

**Master Arts Management
AA 15/16**

**BASIC CONCEPTS
STRATEGIC MARKETING IN ARTS & CULTURE**

Roma, 07/11/2016

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1

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Thank you.

Objectives of the course

- Understanding the scope, key concepts and current challenging of strategic marketing in a cultural organization context
- Understanding changing consumer motivation and the reasons behind the growing relevance of marketing for the arts
- Improving the ability to analyze strenghts and weaknesses of a cultural organization and develop recommendations for improvement of its competitive positioning
- Learning specific strategic marketing techniques from a cultural organizazion perspective
- Critically analyse relevant case studies in marketing for cultural organizations
- A lot of interaction, discussion, and exchange of different views and experiences



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3

Agenda, 7th November 2016

9:15 – 10:45	Presentation of the course. The logical framework Strategic Management Strategic Marketing
11:00 – 13:15	Marketing Planning Marketing Mix



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4

The Business Canvass

THE LOGICAL FRAMEWORK



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5

The logical framework



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6

Basic Concepts

STRATEGIC MANAGEMENT



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7

What does it mean “Strategy”?

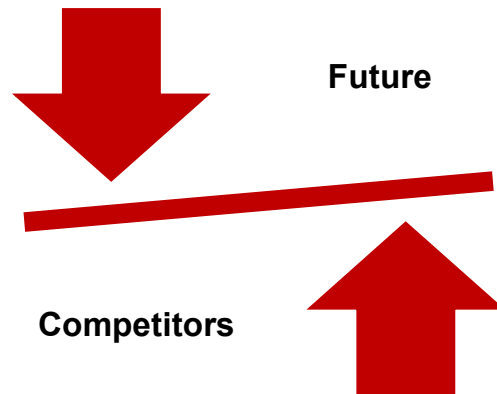
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8

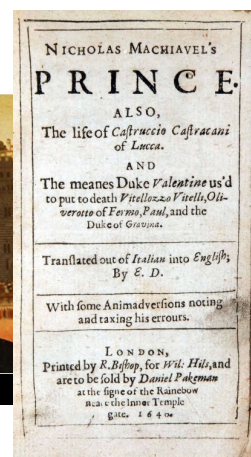
Key elements of strategic thinking



Who's this man?

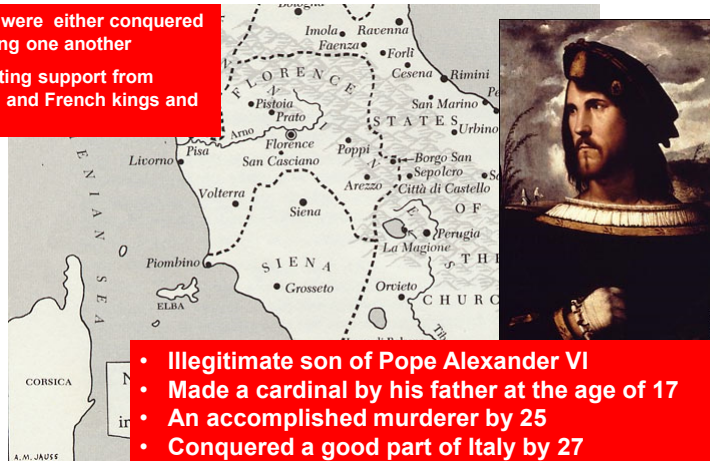


Machiavelli, 1469-1527



Italy's in Machiavelli's time

- Many States that were either conquered or were conquering one another
- Searching for shifting support from German, Spanish and French kings and from the Vatican



- Illegitimate son of Pope Alexander VI
- Made a cardinal by his father at the age of 17
- An accomplished murderer by 25
- Conquered a good part of Italy by 27

What did Cesare Borgia do?

