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**"HERITAGE MARKETING: A CASE STUDY IN THE PERFUME
SECTOR"**

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TABLE OF CONTENTS

FIGURES.....	6
TABLES.....	8
INTRODUCTION.....	9
1. HERITAGE MARKETING AS A COMPETITIVE ADVANTAGE.....	12
1.1 Definition of “Heritage Marketing”	12
1.1.1 Heritage	14
1.1.2 Marketing	16
1.1.3 “Heritage Marketing” in Italy	17
1.2 Innovation vs tradition	19
1.2.1 Examples of companies that have exploited tradition to innovate.....	21
1.3 The relationship between local brand and territory	22
1.3.1 The dimensions of Brand Heritage	23
1.3.2 The importance of the territory in the rediscovery of local specificities	26
2. THE HERITAGE MARKETING TOOLS	30
2.1 The strategic heritage marketing process.....	30
2.2 Heritage Marketing mix	34
2.2.1 Narrating through words, images, sounds.....	36
2.2.2 Narrating through places	40
2.2.3 Narrating through products and brands.....	46
2.2.4 Narrating through celebrations and relationships	52
2.3 Conclusive Considerations	57
3. BUSINESS ARCHIVES AND MUSEUMS AS STRATEGIC ASSETS	61
3.1 Business archives literature review	62
3.1.1 Interest in Italian business archives: problematics and successful examples	65
3.2 Qualitative research methodology	69
3.2.1 Phase 1: Preliminary investigation in Vidal-Mavive’s word, excel, audio documents	70
3.2.2 Phase 2: Secondary investigation through interviews.....	71

3.3 Narration through words, images, sounds variables.....	74
3.4 Narration through places: Historic headquarters, factories, plants, foundations .	82
3.5 Narration through places: Business Museum.....	84
3.5.1 Business Museum variable analysis	84
3.5.2 The role of Palazzo Mocenigo in Mavive’s Heritage Marketing Strategy	88
4. VIDAL’S PRODUCTS AND PINO SILVESTRE BRAND	93
4.1 Narration through products and brands variables	93
4.1.1 Heritage branding and packaging	94
4.1.2 The White Horse’s Carousel.....	98
4.1.3 Iconic products and visual identity	105
4.1.4 Distinctive skills and heritage production processes	111
5. VIDAL’S CELEBRATIONS AND RELATIONSHIPS	115
CONCLUSION	121
Appendix 1 – Table 16: The categorization of Merchandising objects	125
Appendix 2 – In-depth analysis of Vidal’s history	126
Appendix 3 – Description of the archival intervention and methodology applied	129
Appendix 4 – Vidal Business Archive structure proposed by “Giorgia Battaglia”	132
Appendix 5 – Table 18: Definitions of Business Archives.....	133
Appendix 6 – Extract from the “Interview to Ottolini Giancarlo”.....	133
Appendix 7 – Table 19: Literary contributions analysis on Business Museums	134
Appendix 8 – Table 20: Definitions of Business Museums	135
Appendix 9 – Table 21: Functions of Business Museums	136
Appendix 10 – Table 22: Suggestions for managers interested in Business Museums ..	137
Appendix 11 – Track interview to former Vidal employees.....	138
Appendix 12 – Track interview to Dr.sa Chiara Squarcina	139
BIBLIOGRAPHICAL REFERENCES.....	141
SITOGRAPHY	152
ACKNOWLEDGMENTS.....	156

FIGURES

Figure 1: Innovation through tradition model.....	21
Figure 2: The proposed operationalization of brand heritage	25
Figure 3: The phases of the heritage marketing process	34
Figure 4: A classification of the main heritage marketing tools	36
Figure 5: Factory Tour Ferrari in Modena	44
Figure 6: Dalmine Foundation in Dalmine.....	44
Figure 7, 8, 9, 10: Unusual elements which contribute to create the Abercrombie & Fitch flagship store environment.....	45
Figure 11, 12: Past and present images of the historical building of Christian Dior, 30 Avenue Mointaigne	45
Figure 13, 14: Comparison between Vespa Primavera 125, 1968 and 2013.....	50
Figure 15: Mercedes-Benz Spot Milan	51
Figure 16, 17: Mercedes-Benz Spot Verona.....	51
Figure 18: Original Ferrari Racing Piston.....	51
Figure 19, 20: Processing of the Ferrari Racing Piston	51
Figure 21: The Ferrari Racing Piston as a paperweight.....	51
Figure 22, 23, 24: BVLGARI exhibition “BVLGARI, la storia, il sogno”	56
Figure 25, 26, 27, 28, 29: Examples of “Guerilla Marketing” by Coca Cola, KitKat, McDonalds, IWCF	56
Figure 30: Distribution of the centenary investigated companies by type of heritage marketing tool used	60
Figure 31: Tree chart of the theoretical framework proposed by Riviezzo, Garofano and Napolitano.....	61
Figure 32: Exhibition of never seen prototypes and drawings of the Alessi Archive in Holon Design Museum	69
Figure 33: Pirelli Archive in Milan.....	69
Figure 34: Introductory debate to the iGuzzini’s experience and archive project	69
Figure 35: Narrating through words, images, sounds variables.....	74
Figure 36: “Yellow and red Poncho Vidal”	77
Figure 37: “Bassetti’s White Horse beach towel”	78
Figure 38: “Vidal White horse competition”	78
Figure 39: “Floating radio Squash”	79
Figure 40: Advantages of Narrating through words, images, sounds variables	81

Figure 41: Narrating through places variables	82
Figure 42, 43: Advertising communication for Rosa Moceniga and Imperial Emerald of “The Merchant of Venice”	86
Figure 44: Chronology to represent who companies are in the present and who they have been in the past.....	87
Figure 45: The perfume section of the museum of Palazzo Mocenigo in Venice.....	88
Figure 46: Marco Vidal portrayed inside Palazzo Mocenigo.....	88
Figure 47: Advantages of Narrating through places variables	92
Figure 48: Narrating through products and brands variables	94
Figure 49: Eau de cologne of Pino Silvestre, Carmelo Cremonesi Style Studio, 1951.....	95
Figure 50: Advertising for the Pino Silvestre products line, illustration by Carmelo Cremonesi, 1951, and Angelo Battistella, 1954	95
Figure 51, 52: Comparison between the advertising campaign of the Vidal shower gel, 70s and nowadays	99
Figure 53: Advertising with Amedeo Nazzari’s connection to Carosello, 1964.....	101
Figure 54: The avertising of Pino Silvestre beard line with Giacinto Facchetti	101
Figure 55: Vidal basketball team, Basketball Guide dust jacket, 1976-1977.....	101
Figure 56: The advertising communication of Pino Silvestre for the French market, 90s.....	103
Figure 57: The advertising communication of Pino Silvestre, 2022.....	103
Figure 58: New italian shave line for men	103
Figure 59, 60: Statistics on TitTok app	104
Figure 61, 62: Statistics on Instagram app	105
Figure 63, 64: Statistics on YouTube app	105
Figure 65: The Pino Silvestre line at the end of the 70s.....	107
Figure 66: Some Lauro Olivo products and advertising postcard, 1943.....	107
Figure 67: Advertisement for Lauro Olivo soap, illustration by Gino Boccasile, around 1949	107
Figure 68: Ca’ d’Oro product line in gift box, 1950-60.....	107
Figure 69: Bottle and box of the famous Petrolina Longega, around 1920	107
Figure 70: The Brand Identity Prism of Kapferer	109
Figure 71: The dimensions of Brand Knowledge.....	110
Figure 72: Coca Cola Advertising	111
Figure 73: Advantage of Narrating through products and brands variables.....	114
Figure 74: Narrating through celebrations and relationships variables.....	115
Figure 75: “Vidal 120” company monograph.....	116
Figure 76: The Merchant of Venice flagship store in Campo San Fantin, Venice	116

Figure 77. Vidal sponsorship with the “Basket Mestre ” team.....	117
Figure 78: Livio Di Rosa and the “Circolo Scherma Mestre”	117
Figure 79: General Confederation of Italian Industry.....	118
Figure 80: First Sales Conference, 1967	118
Figure 81: National Sales Convention, 1974.....	119
Figure 82: Third Sales Conference, 1970	119
Figure 83: Advantages of Narrating through celebrations and relationships variables	120

TABLES

Table 1: A review of marketing literature about heritage uses	16
Table 2: Advantages of the most important heritage marketing tools	58
Table 3: Problematics, considerations, and consequences of Business Archives.....	66
Table 4: Examples of successful Business Archives	67
Table 5: Interviewees and interviews’ details.....	71
Table 6: Historical press review material	75
Table 7: Re-use of historic advertising material	76
Table 8: Historical gadgets material	77
Table 9: Historical Vidal’s gadgets.....	77
Table 10: Special occasions and thematic publications material.....	80
Table 11: Historic headquarters, factories, plants material.....	83
Table 12: Vidal’s products of the most important brands.....	107
Table 13: Participation in events organized by others material	118
Table 14: Conventions material	119
Table 15: Other cultural events material.....	120
Table17: Explanation of the main factors that caused Vidal’s crises	128

INTRODUCTION

The increase of ever more numerous competitions in established markets, the breaking of the traditional cultural sector's boundaries and the search for a sustainable competitive advantage, have led companies to consider new organizational strategies instead of those usually used, particularly to consider the "*Heritage Marketing Strategy*" to achieve the much-desired success and face the different challenges that arise in dynamic markets (Keith, 1960; Kotler et al., 1999; Gentile et al., 2007; Kurtz and Boone, 2010).¹ "Heritage Marketing" is a strategic choice for the companies that intend to use their "Heritage", the expression of their identity which is constantly evolving (Brown et al., 2009), to vehicle its *corporate identity* and *image* in an effective and engaging way to a wider target audience; and to grasp their organizational changes and processes and create innovation. At the same time, it allows consumers to reexperience successful products and brands' memories in a nostalgic way. By sharing its history, traditions, and values (the attributes of *brand identity*), a company is able to create an emotional, solid, and lasting bond with the various categories of stakeholders (Napolitano et al., 2018)², thus maintaining its legacy.

As a matter of fact, today's marketing is no longer oriented to create captivating and persuasive advertising content, but it is focused on the creation of a particular "quality narrative universe", so to speak, capable of producing an effect of belief (Salmon, 2008)³, and of involving the customer in a story that is credible and persuade them to purchase the products. With this in mind, we have witnessed a paradigm shift which has affected marketing: the so-called "*Narrative Marketing*", which conceives *Narration* as a fundamental element within the value-creation process for the final consumer.

The "Heritage Marketing" could be seen as an effective strategy aimed to sell new company products on the market.⁴ In this regard, since marketing has recently entered the new "*Storytelling Era*", it is important that companies understand, first of all, what story to tell, what to exclude from the tale and the impact that stories can have on listeners⁵, as well as

¹ Ericson, M., (2006). "Exploring the future exploiting the past". *Journal of Management History*, 12(2), pp. 129.

² Riviezzo, A., Garofano, A., Napolitano, M.R., (2021). "*Corporate Heritage Marketing: using the past as a strategic asset*". Routledge, Taylor & Francis Group, Oxon and New York, pp. 2.

³ Fontana, A., (2009). "*Manuale di Storytelling. Raccontare con efficacia prodotti, marchi e identità d'impresa*". Etas, Milano, pp. 5.

⁴ Fontana, A., Sassoon, J., Soranzo, R., (2014). "*Marketing Narrativo. Usare lo storytelling nel marketing contemporaneo*". Franco Angeli, Milano, pp. 14.

⁵ Flory, M., O. Iglesias, (2010). "Once upon a time: the role of rhetoric and narratives in management research and practice". *Journal of Organizational Change Management*, 23(2), pp. 113-119.

comprehending how to communicate their story both internally and externally through the right “*heritage marketing tools*”.

From this point of view, this dissertation aims to answer the following research questions:

- Can the heritage marketing strategy be considered a source of sustainable competitive advantage in the long-term for Mavive, capable of offering an experiential value to consumers and at the same time contribute to increase *corporate* and *brand knowledge* and build customer loyalty?
- Can storytelling strengthen the link between Vidal’s history, Mavive’s present and Venice?
- What are Vidal’s heritage marketing tools that Mavive can use to achieve its strategic objectives?

The purpose of this dissertation is to investigate, through a qualitative case study research, how each of Vidal’s heritage variables could contribute to Mavive’s communication in order to provide qualitative data in support to the implementation of Mavive’s heritage marketing strategy.

Therefore, the starting point of this dissertation is a literature review on the concept of “Heritage Marketing” and its tools, more precisely the first chapter explains the single words that form this new binomial and goes deeper into the relationship between innovation and tradition, providing examples of companies that have exploited their tradition to innovate. Afterwards, it retraces the literature to find a confirmation of the fact that a local brand, in our case Vidal, may be able to evoke its territory characteristics, Venice, and thus become an ambassador of its symbols and traditional industry.

The second chapter outlines the heritage marketing process and tools, presenting the theoretical framework proposed by Riviezzo, Garofano and Napolitano (2021), whose categories and variables will be then considered in Vidal’s heritage analysis.

Finally, the last three chapters of this paper deal with an in-depth qualitative investigation performed on the “Heritage” elements contained in *Vidal Business Archive* and those that satisfy the theoretical-framework variables (split into the first categories of “*Narrating through words, images, sounds*” and “*Narrating through places*”, both of which will be explained

throughout Chapter 3). Moreover, interviews were also conducted with former Vidal employees and other relevant figures to obtain other useful elements to take into account for the answers to our research questions.

After a brief reference to the literature and the methodology used in in this thesis, the third chapter focuses mainly on *business archives* and *business museums* as strategic assets. While the fourth chapter continues the analysis of the variables belonging to the third specific category of “*Narrating through products and brands*”, and the fifth chapter analyses those falling into the category of “*Narrating through celebrations and relationships*”. The final part of this paper is aimed at discussing the qualitative results obtained through the investigations performed, underlying the constraints of this case study, providing some useful managerial implications for Mavive as well as practical suggestions for future research.

1. HERITAGE MARKETING AS A COMPETITIVE ADVANTAGE

1.1 Definition of “Heritage Marketing”

“*Heritage Marketing*” is a new binomial term and the research that has been done so far, is the result of direct experience, since only in recent years the word “*Heritage*” has been combined with the word “*Marketing*”.⁶ The term “*Heritage*” seems to recall elements belonging to the past while “*Marketing*”, the so-called “new discipline of economics”⁷, refers to the present; it would almost seem that these two words are disconnected from each other, one could say very distant and at times contradictory. This practice is now widely adopted by companies that consider «[...] the recovery of the past as the engine and strength of the present» (Severino and Montemaggi, 2007)⁸. Especially for those that have a certain cultural background which qualify them as “long-lived” companies, because for the latter «[...] the ability to interpret in a strategic key the inheritance acquired from the past can be considered as a potential source of competitive advantage»⁹.

The American economist D.A. Aaker (2004) underlines how every firm can take an advantage from showing company’s roots, and therefore avail of its history, to underline its identity and its strengths. Precisely, «Corporate Heritage means first of all the capitalization of knowledge, a synthesis of technical knowledge, technological skills, relational sensitivity; consolidated relationship with the market, that is, a rooting that comes from the sedimentation of the brand and from the relationship with its users; material culture: the set of objects that have been created along the way and which are factors of visible and tangible recognition»¹⁰. This definition emphasizes the uniqueness of a company’s heritage as its history results exceptional and unparalleled, from which products and brands’ peculiarities arise in the present. For this reason, “*Heritage Marketing*”, identified in the *Futurstretch market driver*, reveals the patrimony of what the firm was in the past and of what it is in the present, as the cornerstone on which to build the foundations of a future in a company that is defined as “liquid” (Bauman, 2007), in which «[...] strong identities are proving to be successful»¹¹. In this context, “*memory*” is rediscovered by the objects constituting the organizational patrimony and today,

⁶ Montemaggi, M., Severino, F., (2007). “*Heritage Marketing. La storia dell’impresa italiana come vantaggio competitivo*”. Franco Angeli, Milano, pp. 79.

⁷ Ivi, op.cit., pp. 83.

⁸ Ivi, op.cit., pp. 79.

⁹ 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”. *Il capitale culturale. Studies on the Value of Cultural Heritage*, Supplementary 10, pp. 127-128.

¹⁰ Cantoni, L., (2013). “Brand heritage, il valore della cultura di impresa”. *Andare a tempo*, Astarea, pp. 85.

¹¹ Idem.

it turns out to be a crucial aspect in firms, as it can facilitate the transition from “History” to “Heritage” through the official and objective past events’ reconstruction (Wexler, 2002).

Many studies have shown that the majority of people regret the golden age of the past, and look at the latter with nostalgia, recalling positive feelings which, however, are not related to specific memories, but rather to pleasant emotional states experienced and reported to the mind from past objects.¹² Within this conceptual framework, “*Heritage Marketing*” is based on the conviction that products and services have value not only for the ability to satisfy needs, but also for the symbolic meanings that such products and services can generate and communicate (Urde et al., 2007).¹³ Established brands in the fashion industry such as, for example, Louis Vuitton, Burberry, Chanel, Gucci, Dior, Armani, and so forth, possess a certain “Heritage” characterized by a high symbolic content that turns out to be a key factor in obtaining the appreciation and loyalty from customers. This is because the latter feel “*nostalgia*” in rethinking of the time and the sensations that a certain product and/or service is capable of arousing. Particularly in rethinking of the happiness the object gave them in the past, thus offering a sense of security and belonging, in other words, a real long-term emotional connection.¹⁴ «To the company, nostalgia becomes a valuable tool, a source of positive associations with a past era, which can be leveraged to differentiate products and brands»¹⁵.

Firms can be considered today as “*caskets*” in which precious gems are kept, in this case stories, traditions, knowledge, memories; in practice all those resources that are part of the organizational identity, conserved and bequeathed to their heirs.¹⁶ It follows that, if the intangible value inherent in longevity were appropriately enhanced, it could be seen by companies themselves as an inestimable spring of differentiation towards their competitors, capable of distinguishing firms from others thanks to their ability to communicate the firm’s uniqueness to the final consumer (Riviezzo et al., 2014).¹⁷

¹² De Massis, A., Frattini, F., Urbinati, A., (2017). “Innovare restando nella tradizione: la sfida delle imprese familiari”. *Sistemi&Impresa*, 3, pp. 33-36

¹³ Urde, M., Greyser, S. A., Balmer, J.M.T., (2007). “Corporate Brands with a heritage”. *Journal of Brand Management*, 15, pp. 4-19.

¹⁴ Riviezzo, A., Garofano, A., Napolitano, M.R., (2021), op.cit., pp. 11.

¹⁵ Idem.

¹⁶ Napolitano, M.R., Riviezzo, A., Garofano, A., (2018). “*Heritage Marketing. Come aprire lo scrigno e trovare un tesoro*”. Editoriale Scientifica, Napoli.

¹⁷ Riviezzo, A., Garofano, A., Marino, V., Napolitano, M.R., (2014). “C’era una volta...”. Racconti d’imprese storiche della manifattura campana”. In Referred Electronic Conference Proceeding of “XXVI Convegno annuale di Sinergie” entitled “*Manifattura: quale futuro?*”, 13-14 Novembre 2014, Università di Cassino e del Lazio Meridionale, 483–499.

Before proceeding to examine the reasons why this strategy can be considered today as a potential source of competitive advantage for Mavive, it is necessary to analyze the single words that constitute the binomial, in order to fully understand their meaning and the relationship that unites them.

1.1.1 Heritage

As previously mentioned, the word “*Heritage*” has only recently been introduced in the managerial and marketing literature (Napolitano and Marino, 2016), to identify a new form capable of communicating the company’s peculiarities and its products/services to final consumers. In these contexts, in fact, it’s possible to identify the following expressions: heritage management, heritage marketing, brand heritage and corporate heritage (Misiura, 2005; Balmer et al., 2006; Urde et al., 2007; Montemaggi and Severino, 2007; Balmer, 2011; Hudson, 2011; Wiedmann et al., 2011; Merchant and Rose, 2013).

