line of research has explored the topic in depth over the last few years, highlighting the peculiarities of reticular systems and enhancing the strengths of these organizational structures: the best results in terms of effectiveness and efficiency (Maffei, 2012; Montella, 2014); the greater incisiveness in the processes of creating and sharing value (Pencarelli & Splendiani, 2011; Cerquetti, 2014); the use of innovative governance models capable of promoting sustainable growth processes (Rota, 2019; Piraina & Vanni, 2020). Networks represent organizational models capable of adapting to the needs of those who intend to be part of them. These are flexible tools, through which to imagine new ways of providing cultural heritage, stimulating integration processes between the cultural and tourism sectors and new models of social cohesion through the involvement of all local subjects. However, “a cultural system is not born through spontaneous aggregation processes and does not originate with the sole presence of cultural resources, however excellent, but requires shared advanced strategies, ad hoc designed tools and, above all, a greater effort to listening, discussion and participatory and shared planning”(Seddio, 2016: 126). In this direction, an important role in promoting aggregation processes, sharing of organizational and management tools as well as objectives and strategies of territorial development, can be played by some particular cultural institutions which, due to their peculiarities, lend themselves well to being central in the interlocution at local level: corporate museums. Over time, particularly in recent decades, economic and business studies have paid particular attention to the multidimensional character of these museums. These are tools which, due to their specificity, are increasingly used not only in *corporate marketing strategies* (Gilodi, 2002; Corchia, 2015; Vanni, 2018) but also in *territorial marketing strategies* (Montella, 2012), or *stakeholder marketing* (Napolitano & Riviezzo, 2019). In addition to preserving the company's industrial heritage and transmitting it to the community (Montemaggi & Severino, 2007), spreading the company mission (Gilodi, 2002) and the goals achieved (Montella, 2010; Castellani & Rossato, 2014), to strengthen and disseminate the authenticity of the brand both inside and outside the company (Carù et al, 2017), “Corporate museums, by preserving, enhancing and communicating the historical heritage of the companies to which they belong, indirectly tell the history and economic and social culture of the same territory in which they operate” (Quintiliani, 2015:14). While on the one hand, corporate museums, by leveraging corporate heritage, prove advantageous for companies that decide to make use of them as they represent a factor of competitive advantage (Simone et al, 2022), and are bearers of “surplus value” of image (Baccarani & Golinelli, 1992; Busacca, 1994; Costabile, 2001), on the other hand, no less significant are the benefits that they can generate for the communities of reference (Castellani, 2020). The company museum with its connotations lends itself to taking on a role of great value, abandoning the merely corporate character and embracing a broader dimension, the territorial one (Riviezzo et al, 2021). Deepening the natural inclination of this

particular museum typology to dialogue with local actors, through its ability to attract different tourist targets, to stimulate commercial activities and to encourage local growth opportunities (Angeloni, 2013; Di Fazio et al, 2010; Rossato, 2013), the company museum turns out to be a privileged "interlocutor" between subjects with different interests. A facilitator of discussion between the productive world and the non-profit world, which, although with different interests, are united by a common objective: the general progress of society. Corporate museums, strengthened by the important relational capital that they can enjoy by virtue of the corporate organizations they represent, are able to stimulate the creation of territorial networks and systems more easily than other entities. A recent one (Simone et al, 2022) states that in order to establish itself, a corporate museum should actively promote an integrated and inclusive management model of specific strategic objectives and related strategic levers. According to this model, thus contributing to the overall corporate value creation system, the strategy of corporate museums should revolve around seven strategic objectives and four groups of strategic levers (Tab. 2).

Strategic Levers	Goals
<ul style="list-style-type: none"> Information tools along the visit route Differentiated offer Experiential Marketing Interactions with local entities 	<ul style="list-style-type: none"> Enhance the company heritage Illustrate the material and immaterial characteristics of company products and process Highlight the company's roots in the local context and/or the mutual company-territory advantages Provide information on the widespread heritage, on the city, on the territory and on the local cultural offer Strengthen ties with local institutions and activities Communicate CSR Consolidate and disseminate the corporate culture

TABLE 1: The Essential Elements of the Strategy of Corporate Museums.
(Source: Simone et al, 2022; adapted by the authors)

The work mentioned, through the analyzes conducted by the authors, allows us to define the general nature of the strategy that each company museum should use in order to contribute to its own success and at the same time to the promotion of the territory in which it is located. This theoretical framework provides the basis on which the analyzes of the following research work are developed. In fact, it was deemed useful to consider this strategic framework as a whole to understand which of these aspects have been taken into consideration most forcefully by the Amarelli Museum and whether and to what extent they have contributed to the promotion of territorial networks. Culture and creativity are aspects that contribute to defining the identity of a specific place, and if used well by a complex of local forces can promote dynamics of social, cultural and economic growth.

