

Le Aziende Culturali Modelli Manageriali

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Annuario per l'anno accademico IGI Global

Le aziende culturali G Giappichelli Editore Arethuse 1/2

2015 Società Editrice Esculapio

Arethuse 1/2 2015 Franco Angeli

377.3

Culture del testo Franco Angeli

The papers presented in this issue are those that the Scientific Committee has assessed as being particularly of merit. They relate to three areas, Strategic Management, Economics and Statistics, and Public Finance. These areas have not only been the subject of study of researchers who adhere to the international Association, Arethuse, but especially in recent years provide a useful opportunity for whoever operates in European countries (university researchers, spin-off, managers, entrepreneurs, local associations, public authorities, governmental and non-governmental financial institutions etc.) to enrich their knowledge. In this year with the Expo taking place in Italy, the issues concerning the quality and development of the people and territory have led to scientific fields of study and discussions that are of particular global relevance. The Universal Exposition of Milan places special emphasis on sustainable development and the new sense of globalization of economic and social phenomena. A great deal of research, the results of which are presented in this issue, provide useful contributions. They highlight the metrics to be used to promote the development of

the territory; they study the impact of information technology in the tourism sector; they present studies on the most appropriate reconfiguration of relationships with retailers and the reconfiguration of supply chains; finally, special attention is paid to the redesign of management techniques and of inter-enterprise relations, in order to facilitate the growth of SMEs and the environment in which they are rooted.

Imprese e migrazioni nella società veneta Le aziende culturali

L'accelerazione apportata dalla crisi pandemica di inizio 2020 si è insinuata nelle imprese, ergendosi a momento di rara opportunità per ridisegnare in corsa nuovi modelli manageriali, culturali e organizzativi, la cui essenza immaginiamo possa perdurare nel tempo. Nel guardare a questa evoluzione, che ci piace definire come un nuovo Rinascimento, è nato un dizionario «nuovo», frutto del pensiero di donne e uomini che guidano l'impresa realizzando valore con i valori. In questo vocabolario troviamo alcune parole: insolite in molti casi, nel vocabolario d'impresa, ma la cui etimologia ci porta alla riscoperta del senso profondo da cui ognuna trae origine, apportando valore all'organizzazione che la accoglie a proprio pilastro culturale e organizzativo. Esse hanno guidato la traccia delle nostre interviste ai capi impresa e sono divenute ognuna pilastro dell'impresa di valore. Dalla sostenibilità alla tecnologia, dalle emozioni al tempo ritrovato, dalla fiducia all'equilibrio armonico, fino al rapporto tra impresa e società: per riscoprire il senso profondo dell'essere persone, imprenditori, manager. Nel compiere questo viaggio insieme, confidiamo che ciascun lettore, nell'incontro tra il proprio punto

di osservazione e il nostro sguardo, possa cogliere stimoli e riflessioni utili per contribuire, da protagonista nel proprio ambito, alla realizzazione di un nuovo Rinascimento d'impresa.

La Guida Monaci del sistema Italia Guerini e Associati

Non c'è dubbio che l'industria musicale stia attraversando una delle trasformazioni più radicali degli ultimi cento anni, tanto da rimettere in gioco l'idea stessa di industria musicale, spesso assimilata, fino a pochi anni fa, ad apparati e processi della produzione fonografica. Analizzare mutamenti di tale portata richiede un allargamento dell'ambito di riferimento, sia per cogliere la molteplicità e la complessa articolazione dei fattori implicati sia per misurare qualità e proporzioni del cambiamento su uno sfondo più ampio, evitando di incorrere in errori di prospettiva. Che cosa si intende per industria musicale? Quali sono i processi che la definiscono e come si sono strutturati storicamente? Su quali assetti, dinamiche e culture si innestano le trasformazioni attuali e quali sono le loro possibili direzioni di sviluppo? Adottando un'ottica interdisciplinare, con riferimenti alla sociologia e all'economia industriale, ai media e ai cultural studies, agli studi sulla popular music e sull'innovazione, l'atutore individua alcune coordinate per riflettere su questi interrogativi.

Franco Angeli

Includes sections "Rassegna delle pubblicazioni economiche" and "Rassegna della stampa economica periodica."

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Musica e industria Guerini e Associati

Cultural Economics and Cultural Policies offers a unique guide to the state of the art in cultural economics. First, it alerts scholars and students to the necessity for careful definition and measurement of the 'cultural sector'. Second, it affords examples of how economic analysis can shed light on the motivation of creative and performing artists and of artistic enterprises. Third, Cultural Economics and Cultural Policies widens the discussion of public policy towards the arts beyond general economic appraisal of arguments for government financial support. It does so by considering the government's role in defining property rights in artistic products and in regulating as well as financing the arts; examining how the criteria for government support are actually applied. Cultural Economics and Cultural Policies will be of interest to economists, students and policy makers.