Proceeding with the analysis of the first term, as highlighted by Lucci and Sacchi (2014), it is not easy trying to define “*Heritage*”, in fact, despite its undeniable presence and recognition in contemporary culture, it is often considered as a “broad and elusive” concept; furthermore, a definition considered “universal” does not exist.¹⁸ «The term “*Heritage*” derives from the late Latin *heres*, “heirs”, and from the verb *hereditare*»¹⁹; translated from English it literally means “inheritance”. It refers to the transmission of things from one family member to another, or anything that has been materially generated and collected over time.²⁰ In this field, the elements that constitute it are of fundamental importance: the subjects, the culture, the production activities and above all the past places²¹ considered significant since they are the site where history was accomplished; they are enriched with emotions, symbols, identities, as well as transformation and revaluation of all that constitutes the historical patrimony transmitted to future generations.

As Howard (2003) points out, «people and their motivations [...] define heritage»²². Consequently, the material and immaterial dimensions innate in the “*Heritage*”, mentioned

¹⁸ Lucci, P., Sacchi, S., (2014). “Brand jamming. Heritage marketing, co-branding, brand extension: l’evoluzione del branding”. Franco Angeli, Milano, pp. 27.

¹⁹ Riviezzo, A., Garofano, A., Napolitano, M.R, (2021), op. cit., pp. 1

²⁰ Ivi, pp. 1-2.

²¹ Lucci, P., Sacchi, S., op. cit., pp. 28.

²² Howard, P., (2003). “*Heritage. Management, Interpretation, Identity*”. Bloomsbury Publishing PLC, London, pp. 7.

above, have strong bonds with both the individual and collective sphere. Indeed, the meaning “*Heritage*” is given by the person (Ashworth and Tunbridge, 1990), as it concerns what the entrepreneur considers sufficiently relevant to preserve for future generations (Howard, 2003) such as to give consumers a sense of identity, continuity, and certainty in a rapidly evolving world as a “celebration of the past” (Lowenthal, 2002).²³ Furthermore, it is important to underline that “*Heritage*” does not deal directly with the study of the past, but concerns the present and from this it follows, that contents, interpretation, and representations of firm’s historical resources have to be selected on the basis of present firm’s necessities.²⁴

Moving from these considerations, it seems necessary to define the term “*corporate heritage*”, conceived as a shared historical “patrimony” (Timoty and Boyd, 2007), by which we mean all those tangible and intangible assets such as: machinery, financial statements, photographs, videos, advertising material (such as the famous “carousel”), drawings, prototypes; but not only that, also traditions, memories, values, principles, technical knowledge, preserved and handed down for many generations, with a unique and unparalleled character, which constitute the history of a company and become strategic resources for its present. In practice, most companies are unable to quantify and are not fully aware²⁵ of the identity traits that an organization has endured «and meaningfully [linked] its past, present, and prospective future» (Balmer, 2011b)²⁶. The latter are now considered by current internal and/or external stakeholders as relevant for contemporary concerns and purposes, but at the same time perceived as worthy of being maintained and nurtured for future generations. Primarily, in order to increase awareness and knowledge towards stakeholders and, secondly, with the aim of obtaining competitive advantage (Misiura, 2005; Burghausen and Balmer, 2014b).

In addition to this, the strength of a brand or a company pertaining to the past inevitably leads to rethinking in a different way to: what are the consumers’ purchasing routines, their preferences, how the brand is perceived, and all the tools used to communicate the products or services in order to impress the brand image in their mind. In this field, factors related to retro-marketing and more properly to *retro-branding*, or the so-called “*nostalgia effect*” generated by the range of products and services that are part of the “*corporate heritage*”, are of

²³ Boccardi, A., Ciappei, C., Zollo, L., Laudano, M.C., (2016). “The role of Heritage and Authenticity in the Value Creation of Fashion Brand”. *International Business Research*, 9(7), pp. 135-143.

²⁴ Graham, B., (2002). “Heritage as Knowledge: Capital or Culture?”. *Urban Studies*, 39(5/6), pp. 1003-1017.

²⁵ Balmer J.M.T., (2011b). “Corporate heritage identities, corporate heritage brands and the multiple heritage identities of the British Monarchy”. *European Journal of Marketing*, 45(9/10), pp. 1380-1398.

²⁶ Burghausen M., Balmer J.M.T., (2014b). “Corporate heritage identity management and the multi-modal implementation of a corporate heritage identity”. *Journal of Business Research*, 67(11), pp. 2311-2323.

fundamental importance, which encourages consumers to prefer a historical brand to others of recent development.

At this point, it seems necessary to underline that in current literature, the concept appears to be investigated from different perspectives depending on what is the area of use. With reference to this, the academics Balmer and Burghausen (2015a) have identified, within the field of “*corporate heritage*”, seven different categories of meanings referring to the concept of “*Heritage*” that can all be applied to Mavive case study.²⁷

Table 1 – A review of marketing literature about heritage uses

Heritage Meanings:

1. *Heritage as a denotation of the temporality of a marketing construct.*
2. *Heritage as a mental association based on Vidal’s historical references.*
3. *Heritage as Vidal’s cultural/institutional legacy.*
4. *Heritage as Vidal’s collective memory.*
5. *Heritage as Vidal’s provenance, roots, and origin in Venice.*
6. *Heritage as a denotation of Vidal’s longevity*
7. *Heritage as a synonym for Vidal’s past.*

Source: Balmer and Burghausen (2015)

1.1.2 Marketing

Regarding the word “*Marketing*”, of Anglo-Saxon origin, it appears to be much older than the term “*Heritage*” as it was first introduced in management studies in the mid-1950s. Since its inception, marketing has been conceived as a «process of planning and executing the conception, pricing, promotion, and distribution of ideas, goods, and services to create and satisfy individual and organizational objectives» (American Marketing Association, 1985)²⁸, mainly oriented around the satisfaction of consumer needs and company profits (McNamara, 1972). As a widely diffused business philosophy, outside of today’s managerial sciences, it proposes itself as «the whole business seen from the point of view of its final result, that is, from the customer’s point of view» (Drucker, 1954, p. 39)²⁹.

Usually, a company’s marketing department is responsible for creating strategies to satisfy customer needs, better than current competitors, leveraging on the four P: product, price,

²⁷ Balmer J.M.T., Burghausen M., (2015a). “Explicating corporate heritage, corporate heritage brands and organizational heritage”. *Journal of Brand Management*, 22(5), pp. 364-384.

²⁸ Riviezzo, A., Garofano, A., Napolitano, M.R, (2021), op.cit., pp. 3.

²⁹ Ivi, op.cit., pp. 1.

promotion, and place. The four P are employed by firms with the aim of positioning a certain product in the market, achieving success and a sustainable competitive advantage in the long-term «[...] through positioning choices identified on the basis of appropriate processes of market segmentation»³⁰. According to this logic, marketing «[...] is based on the idea that each individual has a set of needs and desires to be satiate (self-esteem, food and shelter, education, socialization, entertainment, a certain lifestyle, creativity, etc.) and that these are satisfied by a variety of products and services» (Kotler, 2004)³¹. In fact, as can be noticed in Maslow's scale of needs, there is a hierarchy of needs to be satisfied and products currently cover a function and a social role that is highly greater than that for which they were designed and manufactured: they are able to express fundamental relationships between people (self-realization), to communicate the links existing between social actors (belonging) and to generate real new cultures (esteem and self-realization; Montemaggi and Severino, 2007, pp.15).³²

The purpose of marketing is to create value for the customer, first of all trying to identify consumers' needs and potential future clients, then to determine the different customer segments through the market segmentation process and, ultimately, to identify the products and/or services that could contribute to meet these needs, by offering an effective value proposition for the various customer segments previously identified. This requires, on the part of companies, the ability to anticipate consumers' needs and therefore demands which must always be directed towards the offer. In this context, goods left in bequeathal to subsequent generations and guarantors of a certain family inheritance, as characterized by a long history, lose their importance in front of the innovations present in the supply system and the most recent versions of the same goods. Consumers are attracted by "new products" and want to own them in order to communicate their prestige and social role to others. The mission of "*Heritage Marketing*" is precisely to bring back from history the elements of the organization past that constitute its "*corporate heritage*" and create innovation.

1.1.3 "Heritage Marketing" in Italy

With regard to "*Heritage Marketing*" and everything that characterizes the organizational culture, compared to other countries, Italy has been slow to understand and implement strategies relating to the conservation and enhancement of companies' heritage.³³ Despite the fact that

³⁰ Ivi, op.cit., pp. 3.

³¹ Montemaggi, M., Severino, F., op.cit., pp. 80.

³² Ivi, op.cit., pp. 15.

³³ Ivi, op.cit., pp. 89.

Italy is considered all over the world as the “basin” par excellence of artisan production, the so-called “*Made in Italy*”, whose reputation precedes it, owing to production tradition, the design and the quality of the goods produced, “now settled in the imagination”, which inscribed it as an internationally renowned brand. Italy has failed to promote the cultural and historical potential of our businesses.³⁴ This is because our country has a unique cultural and environmental heritage in the world, “envied by all”, which has in fact limited the attribution of not only economic, but also cultural and social significance to industrial-historical objects. As Montemaggi and Severino (2007) argue, «industrial culture begins to be re-evaluated only when it becomes part of the Italian culture *tout court*, which represents one of the most important distinguishing marks of our nation vis-à-vis the world»³⁵.

Nowadays large organizations are encouraged to implement “*Heritage Marketing*” strategies by virtue of their exceptional history that characterizes them and, because they usually manage to realize the return on the investment made, the so-called “R.O.I” or index of return on invested capital. However, having available a considerable history does not necessarily entail benefits compared to its competitors, instead “*Heritage*”, which is not synonymous of history as previously mentioned, can immediately be considered a potential source of competitive advantage for the companies ready to preserve and to validate the tangible and intangible elements inherited from the past. In light of this, when we think to company’s history, whether it be enhanced through tools such as museums, archives, monographs, and so forth, we often refer to a long history and consequently, we think that only large companies are characterized by this history or have a considerable cultural background and brands by now consolidated in consumer’s mind. But “*Heritage marketing*” can be adopted by any firm that aims to enhance its “*Heritage*”, even, for example, by a recently developed company.

From the perspective of heritage marketing, if a company were to realize the importance of its future assets, it could implement strategies from the outset such as the creation of *business archives* relating to the company’s financial statements and images of successful products or events (as realized in Vidal), the preparation of a specific area where to exhibit all the products from the best-selling ones in the past to those recently launched, and so forth. This could really help a company to obtain a sustainable competitive advantage.

³⁴ Ivi, op.cit., pp. 9.

³⁵ Ivi, op.cit., pp. 90.

In summary, the advantages inherent in the “*Heritage Marketing*” linked to “*Made in Italy*”, can be obtained by any kind of company in the moment in which it is first thought of and designed with caution. From this point of view, the implementation of “*Heritage Marketing*” policies can help a company to better respond to new needs and desires by providing valid solutions to consumers. By doing so, a company has the opportunity to undertake measures not only to reconfirm its historical presence, but also to reaffirm its products and services’ uniqueness to all its stakeholders, thus placing it in front of another framing (Napolitano et al., 2018).

1.2 Innovation vs tradition

One of the most important issues facing today’s companies, whether large, medium, or small, concerns the correlation that exists between innovation and tradition, that is whether companies with a strong past are capable of innovating successfully and, at the same time, compete in a world that evolves at the speed of light. «Recent literature contributions have dispelled the myth that sees tradition and innovation as opposed, supporting instead the fundamental importance of tradition for the success of innovation» (Messeni Petruzzelli and Savino, 2015; De Massis et al., 2016a; Manfredi Latilla et al., 2019; Presenza et al., 2019)³⁶. According to the Austrian economist Shumpeter (1950) innovation consist in doing something new in the economic system without there being a corresponding invention. Because innovation has its roots in knowledge (Drucker, 2002), in something that has matured through past experiences and from this point of view, Vidal’s tradition if properly valued could certainly bring to light something new and avant-garde. Indeed, through Vidal’s past knowledge *interiorization* and *reinterpretation* (De Massis et al., 2016a)³⁷, Mavive could obtain benefits from tradition, thus allowing it to conserve the strong bond with the Venetian perfume culture.

The research that has been carried out in this field is sometimes conflicting. According to the the recency bias, the past is as a sort of barrier that must be overcome. It is a possible risk for the execution of innovation-oriented policies that can diminish the potential inherent in innovation and «[...] lead to path dependency, inflexibility, conservatism, inertia and core rigidity» (Leonard-Barton, 1992; Sørensen and Stuart, 2000)³⁸. Instead, tradition is

³⁶ Magistretti, S., Dell’Era, C., Frattini, F., Messeni Petruzzelli, A., (2020). “Innovation through tradition in design-intensive family firms”. *Journal of Knowledge Management*, 24(4), pp. 823.

³⁷ De Massis, A., Frattini, F., Messeni Petruzzelli, A., Kotlar, J. and Wright, M., (2016a). “Innovation through tradition: lessons from innovative family businesses and directions for future research”. *Academy of Management Perspectives*, 30(1), pp. 93-116.

³⁸ Ivi op.cit., pp.3.

contemplated from a contrary perspective as a powerful strategy to compete and an inestimable source of competitive advantage that can help companies to achieve successful innovations (Carrillo, 1997; Messeni Petruzzelli et al., 2012; Capaldo et al., 2017; Ardito et al., 2018; Presenza et al., 2019).

In accordance with this perspective, what distinguishes a company from another in terms of competitive advantage is the ability to use and rework past knowledge. It follows that the way in which Mavive accesses, uses (knowledge search process), interiorizes, reinterprets (recombination process) and transfer Vidal's knowledge can turn into a potential source of competitive advantage for Mavive itself (Gurteen, 1998; Swan et al. al., 1999). In fact, according to theoretical model of De Massis, the correct re-elaboration of Vidal's tradition could lead Mavive to achieve product innovation which consist in the creation and marketing of new products as indicated in *Figure 1*.³⁹ It is important to say that this concept is still object of debate, in particular the use of knowledge in innovation processes and more properly, the function covered by "*Heritage*" as support towards company's innovation is still a matter of discussion (Simeone et al., 2017).

Following the theoretical model of De Massis (et al., 2016a), Mavive has already reached the first phase which consists in the collection and identification of Vidal's past knowledge sources, its "*Heritage*".⁴⁰ According to him, there are two categories of sources that Mavive can use within its past knowledge: Vidal's tradition (competencies, manufacturing processes, signs, values, beliefs, know-how, symbolic and cultural materials, etc.)⁴¹ and Venetian perfume traditions. However, Mavive has not yet started any process of "*internalization*" regarding the sources identified in its Business Archive. It has not yet assimilated, reformulated, perfected, and shared the past knowledge related to Vidal's tradition and the Venetian perfume traditions across Mavive, more precisely it has not yet classified its "*Heritage*" into tacit and codified knowledge. Consequently, it has not yet entered into the second process of the model represented by the "*reinterpretation*" of its tacit and/or codified knowledge, that is the combination of Vidal's heritage with Mavive's knowledge/technologies in order to develop product innovation; something that could be realized through the *business museum* tool.⁴² Nevertheless, if Mavive will be able to follow each stage of this model, the ending result will be "*product innovation*" in the form of new functionalities and/or new meanings.

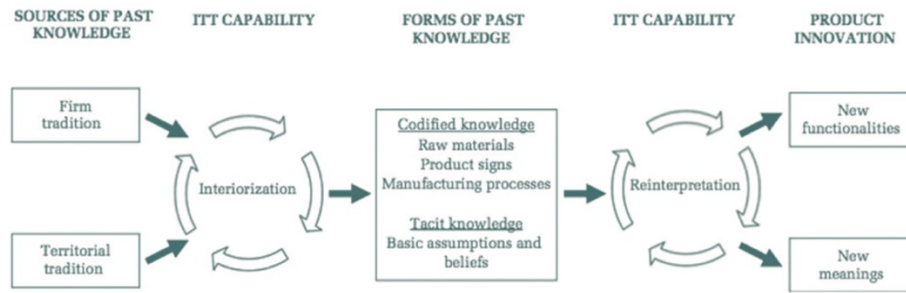
³⁹ Magistretti, S., Dell'Era, C., Frattini, F., Petruzzelli, A.M., op.cit., pp. 827.

⁴⁰ Idem.

⁴¹ Ivi, op.cit., pp. 826.

⁴² De Massis, A., Frattini, F., Messeni Petruzzelli, A., Kotlar, J. and Wright, M., op.cit., pp. 24.

Figure 1 - Innovation through tradition model



Source: De Massis et al. (2016)

1.2.1 Examples of companies that have exploited tradition to innovate

Innovation is a decisive element for future company's survival and success, in fact it can be seen as «the regenerating rain which, by reinvigorating the operational terrain, makes the plant of ideas sprout without completely suppressing the weeds of uncertainty»⁴³. In an economic cycle it is important to continue to evolve and create innovation, but not necessarily to destroy the old in order to create the new as Schumpeter's creative destruction claims since it is precisely from it, as a “distinctive factor”, that a company can gain a competitive advantage.⁴⁴ Consequently, if from the use of Vidal's past, and in particular of its tradition to which strong and positive feelings are usually associated, Mavive were able to rework, give new meanings, and use its “Heritage” as a starting point from which to create new products, services, and business models, open new markets and conquest new sources of supply⁴⁵, it could achieve what we call “innovation”. With this in mind, numerous research has been carried out in the aforementioned area and there are two different strategies that can be implemented by Mavive with the aim of innovating: the first consists in innovating the product meaning, while the second in innovating the product functionality; both provide for the use of tradition.

Beretta and Lavazza companies are perfect examples of companies, strongly anchored to their past, that have implemented the second type of strategy. In particular, Beretta arms factory founded in 1526, is one of the oldest family businesses in the world, in fact it boasts a centuries-old history, built on craftsmanship, handed down for 15 generations, whose orientation has always been pointed towards continuous innovation. Beretta has always distinguished itself from other companies present in the war industry precisely for the use of innovative materials

⁴³ Ferrari, G., “Viaggio nelle teorie dell'innovazione. L'innovazione come strategia per competere”. *Manager senza frontiere*, s.n.t., pp. 24; <https://managersenzafrontiere.org/wordpress/wp-content/uploads/Libro-Viaggio-nelle-teorie-dellInnovazione.pdf>.

⁴⁴ De Massis, A., Frattini, F., Urbinati, op.cit., pp. 33.

⁴⁵ Ferrari, G., op.cit., pp. 27.

such as polymers and other avant-garde technologies, in order to insert new products on the international market, winners of various awards and worldwide recognition. Especially the A400 Xcel, which turns out to be one of their most innovative products. It is the best semi-automatic shotgun present on the market today, as reported by the American Hunter magazine.⁴⁶ Referring to Lavazza, the fulcrum of its competitive positioning for over 100 years lies precisely in its tradition; indeed, the coffee blending techniques that have led it to the creation of innovative products such as coffee pods goes beyond what is the traditional supply of coffee expressed in grains.