3. THE METHODOLOGICAL FRAMEWORK

The methodology used in this research work consists of a qualitative approach. The first part of the investigation involved a review of articles regarding the topic of corporate museums and cultural networks. In particular, those scientific contributions were analyzed that allowed us to reconstruct the strategic role that systemic organizations can play in the territorial context in which they are inserted. Cooperative systems capable of generating benefits both for the subjects who join them and for the local actors who, albeit indirectly, can reap positive consequences. In order to define a theoretical framework suitable for the purposes of the areas investigated, the theme of business museums was addressed by highlighting their natural inclination to favor points of contact between the productive and cultural worlds. Therefore, it was deemed useful to focus on those more recent studies that identify the strategies and objectives that corporate museums should pursue in a logic of shared creation of value. The second part of the research concerned the analysis of a case study. The study of a single case (Yin, 2017) highlights the

characteristics and nature of the specific case, providing a greater understanding of the phenomenon (Veltri & Venturelli, 2015). A qualitative approach widely used in business studies and which, due to its peculiarities, proves necessary when one intends to delve deeper into the dynamics in which a specific experience develops. The case study represents a research methodology that allows us to observe the phenomenon through the analysis of the context in which it is located and to obtain a wide source of information thanks to the multiplicity of data collection and analysis techniques (Parker, 2012), managing thus providing a very high level of understanding of the observed phenomenon (Montemari & Chiucchi, 2013) and helping to reduce the gap between theory and practice often highlighted by the literature in the field of business studies (Hopwood, 1983; Ryan et al, 2002; Chiucchi, 2014). Furthermore, the study of the phenomenon through the use of multiple investigative tools (interviews, documents, articles, etc.) according to methodological triangulation, allows the study system to be designed more effectively as well as providing greater quality and reliability of the data collected (Rossi, 2015). Not all phenomena of interest to social researchers can be explored through observation. Remaining within the scope of a qualitative approach, an alternative technique to be adopted in these cases is that based on interviews (Derose, 2003). The analysis of the documents provided by the museum managers, the data collected through the administration of questionnaires as well as all the information received through social channels and online communication represents an integrated collection strategy that allows us to ensure a greater degree of accuracy and objectivity of the facts and events reported (Kirl & Miller, 1986). The case study, with its inclination to reconcile theory and context (Welch et al, 2022) and the use of data triangulation techniques, therefore proves to be an effective strategy in terms of planning and data quality control. The sources used to collect the various elements define the methodological framework used for the analysis of the case study which is illustrated below.

Research methodology: tools and aspects observed		
Main analysis tool:	Documents analyzed:	Focus:
<ul style="list-style-type: none"> Administration of a questionnaire to museum managers Contacts with other subjects involved in network projects 	<ul style="list-style-type: none"> Scientific publications Online articles Public and institutional documents Official website, social media 	<ul style="list-style-type: none"> Evolutionary profiles (from museum to network) Strategic aspects Organizational profiles Relationships with stakeholders

TABLE 2: Methodological System.

4. CASE STUDY ANALYSIS

The choice of the case to analyze fell on the "Giorgio Amarelli" corporate museum as it is the direct expression of a Calabrian company known throughout Italy and Europe for the production and marketing of liquorice and its derivatives. Typical product of the Ionian coast of Calabria, defined by the Encyclopedia Britannica as the best in the world. Amarelli liquorice has spread the image of a productive Calabria on the global market and is capable of valorising its natural resources (Bertolini et al, 2006). The reasons that led to selecting the Amarelli Museum as the object of this study are twofold: on the one hand, the authors' proximity to the museum, which facilitated a more direct and easy observation of the case; on the other, it was deemed useful to explore the role of corporate museums in promoting sustainable local development, starting from a particularly fragile socioeconomic context. In this first phase of the research, with specific reference to the Italian context, other major corporate museums were not examined. These will be included as objects of observation at a later stage to broaden the survey sample. Therefore, the following work, which will be expanded in the future, aimed to explore the potential of corporate museums as facilitators of cultural networks and local development, starting from more fragile territorial contexts. It was decided to explore a museum representing one of Italy's historic companies, boasting several centuries of history. It's no coincidence that the Amarelli Museum is part of the Hénokiens, the international association that brings together bicentennial family