Guarded against the possibility of a hostile successor to the papacy that would not support him:

1. He destroyed all the families of the rulers he had despoiled so that the new Pope could not develop **alliances** with them against him
2. He made **friends** with all the patricians in Rome
3. He **controlled** the College of Cardinals as far as he could (because it controlled the Pope)
4. He acquired enough **power** to withstand a direct attack

He focused on exactly those things that allowed him to enlarge and strengthen its empire

Strategic planning

- **Strategy:** the “art of the general”
 - a combination of the **ends** (goals) for which the organization is striving and the **means** (policies) by which it seeks to get there
 - a “roadmap”, the **path** which ensures that the company is going in the right direction (the end vision)
- **Strategic Planning:** the organization’s process of defining its strategy or direction, and **making decisions on allocating its resources** to pursue this strategy



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13

Normandy landings

- Much of what counts as modern strategic knowledge has its origins in the **large US corporations** of the period following the Second World War
- Much of what they practised had been finessed by the **US military in the Second World War**
- Especially the **detailed and impressive planning** that went into organizing the **Normandy landings**



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14

Which are the “paradigms” of strategy today?

PARADIGM: relatively unanimous agreement on central questions

Out of a study looking at 2125 articles dealing with strategy:

1. **Performance** (wealth creation, profitability, returns, productivity, etc.)
2. **Environmental modelling** (a vast array of topics dealing with the interaction between the firm and its environment)
3. **Capabilities** (resources inside a firm, and how they are strategically deployed)
4. **Organization** (issues around implementation, change, learning and structure)



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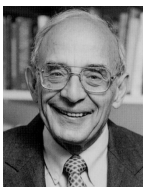
15

Classical strategic thinkers



Alfred Chandler

- Changes in the environment create a need for new strategies
- As these develop, they require a new **organizational** structure
- He investigated the transformation of US 19th century family-owned enterprises into large-scale impersonally owned and bureaucratically managed multidivisional structures



Igor Ansoff

- Three different level of actions:
 - *Operational*: direct production process
 - *Administrative*: deals with maximization of efficiency
 - **Strategic: concerned with relation with the environment**
- Followed by Humphrey's approach in terms of strenghts, waknesses, opportunities and threats (**SWOT**)



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16

So well...but where to start from?

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Situational analysis

- External analysis to identify all **opportunities** and **threats** of the external environment

PEST Analysis

- Internal analysis to identify the **strengths and weaknesses** of the organization

SWOT Analysis



PEST analysis

Political/Institutional/Legal

- Cultural policies
- Norms on sponsorship
-
-

Economic

- Recession
- Effects on donations
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-

Socio-cultural

- Reducing spare time
- Single parents
- Working women
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Technological

- Interactive exhibits at museums
- Staging techniques for plays and lighting at galleries
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19

SWOT analysis

Strengths

- Cooperation between artistic and marketing departments
- Convenient location
-

Weaknesses

- Dependence on external sponsors
- Funding needs
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Opportunities

- Increase in international tourism arrivals
- Ageing audience
-

Threats

- Older attenders are attending less
- Change in fiscal policy affecting donations
- Economic recession
-



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20

1970s: Dissatisfaction with formal models Strategy as process and practice



Charles Lindblom

- Strategy as muddling through

- March and Olsen (1976): **ambiguity** as a major feature of decision making in most public and educational organizations
- Cohen and March (1982): **garbage can model** - Problems, solutions, participants and choice opportunities are unpredictable in the decision making process



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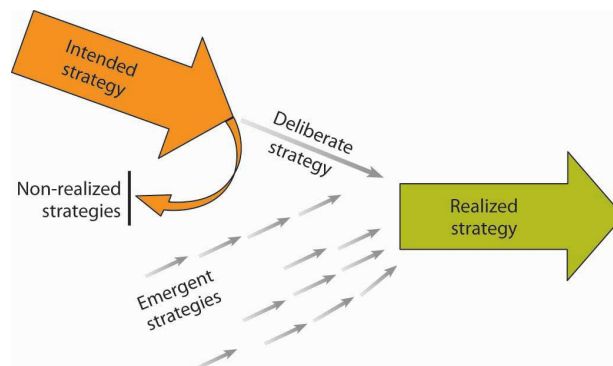
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1970s: Dissatisfaction with formal models Strategy as process and practice