Concerning the first strategy, it too can be linked to past roots and therefore to a company's tradition and territory with the ultimate aim of innovating. Examples of this strategy are Vibram and Apremare companies; the first is active in the field of footwear and it offers a range of high-performance products, rubber soles, whose meaning has been re-elaborate. Indeed, this company has created a line of sport shoes with a minimal style that emulates the appearance and mechanics of being barefoot, particularly significant values for the company. The second company operates in the nautical sector and has particularly focused on the creation of luxury yachts starting from its tradition which consist in the design of fishing boats in the Sorrento area, in Italy.⁴⁷

1.3 The relationship between local brand and territory

In the previous paragraphs, we saw the relevance of the heritage concept as a competitive advantage for a company and its various definitions. Although this inserts itself within already known dynamics, we are witnessing some changes having precisely "Heritage" as their object. In particular, those inherent to the brand's role and the relationship between brand and consumer, which assume even more relevant place in business and corporate communication. Of particular interest for this work is the brand's role placed in relation to the surrounding area. In that sense, the objective is to retrace the literature and to understand from the research that have been conducted, the nexus between the local brand and the reference area. To verify, firstly, if Mavive brand characterized by a long history, can be considered a local brand and secondly, if there is an effective bond with Venice. Before proceeding with the analysis of the aforementioned topic, it is important to make a premise. Despite literature illustrates local brands' characteristics, it does not propose investigations aimed at a more in-depth understanding of the relationship that they have with the reference territory.

⁴⁶ De Massis, A., Frattini, F., Urbinati, A., op.cit., pp. 33.

⁴⁷ Ivi, op.cit., pp. 35.

1.3.1 The dimensions of Brand Heritage

A brand can be defined as «a set of functional attributes and symbolic values, branding being the process of associating the attributes with the product in order to add value to it» (Simões and Dibb, 2001; Knox and Bickerton, 2003)⁴⁸. Starting from this definition, we can understand how the brand is an intangible asset, whose value lies, first of all, on the meaning that the brand assumes in consumer's mind and, secondly, on the power it exercises on emotional level; that is to say "his place in the heart", which ultimately contributes to create feelings of trust and loyalty in consumers, which are extremely important for the continuity of a business. In this regard, it is precisely the trust attributed by consumers to associations, together with differentiability, salience and intensity, the factors that lead a brand to success (Kapferer, 2004).

It is the company the guarantor of the brand and significant for the recognition of the latter by consumers is the accumulation of experiences, and therefore its history (Davis, 2010). With this in mind, "Heritage" becomes a "brand asset" equal to product and in order to confirm or deny the function of "Heritage" as an asset for a brand, a research was conducted through semi-structured individual interviews among 120 consumers, 2/3 women and 1/3 men.⁴⁹ From the research, it emerged that it is profoundly significant for consumers that a particular brand is produced by a company that has been active in the market for several years (according to 62% of respondents); on the other hand, for a small minority (33% of the interviewees), this issue was not very much felt, but it is still considered "quite important". Moreover, consumers were asked to attribute a judgment on the value system assigned to a brand that is part of a "historic company"; in the first place, all indicated the experience and skills accumulated by a company in the sector in which it operates. The above information can lead to numerous benefits for consumers such as: new technologies, knowledge of the product functionality, research and development of production, the careful selection of raw materials, and the knowledge of the environment in which a company operates. "Product reliability" is ranked second and thirdly, of equal value, the ability to innovate and consumer knowledge.

From the analysis of data, we understand how relevant it is for a company to be present on the market for several years, as this allows it to anticipate consumers' needs and desires. This requires constant monitoring over time of consumers behaviour, the establishment of a "warm"

⁴⁸ Hakala U., Latti, S., Sandberg B., (2011). "Operationalising brand heritage and cultural heritage". *Journal of Product & Brand Management*, 20(6), pp. 448.

⁴⁹ Cantoni, L., op.cit., pp. 85-86.

and “familiar” relationship and finally, the comprehension of what is really important and useful for them. It is in this context that the concept of “*brand heritage*” comes into play, deeply linked to the history of a company or a product. It can be seen as a tool «[...] that marketers can use to differentiate their brands from those of their competitors, ultimately helping them to create a unique image for the offering » (Keller and Lehmann, 2006)⁵⁰. Nowadays, “*brand heritage*” is a growing trend that can be considered as a reference for *Pino Silvestre*’s solidity and development (Ballantyne et al., 2006) since it is capable of attracting strong positive associations linked to the brand such as stability, familiarity, and trust, thus favoring the creation of an image of authenticity and integrity that is likely to attract today’s consumers.

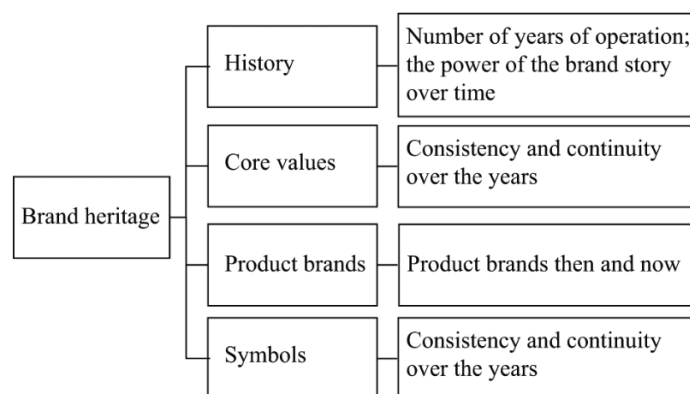
According to Banerjee (2008), the four pillars of “*brand heritage*” are: history, image, expectation, and brand equity. In particular, history constitutes the “rich and eventful” brand’s past and has to be considered an important factor in image creation (Fill, 2009), as well as in maintaining brand loyalty (Dahlen et al., 2010). In fact, an interesting history can attract the public, establish stable connections, and support organizational affirmations. Usually, to create the history of a brand, a company tries to associate its brand with a sense of cultural continuity and tradition that is widespread, through its omnipresent presence. For example, the Coca Cola brand logo, and the original taste of the product can be identified practically everywhere and by any generation owing to its values and tradition that marked it (Beasley and Danesi, 2002). Nevertheless, some authors (Winkler, 1999), support the concept that the long history of a brand does not necessarily make it a “*brand heritage*”, that is, it is not a “prerequisite”, as there are brands like eBay and Google that have built a powerful “Heritage” in a short period of time, thanks to the digital age that has, in actual fact, greatly reduced time.

Another definition of “*brand heritage*” is that according to which it is seen as «[...] composite of the history as well as the consistency and continuity of a company’s core values, product brands and use of symbols[...]»⁵¹, as illustrated in *Figure 2*.

⁵⁰ Hakala U., Latti, S., Sandberg B., op.cit., pp. 448.

⁵¹ Ivi, pp. 449.

Figure 2 - The proposed operationalization of brand heritage



Source: Hakala, Latti and Sandberg (2011)

We have seen previously what is meant by history, as regards to the *coherence* and *continuity* in the company's operations and in its marketing communications, they extended the potential represented by "*brand heritage*", since they concern the company's *core values*, and substantially, they contribute to define the corporate strategy, thus becoming part of the brand's patrimony (Urde et al., 2007). The *core values* according to Brown (et al., 2003) are the brand's essence or "the aura", or «are the consistent and essential guiding principles for which the brand stands»⁵², which remain stable over time despite the changing market conditions. In the context of marketing communications, by *coherence* we mean the ability of a company to incorporate its strategy with actions having a long-term time horizon. This implies, at the same time, honoring what has been done previously by the same company, simultaneously ensuring possible improvements. In fact, «every new generation brings something new to the brand, but without the previous knowledge and tradition the branding would have to start all over again» (Urde et al., 2007; Percy and Elliott, 2009)⁵³. For this reason, it is extremely important to look back at Vidal's past, in other words at *Pino Silvestre's* essence, at its roots, at the founders, at the reasons that led to Vidal logo, to its products' history, to its workers and their stories, to what there was in Venice before the company's birth. All these contribute to the construction of what we define as brand's "cultural patrimony" that constitutes Mavive's identity making it what it is.

Finally, as far as *symbols* are concerned, they are particularly relevant because they are: impregnated with meaning, rich in information and capable of generating an emotional connection with consumers (Vestergaard and Schröder, 1985; Borja de Mozota, 2003). They «[...] act as a means of expressing the core values, indicating what the brand stands for» (Urde

⁵² Idem.

⁵³ Idem.

et al., 2007)⁵⁴. In practice, they are one of the many tools (such as graphics, nostalgia, packaging, advertising) through which Mavive can communicate a certain familiarity and a belonging sense to the final consumer (Ballantyne et al., 2006). By them, we mean anything representative of a brand: logos, shapes, colors, motifs, slogans, such as “*Just do it*” by Nike, or metaphors, gestures, musical notes, packages and even events or programs (Aaker and Joachimsthaler, 2000; Urde, 2007). A good example of this is the *Pino Silvestre* perfume bottle, which reflects Mavive’s meaning and inheritance or the music featured in the so-called “timeless” Bauli or Ringo advertising, or the distinctive green and white color of the Benetton brand. In this context, it is equally important to underline how relevant it is to surround oneself with symbols consistent with the values of one’s brand, as symbols can «bring coherence and structure to the identity of a brand by associating it with the past, which makes it easy for consumers to recall and recognize it and to differentiate it from competing brands» (Aaker e Joachimsthaler, 2000)⁵⁵.

In summary, we can clearly state that the goal of *brand heritage* is to rediscover the link of a brand with its territory and with its current and potential customers, in order to establish a lasting relationship with the latter and instill in them a sense of belonging towards the brand. From this reasoning, it follows that in an increasingly uncertain and globalized world like today’s, telling a story means first of all, involving the public in such a way as not only to be considered a simple “brand” but to be part of a largest ecosystem, represented by its territory and country. Only in this way, a company will be able to distinguish itself from its competitors and obtain a certain competitive advantage, as, especially, our traditions, our values, our history, our lifestyle, the choices made, that bring us together and excite us and a brand can use heritage as a means to reach people and make itself known.

1.3.2 The importance of the territory in the rediscovery of local specificities

Nowadays, globalization processes have led to people’s mobility, to their knowledge expansion and to the emergence of a new trend, as mentioned above, the “*brand heritage*”. The latter consists in the recovery of “local specificities”. The interest showed in history, traditions, quality, know-how, innovation, and so forth, has encouraged consumers to search for products that are part of a culture whose value increases precisely because they are marked by a strong territorial identity. From this point of view, we are therefore witnessing the elevation of territory

⁵⁴ Ivi, pp. 450.

⁵⁵ Idem.

role with respect to the construction of brand's identity, and the rediscovery of the past, conceived as a key differentiator factor on the market.

The modern consumer is attracted by brands that have a certain history, certain symbols, certain values, capable of instilling strong positive sensations. In this context, the ability of a company consists precisely in placing the consumer in the condition to recognize the territoriality of products, which is otherwise difficult to appreciate, while at the same time strengthening the role of brand's information and communication functions. In this, "typicality" as «a characteristic that is built through the identification with a territory»⁵⁶ has to be enhanced by companies since the local aspect is increasingly sought-after by consumers within their purchase process. For example, those who want to purchase raw ham will fall back on the choice of "Parma" or "San Daniele", because consumers know that these are two products characterized by a specific manufacturing, typical of a territory, specific certification, and a unique taste. In this regard, a "local brand" differs from a global one by its specificity, in the moment in which it is recognized by the consumer as such, and by the originality of its positioning.⁵⁷

According to literature, a "local brand" is not only capable of satisfying the requests of a so-called "local" market but can also turn to international markets when it is capable of assuming the role of symbol of a local culture and a national patrimony, as in the case of Mavive.⁵⁸ In order to understand the relationship that exists between the local brand and the reference territory, a qualitative survey was conducted on some realities located in the Gorizia's Province, through in-depth interviews, administered surely to 41 candidates. Included, owners or marketing/communication managers of different companies (n = 30): thirteen operating in the wine/beer/spirits sector, nine in the agro-food sector, four in the design and furnishing sector, four in the luxury & fashion. From the results of the survey, two themes emerged which in turn correspond to different interpretations: osmotic relationship between local brand and territory; intrinsic problematic nature of the concept of territory.

As regards to the first theme, a group of interviewees identified an "osmotic" relationship between the local brand and its geographic context.⁵⁹ So much so that for some interviewees,

⁵⁶ Qualizza, G., (2018). "Marche locali e territorio: quale rapporto?". *Tigor: Rivista di scienze della comunicazione e di argomentazione giuridica*, 10(2), pp. 115.

⁵⁷ Ivi, op.cit., pp. 114.

⁵⁸ Özsomer, A., (2012). "The interplay between global and local brands: a closer look at perceived brand globalness and local iconness". *Journal of International Marketing*, 20(2), pp. 72-95.

⁵⁹ Qualizza, G., op.cit., pp. 111-124.

the “local brand” turns out to be that brand representative of the production of a territory, characterized by the inheritance passed on to subsequent generations. In particular, one of the interviewees (Key Informant 05) defines the local as «what cannot be done elsewhere, which testifies a tradition, guardian of traditions and knowledge that have been transmitted over the years and centuries, trying to give it new life for continuing to create attractiveness and uniqueness in the territory where it was born»⁶⁰. Another group of interviewees refers to a broader vision of a “local brand”, capable of “evoking” the reference territory characteristics, and therefore the symbolic value of character’s elements rather than material ones, without the risk of falling into the trap of the “made in” sign.

These results seem to confirm the previously mentioned theory according to which exist an effective link between Mavive and Venice. We can say that first of all, Mavive being strongly anchored to the Venetian perfume tradition, stands out for being representative of its production traditions and spokesperson for Venetian symbols and values. For this reason, it can be considered for all intents and purposes a “local brand”, and then in a certain sense a “communication device”, capable of evoking significant territory characteristics. Secondly, we infer the existence of an unbreakable bond with Venice, which at the same time places Mavive in an osmotic relationship with the latter, such as to have created its own “typicality”. In fact, we can affirm that the cosmetic culture is part of Venice and distinguishes it. The essences, origin and authenticity of raw materials, and the ancient perfumers’ mastery have made the perfume what it is today, an exclusive and luxury product.⁶¹ This turns out to be a “local specificity” and an identity factor, forming part of a shared and recognized language and culture worldwide. It follows that Mavive indicates a provenance, and Venice can be considered a source of inspiration and a basin of experimentation for the company itself.

Regarding the second theme, conflicting data emerge, organized into four sub-themes, which question the previous assumption. In particular, the territory is conceived as an “ecosystem”, that is, as an organism in continuous evolution, capable of influencing the various actors that move within it and in turn be influenced by the latter. With this in mind, the meaning of the local brand concept changes, as it no longer represents the production traditions of a territory. In fact, a group of respondents believe that the term « “local” applied to a brand identifies a

⁶⁰ Ivi, op.cit., pp.120.

⁶¹ Messinis, A., (2017). “*Storia del profumo a Venezia*”. Lineadacqua, Venezia; essay on Byzantine perfumery by Frederik Lauritzen.

concept, a recipe, a know-how, broadly inspired to a territory, without necessarily specifying a “made in” ascribable in a unique and exclusive way to a specific geographical indication»⁶².

From this point of view, the importance of the local aspect is lost to the detriment of the quality of a product, especially in the case in which you have available a specific know-how, as it is possible to copy and reproduce product processes that are not related to the physical characteristics of the territory elsewhere. For example, in the case of limoncello, one of the most famous Italian traditional and convivial liqueurs in the world obtained from the infusion of the lemon peels in alcohol, despite being a characteristic product of our tradition, it is created on an industrial scale and commercialized all over the world by several brands such as Limoncè, Luxardo, Limoncella, Pallini, Petrone, etc.

What differentiates these brands from Vidal and confirms our theory are: the relationships developed in Venice by the Vidal family over time and the constant source of creativity which has been handed down for generations and which has Venetian culture as its model. Born in Venice, Mavive will «always remain a daughter company of an extraordinary territory, which promotes perfume culture, the bearer of centuries-old traditions through a unique public and social heritage, and which defends the great and precious [Vidal’s past knowledge] as cultural heritage» (Vidal, 2020, pp.147)⁶³. For this reason, the probability that their products will be replicated abroad is very low precisely because Mavive is anchored in Vidal’s tradition and Venice culture, and these things cannot be easily imitated.

⁶² Qualizza, G., op.cit., pp. 121.

⁶³ Vidal, M., (2020). In “*Vidal 120*”, pp. 147.

2. THE HERITAGE MARKETING TOOLS

Despite the literature inherent to the aforementioned topic appears to be rather “jagged and fragmented”⁶⁴, the present chapter aims at describe, firstly, the “*strategic heritage marketing process*” following the perspective introduced by the authors Riviezzo, Garofano and Napolitano (2021, p.28), with the goal of understanding what are the potentials inherent in the “Heritage” that can then be actively used by both internal and external stakeholders in order to create value for the customer. Secondly, we will proceed with highlighting the heritage marketing tools that can be used by a company to implement successful strategies aimed at promoting its heritage as a strategic asset.

2.1 The strategic heritage marketing process

Concerning the “*strategic heritage marketing process*”, it is important to underline how expensive it is in terms of skills and monetary investments. In fact, not all companies can afford to formulate and execute this process. The latter demands the availability of huge financial resources and specific and diversified skills in the management of the inheritance acquired from the past⁶⁵. Sometimes, they are not completely accessible within a company, but necessary for the enhancement of the “Heritage” «[...] as a key component of identity, positioning, and future directions» (Riviezzo, Garofano and Napolitano, 2021)⁶⁶.

It very often happens that the knowledge possessed by the experts working in the marketing department is lacking in the heritage field and for this reason, it is necessary to rely on skills that came from other fields, more properly attributable to the historical sector that will then be integrated with those already present within the company. An example of this are business archivists, professionals specialized in the reorganization and inventory of the historical material. They help a company to erect its own narrative structure. Their historical background is necessary because this process is very complex both at a strategic and operational level, always different and of an iterative nature. Despite the complexities of the process, it can be used by Mavive with the ultimate aim of enhancing, conserving, and rediscovery memories, traditions, distinctive skills, products, and so forth, that are the cornerstone of its organizational identity around which to build Mavive’s strategic positioning. However, each company, can

⁶⁴ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016). “Il tempo è lo specchio dell’eternità. Strategie e strumenti di heritage marketing nelle imprese longeve italiane”. *Il capitale culturale. Studies on the Value of Cultural Heritage*, 13, pp. 504.

⁶⁵ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 130.

⁶⁶ Riviezzo, A., Garofano, A., Napolitano, M.R, (2021), op.cit., pp. 28.

implement this process by following a strategic and procedural approach which then translates into careful planning and periodic control of the various activities to be implemented.

From the theoretical point of view, academics propose a schematization of such process, which is divided into four procedural phases: *Auditing*, *Visioning*, *Management* and finally *Controlling*. Although this procedural vision is configured as an effective tool for companies that have to deal with the activities mentioned above, the order highlighted here seems difficult to implement in reality. Regarding the first phase of *Auditing*, it consists in the exhaustive investigation of the main “narrative themes”. The collection of information targets the fundamental elements of the corporate or brand identity, such as Vidal’s iconic products, faithfulness to original techniques and traditions, distinctive skills, collaborations with celebrities, and so forth. For example, Vidal’s longevity is the fundamental element that configure Mavive as the owner of a certain “Heritage”, unique of its kind (Balmer, 2006).⁶⁷ Elements such as traditions and knowledge, the result of Vidal’s longevity, are able to offer a concrete support to Mavive for the design of engaging stories and the communication of the venetian historical and cultural legacy in favor of the various stakeholders (Napolitano and Riviezzo, 2019).⁶⁸

The recognition by the stakeholders of a shared general framework and the arrangement of a strategic plan, aimed at establishing bonds of empathy, identity and trust between them, turn out to be decisive for the success of the process. In this context, we can clearly state that stakeholders are the fulcrum of any heritage marketing strategy, firstly, for the understanding of the “Heritage” itself, and secondly for the return on the investment. In fact, the different opinions, emotions, sensations, attitudes of the internal stakeholders turn out to be fundamental for the future success and implementation of the aforementioned strategy. For this reason, the perceptions of potential listeners such as founders, management, current customers, historical partners, intermediaries, and suppliers, whomever participated in the growth and corporate experience, and therefore had different expectations and necessities, must be carefully listened to and thoroughly understood. The aim is to identify the current strengths and weaknesses which have to be taken into account in the formulation phase of this strategy. Consequently, any

⁶⁷ Balmer J.M.T., Greyser S.A., (2006). “Corporate marketing. Integrating corporate identity, corporate branding, corporate communications, corporate image and corporate reputation”. *European Journal of Marketing*, 40(7/8), pp. 730-741.