businesses from around the world. With four hundred years of licorice history spanning thirteen generations, the museum (which attracts approximately 40,000 visitors annually, second only to the Ferrari Museum) tells the story not only of a long-standing manufacturing company but also of a region with which it identifies. Calabria, which today ranks among the last regions in Italy for economic indicators, hosted the majority of the national licorice juice production between the early 18th century and the early 20th century, particularly on the Ionian coast of the province of Cosenza. In the first half of the 19th century, local production accounted for 70% of national production, and the region was distinguished by the presence of an industrial district based on the production of this plant, with over 80 companies. The Amarelli Museum is a direct expression not only of the only remaining licorice company in Calabria but also of the production history of the entire region.

4.1 General Aspects

Created in 2001 as a corporate marketing tool, the “Giorgio Amarelli” Licorice Museum is located in the Calabria region, in the municipality of Corigliano-Rossano. It currently represents the only liquorice museum in the world. The museum tells the history of liquorice production through the experience of the company, founded in 1731, and of the Amarelli family. A centuries-old entrepreneurial history that has been handed down from generation to generation for over 300 years. The Licorice Museum has been the subject of prizes and recognitions over time. In particular, he was the winner of the Guggenheim Prize, for which a stamp was issued by the Italian Post Office in 2004 in the “Italian Artistic and Cultural Heritage” series. The museum is part of the Hénokiens, a prestigious international association that brings together bicentenary family businesses from all over the world. With reference to the museum itinerary, it is possible for the visitor to find inside the museum: engravings, documents, books, period photos but also agricultural tools, objects of daily life and ancient clothes. Objects that testify to the life of a family committed to valorising the underground branches of the liquorice plants that grow spontaneously on the Ionian coast of Calabria. Visits to the museum are guided and by reservation and take place every day at different time slots in the morning and afternoon. The entrance ticket costs 8 euros, free for children under 18 and there are many other free and reduced categories. There are currently 3 work units employed in the museum area, with different specializations also to deal with the different types of visitors. The target of visitors to the Licorice Museum is quite varied, recording an average flow of around 40.000 visitors per year (with the exception of 2020 and 2021 due to the pandemic). Over time, the liquorice museum has managed to become an important tourist-cultural attractor for the region, representing the starting point for many visitors to Calabria. The Amarelli company has reconstructed and valorised its past through the museum which, in addition to its institutional mission, has become a sounding board in the promotion of the company itself and its products. Corporate museums, in addition to being used as corporate marketing tools, increasingly represent a point of territorial interest and are outlining new segments of the tourism market (industrial and experiential tourism).

4.2 The Museum's Propensity to Network

The most relevant aspect that emerged from this research work concerns the Amarelli Museum's commitment to try to encourage the creation and implementation of any possible form of collaboration with nearby cultural institutes as well as partnerships with the media, businesses, museums and associations in order to promote the valorization of the entire reference territory.

It is important to underline that after years of collaboration with the nearby Diocesan and Codex Museums and the Ducal Castle of Corigliano, in a logic of integrated cultural offer, the Amarelli Museum has recently become part of two important cultural networks: the network of museums of the “SudHeritage” company and the Sibaritide Museum Network.

As regards the SudHeritage network, it consists of an initiative whose founding members include: Amarelli, Callipo, Gias Spa, Lanificio Leo, Librandi, Museo del Bergamotto, Rubbettino and Terme Caronte. This is a project that intends to build targeted and structural actions along three lines: strengthening existing business museums; encourage the construction of new museum centers by companies that hold a cultural and historical heritage to be valorised; build transversal actions

to promote and disseminate the network of business museums and all the connections and synergies with other territorial attractors.