Henry Mintzberg

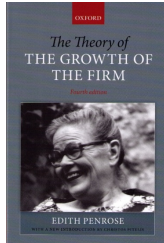
- Scepticism about the rational accounts of strategy
- Interested at what really happens



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22

The key elements



- The firm as a collection of **productive resources**, especially **people**
- Resources, especially those that are not easily copied by competitors, are the really **source of innovation and value**
- The strategist's job is to **manage these resources**, so that to allow for flexible development in an uncertain and changing environment

INSIDE LOOKING



Michael Porter

- The firm profitability depends on industry's structure
- Introduced the very famous **five forces model** to determine the attractiveness of an industry and construct a sustainable competitive position for the firm among competitors
- He also introduced the concept of **value-chain analysis** and the concept of **generic strategies**

OUTSIDE LOOKING



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23

Porter's competitive environment



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24

Competitive advantage

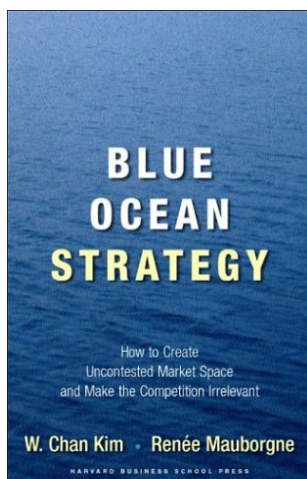
- After a thorough analysis of the internal, customer and external environments, the cultural organization is ready to state **what sets it apart from its competitors**
- **Three key strategies:**
 1. Customer intimacy: **focus** on providing the best customer service and hold of a close relationships with customers (e.g. the local community theatre)
 2. Operational excellence: are very efficient and are therefore able to keep **low cost**
 3. Product leadership: has the newest and highest **quality** products



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Competition increases....



Companies can succeed not by battling competitors, but rather by creating "blue oceans" of uncontested market space so that making the competition irrelevant

RED OCEANS

Industry boundaries are defined, and the competitive rules of the game are known.

Companies try to outperform their rivals to grab a greater share of product or service demand.

As the market space gets crowded, prospects for profits and growth are reduced.

Cutthroat competition turns the ocean bloody

BLUE OCEANS

All the industries not in existence today untainted by competition (the unknown market space).

Demand is created rather than fought over.

There is ample opportunity for growth that is both profitable and rapid.

Competition is irrelevant because the rules of the game are waiting to be set



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26

Basic Concepts

STRATEGIC MARKETING



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27



**From strategy to strategic
marketing**



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28

What does it mean “Marketing”?

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29

Marketing

The process of analysing the **external environment** to look for an **opportunity** to develop a **new product/service** for a particular group of **consumers** and then deciding on a **price**, a means of **distribution**, and a **promotional** campaign that will build a **relationship** with the consumer



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30

What is marketing about

- Understanding **customer** needs and desires
- To identify:
 - the underlying **problems** that user of goods and services seek to solve
 - the related **benefits** they desire from using an already-existing product or service
- And to imagine and design:
 - how to **better cater** to such needs
 - **new solutions** to needs that have yet to be created



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31

Example: Starbucks Coffee

- Which needs do Starbucks satisfy?
- Why does Starbucks perform well even in countries such as Australia and (may be) Italy that have a sophisticated coffee culture?



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32

Starbucks open in Milan, March 2016

Can Starbucks succeed in Italy?