⁶⁸ Garofano, A., Riviezzo, A., Napolitano, M. R., (2017). “Heritage marketing nelle imprese longeve italiane: una visione processuale”, s.l., pp. 3.

historical testimony will have to be initially analyzed on the basis of its relevance and value for the stakeholders (Urde et al., 2007; Napolitano et al., 2018). Only in this way, will it be possible to outline a path shared by internal and external stakeholders. A path that must be feasible and uniform, focused above all on the fundamental elements characterizing the “Heritage”.

In summary, only after having identified the most important elements from a symbolic and evocative point of view, linked to the organizational identity, a company can begin to think about how to accurately formulate its future heritage marketing strategy and strategic objectives, and about how to reach with its stories and related narratives the target audience (Urde et al., 2007; Burghausen and Balmer, 2014; Napolitano et al., 2018). These decisions ultimately make the difference for a company and contribute to the creation of value for the interest bearers. They are central in the second phase represented by *Visioning*.

Visioning consists in the identification of a shared vision on the role assumed by the corporate or brand heritage. The chosen vision is then transformed into strategic objectives, and it is communicated to a specific target audience. The goal is to contribute to the construction of a specific public image, and therefore to the company’s reputation. This implies, firstly, the selection of the right type of target audience; secondly, the choice of objectives that are quantifiable in terms of economic results, and ultimately, the establishment of the role that “Heritage” will cover for a company. In fact, a company may decide to use its “Heritage”, a key element of its identity, to reach different stakeholders through the use of a wide mix of tools and objectives. Alternatively, it can decide to use its “Heritage” with the ultimate aim of conveying certain core values to the elected target audience, making use of specific tools that change according to the objectives that a company wants to achieve.

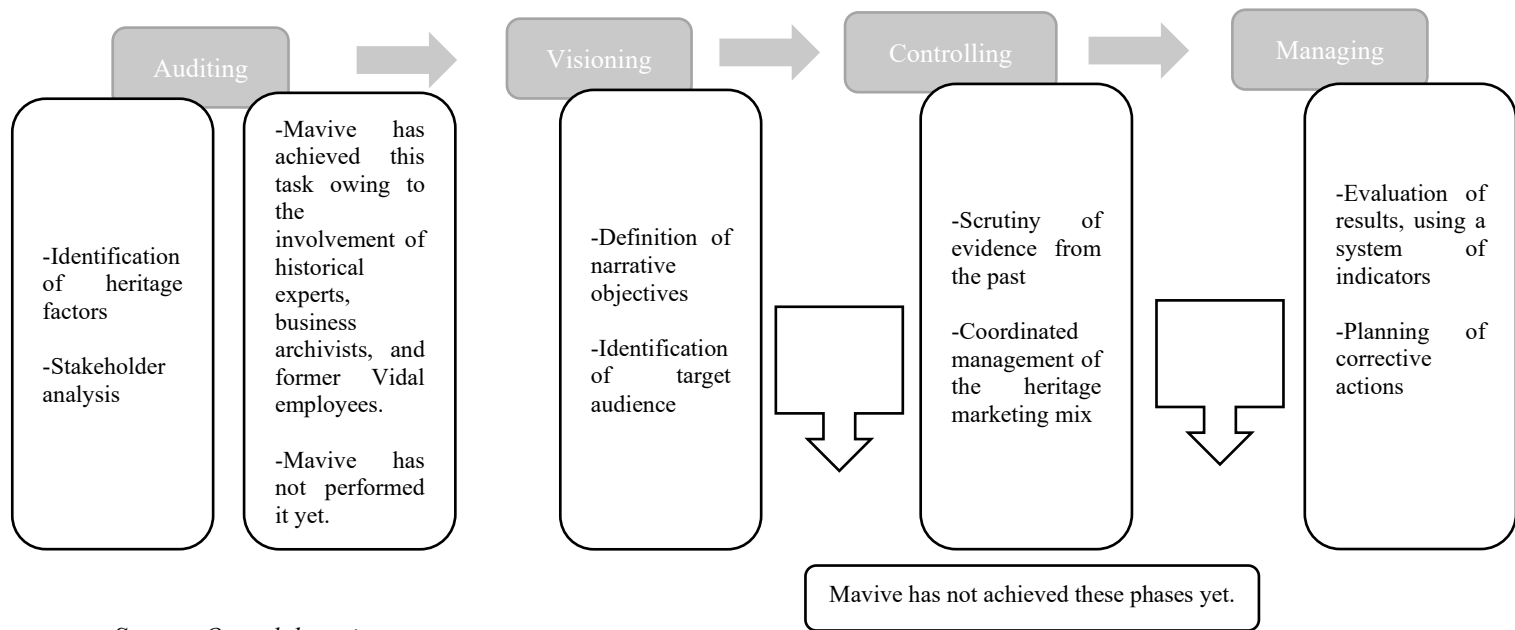
Concerning the third phase of *Management*, it consists in the development of the heritage marketing strategy, with a particular attention to its organizational, financial, and managerial elements. Specifically, it is at this stage that the complexity of the heritage marketing process emerges in its entirety, highlighting the variety of professional skills and abilities that are needed for the elaboration of the aforementioned strategy. Moreover, a company needs a strong organizational system capable of optimally safeguarding and validating the recovered content. It also needs the involvement of the organizational actors in such a way as to make them participate in the company life, through the assignment of specific tasks and responsibilities.

The most important task to which business archivists are called to fulfill consists in the detection, collection and subsequent categorization and organization of the types and testimonies of tangible and intangible assets, the so-called “historical evidence”. As previously mentioned, this stage requires, the participation of competent professionals in the heritage field, both inside and outside the company, and the definition of a budget to be allocated for the implementation of the strategy. In this context, «the core principle is always that of enlarging the circle of participants and co-actors, to solicit as many memories, facts and tangible materials as possible» (Napolitano et al., 2018)⁶⁹. This implies the existence of a certain cooperation between former employees, collectors, cultural and local institutions, business partners, historical customers, experts of various kinds, and so forth, in order to obtain a narrative result that is authentic, passionate, and compelling. During this phase, it is also important to underline the particular responsibility that the company has in the thoughtful choice of the narrative tools, the so-called “*Heritage Marketing Mix*”, with the primary intention of designing a strategy that is compatible with the strategic objectives and with the different stakeholder necessities.

The last phase of the process is constituted by *Controlling*. It consists in the control and verification of the results obtained in the previous phases, regarding the strategic objectives and the performance of the investment made. In this respect, control takes place through the collection of primary and secondary data, or alternatively through stakeholders’ surveys aimed at gathering information in order to verify the effects of the actions undertaken by a company on them. In this regard, it is relevant the identification of specific key performance indicators which allow the company to periodically check factors considered decisive. Through them, it becomes possible to monitor the effectiveness of the interventions carried out, to promptly identify any critical issues present, and to propose corrective solutions aimed at increasing the corporate performance and the consequent return on the investment made. From this point of view, the choice of quantitative, financial, and relational indicators must be made with a particular attention to the strategic objectives, the identified target, the selected tools and, ultimately, the desired behavioural and emotional results. Eventually, it is important to highlight how the control of a company can be exercised not only through quantitative but also through qualitative assessments, aimed at directly connecting the various stakeholders with the company.

⁶⁹ Riviezzo, A., Garofano, A., Napolitano, M.R. (2021), op.cit., pp. 51.

Figure 3 - The phases of the heritage marketing process



Source: Own elaboration

2.2 Heritage Marketing mix

As stated, several times in the previous chapter, history turns out to be a source of competitive advantage for a company as it is capable of highlighting the fundamental elements of it. If it exploited in a strategic key by a company, it would represent an advantage towards its competitors.⁷⁰ In fact, in addition to representing the means of an effective participation with regard to stakeholders, it is also a powerful element of differentiation from competitors. However, as suggested by academics Garofano, Riviezzo and Napolitano (2020), having a history is not a prerequisite for the success of a business. History alone is not enough to arouse participation, curiosity, and emotions in the listener, «it is necessary to know how to tell it, creating interest and involvement around it» in order to become a competitive advantage.⁷¹

From this starting assumption, different skills, competences and tools are needed to be able to vehicle the corporate culture and history, with the ultimate aim of making the public feel an integral part of the corporate experience in an increasingly competitive and dynamic world as the one we live in.⁷² These tools turn out to be the result of decisions made in the previous phases and can be seen as the instruments by which a company can transmit the narrative elements making up the “Heritage”. They have a *leitmotiv* saturated with resilience and an ardor

⁷⁰ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 142.

⁷¹ Ivi, op.cit., pp. 126.

⁷² Ivi, op.cit., pp. 143.

capable of attracting the different categories of stakeholders.⁷³ They allow companies to deepen the heritage content, depict memories, and finally make a profit.

Usually, company begins to elect the operational tools it deems most advantageous for the achievement of its strategic objectives, following the collection, cataloging and organization of the recovered tangible and intangible legacy (Riviezzo, Garofano and Napolitano, 2021).⁷⁴ According to the academics Garofano, Riviezzo and Napolitano (2020), these tools can be grouped, according to the benefits offered, into four fundamental categories: *Narrating through words, images, sounds, Narrating through places, Narrating through products and brands* and finally *Narrating through celebrations and relationships*.

The role assumed by storytelling is crucial as a narrative process (Salmon, 2008; Fontana, 2013), since the implementation of it through the different configurations of corporate communication allows to intervene on what is the experience lived by final consumers during their purchasing process and therefore, on the relationship that is established between the latter and the company, thus consolidating the brand image and consequently the brand's identity (Carù and Cova, 2007).⁷⁵ In any case, this categorization is the result of Garofano, Riviezzo and Napolitano's research (2020-21) focused on companies that are somewhat similar, as they are strongly linked to their history and ancient traditions coming from their territory of origin⁷⁶, but different in size, sector, geographical, business, governance terms and type of products sold. In order to highlight the differences subsisting between them, a qualitative approach and a multiple case study research was performed, both on historical companies established as joint stock companies operating in their sector for more than 100 years⁷⁷, and on companies not registered in the "Register of historic companies"⁷⁸ that have considered the heritage marketing strategy (Garofano, Riviezzo and Napolitano, 2020). The different categories and methods of use of each tool will be described, also referring to the previous works carried out by the aforementioned authors (Riviezzo, Garofano and Napolitano, 2016). Subsequently, the results and conclusive reflections on the theoretical model previously described will be reported.⁷⁹

⁷³ Ivi, op.cit., pp. 133.

⁷⁴ Riviezzo, A., Garofano, A., Napolitano, M.R, (2021), op.cit., pp. 63-64.

⁷⁵ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 128.

⁷⁶ Ivi, op.cit., pp. 130.

⁷⁷ Idem.

⁷⁸ elaborated by Unioncamere in 2011.

⁷⁹ Riviezzo, A., Garofano, A., Napolitano, M. R., (2021), op.cit., pp. 65.

Figure 4 - A classification of the main heritage marketing tools



Source: Riviezzo, Garofano and Napolitano (2021)

2.2.1 Narrating through words, images, sounds

Assuming that: «the company, with its specific identity and its local culture, lives, develops and consolidates itself within the stories it has managed, to give birth, creating a narrative and narratable personality, that is a series of distinctive critics signs who distinguish its “soul” and allow the internal and external recognition of its value» (Fontana, 2009)⁸⁰, it is possible to govern the form by which stories are told. In this regard, there are tools that use the narrative power of words, images, sounds, in order to enhance the organizational legacy.

Company Monograph is configured as one of the most used tools, as evidenced by 37% of the investigated companies⁸¹, to communicate values, to validate companies’ history and to strengthen companies’ reputation.⁸² In fact, the book edited for strategic purposes allows those who read it to relive the most striking moments in the company experience. Writing on paper allows companies to rediscover their history, the characters who have accompanied them over the years and the entrepreneurial essence. Usually, the *Institutional Monograph* is published with the help of external agencies or publishing houses in particular circumstances, such as an

⁸⁰ Fontana, A., op.cit., pp. 40.

⁸¹ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 511.

⁸² Idem.

anniversary, for example the Vidal's 120th anniversary, when attending to a change in the management structure or to celebrate the success of new products, and so forth. In short, there can be many recurring occasions. It can be enriched with particular citations, personal events, posters, illustrations, and photographs concerning, for example, the family, the iconic products, the fabric, the headquarters, the production process, the successful advertisements, the historical documents and the various professional figures who have intertwined with the company's experience and who have contributed to build its legacy. It is important to underline that in this kind of storytelling «photos [are] the ones that create the involvement of the reader and bring him back with his mind to distant times in which the company was taking its first steps» (Riviezzo, Garofano and Napolitano, 2016)⁸³.

The Institutional Monograph can be considered as a “treasure chest”⁸⁴ that can be used to homage customers, intermediaries, employees, partners, and so forth, thus contributing to the consolidation of their sense of belonging towards the company. Alternatively, it can be addressed to a wider audience as a real editorial product (Garofano, Riviezzo and Napolitano, 2020). Normally, it is made available to the external and/or internal public in paper format, but given the current times, books are increasingly being digitized. It can be sold in bookstores, purchased online by followers passionate about company's historical roots or downloaded for free from the company website.

The “*Narrating through words, images, sounds*” category includes also *historic film and video clips, feature-length documentaries and films, brochures, leaflets and handouts, house newsletters and magazines, re-use of historic advertising*, and so forth, capable of recalling the atmosphere and positive associations of the past.

Corporate Videos are one of the most used tools, as attested by 38% of the investigated companies. This tool makes use of music, images and interviews to employees, founders, family members, managers, partners, etc., with the aim of highlighting the episodes that have left a tangible mark during the entire company's life cycle. In this way, it assumes «the function of commemorative or celebratory presentation on the occasion of certain events» (Riviezzo, Garofano and Napolitano, 2016)⁸⁵. *Corporate Videos* are then transmitted using various channels such as social networks, corporate websites and in minor cases, television.

⁸³Ivi, op.cit., pp. 512.

⁸⁴ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 133.

⁸⁵ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 511.

The advent of “Internet” has made the network an essential means of keeping up with the times. Its communicative, media and creative potentials are boundless «with representation and mode of expressions which far exceed the potential of any other means of communication» (Argano, Bollo, Dalla Sega and Candida, 2005)⁸⁶. *Social Networks* allow current and potential customers to share content with companies anywhere in real time, and vice versa, in an increasingly direct, simple, and transparent way. Posts, stories, twitters contain meanings, memories, present and past experiences which can be seen by a wider audience (Garofano, Riviezzo and Napolitano, 2020). Instagram, Tik Tok, Facebook, Youtube, Twitter, Linkedin are the most powerful platforms used today by Italian companies to grow. A good example of this is the Pirelli company, which has invested significant amounts in the promotion of its historical and cultural heritage through the use of *Social Networks* such as Youtube and Instagram, and its *Corporate Website*. *Social Networks* can really make a difference and help a company to improve the positioning of its *Corporate Website*.

Corporate Website turns out to be another heritage marketing tool which in turn integrates photographs, films, music, voices of authors who have made a video or presentation, in order to narrate multimedia stories, more properly called “digital stories”. They stand out for their strong emotional impact⁸⁷ and their ability to combine tradition and innovation within the communication activity (Fontana, 2009). From the research conducted by the academics Riviezzo, Garofano and Napolitano (2016) on long-lived companies, it emerged that *Corporate Website* is used by 87% of the investigated companies, making it one of the low-cost tools most currently used to retrace the evolution of a business.⁸⁸ It is particularly effective in involving the different types of stakeholders by making the digital content easily available in *online business archives*. For these reasons, this narrative tool has been significantly re-evaluated by today’s companies because it not only allows them to preview innovative projects by generating a first form of interest in users, but it also allows them to recreate the experience consisting of guided tour throughout history and to recall the successes that characterized a company. Moreover, it allows companies to collect valuable information about users such as, the number of accesses, the pages visited, the accesses from search engines, the countries of origin⁸⁹, and so forth, what we call “Big Data”.

⁸⁶ Argano, L., Bollo, A., Dalla Sega, P., Candida, V., (2005). “*Gli eventi culturali. Ideazione, progettazione, marketing, comunicazione.*” Franco Angeli, Milano, pp. 258.

⁸⁷ Fontana, A., op.cit., pp. 179.

⁸⁸ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 509.

⁸⁹ Argano, L., Bollo, A., Dalla Sega, P., Candida, V., op.cit., pp. 259-261.

Big Data are considered an extraordinarily profitable tool by giants such as Facebook, Google, Amazon, Starbucks, Uber, Deliveroo, Netflix, and so forth. According to these companies, what makes the difference in profit-making is not the amount of collected data, but how they are used. The data relating to the users' perceptions and expectations are particularly useful to today's businesses because, if properly analyzed through specific databases, they can represent a strategic asset capable of improving the marketing strategies, the products and/or services offered, the positioning of a company's business. Essentially, Big Data improve everything related to the promotion and management of a business. In order to increase the number of users' daily accesses and therefore the number of their clicks, it is necessary to pay particular attention to the design of companies websites that must be effective in capturing customers' interest, in offering a quick navigation, and in highlighting the fundamental elements of the "Heritage".

In summary, when accessing a company website, it is possible to experience music, images, corporate videos, words that embody the company's spirit in their entirety. To be considered strategic by companies, a *Corporate Website* must be: usable in terms of information, accessible, reliable, flexible and consistent with the provisions specified «in the communications, recommendations and directives on accessibility of the European Union, as well as in internationally recognized regulations, taking into account the guidelines provided by public and private organizations operating in the sector» (Argano, Bollo, Dalla Sega, Candida, 2005), such as the International Organization for Standardization (ISO) and the World Wide Web Consortium (W3C).⁹⁰

Companies are not the only ones responsible for the narration of their brand, in fact, even customers can be considered a primary source in the narration of companies' history. Consequently, *Blogs, Forums and Online Communities* take on a primary role in sharing opinions, emotions, memories, and generally in engaging the chosen target audience. However, these tools require new skills and different listening perspectives from the professionals who deal with the organizational communication, managers and H&R.⁹¹ If an organization is found to be devoid of such skills and abilities, these tools can turn into a double-edged sword. «The channels offered by social media can represent expressive places of organizational discontent if listening is not sufficiently effective. In some cases, [...] social media can be used to report

⁹⁰ Ivi, op.cit., pp. 259.

⁹¹ Fontana, A., op.cit., pp. 194.

security problems, fraud, or illegal behavior (participating in making organizations better places), but other times they can be used opportunistically as a tool to discredit or to bring harm» (Fontana, 2009)⁹². For this reason, companies have the absolute responsibility to comprehensively understand all the potential and the advantages related to social media, since only they are able to appropriately enhance their “Heritage”, in order to attract new clients, and therefore, new brand ambassadors. The latter are able to communicate their perceptions and sensations related to the brand or corporate heritage.⁹³

In conclusion, *Social Networks, Blogs, Forums, and Online Communities* can help the organization to achieve its goals in terms of communication and brand’s reputation in order to understand how many people really share its core values, and the impact that this sharing actually generates in consumer’s satisfaction. They are considered by people belonging to the company staff and by the various external interlocutors as the tool around to whom you can post content in a simpler, more direct, and engaging way, and thereby be able to give free rein to opinions and reflections.