As regards the Sibaritide Museum Network, it is a project in which, in addition to the Amarelli Museum, the National Archaeological Museum of Sibari (main promoter of the network to be established), the Diocesan and Codex Museum, the Archaeological Park of Castiglione di Paludi, the Civic Museum Center of Castrovillari, Frascineto (with the Museum of Icons and Byzantine Tradition), the Ducal Castle of Corigliano, the Broglio Park of Trebisacce, Spezzano Albanese with Torre Mordillo. From the analysis of the documents, the involvement of other local entities emerges, including the Museum of the Sea and Emigration of Cariati. A project in its embryonic stage which involves a complex process in putting together different structures from a statutory and administrative point of view.

These are therefore relatively recent initiatives but which, thanks to the prospects opened by the creation of the National Museum System, seem to be able to benefit from many more tools to materialize into functional systems from an organizational point of view. Collaboration represents the only tool to increase the awareness of local communities and to encourage real opportunities for social, cultural and economic growth.

4.3 Search Results

To understand the role played by the Amarelli Corporate Museum in the local context and in particular its propensity to facilitate aggregations with other cultural bodies in the area, through this research work and as anticipated in the initial part of the paper, we intended to investigate some aspects linked to the objectives and related strategies and among these favoring connections with local stakeholders. Specifically, a questionnaire with open-ended questions was administered. The questionnaire was structured into six different sections to explore the various macro-areas of interest: the museum's general and organizational aspects; its strategies (with reference to values, objectives, and levers); the museum's relationship with the local community and sustainability; the museum's propensity for networking; the shared creation of value (mutual benefits between the company, the museum, and the local community); and other aspects deemed relevant by museum managers. The questionnaire, the information obtained through telephone conversations with museum officials, and the analysis of all the documents retrieved and press articles allowed us to understand the role the museum currently plays in the local community. The Amarelli Museum is the expression of an unprecedented economic-industrial history of Calabria, referring to the production of liquorice, a product that grows spontaneously in the Calabrian region. The consolidation over time of a mutual *company/museum-local environment* relationship has in some way made the museum, through the company it represents, a privileged interlocutor in the regional context, managing to carve out a role as promoter in development dynamics local. This leading role in the local context is also evident from a specific response to the questionnaire, which highlights how the museum's managers have welcomed the innovations introduced by the cultural heritage sector reorganization process launched in Italy in 2014, such as the creation of the National Museum System and the promotion of local collaborations. *"After the reform, the Museum, thanks to the synergies established with the Museimpresa Association of Milan, was included in a list of significant corporate museums. Other collaborations and synergies have been established with the regional museum network as well as with cultural organizations [...] and with local institutions, and specifically through the Department of Culture and Tourism, there have been collaborations and exchanges of cultural interest"*. An active presence that, through the involvement of the community, tries to encourage the creation of a new culture, a new economy, and above all territorial development and therefore sustainable tourism. The museum, since its first years of activity, has constantly committed itself to strengthening and expanding the tourist-cultural route by encouraging, also through memoranda of understanding, continuous synergies with the Archaeological Museum of Sibari, the Diocesan and Codex Museum of Rossano and the Ducal Castle of Corigliano. The museum also tends to strengthen ties with local institutions and activities through constant interlocution, collaboration and exchange of cultural interests with the culture and tourism department of the city of Corigliano-Rossano. Finally, participation in the new network projects, SudHeritage and the

Sibaritide Museum Network, confirms the enormous potential of the corporate museum, leveraging corporate experience, to be able to play a central role in making functional reticular models that will be fundamental for local development in the coming years.