6 March 2016 | Magazine

Share



<http://www.bbc.com/news/magazine-35728428>



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33

Starbucks coffee

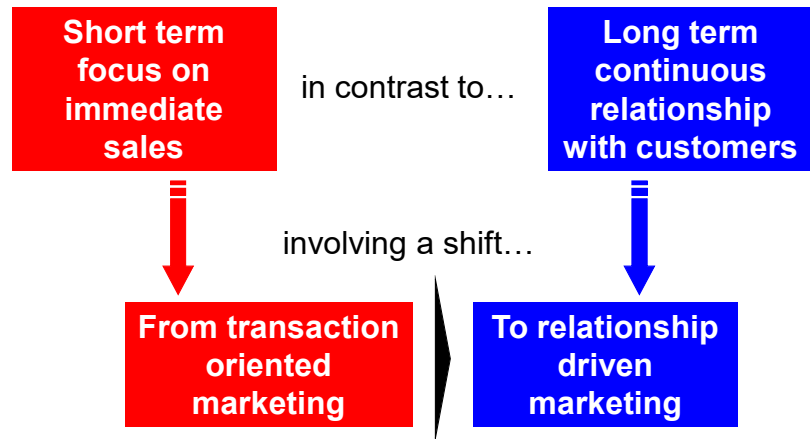
- Create an **experience** that their customers would find beneficial
- A place where people can **socialize, read, study, check emails or listen to music**
- Socializing time: **“let’s meet at Starbucks”**
- An **office** from where knowledge workers can work
- Attention for **physical space and ambience**, including plenty of comfortable seating, the aroma of coffee in the air, shop attendants’ attitude, to make people feel welcome, staying longer and coming back again
- **Environmentally friendly**: ecologically responsive, caring about the environment



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34

Strategic marketing



Vision, Mission and Values

- **Vision:** what the organization wants to be, or how it wants the world in which it operates to be (an "idealised" view of the world)
 - *A source of inspiration, a long-term view which focuses on the future*
- **Mission:** the fundamental purpose of the organization, succinctly describing why it exists and what it does to achieve its vision
- **Value:** beliefs that are shared among the stakeholders of the organization. They drive the organization's priorities and provide a framework in which decisions are made

Key strategic marketing steps

1. Distinguish among different groups of customers (**segmentation**)
2. Choose which group to serve effectively (**targeting**)
3. Communicate the central benefit it offers to that group (**positioning**)

But...where is going the arts and cultural market?



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37



**Changing attitude towards
marketing in arts and culture**



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38

A negative approach to marketing?

- Cultural organizations have usually taken a **negative view of marketing**
- They believed their mission relates to:
 - **Artistic production**
 - **Larger good of the society**
 - Only third, *the consumer*
- Marketing believed to be an **inappropriate use of money** for organizations that have **limited resources**
- Negative preconception that marketing is **intrusive and manipulative**
- View enhanced because people who work in cultural organizations have **specifically chosen not to work in the for-profit world**



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39

Why?


- In much of the history only **royalty and the church** had the wealth to patronize the arts
- The Industrial Revolution in Europe resulted in growth in the wealth and power of town and **cities and civil governments** started to take on the burden of supporting the artist
- So that to support **“high” culture**
 - Culture not entertainment but **for enlightenment**
 - **Victorian ideal** (UK): use culture to improve the working class and to train the new emerging middle class
- Later **wealthy business** people started to fund directly the organization sponsoring the artist




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40


The evolution of patrons





Pope Giulio II



Lorenzo de' Medici



Support because of the
high role of culture

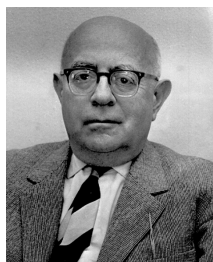



Education and Culture DG
Culture Programme

IED

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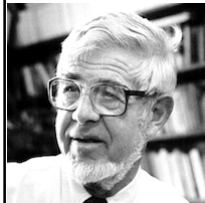
Theodor Adorno



Theodore Adorno

- *"The mass production of music and other cultural products would result in an inevitable homogeneization of art..."*
- *"...this would result in a passive consumption of art and, as a result, art would no longer have deeper meaning..."*