2.2.2 Narrating through places

Places appear to be the fulcrum in the communication of the “Heritage” within which «[...] the narration of the company history takes shape, those places where the threads of memory can be re-tied through the collection, the conservation and enhancement of memories and testimonies in the most varied forms» (Garofano, Riviezzo and Napolitano, 2020)⁹⁴. The two places used par excellence by companies are: *business archives* and *business museums* which will be dealt with comprehensively in the next chapter. Alongside them, there are also other places capable of dynamically narrating the origins, history and values of a company and a brand. One of these is the *factory tour*, that is the tour of the production plants of a company. This can be seen as a real “tourist destination”, such as the Ferrari Factory Tour in Modena which is able to help customers to understand the history, culture and even the passion that lies behind the Ferrari product in order to establish a connection with the company which will continue over time.⁹⁵

The *point of sale* turns out to be another important communication tool of company’s tradition and historicity, aimed at promoting the sale of products and by doing so, increasing profits by

⁹² Idem.

⁹³ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 134.

⁹⁴ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 136-137.

⁹⁵ Cappellari, R., op.cit., pp. 70.

exploiting the local market and employees. It is particularly important the “multisensory experience” of the final consumer during the purchase process, within which the senses light up leading the customer to experience a real “customer journey”. Under this aspect, «[...] the sensations come from the atmosphere of the store, the perfumes, the music, the scenography, the interaction with the sales staff or with the other customers [...]», are the factors considered as fundamentals in the creation of value for the final consumer (Cappellari, 2016).⁹⁶

Abercrombie & Fitch is a good example of this, because it does not use shop windows to sell its products, instead it exploits the peculiarities of its *point of sale*. Specifically, the *flagship store* can transmit the brand’s image and values through loud music, unusual furniture, intense perfumes, shop assistants who are also models, and lighting. These are all elements that combined create a unique and evocative atmosphere that has the final aim of increasing the appeal of the brand towards consumers.⁹⁷

The physical store is still exploited today for strategic purposes by companies operating, for example, in the luxury fashion sector because, despite the rise of e-commerce, it has the strategic objective of letting end consumers experience the corporate identity by trying, feeling, tasting, hearing, playing with their sensations. In this perspective, *flagship stores*⁹⁸, a circumscribed series of large stores positioned in strategic spatial locations, can be seen as the evolution of the *point of sale*.⁹⁹ Real “stages” of business narration¹⁰⁰ capable of conveying the corporate image. This at the same time requires a specific structure and management that should not be underestimated by a company. For this reason, a company must implement a whole series of activities with the aim of celebrating the corporate experience, simplifying the customer’s purchasing decision-making process, and making products expose in windows and inside the *flagship store* more attractive, visible, and engaging. The activities that a company can undertake consist for example in visual merchandising, the design of a particular layout, the use of heritage photos, videos, documents capable of making the environment both characteristic and unique.¹⁰¹ Owing to them, will it be possible to facilitate and incentivize the customers’ purchasing process which will then result in an increase in sales. This presupposes considering

⁹⁶ Ivi, op.cit., pp. 107-108.

⁹⁷ <https://www.brandforum.it/paper/abercrombie-strategie-di-un-brand-in-declino-ma-solo-negli-usa/>

⁹⁸ Ivi, op.cit., pp. 115.

⁹⁹ <https://www.brandforum.it/paper/abercrombie-strategie-di-un-brand-in-declino-ma-solo-negli-usa/>

¹⁰⁰ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 139.

¹⁰¹ Cappellari, R., op.cit., pp. 114.

the part of the process within which the interaction with the customer takes place (Cappellari, 2016).¹⁰²

A good example of this is the historic building of Christian Dior, in Paris. «A very small, very closed building», but extremely elegant and rich of particulars, so to speak «at the height of Christian Dior's ambitious dream»¹⁰³. It is characterized by being a place of creative inspiration for the designers of the Maison Dior. It is the beating heart of this “fashion house”, capable of exploiting the strategic position of a highly visible location in one of the most important streets in Paris, 30 Avenue Montaigne, and above all the power of the place itself as a “Heritage” variable. Moreover, it makes use of images, videos, and documents to spread Dior's value and attract different generations of customers.

The *Foundation* is another significant heritage marketing tool included in the category mentioned previously. It is an organizational formula of private law that cannot be considered as a narrative place. The reasons for its constitution are due to very different social objectives and for this reason, each *Foundation* is different from the others in terms of characteristics¹⁰⁴ such as: philanthropy, the redistribution of wealth, the support for scientific research, the citizen participation in political life, the discussion of relevant social problems, the promotion and development of CSR. In general, the name of the *Foundation* appears to be the same or somewhat recalling that of the founders, to enhance the connection between them and the *Foundation*. Currently, this place is not adequately exploited by companies for the promotion of their “Heritage” (Napolitano, 2016).¹⁰⁵ This is because, in most cases, the primary objective in the creation of a *Foundation* is not the “Heritage Marketing”, that is, the business history and the preservation and enhancement of the organizational culture such as the know-how, technologies, human resources, and so forth, but more generally the common good.¹⁰⁶

According to the academic Barbetta (2013), *Foundations* can be conceived as an ancient and modern “typical Italian product”¹⁰⁷ capable of acting as a “narrative bridge”¹⁰⁸ between the company, the guardian of a specific historical and cultural heritage, and the various interest bearers (Garofano, Riviezzo and Napolitano, 2020). *Business Foundations*, unlike other types

¹⁰² Ivi, op.cit., pp. 108.

¹⁰³ https://wwws.dior.com/couture/it_it/la-maison-dior/dior-la-storia/30-avenue-montaigne

¹⁰⁴ Barbetta, G.P., (2013). “*Le fondazioni*”, Il Mulino, Bologna, pp. 9.

¹⁰⁵ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 515.

¹⁰⁶ Idem.

¹⁰⁷ Barbetta, G.P., op.cit., pp.7.

¹⁰⁸ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 139.

of *Foundations*, can be distinguished by the fewer donations they receive, in the form of economic and financial resources, as well as in the form of goods, equipment, services, human resources (skills and know-how). This happens because companies are unlikely to allocate large sums of money to the *Foundations*, as once the investment has been made it will no longer be possible to withdraw the sums that have been invested in the fund, even during the liquidation of the founding company. If properly valued, *Business Foundations* can represent an important strategic resource for the competitive advantage of the founding company because the activities undertaken by it have a practical impact on the founding company's reputation, and in the end, they also have a significant impact on what is the "Heritage". For example, a negative foundation image can compromise the company control and management, and ultimately harm it. For this reason, *Foundations* are not very popular among companies characterized by a certain "Heritage".

According to the research conducted by Garofalo, Napolitano and Riviezzo, only 7% of interviewed companies established *Foundations* with the aim of safeguarding the testimonies relating to the past and strengthening their business culture.¹⁰⁹ It is equally important to highlight the differences in terms of governance structure. The members of the board of directors of a company have the right to appoint those belonging to the governing body of *Foundations*. Consequently, in most cases there is an overlap of the two offices, thus generating a conflict of interest over social and/or fiscal benefits, such as tax reduction (Boesso et al., 2015; Barbeta, 2013). It follows that in the end companies and *Foundations* appear to be administered by the same subjects.

According to recent data published in the research report "*Business Foundations in Italy*" carried out by Bracco Foundation and Sodalitas Foundation, created together with Paths of Second Welfare, there are 111 *Foundations* operating in Italy. They were founded between 1963 and 2018.¹¹⁰ Specifically, the cities with the highest number of *Business Foundations* are Milan with 25% and Rome with 13%. From the data it is evident that most of them are young and large; in fact, 43% claim to have been founded after 2005 and 18% in 2011. In addition, 74% of the *Foundations* have around 1000 employees in their workforce, while 26% have more than 10,000 employees. Moreover, 52% of the *Foundations* surveyed were made up of multinational companies and according to the information contained in the aforementioned

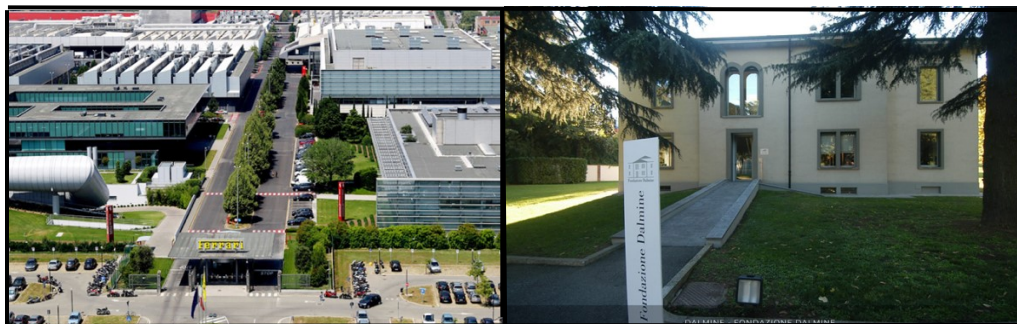
¹⁰⁹ Ivi, op.cit., pp. 140.

¹¹⁰ <https://www.secondowelfare.it/terzo-settore/fondazioni/le-fondazioni-di-impresa-in-italia-disponibile-il-rapporto-curato-da-secondo-welfare/>

report, 32% of the *Foundations* obtain from the parent company over one million euros in non-repayable funds. The research shows how much the interest of companies in strategic philanthropy has increased. However, companies have not been able to understand how to promote it. Nevertheless, they are aware of the changes needed to strengthen the effectiveness of this tool, such as improving communication, the ability to plan in the long-term, the methods of evaluating interventions, and so forth.¹¹¹

A representative example is “Dalmine Foundation”, created by Tenaris Dalmine on the occasion of its centenary in 2006. It has assumed a central role in the promotion of its “Heritage” through seminars, exhibitions, celebratory events such as “A ferro e a fuoco” organized in Bergamo. As stated by C. Lussana, head of the “Dalmine Foundation”, this foundation was established with the aim of enhancing the company and group’s memories and history, using the *Foundation* as a tool to remark its identity, history, and relations with its territory. Their ultimate goal is to transmit a certain sensitivity to contemporary culture throughout the territory, by means of documents contained in their historical archive aimed at witnessing their precious patrimony.

Figure 5 - Factory Tour Ferrari in Modena; Figure 6 - Dalmine Foundation in Dalmine



Source 5: <https://www.ferrari.com/it-SM/museums/factory-tour>

Source 6: <http://www.bergamasca.net/project/dalmine/>

¹¹¹ Idem.

Figure 7, 8, 9, 10 - Unusual elements which contribute to create the Abercrombie & Fitch flagship store environment



Source 7: <https://retaildesignblog.net/2011/11/16/abercrombie-fitch-flagship-store-by-selldorf-architects-london/>, London.

Source 8: <https://www.luukmagazine.com/addio-a-abercrombie-fitch-la-fine-di-unera-in-10-punti/>, Milan.

Source 9: <https://www.smartweek.it/abercrombie-and-fitch-che-fine-ha-fatto/>Source, Milan.

Source 10: <https://retailinasia.com/in-markets/greater-china/china/abercrombie-fitch-to-open-beijing-flagship/>, Beijing.

Figure 11, 12 - Past and present images of the historical building of Christian Dior, 30 Avenue Mointaigne



Source 11: <https://www.fashionmagazine.it/trend/WOMENS-EMPOWERMENT-Dior-apre-le-porte-di-avenue-Montaigne-a-100-studentesse--86259>

Source 12: https://www.dior.com/couture/it_it/la-maison-dior/dior-la-storia/30-avenue-montaigne

2.2.3 Narrating through products and brands

Within the “*Narrating through products and brands*” category we can find the so-called “Heritage Branding”, used as a heritage marketing tool by 35% of the investigated companies.¹¹² In this regard, the brand appears to be the most significant communication tool that a company can rely on, as it is capable of recalling the instant link with the geographical reference context.

According to some authors, «the brand is basically a semiotic phenomenon: a sign that, referring to something, produces meanings»¹¹³ (Siri, 2005; Codeluppi, 2001, 2007b; Augè, 1998; Semprini, 1993; Floch, 2003; Volli, 2003; Eco, 2000; Barthes, 1970), and as such «[...] has its own specific narrative programming: a semantic organization which, by correlating meanings, orders reasons and emotions» (Fontana, 2009, pp.63)¹¹⁴. In line with this definition, the brand can be considered a strategic resource to be exploited and an event that occurs in the “consumer’s hand” (Kotler et al., 2015).¹¹⁵ From this point of view, the power of a brand does not depend only on the functional advantages that products offer to customers, but above all it depends on the strength of the emotional and symbolic meanings that they are able to evoke (Cappellari, 2016).¹¹⁶

A company takes advantage from the expressive capacity of its brand to communicate its heritage, and this is where the concept of “*brand identity*” comes into play. It is a tool that can be used by companies to enhance the history of their brand «[...]whose existence and evolution over time is documented by tangible signs, testimonies»¹¹⁷ and above all from products (Montemaggi and Severino, 2007). Moreover, this instrument is capable of creating an emotional bond with the customer that ends up identify with the company and its history (Urde et al., 2007).¹¹⁸ It can be associated to the historical moments of a country in which people lived, imbued with particular evocative suggestions, representative of the values and trends of a successful season. «Sometimes, thanks to the emotional climate in which it is created, the product becomes an icon, the symbol of an era, of a country» and the success derives from the

¹¹² Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 512.

¹¹³ Fontana, A., op.cit., pp. 63, the contributions present in the literature of the following book are reported.

¹¹⁴ Idem.

¹¹⁵ Cappellari, R., (2016). “*Marketing della moda e dei prodotti lifestyle*”. Carocci, Le bussole, pp. 57.

¹¹⁶ Ivi, op.cit., pp. 71.

¹¹⁷ Montemaggi, M., Severino, F., op.cit., pp. 100.

¹¹⁸ Ivi, op.cit., pp. 68.

fact of having been a “testimonial” of an historical moment, as well as having certain aesthetic/functional attributes (Montemaggi and Severino, 2007).¹¹⁹

A company can exploit the halo of imaginary of products that have achieved the success in the past and are thereby already present in consumers’ mind. It can take advantage of the so-called “*nostalgia effect*” as part of their value¹²⁰, with the intention of stimulating new needs and creating emotional bonds by launching totally new products that fall within the company’s product category. A company can also benefit from the positive associations and present it again in the market with an innovative style, through the so-called *retro-branding*. About this, the literature identifies two ways of reproducing objects starting from the company’s historical heritage:

1. The historical object becomes the point of reference from which to draw inspiration for the creation of today’s product: the result is a different good from the initial one.
2. The object is completely recreated (or roughly), a very rare procedure as it assumes a certain audacity on the part of the entrepreneur in proposing the same object at the end of a long period, as a consequence of the countless innovations that have followed one another over the years and that end up changing the functionality of the same.¹²¹

In both cases, companies benefit from the “*visual identity*” of their brand and therefore of their products as «[...] the representative keys of its true identity»¹²² (Riviezzo, Garofano and Napolitano, 2021) to recall the historical roots, instills in consumers the desire to acquire something new or familiar, thus reinforcing their sense of belonging towards the company and the products offered.¹²³ The most used elements by companies to accentuate their long history, to decisively enhance their heritage and to intensify the narrative through brand are:

- the *foundation’ year*, according to academics only in three cases company’s longevity can be highlighted by the lettering and the font of the characters used¹²⁴;
- the *corporate logo*, sometimes modified by companies on the occasion of important celebratory events;
- the *place of origin*;

¹¹⁹ Ivi, op.cit., pp. 145.

¹²⁰ Lucci, P., Sacchi, S., op.cit., pp. 37.

¹²¹ Montemaggi, M., Severino, F., op.cit., pp. 148.

¹²² Riviezzo, A., Garofano, A., Napolitano, M.R., (2021), op.cit., pp. 74.

¹²³ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 512.

¹²⁴ Idem

- the *awards* and *recognitions* obtained over time;
- the *name* or the *family crest*, factors which indicate the familiarity of a brand (Santos, Burghausen and Balmer, 2016, pp. 67-88).¹²⁵

Concerning the *retro-branding* strategy, firstly, it requires huge investments aimed at identifying innovative technologies from a CSR (corporate social responsibility) and ESG (environmental, social, and corporate governance) perspective. Perhaps this very reason could explain the fact that only 4% of long-lived Italian companies implement this strategy, a percentage that increases to 9% in medium-large companies (Napolitano et al., 2018; Riviezzo et al., 2016).¹²⁶ Secondly, innovations achieved will have to be integrated with traditions, and this will result in the so-called *restyling* of successful heritage products in a “modern key”.¹²⁷ They are now outside of production and the company wants to relaunch them with the aim of evoking memories, emotions, experiences, ways of thinking related to the past which can also be rediscovered in the present.

There are numerous advantages by reintroducing products on the market that have a strong reference to the historical brand, as people still recall their best memories. At the same time, these products are also configured to be modern, that is, characterized by new features aimed at meeting today’s expectations owing to the existence of new technologies that have enabled better feasibility and profitability of the same products (Brown, 2001; Brown et al., 2003). If companies are able to rework tradition, and more properly their “past knowledge”, with the right tools, they will have a source of competitive advantage. Nevertheless, the perspective that sees “the old leave space to the new” is changed. A new logic is emerged at the helm of long-lived businesses which consists in producing something “new on the basis of the old”¹²⁸. In other words, it is about revitalizing a product that has left an indelible mark on the market. The tradition «that hides behind the charm of a product that has conquered the world» (Riviezzo, Garofano and Napolitano, 2016)¹²⁹, is intertwined with innovation to create something unique and recognizable in a distinctive way by everyone around the planet. This is precisely the factor that accumulates the storytelling experiences of long-lived companies characterized by successful historical products.¹³⁰

¹²⁵ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 135.

¹²⁶ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 513.

¹²⁷ Riviezzo, A., Garofano, A., Napolitano, M.R., (2021), op.cit., pp. 76.

¹²⁸ Montemaggi, M., Severino, F., op.cit., pp. 102.

¹²⁹ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 519.

¹³⁰ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 136.

A striking example is the Piaggio company which has decided to create new vehicles, owing to current technologies that have made this company “a cutting-edge company” from a technical point of view, in order to rediscover its corporate identity and position itself far from the Asian competition. To coincide with the 70th anniversary of its flagship product “Vespa”, which stands out for its historic design capable of involving a wide *target audience* from different backgrounds, the company has created a limited edition of the Vespa PX, Vespa GTS and Vespa Primavera models. Similarly, Guizzini, a Marche-based company famous in the home furnishings sector, has launched a special version of its products on the occasion of its 90th anniversary, following the “vintage trend”. Other examples are represented by the Calabrian company Amarelli which has used in its products the classical format of “Ciottoli” or “Sassolini”; and the Milanese company Pirelli which has continued to produce traditional radial tires. Specifically, the “Cinturato”, one of the first tires in the world with a steel belt. It has always been present in Pirelli’s range of products, and it still continue to be an innovative tire.

These examples underlying how companies design products that continue to work overtime, capable of attracting customers. This presupposes meeting the current and potential consumers’ preferences and at the same time the realization of profits. Furthermore, a company has also to consider the factors that contribute to define a product as “mythical”.¹³¹ This then finds a practical fallout in reality where uncertainty and unpredictability reign supreme and people want to experience those emotions that are so familiar to them because «[...] they find it comforting to identify with positive archetypes that have settled over the years» (Montemaggi and Severino, 2007)¹³². It follows that if the inheritance were duly preserved over time, it could then turn into an important source of competitive advantage capable of bringing the magic of the historical back to life.

Finally, concerning the tool of “*merchandising heritage*”, we mean all those products that are not part of the normal company’s product category, and which thereby do not correspond to its “core business”. They are capable of representing a historical brand by precisely exploiting the aesthetics and references of the historical products which have now entered in “the common imagination”. It concerns products which can be usually purchased online from the company website. They are manufactured by third parties and sold through different distribution channels, not by the company’s traditional commercial network.

¹³¹ Montemaggi, M., Severino, F., op.cit., op.cit., pp. 144.

¹³² Idem.

Currently, there has been a change in the function covered by merchandising. There are four different types of objects that can be used by a company in the implementation of its merchandising strategy which are indicated in *Appendix 1*. However, this tool does not seem to be really exploited by companies today, as only 6% of the investigated companies use it, which is a very small percentage.