4.4 Discussion and Concluding Reflections

In an essential perspective of shared creation of value, business museums insinuate themselves as means of connection between a specific entrepreneurial reality and the local community. Corporate museums, in addition to helping to define the company's identity, image and reputation (Cerquetti et al, 2022), represent excellent storytelling tools (Fontana, 2013; Riviezzo et al, 2016). Capable of ensuring the conservation, communication and enhancement of corporate culture, through a constant interweaving of tradition, experience and innovation, corporate museums are increasingly used to encourage local synergies. Corporate museums, in fact, qualifying themselves as instruments of institutional communication or public relations (Kotler, 1999; Lambin, 2008), are capable of strengthening the corporate image for the acquisition of widespread consensus (Jackson, 1987; Gayeski, 1993; Fombrun, 1995; Balmer and Gray, 1999; Dolphin, 2003; Argenti, 2009). Due to their peculiarities, they are able to stimulate and amplify relationships between the different actors present in a specific geographical context (institutions, associations, companies, cultural and commercial activities) helping to consolidate the links between the company and the territory. The Amarelli Museum, in line with the majority of business museums, is mainly used as a heritage marketing tool, communicating the identity and values of the company, and exploiting the representation of corporate longevity also proves to be a source of differentiation and competitive advantage compared to the competition (Giaretta, 2004; Bucci et al, 2011; Montella, 2012 and 2014; Rossato, 2013; Napolitano & Marino, 2016; Riviezzo et al, 2016 and 2022; Ferrandino & Napolitano, 2015). The case observed contributes to strengthening the thesis, shared in managerial studies, according to which corporate museums, together with archives and foundations, represent "tools of particular strategic importance for the company, whose correct management, however, also has significant implications cultural and social for the communities and territories to which they belong"(Riviezzo et al, 2016: 505). Implications which, based on the data collected, would also seem important for the managers of the Amarelli museum, who have already been engaged for several years in collaborative activities with other cultural bodies in order to stimulate growth opportunities for the territory and local stakeholders. Museum organizations seem to have an innate predisposition towards the logic of circular creation and sharing of value (Cerquetti, 2014) and by encouraging the activation of territorial networks they favor benefits for the community in terms of diffusion of culture, social cohesion, economic opportunities. The survey highlights the considerable efforts made, especially in recent years, by the museum's managers to intensify dialogue with nearby cultural-tourist attractions. The creation of local synergies, through the mutual exchange of skills and experiences between the subjects involved, can prove to be a concrete stimulus for the cultural and socio-economic growth of an entire geographical area, especially if not as developed as the one concerned, also aiming to improve and expand the integrated cultural-tourism offer. Leveraging the essential relationship that links culture to the social and economic development of territories (Bocci, 2020) and in accordance with studies on local development (Cooke & Lazzeretti, 2008; Della Lucia, 2014; Palumbo, 2015), the heritage cultural can become strategic in the dynamics of value creation (Golinelli, 2012) especially if managed through reticular models capable of generating shared actions. The corporate museum, due to its peculiarities, can encourage the creation of systemic organizations which in turn, if adequately supported by local institutions, can transform into a real driver in local development strategies.

5. CONCLUSIONS

The following study, through the analysis of the Amarelli Museum, allows us to integrate the studies done previously, strengthening the importance of the connecting function that business museums are suited to acting between the productive world and the surrounding environment, facilitating the activation of networks useful for local development. The company museum, in fact, is able to move with natural ease from a narrower corporate dimension to a broader and more articulated territorial dimension. Not surprisingly "(...) within company museums, new marketing

strategies are also developed which direct the company towards innovative development paths”(Quintiliani, 2015: 14) opening up to the territory and the community. With an eye towards the future, towards corporate and societal transformations, corporate museums lend themselves to being “*facilitators*” of interlocution between the productive and non-profit worlds. By facilitating discussion and cooperation between the various local stakeholders, they take on an increasingly tangible role in the dynamics of sustainable development. “The link between the corporate museum and the territory appears peculiar, in fact the company first of all conveys itself, distinctively reconnecting the company to the broader history of a territory”(Girardi & Oliva, 2017). The creation and/or strengthening of synergies between the various local actors, in addition to strengthening this bond, proves fundamental to stimulate the tourist attraction capacity and with it the growth possibilities of a specific geographical area. The study, while underlining a series of tangible actions undertaken by the museum in order to improve dialogue with stakeholders and underlining the strategic position that the museum is about to play in the future growth of the community, nevertheless highlights the need to explain as soon as possible a widely shared territorial development strategy. “Although the management of cultural heritage, within the processes of creating territorial value, is now considered an important start up for local development policies, the relationship between culture and the creation of positive externalities does not respond to easy automatisms and does not always , in the necessary transition from the statement of qualitative objectives to the planning of an effective cultural policy, the strategies to be pursued in the long term are clear” (Cerquetti, 2008: 147).