Gans's level of culture



Herbert Gans, 1977

Culture class	Education Level	Art	Audience
High class	High birth education	Focus on artist	Responsible to interpret meaning
Middle class	Professional education	Focus on audience	Desires understandable meaning and enjoyment
Lower-middle class	No higher education	Expresses value of society	Needs easily understandable, unambiguous message
Working class	Limited education	Action oriented. Stereotype characters	Demands relaxation, escapism



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43

Bordieu's tastes in culture



Pierre Bourdieu, 1996

Taste	Music	Profession	Desire
Legitimate taste	<i>The Well-Tempered Clavier</i>	High birth or professionals working in education/arts	Engage the intellect
Middle-brown taste	<i>Rhapsody in Blue</i>	Technicians and junior executives	Appeal to everyday experience
Popular taste	<i>The Blue Danube</i>	Manual workers, clerical workers and shop keepers	Pleasure through sensory experience



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44

The times they are a-changin'...



The public too is no longer the same...

Fundamental change in public's attitude

- Less people **believes in a cultural hierarchy** with high art is intrinsically superior to popular culture
- This started with the **rise of commercial popular culture** and is sustained by the spread of "creative" technologies
- Now, **the public consider to be the equal of artists**
- **The public wants to participate, to be protagonist**

Public participation in the arts, US

Mediam age of art attenders			% of audience aged 18-34			% of audience aged 45-54		
Category	1982	2008		1992	2008		1992	2008
Jazz	29	46	Jazz	17,5	7,3	Jazz	13,9	9,8
Classical music	40	49	Classical music	11,0	6,9	Classical music	15,2	10,2
Opera	43	48	Opera	2,0	1,2	Opera	4,0	2,4
Musicals	39	45	Musicals	16,6	14,5	Musicals	19,3	17,4
Plays	39	47	Plays	10,7	8,2	Plays	18,2	8,7
Ballet	37	46	Ballet	3,9	2,0	Ballet	5,1	3,2
Art Museums	36	43	Art Museums	22,7	22,9	Art Museums	33,9	23,3
Total	39	45	Young people attend less			Also old attendance decreases		

Age increases



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47

Exercise

- Read and discuss the article

“You Call This Fun? Reactions of Young First-time Attendees to a Classical Concert”

by Bonita Kolb, MEIEA Journal
Vol 1 No 1, 13-28 - 2000



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48

What is the impact for strategic marketing in arts & culture?

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Basic Concepts

MARKETING PLANNING



The Marketing Plan

1. Statement of organizational **mission, vision and value**
2. **Situational analysis**: internal resources, external factors, customers
3. Determine **competitive advantage and marketing goals**
4. **Segmentation**
5. **Targeting** (research plan)
6. **Positioning**:

- Product
- Place (distribution)
- Pricing
- Promotion

- People
- Process
- Physical evidence



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51


Segmentation and targeting

- Aim to **design specific marketing strategies for each market segment** that the organization wish to attract
- Particular **useful for small cultural organizations**, which need to concentrate their limited resources
- Steps:
 1. Determine **which segments** are in the current audience
 2. **Select which** new segments **should be targeted**
 3. **Design a tailored offer** to satisfy the target needs




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52




Basic Marketing Strategies



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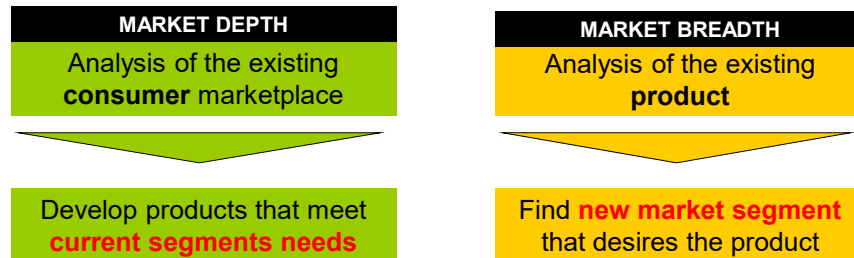
Basic targeting strategies

1. Penetrate current market: **MARKET DEPTH**
2. Broaden the market: **MARKET BREADTH**



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Defining the Target Segment



- Targets must be distinct enough to qualify as a market segment
- E.g. The older or younger consumers might be too broad segments to effectively target them as segment