Products are sold in single-brand stores located in places frequently visited by customers such as shopping malls, factory outlets, airports, or in bookshops. The place where products are marketed turns out to be a crucial element in communicating the brand's historical heritage. An example of this is the Mercedes Spots, a single-brand stores located in strategic places within the most important cities around the world. Customers have the opportunity to experience the brand through the evocative power of accessories such as pens, t-shirts, caps, models, postcards, books, and so forth, often sold in limited edition to further emphasize their exclusivity. These articles help the customer to feel part of the Mercedes-Benz universe, and therefore part of a community of fans. Indeed, accessories are material symbols capable of preserving and promoting the ardor that is felt towards the brand. From this point of view, merchandising objects can consolidate the so-called "*sense of belonging*" toward the brand and the company.

Figure 13, 14 - Comparison between Vespa Primavera 125, 1968 and 2013



Source 13: <https://www.pinterest.it/pin/159385274282639944/>

Source 14: <https://www.motociclismo.it/auguri-vespa-storia-modelli-e-immagini-dal-1946-a-oggi-78491>

Figure 15 - Mercedes-Benz Spot Milan; Figure 16, 17 - Mercedes-Benz Spot Verona



Source 15: <https://www.sever.it/work/mercedes-benz-spot-milano>

Source 16, 17: <https://www.sever.it/work/mercedes-benz-spot-verona/>

Figure 18 - Original Ferrari Racing Piston



Source 18: <https://www.ebay.it/itm/224659169075?hash=item344ebadf33:g:TFwAAOSw7dNhNfK8>

Figure 19, 20 - Processing of the Ferrari Racing Piston; Figure 21 - The Ferrari Racing Piston as a paperweight



Source 19, 20: <https://www.ferrari.com/it-IT/magazine/articles/mahle-light-alloy-pistons-fuse-tecnology-and-tradition>

Source 21: <https://www.robevecie.it/emporio/ferrari/fermacarte-pistone-ferrari/>

2.2.4 Narrating through celebrations and relationships

Since companies are the custodians of multiple treasures “*the narrations*”, they speak, they share their successes and in doing so end up guiding the behavior of people. The internal and external communication tools falling into the category mentioned above turn out to be *celebratory events and relationships*.

The *event* can be seen as a significant moment in the corporate experience. Something which become history as it confers eternity and allows you to capture the spirit of the time.¹³³ Usually, it is used by a company with the aim of revealing a reality, an object, an action which is hardly recognizable by a wider stakeholders’ audience on special occasions. The ultimate goal is to “bring out”, or to highlight, the stories that characterize a company and establish a profound connection between those who communicate and those who listen (Montemaggi and Severino, 2007).¹³⁴

The event organization is today a lever of the increasingly important communication mix within the so-called “*experience economy*” (Pine and Gilmore, 2009)¹³⁵, in fact, «it is precisely in the event that people relate to each other, exchanging emotions, goods, cultures, habits, ways of doing [...]»¹³⁶, «in other words its human relationship and social communication» (Varzi, 2001; Diodato, 2005)¹³⁷. In this context, it is not seen as a direct source of business income, but it becomes a tactical communication tool with respect to the heritage marketing strategy that has to be implemented, capable of activating long-lasting relationships¹³⁸, as confirmed by 50% interviewed companies. It is one of the tools in which the “Heritage” can reach its maximum expression precisely because it can be used to reaffirm company’s image and values, as it is able to offer experiences compared to other instruments (Della Segà, 2005)¹³⁹, firstly, by sharing the company’s historical path, and secondly by celebrating both the results achieved over the years and the most significant characters with whom it has come into contact. The event can be carried out by the company itself or by third parties such as, for example, the organizers of events or even by sponsorships that deal with the organization and the display of material, usually present in the historical company’s archive, which has a certain cultural and

¹³³ Argano, L., Bollo, A., Dalla Segà, P., Candida, V., op.cit., pp. 43.

¹³⁴ Montemaggi, M., Severino, F., op.cit., pp. 133.

¹³⁵ Cappellari, R., op.cit., pp. 84.

¹³⁶ Montemaggi, M., Severino, F., op.cit., pp. 138.

¹³⁷ Argano, L., Bollo, A., Dalla Segà, P., Candida, V., op.cit., pp. 23.

¹³⁸ Ivi, op.cit., pp. 33.

¹³⁹ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 138-141.

emotional value that is brought to the public attention in the form of screenings, exhibitions, fashion shows, conventions, book presentations, social events, exclusive parties and awards.¹⁴⁰

An example of this is the exhibition “*BVLGARI, the story, the dream*” established from June 26th to November 3rd, 2019, with the aim of retracing the historical path and the elements of success of this world-famous *Made in Italy* brand, emphasized even more by the name of the exhibition. We can clearly state that this brand has now become an icon in the luxury sector thanks to its creativity, identity, craftsmanship and tradition capable of merging aesthetics and technology, as well as passion and talent in a single location. Bvlgari has always distinguished itself from competitors for its resilience capacity, a term that has become fashionable today, while preserving at the same time its original style making it an exclusive and identifiable brand all around the globe. It is interesting to note that this exhibition was organized inside two exclusive buildings in Rome, Palazzo Venezia and Castel Sant’angelo. They are two heritage variables which were used to remember the value of its “Heritage” once again. Jewels and creations from unique private collections belonging to the “*Heritage Collection*”¹⁴¹, unpublished archive documents, vintage photos, corporate videos, haute couture clothes, are all from different eras and styles. This variety represents different expectations, preferences, and trends which could constitute a strategic choice for Bvlgari focused on the “*nostalgia effect*” of its fundamental elements and above all, on their evocative power.¹⁴²

Returning to the *heritage event tool*, it has a significant repercussion at the media level (newspapers, radio, TV, social networks). For this reason, it demands a structured path and a considerable commitment in monetary, logistical, planning, and professional terms. Companies organize events with the intent to attract a specific customer target, to build customer loyalty by leveraging on what is the brand’s perception in consumer’s mind, to raise customer awareness about the corporate heritage, and eventually make him feel part of the community in which he resides or works for. For example, a company can build a bond with people residing in the area in which it operates through the initiative of “open doors Sundays”, aimed at all people interested in learning about company’s culture, products, and history. Moreover, people have the opportunity to visit the *headquarters and the production plants* (Della Sega, 2005).¹⁴³

¹⁴⁰ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 516.

¹⁴¹ <https://www.bulgari.com/it-it/la-maison/lazienda/art-and-exhibitions/exhibitions/the-story-the-dream.html>

¹⁴² <https://www.luxurypretaporter.it/news/bvlgari-la-storia-sogno-roma-mostra-ripercorre-levoluzione-dell'icona-del-lusso-del-made-in-italy/>

¹⁴³ Montemaggi, M., Severino, F., op.cit., pp. 138.

The choice of the place where the event is to be held is crucial for its success, as a consequence it must be handled with extreme caution. Specifically, it would be advisable to opt for a space owned by the company or on a location that is extremely representative of the territory in which it operates. It has to be a location capable of emphasizing the history and success of a business.

Companies should take into consideration the innumerable advantages deriving from the realization of *heritage events* in order to increase the company and brand visibility.¹⁴⁴ From this point of view, the so-called “*Guerrilla Marketing*” (Cova, Giordano and Pallera, 2012) deserves to be mentioned. It is a marketing strategy that has recently become famous and “nonconformist”, but also innovative and particularly effective in reaching a wide consumer target.¹⁴⁵ It leverages on the few available resources, including imagination and creativity, in order to create the so-called “*surprise effect*”. This is capable of triggering a real unexpected battle whose effect is to generate a “*viral word of mouth*” between people, characterized by a great associative power towards the brand. Moreover, a company can obtain, at a relative low cost, important benefits from an economic and differentiation point of view compared to competitors.

«[...] Visibility at all costs should not be pursued, but the company has to ensure that the characteristics of the event are consistent with the brand identity» (Cappellari, 2016)¹⁴⁶. The advertising message that you want to convey must upset, but above all it must remain faithful to what is the brand image and values. To implement a “*Guerilla Marketing*” strategy, street materials can be used, to which people do not pay much attention, such as streetlamps, pedestrian crossings, signs, flash mobs, parking lots, garbage cans, busses, benches, traffic lights, bus stops. In short, any daily object capable of being entirely confused with the common places.¹⁴⁷ Giants such as Coca Cola, KitKat, McDonalds, Generali Insurance Group, Ikea, IWC, have taken advantage from this opportunity. The goal of this strategy is to increase the company visibility and sales. In light of this, it is essential to provide the right input to as many people as possible, and street materials represent the perfect tool to achieve the aforementioned goal.

A brilliant example is represented by the iconic Coca Cola brand, the latter used a bus stop as the primary channel for the implementation of its communication strategy aimed at consolidating its positioning on the market once again, increasing the brand awareness and

¹⁴⁴ Cappellari, R., op.cit., pp. 84.

¹⁴⁵ <https://www.italiaonline.it/risorse/guerrilla-marketing-5-esempi-creativi-per-capire-cos-e-1073>

¹⁴⁶ Cappellari, R., op.cit., pp. 85.

¹⁴⁷ <https://www.antevenio.com/it/blog/5-esempi-geniali-di-guerilla-marketing/#>

distinguishing it from competitors such as Pepsi. To some, this initiative could have been bizarre at times, as this company probably has huge financial resources to allocate for the implementation of its marketing strategies. Nevertheless, already in 2010 it had distinguished itself for being an out-of-the-box company. For the realization of some corporate videos, Coca Cola had focused more on emotions and entertainment, compared to the budget he had available at that time.¹⁴⁸ The choice of the bus stop was successful for three main reasons:

- it is a very crowded place;
- when people are waiting for the bus, there is a considerable amount of time that can be exploited by a company in order to attract their attention;
- finally, the bus stop is the ideal place where one is able to find multiple objects such as, for example, a fridge from which passers can buy Coca Cola to cool down themselves. Consequently, the company can transmit its advertising message that is strengthened by the place where it is broadcast.

On one hand, the bus stop is the narrative place where Coca Cola can advertise the original and unique taste of its historical product. On the other hand, it becomes “the event” capable of creating the so-called “*surprise effect*” and, thereby, attracting the attention of anyone passing by.

Finally, the aforementioned category also includes *collaborations* with other companies, *sponsorships*, and *associations*. The latter consists in the inclusion of a company within a circuit of only historic companies which are all characterized by innumerable efforts aimed at promoting their “Heritage”. Long-lived companies that are enrolled in some associations, registered in Unioncamere, reach a share of 6%, percentage that increases to 16% in the case of medium-large companies. Among the *associations* that have been nominated by the investigated companies, there are: Museimpresa, l’Unione delle Imprese Storiche Italiane or Associazione I Centenari, Les Hénokiens, Aziende Storiche Familiari Campane, etc.¹⁴⁹ As highlighted by the chief archivist of company Birra Peroni, the role assumed by these *associations* consists in «facilitating professional exchange between companies, approaches to heritage conservation, communication and technical issues in cataloging collections, in management software of the archive and exhibit design» (Riviezzo, Garofano and Napolitano,

¹⁴⁸ <https://www.italiaonline.it/risorse/guerrilla-marketing-5-esempi-creativi-per-capire-cos-e-1073>

¹⁴⁹ Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 141.

2021)¹⁵⁰. *Associations* are rich in information and offer valuable support in promoting the organizational culture and values.

Concerning *sponsorships*, there is usually a sponsor who grants funds, goods, or services in exchange for attention¹⁵¹. They are activities that do not directly sell the products of a brand, but they try to engage the final consumer by leveraging on brand awareness, visibility, and shared corporate values.

Ultimately, *collaborations* create value from the moment in which ideas are shared, experiences are made, and companies are confronted and recognized in the corporate values of others. Furthermore, value is created when the other company becomes a valid support in the development of your technical skills. Alternatively, when you are inspired by the initiatives implemented by the other company with the aim of promoting and celebrating your “Heritage”.

Figure 22, 23, 24 - BVLGARI exhibition “BVLGARI, la storia, il sogno”



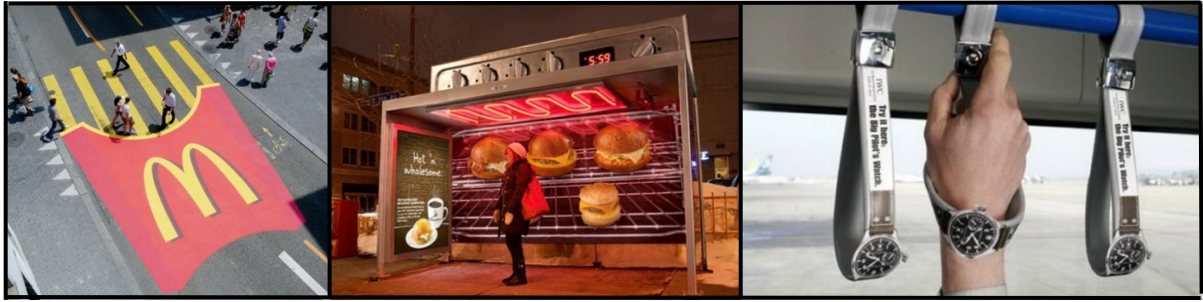
Source: <https://www.thewaymagazine.it/luxury/bulgari-la-storia-il-sogno-a-roma/>

Figure 25, 26, 27, 28, 29 - Examples of “Guerilla Marketing” by Coca Cola, KitKat, McDonalds, IWC



¹⁵⁰ Riviezzo, A., Garofano, A., Napolitano, M.R, (2021), op.cit., pp. 92.

¹⁵¹ Argano, L., Bollo, A., Dalla Sega, P., Candida, V., op.cit., pp. 263.



Source: <https://www.antevenio.com/it/blog/5-esempi-geniali-di-guerilla-marketing/>

2.3 Conclusive Considerations

The theoretical model that we wanted to outline in this chapter and that will be applied in subsequent chapters in relation to “*Vidal’s Heritage*” is the result of a long investigation made by academics Napolitano, Riviezzo and Garofano. With particular reference to the 2016 article, the heterogeneity of heritage marketing tools that have been analyzed is evident. This means that a company, in the implementation of its heritage marketing strategy, can use different tools belonging to one of the four categories previously described.

Celebratory events and company websites appear to be the most used narrative tools by investigated companies, perhaps because they both use *Internet* as a platform to convey their messages. The data collected showed that only 27 medium and large enterprises out of a sample of 238, practice narrative tools in all its variants. This underlines a low use of the heritage marketing mix.

The analysis of the multiple case study research has highlighted the importance of territory traditions related to the *Made in Italy* products. The territory as a dimension of the company’s historical heritage¹⁵² in its physical, human, social and relational components, plays a central role in the narration of the companies’ heritage. This is because it is capable of shaping the corporate image by emphasizing not only the personal stories of the various characters who have contributed writing its history, but also the cultural identity preserved in the *Made in Italy* products, as heritage uniqueness and typicality’s ambassadors of local communities. In this sense, the territory, as guarantor of greater authenticity of the products, contributes to inscribing the company within a “system of values and ideals” strongly anchored to the culture of the place in which it operates (Trubek, 2008).¹⁵³ With this in mind, *Table 2* shows the main advantages

¹⁵² Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 143.

¹⁵³ Idem.

that should be taken into considerations by any manager interested in the aforementioned strategy.

Table 2 - Advantages of the most important heritage marketing tools

Heritage marketing tools:	Advantages:
<i>WEBSITES</i>	<ul style="list-style-type: none"> -retrace the evolution of the business; -low-cost tool; -involve emotionally the users; -high availability of the material; -allow the company to collect valuable information about users.
<i>CELEBRATIVE EVENTS</i>	<ul style="list-style-type: none"> -can activate long-lasting relationships or consolidate the existing ones towards the brand and the company; -share the information of the company with a wide target audience; -have a significant repercussion at the media level; -build consensus, increase company and brand's visibility and promotion.
<i>VIDEO/SPOT</i>	<ul style="list-style-type: none"> -highlight the most important company's episodes; -draw attention to the market relationships and the most significant products.
<i>SOCIAL NETWORKS</i>	<ul style="list-style-type: none"> -allow companies to share in a quickly and interactive way particular content; -increase the company's visibility and distribution; -broaden the circle of potential customers; -build strong ties with all the different generations of consumers by exploiting the phenomenon of "homophily"¹⁵⁴; -influence consumer behavior; -improve the positioning of the Corporate Website.
<i>MONOGRAPHY</i>	<ul style="list-style-type: none"> -communicates the identity values; -validates the company's history; -strengthens companies' reputation; -allows people to relive the most striking moments in the company experience; -consolidates a "sense of belonging" towards the company.
<i>BRANDING</i>	<ul style="list-style-type: none"> -legitimizes the brand authenticity; -recalls the brand's origins; -recalls the instant link with the geographical reference context; -gives inspiration for the creation of new products or the restyling of the existing ones.

¹⁵⁴ The term homophily indicates the love of similar and the tendency of human beings to associate and create bonds with people considered similar, <http://weagroup.it/influencer-marketing-il-ruolo-decisionale-degli-influencer-utile-ai-brand/>.

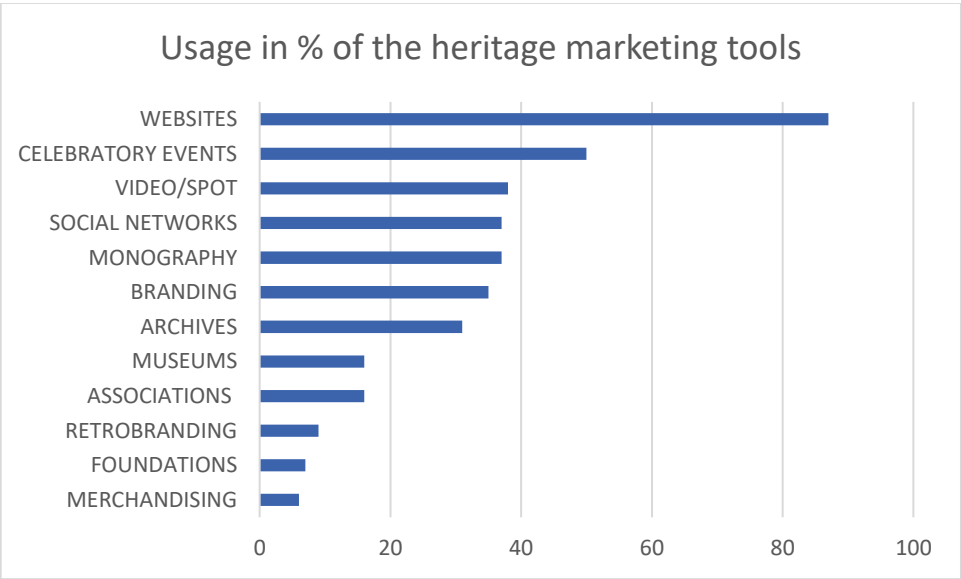
ARCHIVES	<ul style="list-style-type: none"> -high availability of information and tangible material that can be used by other heritage marketing tools; -create profound connections and lasting bonds with the reference territory and with the consumers who are part of it; -share collective memory; -allow companies to fulfill tax obligations; -give information support to the organization, to those who work there, but also to researchers, history passionate and sector specialists (Bonfiglio-Dosio, 2003).
MUSEUMS	<ul style="list-style-type: none"> -highlight the potential and the evocative power of a brand; -consolidate in employees a “<i>sense of belonging</i>” and “pride” towards the business community; -handle down to employee the sense of “know-how”; -disseminate the image and corporate identity.
ASSOCIATIONS	<ul style="list-style-type: none"> -facilitate the professional exchange between companies; -high availability of information; -offer valuable support in promoting the organizational culture and values.
RETROBRANDING	<ul style="list-style-type: none"> -allows companies to commemorate particular occasions; -stimulates new needs in consumers’ mind; -creates emotional bonds; -recalls the historical roots; - reinforces the “<i>sense of belonging</i>” towards the company and the products offered.
FOUNDATIONS	<ul style="list-style-type: none"> -recount the company’s memories; -transmit the corporate values; -strengthen the brand and company image, as well as the corporate culture; -have a practical impact on the company’s reputation.
MERCHANDISING	<ul style="list-style-type: none"> -communicates the brand’s historical heritage; -gives the opportunity to experience the brand; -increases the brand awareness and image; -helps to reinforce the “<i>sense of belonging</i>” towards the brand.