As evident as Amarelli's commitment is, a more incisive role on the part of local institutions would be desirable, at least in defining the role of cultural resources in local development policies. Incentivizing and/or strengthening forms of partnership between public and private bodies could improve the tourist-cultural offer through integrated management of the artistic, historical and cultural heritage of the area with consequent real socio-economic benefits for the entire community. While exposing significant reflections on the topic, the research, limiting itself to the analysis of rather recent network projects, offers interesting reflections on the reasons that can push towards aggregation systems but is not able to evaluate any positive effects for the territory. It would be interesting, for the purposes of future research, to try to observe the evolution of these reticular systems in the coming years, trying to evaluate the impact of these synergies in terms of tourist flows and possible repercussions on the local economy. Furthermore, to strengthen the level of in-depth analysis, it is considered appropriate to continue the research on this topic in the future, using more robust analytical tools based on the comparison of multiple case studies. Specifically, the use of the methodological framework of Benchmarking Analysis would allow to broaden the field of investigation, encouraging comparison of the Amarelli Museum with other corporate museums located in different socioeconomic contexts. Comparing multiple museum-production entities and their respective regional contexts could strengthen the validity of current reflections on corporate museums as facilitators of local development and foster the identification of more robust and generalizable operational guidelines.

6. REFERENCES

- Amari, M. (1999). From corporate culture to the corporate museum. In Conference Proceedings, *The economic and image benefits of investing in culture*, Comunicare, Brescia.
- Amari, M. (2001). *Company museums*. Milan: Franco Angeli.
- Amari, M. (2003). Business museums in Italy: significant cases. In Negri, M. (ed.). *Manual of museology for business museums* (Vol. 8). Catanzaro: Rubbettino.
- Angeloni, S. (2013). *Destination Italy: A managerial approach for the Italian tourism system*. Milan. Pearson Italia.
- Appiani, F. (2001). The business museum: the enterprise of creating culture. *I Quaderni della Cultura*, (7) Milan, Assolombarda.

Argenti, P.A. (2009) *Corporate communication*. New York: McGraw-Hill/Irwin.

Arru, B., Ruggieri, M. (2016). The benefits of Corporate Social Responsibility in creating sustainable value: the role of expertise resources and reputational capital. *Business Economics Online*, 7(1), 17-41.

Baccarani, C., Golinelli, G.M. (1992). The non-existent company: relationships between image and strategy. *Synergies*, (29), 137-147.

Balmer, J.M., Burghausen, M. (2015). Explicating corporate heritage, corporate heritage brands and organizational heritage. *Journal of Brand Management*, (22), 364-384.

Balmer, J.M., Gray, E.R. (1999). Corporate identity and corporate communications: creating a competitive advantage. *Corporate Communications: An International Journal*, 4 (4), 171-177.

Bertolini, S., Molteni, M., Pedrini, M. (2006). Social responsibility in Italian family businesses. Institute for Corporate Values. Studio Pirola Pennuto Zei & Associati. Catholic University – ALTIS (High School of Business and Society). Bocconi University – A. Falck Chair of Family Business Strategy.

Biondi, L., Demartini, P., Marchegiani, L., Marchiori, M. & Piber, M. (2020). Understanding orchestrated participatory cultural initiatives: Mapping the dynamics of governance and participation. *City*, 96, 102459.

Borin, E., Donato, F. (2022). Cultural and creative ecosystems as the key to a new development path: a reflection on the management implications. In E. Borin, M.; Cerquetti, M.; Crispi and Urbano; J. (Eds.), *Cultural leadership in transition tourism* (pp. 13-32). Springer.

Bocci, C. (2020). Culture and local development: a new beginning. *CULTURAL CAPITAL. Studies on the Value of Cultural Heritage*, (11), 81-89.

Bonan, G., Di Tullio, M., ROMEO, S. (2022). Presentation. Businesses and the environment in Italian history: a long-term perspective. *BUSINESS AND HISTORY*, 45, 5-25.

Bucci, A., Segre, G. (2011). Culture and human capital in a two-sector endogenous growth model. *Research in economics*, (65), 279-293.

Carlioni, E., Arnaboldi, M., Lorenzini, E., Calabrò, A. (2023). Corporate museums and performance measurement systems. *Museum Management and Curatorship*, 1-19.

Carù, A., Ostilio, M.C., Leone, G. (2017). Corporate museums to enhance brand authenticity in luxury goods companies: The case of Salvatore Ferragamo. *International Journal of Arts Management*, 19(2), 32-45.

Castellani, P. (2020). *Museums of business. A bridge to the future*. Turin: Giappichelli.

Castellani, P., Rossato, C. (2014). On the communication value of the company museum and archives. *Journal of Communication Management*, 18(3), 240-253.

Cerquetti, M. (2014). *Museum marketing and value creation: strategies for innovation in Italian museums*. Milan: FrancoAngeli.