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55

Market Depth

- Developing a marketing strategy that attracts **more members of the current audience segment**
 - the traditional approach of cultural organizations
 - the easiest strategy since there is familiarity with the current audience
- What can grow is however the **value associated to each customer**, increasing the individual expenditure
- It emphasizes techniques of **Customer Relationship Management (CRM)**: enrol customers into the firm's network rather than treating them as occasional and incidental purchasers of goods and services
 - **Customer Life Time Value**



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56

Customer Life-Time Value (LTV)

- **Net profit attributed to the entire future relationship with a customer**, based on the present value of the projected future cash flows from the customer relationship
- LTV depends on:
 - **recency**: the time from the last transaction
 - **frequency**: number of transactions in a certain period of time
 - **monetary amount**: total expenditure in such period of time
- Customer Lifetime Value Calculator:
 - <http://hbsp.harvard.edu/multimedia/flashtools/cltv/index.html>



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57

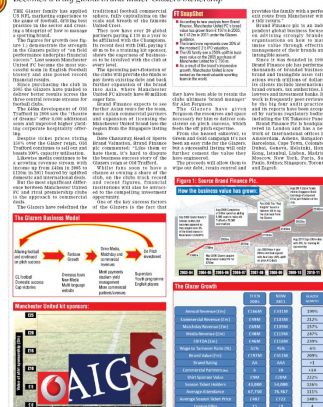
Branding

- When CRM really works, then the customer becomes allied with the brand
- A part of his identity is tied up with the brand as a football supporter's identity is allied to his team
- He can be "manipulated" for organizational benefit
- Already in 2004, Manchester United made most out of its 50 million fans worldwide selling them everything (MU TV, MU Mobile, MU Finance, etc.)



Manchester United's brand value doubles

Becomes a truly global brand under Glazers ownership



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58

Branding in cultural organizations?

Provide examples:

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https://store.moma.org/museum/moma/StoreCatalogDisplay_-1_10001_10451_



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59

The construction of brand equity

1. **Brand awareness** (is the brand on the cognitive radar of people?)
2. **Loyalty** (does the brand have followers?)
3. **Perceived quality** (Do people perceive the value of the brand?)
4. **Brand association** (to which socio-cultural landscape do people relate the brand?)



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60

Market Breadth

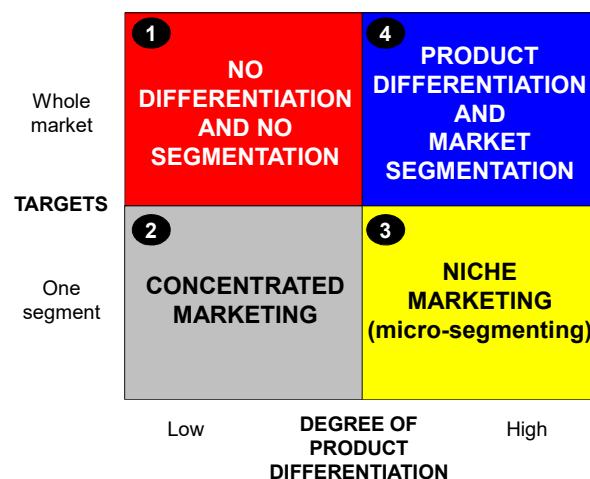
- To expand the audience is usually necessary to **attract customers from new market segments**
- The cultural organization should therefore attract segments that are currently **consuming other forms of entertainment**
- This implies that it should **differentiate the product to market to the new segment**, while still retaining the current audience
- To do so, they must **adjust the benefits** provided by their cultural offer