Sources: Own elaboration

Since a company can use multiple narrative tools in the implementation of its heritage marketing strategy, it is important to point out that the activities undertaken by it, with the aim of enhancing its “Heritage”, can fall into more than one category simultaneously. For example, celebratory events can make use of words, images, sounds, but also of documents contained in the company’s historical archive, which is in itself one of the narrative places par excellence.

Consequently, the categorization that was proposed in the aforementioned article appears to have a purely analytical and descriptive utility.

Figure 30 – Distribution of the centenary investigated companies by type of heritage marketing tool used

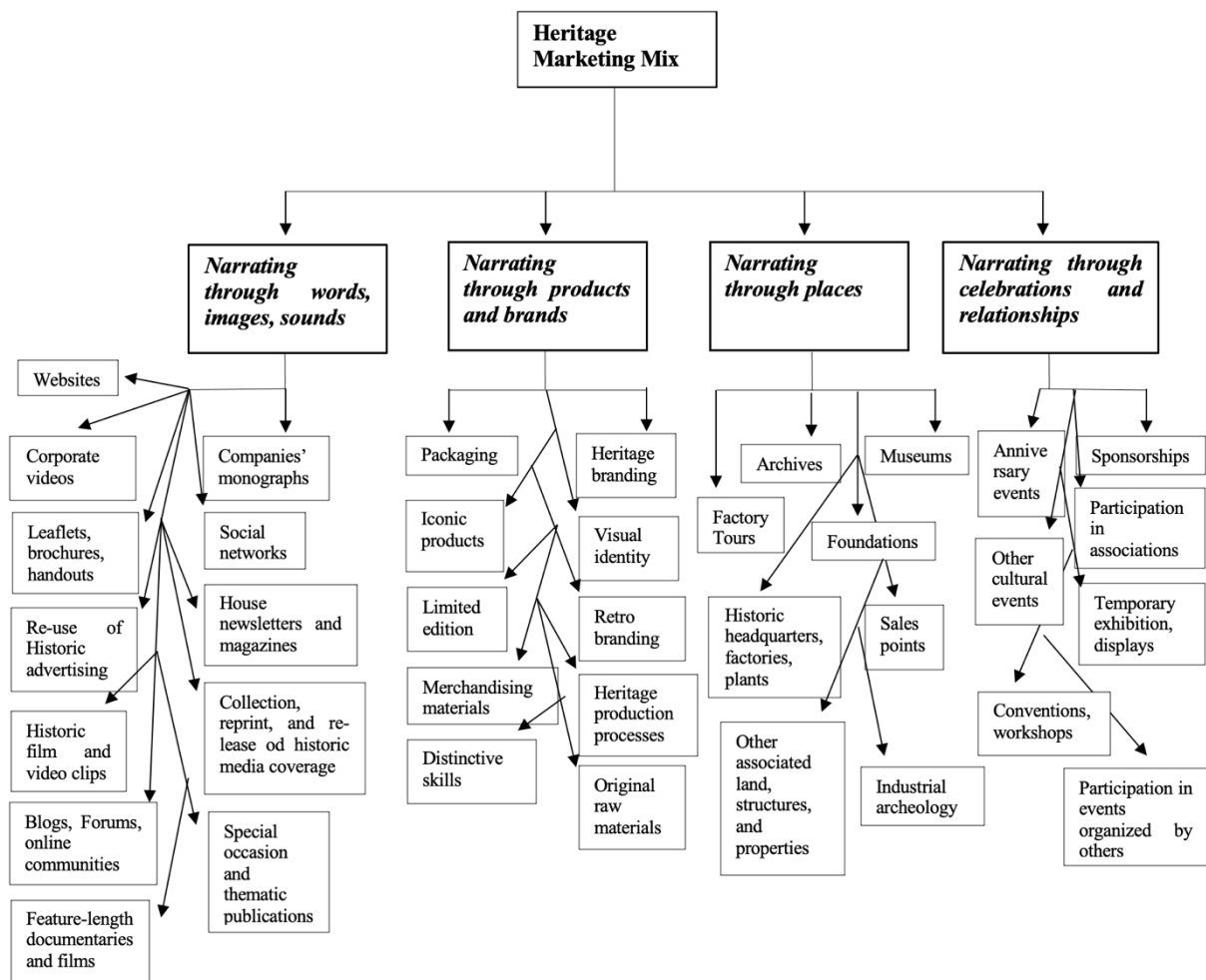


Source: Riviezzo, Garofano and Napolitano (2016)

3. BUSINESS ARCHIVES AND MUSEUMS AS STRATEGIC ASSETS

Literature considers *business archives* and *museums* as differentiation and positioning tools in relation to their competitors. In the first part of this chapter, we will first proceed to illustrate the general concept of “*business archives*”, bringing to light the main characteristics, problematics and successful examples related to it. Subsequently, the qualitative research methodology will be presented. Finally, the “Heritage” contained in “*Vidal Business Archive*” will be dealt with specifically, contextualizing the variables belonging to “*Narrating through words, images, sounds*” and “*Narrating through places*” categories proposed by Riviezzo, Garofano and Napolitano (2021) from a descriptive point of view using tables, summary schemes and the information extracted from the interviews conducted.

Figure 31 - Tree chart of the theoretical framework proposed by Riviezzo, Garofano and Napolitano



Source: Own elaboration

3.1 Business archives literature review

Business archives can be considered as a real strategic asset capable of evaluating the company's efficiency owned by the producer who intends to exploit it for marketing purposes, but also for the exercise of their economic activity. As a reservoir of information and tangible materials that feed all the other heritage marketing tools¹⁵⁵, it is capable of creating a profound connection between the company and its reference territory, but also between the latter and the employees, suppliers, customers, national and local institutions, etc.¹⁵⁶ This occurs only when a company manages to identify itself as a witness of the social and cultural fabric to which it belongs to and therefore, when it realizes that it is an important player in the development of the territory in which it operates and to which it is strongly linked.¹⁵⁷

Although the various problematics related to *business archives*, indicated in *Table 3*, have a considerable repercussion on the economic front, the choice to invest in this communication tool could turn out to be legitimate in a long-term perspective, when the entrepreneur is personally involved in what is the disclosure and consequent enhancement of its "Heritage", addressed to all the various stakeholders whose growing interest has greatly increased in recent times.

Business archives are generally organized following the methodological indications proposed by archivist and also making use of the information technologies currently available. Through them it is possible to reconstruct the corporate experience characterized by personal events relating to figures such as the entrepreneur who owns the fund, the employees, family members, and so forth, who have marked the company's work. Considering also economic, production, social events concerning the reference territory and the company itself through the use of official sources such as interviews, audio, video recordings, and so forth, which can be customized in an original way according to the different entrepreneurial necessities.¹⁵⁸

The recovered material has evidential effectiveness and is usually stored in spaces no longer used for the company's production activity or in what is the current administrative headquarters. Overall, in places possibly capable of recalling the corporate past to the various interest bearers.¹⁵⁹ This is because on the one hand, internal conservation allows all the different types

¹⁵⁵ Riviezzo, A., Garofano, A., Napolitano, M.R., (2021), op.cit., pp. 81.

¹⁵⁶ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 514.

¹⁵⁷ Montemaggi, M., Severino, F., op.cit., pp. 43.

¹⁵⁸ Idem.

¹⁵⁹ Bonfiglio-Dosio, G., (2003). "*Archivi d'impresa. Studi e proposte*". Cleup, Padova, pp. 42-43.

of stakeholders to consult the material found whenever they wish, on the other hand it represents a concrete aid to the academic scholars' research in the sector and a powerful internal communication tool aimed at employees, as a skillful means in incentivizing them to learn about the past of the company they work for. Alternatively, it may be partially or totally entrusted to third parties, who will deal with the management and implementation of the archive such as, for example, outsourcing companies; but also, free or paid deposit to the State Archives or to other institutes care for archival conservation.¹⁶⁰

A company's historical heritage conservation activity is extremely important not only at an administrative level for legal purposes, but also at a technical level as a source of inspiration to draw from for the creation of new products and industrial projects.¹⁶¹ The academics Garofano, Riviezzo and Napolitano (2020) define *business archives* as a well of ideas that can be exploited to address the present.¹⁶² This is the basis from which to start to formulate effective heritage marketing strategies, to achieve the objectives related to the production of goods and/or services¹⁶³, to have greater awareness of the potential related to one's company, of one's social and economic role in today's civil society, and the opportunities on the market.¹⁶⁴ Therefore, it can also be conceived as a "*narrative place*", as stated by the theoretical framework presented by Riviezzo, Garofano and Napolitano (2021), where it is possible to preserve, testify and enhance the entrepreneurial memory and every aspect of daily life such as local community's cultural heritage, and therefore a company's testimonial in the territory¹⁶⁵ and expression of a primary importance category for the economy.¹⁶⁶

Currently, the main reason why companies decide to set up a business archive concern tax charges, in fact, companies want to offer the fiscal authorities (Guardia di Finanza) a better system from a technical point of view where they can carry out the appropriate tax controls that can represent a barrier to the normal course of the productive activity.¹⁶⁷ Furthermore, it represents an effective administrative and management tool because thanks to the accounting documents contained therein, it can help a company to reduce costs, to increase efficiency in its ordinary management and to identify future expansion opportunities.¹⁶⁸ However, a

¹⁶⁰ Idem.

¹⁶¹ Montemaggi, M., Severino, F., op.cit., pp. 44.

¹⁶² Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 137.

¹⁶³ Montemaggi, M., Severino, F., op.cit., pp. 48.

¹⁶⁴ Ivi, op.cit., pp. 45.

¹⁶⁵ Ivi, op.cit., pp. 41.

¹⁶⁶ Bonfiglio-Dosio, G., op.cit., pp. 9.

¹⁶⁷ Idem.

¹⁶⁸ Montemaggi, M., Severino, F., op.cit., pp. 42.

company can decide to set up a *business archive*, not only for reasons related to the strategic and economic sphere, but also for reasons more properly related to the cultural sphere such as, for example, for didactic and academic research purposes and more generally for cultural activities. This allows the local community to participate and be aware of the companies' history operating in their own geographical context; this is made possible by autonomous access to public archives.¹⁶⁹ The Pirelli Archive is a good example of this, which not only conceives its archive as an inextinguishable source of stimuli whose material can be used for the company's communication strategies and new product creation, but it turns out to be a primary importance tool for university education, research in general and the most disparate professional development programs.

Particular attention should be paid to the type of involvement shown by the interested party in the creation of *business archives* with the aim of leaving a tangible trace of themselves and the vigor of their company. In fact, a producer's motivation, trust, collaboration, and willingness to make all the material relating to the company's present and past accessible to archivist and historians involved in this activity is of vital importance. But more importantly, the entrepreneur must first of all understand the function that the archive can cover with respect to the strategic and operational objectives of his business (Niebuhr Eulenberg, 1984). Consequently, only after having carefully grasped what history has to teach and the value it can assume for a company and its territory, will it be possible to proceed with the design and realization of the same.¹⁷⁰

The challenge for an entrepreneur who approaches "Heritage Marketing" for the first time consists precisely of understanding the cultural importance and usefulness of their "Heritage" as shown in the *Visioning* phase of the heritage marketing process. Indeed, as J.P. Warnier remembers «tomorrow cannot be invented without first looking over your shoulders»¹⁷¹, historical events include a company's present and future (Tsoukas, 1994)¹⁷² and in this meaning the past takes on a new role, also according to the philosophical hermeneutic phenomenon "*communicative interlocutor*".¹⁷³ For this reason, it is necessary to understand the usefulness that the past can have for a business in order to inspire people, operate in a better way and implement highly successful marketing strategies.

¹⁶⁹ Ivi, op.cit., pp. 100-101.

¹⁷⁰ Seaman, J.T., Smith, G.D., (2012). "You're Company's History as a Leadership Tool". *Harvard Business Review*, pp. 1-16; <https://hbr.org/2012/12/your-companys-history-as-a-leadership-tool>.

¹⁷¹ Montemaggi, M., Severino, F., op.cit., pp. 106.

¹⁷² Ericson, M., op.cit., pp. 132.

¹⁷³ Ivi, op.cit., pp. 132.

We have seen that “History” is one of the most powerful explanatory tools that a company can use to shape its future, as it is capable of instilling an identity and a sense of belonging, the so-called “*corporate identity*”, and motivate people to overcome obstacles presented to them in the workplace, both inside and outside the organizational boundaries.¹⁷⁴ If elevated, history can represent a valid problem-solving tool of control and knowledge that can be adopted by management and executives fully for the resolution of internal problems at the various hierarchical levels and lead to innovative solutions and the formulation of perspective. In relation to this, *business archives* play a leading role in the rediscovery of history contained in the heritage elements in order to understand where the company is; what it has done to get where it is now in terms of challenges, crises, and opportunities; what are the positive values with which people identify themselves in the present, and the future directions to be taken in the long-term.

From the considerations made, it appears how the *business archives*, if properly used, represents «[...] a resource that can be spent in terms of knowledge, planning and verification» (Bonfiglio-Dosio, 2003, pp.21)¹⁷⁵, and not as a simple administrative duty. As Chandler affirmed, strategy and business organization’s historian at the *Harvard Business School*, the first thing to do before even thinking about a strategy is to know where you have been in the past in order to understand where you are going in the present and where you want to go in the future. *Business archives* help companies precisely in doing this. From the past it is possible to understand the organizational strategies implemented, the schemes in place and the mistakes made. From them you can learn and improve, set new challenges to be grasped, new objectives to be achieved, improve your production cycle and finally, know your points of strengths and weaknesses and work on them in order to offer to the market the best image of your company.

3.1.1 Interest in Italian business archives: problematics and successful examples

Although the interest shown by stakeholders in the company’s heritage has only recently increased, the number of companies involved in the conservation and safeguarding of their historical heritage appears to be very meager.¹⁷⁶ In this regard, according to research carried out by the academics Riviezzo, Garofano and Napolitano (2016), the percentage of long-lived companies that use *business archives* for heritage marketing purposes is 31% (See Figure

¹⁷⁴ Seaman, J.T., Smith, G.D., op.cit., pp. 1-16.

¹⁷⁵ Bonfiglio-Dosio, G., op.cit., pp. 21.

¹⁷⁶ Bonfiglio-Dosio, G., op.cit., pp. 40.

30).¹⁷⁷ As Tommaso Fanfani argues, Piaggio Foundation's President, «If there were legislation more favorable to investments in culture by businesses and individuals (as happens for many realities in the most advanced countries), the awareness-raising process and the achievements would probably have better results» (Montemaggi and Severino, 2007, pp.88)¹⁷⁸. But this is not the only reason why this tool is not widely used by companies. In fact, *business archives* present multiple problematics compared to other types of private archives types and in essence, this translates into less disclosure of the same.¹⁷⁹

Table 3 –Problematics, considerations, and consequences of Business Archives

Problematics:	Considerations:	Consequences:
1) The conservation and management of Business Archives	<ul style="list-style-type: none"> - no rules considered universal; - no obligation regarding document conservation in Italy; - not easy tool to design, implement and manage. 	<ul style="list-style-type: none"> - the loss of what is the potentially attributable meaning to the archive is; - problems concerning: the space, accessibility, adaption in compliance with current safety regulations, the infrastructures and services to be set up, correct maintenance.
2) The “scattered”,¹⁸⁰ nature of business archives	<ul style="list-style-type: none"> - dispersion throughout the territory; - involvement of a wide range of legal persons. 	<ul style="list-style-type: none"> - waste of human and financial resources.
3) The selection of the right type of documentary material	<ul style="list-style-type: none"> - “deferred waste”¹⁸¹ solution through the use of <i>maximaries waste</i>.¹⁸² 	<ul style="list-style-type: none"> - it allows one to materially eliminate a quantity of papers deemed useless, to avoid casual selections and possible materials manipulations to be discarded aimed at building the desired company's image;¹⁸³ - risk of jeopardizing the archive's entire vision.
4) Constant and consistent investments	<ul style="list-style-type: none"> - very expensive tool. 	<ul style="list-style-type: none"> - high financial availability.

¹⁷⁷ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 514.

¹⁷⁸ Montemaggi, M., Severino, F., op.cit., pp. 88.

¹⁷⁹ Bonfiglio-Dosio, G., op.cit., pp. 42.

¹⁸⁰ Ivi, op.cit., pp. 29.

¹⁸¹ Ivi, op.cit., pp. 47; a practice decisively in vogue some time ago that provide the document production's postponement to be addressed for perpetual conservation.

¹⁸² Idem; they are lists introduced for each partition and sub-partition of the classification holder that indicate which documents can be discarded and when.

¹⁸³ Ivi, op.cit., pp. 184.

5) Multiple skills	- professionals interact with each other to give shape to a uniform and exhaustive archive. ¹⁸⁴	- problems concerning the professional figures who will deal with its implementation.
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Source: Own elaboration

Faced with the problematics mentioned above, there are companies that have benefitted from the set-up of their *business archives*. The winning solution is always to intensify the perception of the assumed value of historical memory in the entrepreneur. After all, *business archives* can be seen as a workplace capable of helping the producer to prove and take note of their own social role and the heritage's cultural function. In addition, it can be seen as a kind of investment made in an economic asset in relation to its territory and the company itself.¹⁸⁵ In this context, the entrepreneur who is involved in the creation of their own archives is free to organize the "Heritage" they have available as they wish according to their needs, possibly in an authentic and effective way, making use of the services of professional figures such as archivists and historicals sector. Therefore, forcing the organization to adopt standard systems for the conservation of corporate documents and management would be somewhat useless and inappropriate.

It is considered appropriate to report a series of examples capable of highlighting the meaning assumed by the *business archives* in the companies' overall vision and in particular, the different advantages offered by the latter where the intangible value of a culture can also translate into tangible value.

Table 4 –Examples of successful Business Archives

	Fundamental characteristics:	Advantages:	The purpose of creation:
<i>Alessi Archive</i>	- contains a collection of 15,000 objects and 14,000 projects. ¹⁸⁶	- wide range of ideas that can be experimented with during the creative activity of designing current products and during the development of advertising campaigns; - innovation and more marked market penetration ;	- to simplify the use of the found material by the internal operators (Montemaggi and Severino, 2007, pp.121). ¹⁸⁷

¹⁸⁴ Ivi, pp. 27.

¹⁸⁵ Ivi, op.cit., pp. 183.

¹⁸⁶ Montemaggi, M., Severino, F., op.cit., pp. 120.

¹⁸⁷ Ivi, op.cit., pp. 121.

		- is a “presentation ticket” for any cultural activity carried out on a global scale.	
Pirelli Archive	<ul style="list-style-type: none"> - the strategy adopted focused on the arrangement of cards; - it is structured on the chronological criterion and it is regularly consulted on the occasion of particular events. 	<ul style="list-style-type: none"> - fiscal utility; - wide variety of documentary sources available; - communication of its corporate image and philosophy to stakeholders. 	<ul style="list-style-type: none"> - to fulfill company’s historical heritage research and arrangement purposes of inestimable value;¹⁸⁸ - to have available online information.
Guzzini Archive	<ul style="list-style-type: none"> - is accessible online for operation and convenience; - the overall vision is focused on the Group’s history as an element of brand enhancement; - is characterized by a direct focus on the industrial district; - Its material is contained in the “Excellence’s Landscape Museum” situated in Recanati.¹⁸⁹ 	<ul style="list-style-type: none"> - allows one to reach the chosen target audience quickly and interactively; - allows one to bring the company closer to the geographical reference context; - gives continuity to the corporate experience and consolidates the “<i>sense of belonging</i>” towards the business community. 	<ul style="list-style-type: none"> - to make immediately available all the “<i>Fimag Group</i>” material; - to be the “<i>documentary reference</i>”¹⁹⁰ from which to draw for advertising campaigns, the launch of new products and more generally for the various marketing activities.