I teatri lirici G Giappichelli Editore

'This is both a smashing textbook and also an impressive contribution to thinking in a range of subjects. This book should influence the way we construct the undergraduate curriculum as well as rethink the polarizatton between political economy and cultural studies'- Frank Webster, City University 'A wonderfully clear, insightful and original synthesis of work on the cultural industries, representing the perspectives of the new generation of researchers' - James Curran, Goldsmiths College, University of London 'The Cultural Industries is an indispensable guide to the main forces at work in the production of media today. This lucid,

careful, and sophisticated book orders the entire field, for the US as well as Europe, and at one stroke becomes the state of the art, the standard' - Todd Gitlin, New York University 'David Hesmondhalgh offers us a valuable resource and a timely provocation... [A] very well organised and clearly written introduction to this increasingly important area of study. Students and teachers wanting a comprehensive and accessible guide to what we know and where we might be heading will welcome it with open arms... His book deserves to be required reading on every media and cultural studies course' - Graham Murdock, University of Loughborough 'The arguments within [this book] provide both a timely overview of current scholarship and offer a unique multidisciplinary approach to the topic in a clear and concise manner' - TOPIA: Canadian Journal of Cultural Studies

What are the 'cultural industries'? What role do they play in contemporary society? How are they changing? The Cultural Industries combines a political economy approach with the best aspects of cultural studies, sociology, communication studies and social theory to provide an overview of the key debates surrounding cultural production. The book: -Considers both the entertainment and the information sectors -Combines analysis of the contemporary scene with a long-range historical perspective - Draws on an range of examples from North America, the United Kingdom, Europe and elsewhere. Hesmondhalgh's clearly written, thoroughly argued overview of political-economic, organizational, technological and cultural change represents an important intervention in research on cultural production, but at the same time provides students with an accessible, indispensable introduction to the area.

Le aziende culturali Franco Angeli

Drawing on the principles of humanistic management, the present volume intends to describe the steps to be taken to transform a company into a social organization, be it private or public. The book consists of three parts, which are preceded by an introduction to the key concepts of Management 2.0. Part I describes the five steps which are necessary for a strategic and organizational transformation, while Part II shows how the function of HRM must change to adapt management and development processes to the dynamics of collaborative work. Part III presents the most important principles and values on which new behaviors, skills, and styles of leadership 2.0 should be based. Each chapter is supplemented with case studies from a number of managers, which evinces that the processes described are feasible in Italy and have already been implemented by far-sighted employers who were able to foretell change.

Giornale degli economisti e annali di economia Cambridge Scholars Publishing

1257.51

I musei ecclesiastici Beppe Carrella

While digital tools are not new to museum management, more activities are being performed through their use in order to attract visitors, enrich the cultural experience, vary the experience context, and innovate the cultural industry. However, these tools need to be tested in order to understand the effects they have on both museum offerings and visitors. Further perspectives and insights are needed on the implementation of

these digital instruments in museums. The Handbook of Research on Museum Management in the Digital Era combines theoretical efforts and empirical research to contribute to the debate on museum management in a digital context. It further observes, tracks, and assesses the ongoing changes brought on by digital solutions. Covering topics such as organizational change catalysts, sustainability of cultural heritage, and phygital experience, this book is an excellent resource for museum managers, museum curators, computer specialists, students and educators of higher education, researchers, and academicians.

Intellettuale e industria culturale Società Editrice Esculapio

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REVIEW OF LE AZIENDE CULTURALI MODELLI MANAGERIALI

- This is Nobel Prize winner William Golding's vision of what would happen if a group of schoolboys was marooned on a sub-tropical island. The descent to tribalism and savagery is not reassuring, but Golding may well have been right for all that. He gave them a relatively hospitable environment; not populated with dangerous wild beasts, capable of feeding them and providing fuel, and with a warm sea for swimming. They established a forum, elected a leader, appointed certain boys to particular roles, and set about maintaining a column of rising smoke to draw the attention of any passing ships. The smoke, and the fire generating it, become a major theme of the book. The fire gets out of control and a boy disappears, presumed burned. Serious tension arises when the group assigned to maintaining the fire chooses instead to hunt wild pigs; a ship is briefly seen on the horizon, but at that critical time there is no smoke from the island to attract it. The fire is moved to a more accessible place on the island, but at cost to visibility. Then the hunters, who quickly become a majority of the boys, set themselves up as a separate community on a different part of the island. They lack fire, so set about stealing it. Had they asked, it would have been given to them. Then it occurs to them to take by force the means to make fire. As I read the book I was moved to recall social relationships and conflicts in the classrooms and playgrounds of my own experience, and to reflect on the value to growing children of the oft-resented adult ordering of the world. One could read and enjoy the book at that level and leave it

there. But, if we are minded to follow, Golding offers to take us further. It seems the world beyond the island is engaged in nuclear conflict. Can the adults be imagined to have got things right? How did they get themselves into that mutually destructive situation? Has the adult world not also descended into tribalism and savagery?

- Some students, forced to read this book, seem to develop a strong dislike for it and a blindness to its power. Fortunately, I discovered this masterpiece on my own. I loved the sparse, yet effective writing. I was captivated by the struggle of these boys to survive on their own. And, ultimately, I was stunned by the quick spiral into chaos that reflects the heart of mankind. Golding never bought into the idea of humanism. He was courageous

enough to face the truth of our own depravity, rather than joining the crowds of his day that shouted "man is basically good." Even without a religious compass, Golding accepted that men, left to their own devices, will seek their own satisfaction, egos, and control. His startling use of children stranded on an island demonstrates this theme with brutal power. Even in the end, when adults step in, we see the children's bleak future in the shape of a battleship. You may agree or disagree with Golding's ideas, but few can discredit his ability to challenge our preconceptions in a book half the length of most masterpieces. "Lord of the Flies" showed me the power of fiction to communicate ideas, and for this reason I've pursued my own career as a novelist. I owe Golding a debt of gratitude.