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61

The choice of targets/products




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62




Segmentation



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Methods of segmentation

- Demographic
- Geographic
- Psychographic
- Benefits
- Usage



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Demographic

- It is usually **the first step**
- It may include *gender, age, education leve, occupation, family status, income, ethnicity*, etc.
- Since the cultural audience is probably already dominated by well-educated, high income individuals, **the challenge is to reach other segments**
 - *If the high price is a preconception, then the availability of affordable ticket prices should be communicated through separate promotion*
 - *If the constraint is the product, then it should be presented in a different manner or at different location or time*



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65

E.g. Targeting families

- Problems do usually arise with families, since **most cultural products are designed for adults-consumption only**
 - A cultural organization that wish to target this market should **provide a variety of family-oriented activities** that are fun, unique, and also educational
- ✓ Exercise: read and comment the PGVA article about family vacations



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66

Exercise

- Read and discuss the article

*“The art of family vacation
What they want, how they plan, why they go”*

by PGVA, Destinology, July 2012



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67

Geographic

- Determining **how far most consumers are willing to travel** to visit the site or attend the venue
- This knowledge will suggest **where and which media to use for promotion**
- Small organization depend on **local audiences** because consumers might find that closer cultural organizations provide them with the same benefits
- However if an **unique and attractive product** is offered to a specific segment of the market, carefully targeted communication can bring this customers from other geographic areas



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68

Psycographic

- It focuses on factors such as **attitudes, values and lifestyles**
- For cultural organizations, it is a **more powerful tool** than demographic or geographic segmentation
- It is however **not as easily discernable** and thus most organizations do not have psycographic information about their audience
- **Focus groups and interviews may help** filling this gap, providing information that, coupled with demographic and geographic factors, can be used to design a very effective marketing strategy



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69

Benefit

- This method looks at benefits sought by segment members:
 - *Opportunity to socialize with friends*
 - *Family time together*
 - *Comforting, familiar experience*
 - *Interactive experience*
 - *Etc.*
- It is an **easy and effective method to segment**



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70

Usage

- It is **based on the frequency each segment group consumes the product**
- Once the attendancy frequency is obtained, then a decision can made about the amount of resources that should be devoted to marketing to each segment



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71


Tourism Governance and Development

MARKETING MIX




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72



The Four «Ps»



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Positioning the offer

- Often cultural organizations are so focused on the importance of the **cultural product** to forget that **it is not a priority for most people**
- The result is that **the organization has not a clear positioning** (i.e. it tries to communicate everything to everyone)
 - *But, it is much better to communicate a specific message to the selected market segment*
- To be effective, the cultural product **must be designed so that to meet the desires of a specific target**



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The “Four Ps”

- In 1981 McCarthy popularized the standard marketing concept of analyzing the strategy for selling a product in terms of the “Four Ps”:
 - **Product**: a physical good, a service, an experience, an idea
 - **Price**: it includes not only cash exchanged but also the time and effort that must be made to conclude a purchase
 - **Place**: the distribution of the product
 - **Promotion**: it is more than advertising, including public relations, personal selling, sales incentives, direct marketing and (now) social media



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75



The Seven «Ps»



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76

The “Seven Ps”

- Three more “Ps” have been added to consider marketing for services, which include:
 - **People**
 - **Physical evidence**
 - **Process**



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77

Cultural organizations and the “One P”

- When cultural organizations become interested to marketing, they **usually first focus only on promotion** since:
 - they have a mission that already defines their product and do not consider changing it to attract new customers
 - they are subsidized, therefore the price they charge is already below cost and cannot be further reduced
 - place is also restricted
- The traditional approach was to **broadcast a message on the product’s features via the mass media** (the traditional mass marketing approach to selling)
- The **introduction of web tools did not change the basic approach**



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78

But they are finally coming to realize that....

- Cultural organizations are **competing not only with other cultural organizations but other forms of entertainment and leisure activity**
- They must provide a product that **ensure the benefits that the consumer wants**, even if part of this benefit is to be entertained
- In addition, the product must be **competitively priced and conveniently placed**
- They must therefore adopt a **broad approach to marketing**



References

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07/11/2016 Master Arts Management AA15/16

81

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07/11/2016 Master Arts Management AA15/16

82