Cerquetti, M. (2008). Development strategies of Marche museums through innovation and sharing of value creation processes, 143-180. <https://hdl.handle.net/11393/38879>.

Cerquetti, M., Montella, M.M., Sardanelli, D. (2023). Corporate museums as heritage vehicles: A comparative analysis between family and non-family businesses. *Corporate Governance and Research & Development Studies*, (2).

Chiucchi, M.S. (2014). Editorial: the gap between theory and practice in Management Accounting: the contribution of field-based research, 5-9.

Cooke, P., Lazzeretti, L. (eds), (2008). Creative cities, cultural clusters and local economic development. Cheltenham: Edward Elgar.

Corchia, L. (2015). Societing, Heritage and Marketing. Corporate museums: two case studies. Il Campano, Pisa.

Costabile, M. (2001). *Relational capital*. Milan: McGraw-Hill,

Cristiano, E., Veltri, S. (2019). Tourism and business. The museum case study Amarelli. In *1st UNICART-Interdisciplinary International conference on Tourism management and development of territory-Proceedings Book*, (1), 181-188. GEDI.

D' Arrò, V. (2015). Patronage, corporate museums and institutional communication. Würth: when the company becomes a museum. *Humanities*, 4(1), 70-87.

Della Lucia, M. (2014). The multidimensionality of culture-led local development: territorial experimentation laboratories. 85-107.

De Rose, C. (2003). *What is social research*. Rome: Carocci Editore.

Di Fazio, S., Platania, M., Privitera, D. (2010). The valorization of agri-food establishments and the landscape in relation to heritage marketing and rural tourism. *Agribusiness Landscape & Environment*, 13(2), 128-137.

Dolphin, R. (2003). The corporate communication function: how well is it funded? *Corporate Communications: An International Journal*, 8(1), 5-10.

Fombrun, C.J., (1995). Reputation: Realizing Value from the Corporate Image. Harvard Business School Press, Boston.

Fontana, A. (2013). *Storytelling manual: effectively telling products, brands and corporate identities*. Etas Libri, Milan.

Fortezza, F. (2014). *Marketing and creation of value for the territory. Evidence and food for thought from the Ferrara case*. Milan: FrancoAngeli.

Garofano, A., Marino, V., Napolitano, M.R. (2014). "Once upon a time...". Stories of historical companies in Campania manufacturing. In XXVI Annual Sinergie Conference, 483-499. CUEIM Synergies.

Garofano, A., Riviezzo, A., Napolitano, M.R. (2020). One story, so many ways to narrate it. A new proposal for the definition of the heritage marketing mix. *Cultural Capital. Studies on the Value of Cultural Heritage*, (10), 125-146.

Gayeski, D. (1993). Corporate communications management: the renaissance communicator in information-age organizations. Boston: Focal Press.

Giaretta, E. (2004). *Corporate vitality and longevity. The experience of over one hundred year old companies*. Turin: Giappichelli Editore.

Gilodi, C.(2002). The corporate museum: exclusive form for corporate marketing. Free Carlo Cattaneo University Institute.

Girardi, D., Oliva, S. (2017). The experience of business museums in Veneto: a virtuous union between business, territory and tourism. Ciset. Cafoscari. North East Foundation.

Golinelli, G.M. (2012) (ed.) *Cultural heritage and value creation*. Padua: CEDAM.

Granato, G., Picilli, R.(2023).*Museums will save the world. Accessibility, Fundraising and Marketing of the twenty best museums in the world*. Catanzaro: Rubbettino Editore.

Jackson, P. (1987).*Corporate Communication for Managers*. London: Pitman.

Kirk, J., Miller, M.L.(1986).*Reliability and validity in qualitative research*.Newbury Park: Sage.

Kotler, N., Kotler, P. (1999).*Marketing of museums. Goals.Milestones. Resources*. Turin: Community Editions.

Kotler, P. (2004).*Marketing Management*, Milan: Pearson Education Italia.

Lambin, J.J. (2008).*Market-driven management. Strategic and operational marketing*. Milan: McGraw Hill.

Maffei,T. (2012). The museum network.In Cataldo, L. (ed.), *Museums and heritage online, From museum systems to the Evolved Cultural District*. Milan: Ulrico Hoepli Editore SpA.

Meisiek, S., Barry, D. (2018).Finding the sweet spot between art and business in analogically mediated inquiry. *Journal of Business Research*, 85, 476-483.

Montella, M.M. (2008). Business museums.In Pastore,Vernuccio(ed.), *Business and communication. Principles and tools for management*,(pp. 344-347) Milan: Apogeo.

Montella, M.M. (2010). Businessmuseum as a communication tool. Possible product, process and organizational innovations. *Business experiences*, 2,147-164.

Montella, M.M.(2012). Product and process choices in corporate museum organisations. An investigation empirical: the Historical Museum Perugia. *Journal of the Department of Cultural Heritage*, 4, 119-138. University of Macerata, Milan, Egea.

Montella, M. (2018). Corporate museums. Heritage and total relationship marketing, MOA studies, management and business organization series. Minerva Banking.

Montella, M.M.(2014). The Enhancement of Place's Specific Heritage. Place Marketing and Corporate Museums. *Business Economics Online* 2000 Web, 5(4).

Montella, M.M. (2014).Network structure and systemic management for Italian museums. *The capital cultural. Studies on the Value of Cultural Heritage*, (10), 633-657.

Montella, M.M. (2012). Marketing of territorial cultural heritage and business museums: a case of analysis. *Markets and competitiveness*, 4, 33-51. Milan: FrancoAngeli.

Montemaggi, M.,Severino, F. (2007).*Heritage marketing. The history of Italian business as a competitive advantage*. Milan: Franco Angeli.

Napolitano, M.R., Riviezzo, A. (2019). Stakeholder engagement and marketing: a challenge to be taken up or already won?. *Micro & Macro Marketing*, 28(3), 401-406.

Napolitano, M.R., Marino, V. (2016). Cultural Heritage and competitive positioning of Made in Italy in international markets. In Cultural heritage and made in Italy. *International marketing cases and experiences*, 27-56. Scientific Editorial.

Nigro, C., Petracca, M. (2016). *Corporate Social Responsibility: from its origins to the situationist approach. Focus on isomorphism and decoupling processes*. Turin: Giappicchelli.

Palumbo, F. (2015). Cultural policies for local development. Objectives, tools, first results. *Cultural Economics*, 25(3-4), 351-366.

Pencarelli, T., Splendiani, S. (2011). Museum networks as systems capable of generating value: towards a managerial and marketing approach. *Cultural Capital, Studies on the Value of Cultural Heritage*, 2, 227-252.

Piraina, D., Vanni, M. (2020). *The new museology: opportunities in uncertainty. Towards sustainable development*, Celid.

Riviezzo, A., Garofano, A., Napolitano, M.R. (2016). "Time is the mirror of eternity". Heritage marketing strategies and tools in long-lived Italian companies. *The capital cultural. Studies on the Value of Cultural Heritage*, 13: 497-523.

Riviezzo, A., Mason, M.C., Garofano, A., Napolitano, M.R. (2022). Uncovering the worth of the past: the relationship between corporate museums' strategic orientation and dual performance. *Management Decisions*, 60(7), 1852-1874.

Rossato, C. (2013). *Corporate longevity and building the future*. Turin: Giappicchelli.

Rossi, C. (2015). *Methodological triangulation and data quality*. Milan: FrancoAngeli.

Rota, M. (2019). *Museums for integrated sustainability*. Milan: Bibliographic Publishing.

Rullani, E., Cerquetti, M. (2008). Development strategies of Marche museums through innovation and sharing of value creation processes.

Schuhbert, A. (2021). Specifying destination-based networks by governance modes: A social capital approach to innovative capacity in a rural destination of Azerbaijan. *Tourism planning and development*.

Seddio, P. (2013). *The integrated management of cultural networks and systems. Contents, experiences and perspectives*, Economics and management of culture and creativity, Milan: FrancoAngeli.

Simone, C., Montella, M.M., Laudando, A. (2022). Corporate museums: Bridging heritage, marketing, and value creation. The Italian experience. *Capital Cultural. Studies on the Value of Cultural Heritage*, (26), 141-168.

Vanni, M. (2018). The museum becomes a business. Museum marketing for the break -even of a place to be experienced on a daily basis. Turin: Lexis.

Welch, C., Mäntymäki, E.P., Piekkari, R., Plakoyiannaki, E. (2022). Reconciling theory and context: How the case study can set a new agenda for international business research. *Journal of International Business Studies*, 53, 4–26.