Source: Own elaboration

From these examples it is clear how the force of narrative testimonies as told through videos, words and images can be of concrete help to companies in order to validate the story contained in the heritage elements preserved in the company archives and give a certain continuity to the *corporate experience*, as stressed several times in this paper.

¹⁸⁸ Ivi, op.cit., pp. 103.

¹⁸⁹ Ivi, op.cit., pp. 130-132; this is a quite widespread initiative in companies of a certain size and with a certain historical-industrial background to be preserved and enhanced, which then ends up being, together with the archive, an effective tool for communication, innovation, image and design.

¹⁹⁰ Ivi, op.cit., pp. 132.

Figure 32 - Exhibition of never seen prototypes and drawings of the Alessi Archive in Holon Design Museum;
 Figure 33 - Pirelli Archive in Milan; Figure 34 - Introductory debate to the iGuzzini's experience and archive project



Source 31: <http://www.miriammirri.it/design/alessi-al-design-museum-di-holon/>

Source 32: https://www.affaritaliani.it/motori/fondazione-pirelli-l-archivio-storico-dell-azienda-milanese-non-solo-770067_mm_850670_mmc_1.html?refresh_cens.

Source 33: [https://www.iguzzini.com/news/newmuseum\(s\)-stories-of-company,-archives-and-museums/](https://www.iguzzini.com/news/newmuseum(s)-stories-of-company,-archives-and-museums/)

3.2 Qualitative research methodology

The literature review has revealed the strategical role of “Heritage” as a vehicle to communicate the identity and the values of a company (Montemaggi and Severino, 2007).¹⁹¹ It has outlined “*Heritage marketing*” as a philosophy and a management process that helps consumers to associate meanings and values to products and services, using the “*Heritage*” of a firm as a strategic resource (Misiura, 2005; Urde et al., 2007).¹⁹² In consideration of this, the purpose of this dissertation is to understand the role and the usefulness of Vidal’s heritage bringing to light the historical elements that can be reused by Mavive to achieve its strategic objectives.

In order to be able to answer the research questions mentioned at the beginning of this paper, a necessary premise is appropriate. Despite the growing interest shown by academics in the recent years for the strategic value inherent in *corporate heritage*, the literature has pointed out the fact that “*Heritage Marketing*” is not yet adequately and completely systemized. There is no real organic, systematic, and integrated reading of the aforementioned topic and its tools which deals with extremely shared theoretical foundations.¹⁹³ Under this aspect, it is important to underline that the attention of academics has mainly focused on the analysis of the various “*Heritage Marketing*” tools on an empirical basis, but there is no explanation on how to use them and their related managerial implications.¹⁹⁴

¹⁹¹ Ivi, op.cit., pp. 83.

¹⁹² Misiura, S., (2006). “*Heritage Marketing*”. Routledge, Taylor & Francis Group, UK.

¹⁹³ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 499.

¹⁹⁴ Riviezzo, A., Garofano, A., Napolitano, M. R., (2017), op.cit., pp. 1-2.

With this in mind, the feasibility of the “*Heritage Marketing Strategy*” potentially implementable by Mavive was investigated through an inductive research method founded on a case study analyses. More precisely, the research was performed through a qualitative approach that proceeds firstly with a preliminary investigation of the material and documents previously collected and cataloged with the first and the second archival interventions, considering in the analysis of Vidal’s Heritage only the latest version of the archive structure presented by Giorgia Battaglia. Secondly, by a qualitative analysis consisting in the comparison of the heterogeneous variables belonging to the categories of the theoretical framework proposed by Riviezzo, Garofano and Napolitano (2021) with those effectively found in *Vidal Business Archive* and those that meet the aforementioned categorizations. At the end of each analysis conducted, a summary scheme of the advantages deriving from the use of the previously discussed variables is shown; since all of them are contained in the archive, apart from the museum and the foundation, the advantages deriving from the archive have not been shown in *Figure 47*, as they are already listed in *Table 2*.

Finally, a secondary investigation was conducted in the form of interviews with former Vidal employees and other relevant figures, with the aim of having more information with which to enrich the previous comparison. All the interviews were recorded and subsequently transcribed in order to guarantee greater clarity and transparency of the information, given the emotion that arose from some questions posed during the interviews this helped in diminishing any possible misinterpretations of the data. Therefore, the following qualitative research was arranged in two phases: a preliminary qualitative investigation and a secondary one. Followed by a complete analysis of Vidal’s heritage and finally, by a discussion on the findings of the qualitative investigations performed.

3.2.1 Phase 1: Preliminary investigation in Vidal-Mavive’s word, excel, audio documents

With particular reference to the initial collection of data necessary to perform the qualitative analysis, the excel files realized by “Giorgia Battaglia” were examined in detail, as well as the report of the intervention named “*ESF 120 Mavive Research grant: archiving and digitization of Heritage*” written by her, for the research project “*120 Vidal*”. As additional source of data Mavive and Palazzo Mocenigo’s websites were also consulted. Specifically, in order to collect more insights about the business museum itinerary and activities, a phone interview with Dr.sa Chiara Squarcina, Palazzo Mocenigo’s area manager, was conducted (*See Appendix 12*). In this respect, since excel files were considered the principal and most reliable source of data, a very in-deep analysis of the material contained such as photos, advertising, magazines, deed of

incorporations, accounting documents, graphic materials, projects, brands, products, brochures, magazine articles, postcards, magazine covers, audio vision material, and so forth, was performed.

The purpose of this preliminary investigation was to find a source of evidence about the “Heritage” elements that could best suit the categories of the theoretical framework mentioned above. In particular, for the comparison of the variables belonging to the specific category of “*Narrating through words, images, sounds*”, the material examined is contained in series: Communication (8) and Bibliography (14); regarding “*Narrating through places*” Headquarters and production plants were considered (9); for “*Narrating through products and brands*” Brands and patents (6), Products (7) and History of perfume and soap (13); eventually, for the last categories “*Narrating through celebrations and relationships*”, Events, cultural, sporting and philanthropic activities (11) were analyzed in detail.

This phase was meaningful for the identification of the potential variables/tools and the comprehension of their strategic use by Mavive, as it has provided full information and significant results to be discussed, always taken into consideration in the analyses performed, the limits recognized by the literature.

3.2.2 Phase 2: Secondary investigation through interviews

The findings obtained from the preliminary investigations and the information collected with the literature review were integrated by individual and pair interviews released by former employees, and other relevant professional figures such as Massimo Orlandini, the advertiser Vito Taverna, and Chiara Squarcina with the aim of having a broader overview of Vidal’s Heritage and detect any internal discrepancy within the documentary evidence contained in the archive, corresponding to a certain period.

Table 5 – Interviewees and interviews’ details

Interviewee	Date	Department	Professional role	Years of service	Duration
<i>Giancarlo Ottolini</i>	11/19/2021	Quality control, research, development, and new plants	Supervisor	14, still collaborating with Mavive.	1) 26 min 2) 12 min

Giuliano Casarin	11/19/2021	Soap; Quality control, research, development, and new plants	Laborer, subsequently shift supervisor	Not available	1) 24 min 2) 12 min
Francesco Meo	11/26/2021	Typography	Laborer, subsequently department head of the center press	21	1) 14 min 2) 14 min
Fabrizio Zabeo	11/26/2021	Soap; Distillation; Quality control, research, development, and new plants	Laborer, subsequently chemical analysis, and product control responsible	10	1) 15 min 2) 14 min
Massimo Orlandini	11/26/2021		Author and editor of “Vidal 120”		17 min
Vito Taverna	10/01/2021		Advertiser		1 h 30 min
Chiara Squarcina	17/01/2022		Palazzo Mocenigo’s Area Manager		28 min

Source: Own elaboration

The former employees, as indicated in *Table 5*, were chosen for the different professions covered within Vidal’s company. The majority of them have changed departments over the years, and this has allowed us to reconstruct Vidal’s corporate puzzle from different points of view and at the same time to have a broader overview of the organization of each department. Specifically, the first part of the interview investigated the tasks performed by employees, the machinery used, the production, the historical factories and plants, the relationships existing between the various departments and colleagues. By contrast, the second part of the interview was entirely centered on Vidal’s heritage marketing variables such as the Foundation, Vidal’s advertising (especially the “*White Horse*”), sponsorships, Vidal’s testimonials, famous events, and so forth. It was decided to favor a semi-structured type of interview for its flexible and non-standardized structure, so that the interviewee felt free to add whatever information he remembered about Vidal’s company. Moreover, each question was adjusted to the interviewee; therefore, the interviews were completed guided by the interviewer’s questioned (*See Appendix 11*).

Regarding pair interviews, it was decided to give ample space to former employees, through no structured interviews, so that the narrative result was authentic, passionate, full of meaning and unpublished memories. Moreover, for reasons related to the enrichment of the information released and the intention to cover any missing or ambiguous information with further questions based on what had been previously told. We performed 7 interviews in presence at Mavive

S.p.a, Via Altinia, 298B, Venice. It was decided to record all the interviews in order to correctly report the information given and also because the audio files will be part of *Vidal Business Archive* as documentary evidence. Each interview lasted differently depending on the information possessed and the material brought to Mavive's Headquarters.

It is important to say that Fabrizio Zabeo and Francesco Meo had already been interviewed before November 26th, 2021, and their testimonies are now part of the section "*La fabbrica Vidal tra Venezia e Marghera (1900-1992)*" contained in the book "*L'Esde Fascicoli di studi e di cultura*"; therefore, since plenty of information has already been given, the duration of their interviews was shorter than the others.

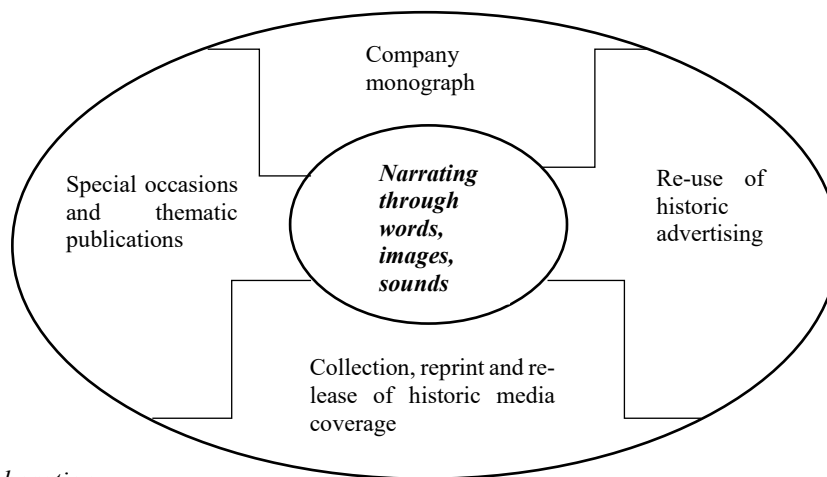
For the construction of the interview outline, it was decided to submit a standard one to the interviewees, that was enriched by further questions accordingly to the profession covered by the employee. The interview included a brief explanation of the dissertation, its objectives and the reasons for it, a concise presentation of the interviewee, questions aimed at better investigating the variables previously identified during the analysis of Vidal's Heritage and finally, due acknowledgments in which the interviewee was asked if he had kept Vidal's materials or documents over the years to be donated to the current *business archive* and what type they were.

With particular reference to Vito Taverna's interview, this was performed by Massimo Orlandini at Taverna's residence in Monterchi (AR) for a simple matter of time and logistics. For the same reasons, it was not possible to carry out further interviews and submit questionnaires, as a larger sample of subjects would have been necessary. Therefore, the analysis carried out should be enriched with further oral testimonies in order to provide more robust results.

3.3 Narration through words, images, sounds variables

Before proceeding with the analysis of the *Vidal Business Archive*, it is appropriate to have a look at “Appendix 2”, “Appendix 3”, and “Appendix 5” to better understand Vidal’s history and the methodological choices made during the second archival intervention carried out by the scholarship holder “Giorgia Battaglia” in *Vidal Business Archive*. With this in mind, we will proceed with the theoretical analysis of the tree chart’s variables falling into the specific category “*Narrating through words, images, sounds*” of the theoretical framework previously mentioned.

Figure 35 - Narrating through words, images, sounds variables



Source: Own elaboration

“*Social Networks*”, as well as “*Websites*”, “*Blogs, Forums and communities*” variables did not yet exist at the end of the 80s and therefore, they cannot be found in the aforementioned archive.

The first variable that is considered appropriate to examine is that inherent to “*Collection, reprint and re-release of historic media coverage*”, called in Vidal Business Archive “*Historical press review*”, contained in Series 8, Subseries 3.1 and 3.2 relating to Vidal’s heritage communication (See Appendix 4). The prevalent type of document is the magazine article, and the corresponding archival unit is divided into: Vidal company’s history and Associations. In literature it has been seen that this variable is not particularly emphasized; furthermore, we do not have any information about its managerial implications. The photos as well as the historical texts contained in the dossiers and magazines, with an indisputable narrative force, could be reused in today’s commercials, in documentaries depicting the Vidal company, as well as in posters, playbills, brochures, etc. to increase Mavive’s *brand awareness* and *image* by presenting its historical origins.

Table 6 - Historical press review material

OBJECT	DATE	COLLOCATION	DESCRIPTION
Vidal	s.d	Mavive Collection (F 8/3.1)	Text dedicated to the history of the Vidal company by Giorgio Dalla Villa and published in " History of Italian perfumery ", n. 42 - unknown year. Report photos of the products to which it refers.
"Vidal: a multi-family house on horseback"	1978	Mavive Collection (F 8/3.1)	Article appeared in the magazine "Imagine" (1978) by Luciano Parisini for the column " A company a month ". The text tells the story of the company underlining the family character . Bring photos of the white horse, products, staff, facilities, and the basketball team.
Vidal article	c.a. 1970-1978	Mavive Collection (F 8/3.1)	Article about the history of the company in two languages (English, Italian) with photos of the San Marziale and Marghera plants, advertising of the Lauro Olivo soap, various bottles of perfumes and a medal with the inscription "Profumeria Venezia San Marco".
Cesco Chinello, "History of Porto Marghera"	February-March 1985	Massimo Orlandini Collection	Article " History of Porto Marghera " by Cesco Chinello taken from the magazine "Italian illustration" (n.22, February-March 1985): "The need for communication in the province of Treviso" with schematic map of railway communications between Treviso and Venice. Photographs are shown from the "Montevecchio" factory of the Montecatini group, of works at the Vidal factory and offices and of the 1934 visit of Benito Mussolini and Giuseppe Volpi to Porto Marghera.
"Forty years of the Association"	c.a. November 2004	Mavive Collection (F 8/3.2)	Article appeared in the magazine "Accademia 33" (November 2004), a monthly magazine of business culture, published by UNIPRO of Milan, in which we recall, as a significant moment of the association, the deed of incorporation of the association , drawn up by the notary Paolo Frassi of Milan on November 6, 1967; Renzo Vidal is among the shareholders present.

Source: Own elaboration

The second variable identified in *Vidal Business Archive* is that inherent to “*Re-use of historic advertising*”, also contained in Series 8, from Subseries 2.2 to 2.20. Differently from the first variable, this could be strategically reused by the company to enrich its *Company Monograph*, or it could be seen as a starting point for today’s advertising campaigns and for merchandising heritage activities promoted by the company itself (*See Appendix I*), as well as being part of the corporate museum collection. In fact, postcards, advertising inserts, and so forth, contain words and images considered “fundamental” elements from a symbolic and evocative point of view, which are linked to the *corporate* and *brand identity* and therefore, capable of narrating its evolution over time. In the second chapter it was seen how words, images and sounds contained in the heritage elements can actually contribute to the construction of a specific public image, and therefore in fact to the reputation of a company. It is important to emphasize that for this variable only the archival units corresponding to most important Vidal products are reported, because given the heterogeneity of the data available, it was not possible to take a greater number into consideration.

Table 7 - Re-use of historic advertising material

OBJECT	DATE	COLLOCATION	DESCRIPTION
First Angelo Vidal advertising	c.a. 1908-1909	Massimo Orlandini Collection	First advertising insert of the Angelo Vidal soap factory in San Marziale, Venice. The slogan reads: "Award winning factory Soda - lye - sulphate soda - potash. San Marco brand pure soap deposit for laundry". Mangiarotti Guide 1908-1909.
Advertising of Soaps, Soda, Lye and Sulfate Angelo Vidal	1913-09-28	Massimo Orlandini Collection	Advertising insert appeared in the newspaper Il Gazzettino of September 28, 1913 which advertises " Saponi-Soda-Liscive-Sulfato A. Vidal ". In particular: - San Marco and White soap Corfù type; - Vidalina, the liquid lye for cold washing with the slogan: "The only patented lye because it is excellent".
Pasubio soap	1928-05-06	Massimo Orlandini Collection	Advertising insert appeared in the newspaper "Il Gazzettino" of May 06, 1928 advertising Pasubio soap , "the soap of the intelligent housewife".
Pasubio and Vidalina	1928-05-20	Massimo Orlandini Collection	Advertising insert appeared in the newspaper "Il Gazzettino" of May 16, 1928 which advertises Pasubio soap "the soap that apes imitate in vain" and Vitaliana lye "the lye of the housewife who loves her laundry".
Lauro Olivo	c.a. 1930	Mavive Collection (F 8/2.6)	Advertising insert relating to Lauro Olivo soap with illustration of caravels and slogan "The true cure-all of the skin. The masterpiece of the soap industry".
Petrolina Longega	1946-06-26	Massimo Orlandini Collection	Advertising insert appeared in the "Gazzettino di Venezia" of June 26, 1946 relating to the Petrolina Longega brand in Vidal-Venice. It represents the head of a woman with hair, the symbol of the brand, with her name and the slogan "Stop hair loss" next to it. On the same page of the newspaper there are other advertisements.
Pino Silvestre Colony	c.a. 1950	Mavive Collection (document displayed in the window)	Advertising relating to the "Pino Silvestre" colony, "fresh forest aroma", with illustration of fawns and the slogan "Dissolves tiredness, restores the spirit"
Ca' D'Oro Vidal	c.a. 1960	Massimo Orlandini Collection	Advertising insert relating to Colonia Ca' D'Oro with illustration of a woman's head with hat and product in a bottle. It carries the slogan "With colonia Ca 'D'Oro more charm more poetry more femininity".

Source: Own elaboration


The aforementioned discourse could also be applied to the personalized “*historical gadgets*” offered by Vidal to final consumers illustrated in *Table 8*. Although, the latter do not belong to any of the four categories conceptualized by academics Riviezzo, Garofano and Napolitano (2021), they could still be used by Vidal during the formulation of its heritage marketing strategy, since they contain brochures and advertising elements.

Table 8 - Historical gadgets material

ARCHIVAL UNIT	OBJECT	DATE	COLLOCATION	DESCRIPTION
Compra e sarà tuo	White Horses. Compra e sarà tuo.	c.a. 1969	Massimo Orlandini Collection	Advertising for the promotional campaign of the Vidal Pino Silvestre shower gel : contest " Compra e sarà tuo? ". In the upper left there is the image of the product, in the center a photo of the white horse with promotional text and in the lower right the figure of a woman with the slogan "and jump on the back of luck with the Vidal bubble bath".
Number One Vidal T-Shirt	Pino Silvestre shower gel	1972	Massimo Orlandini Collection	Pino Silvestre bubble bath Advertising relating to the "Vidal" bubble bath and the winning of a t-shirt with the image of the white horse.
Quelli del Poncho	Quelli del poncho	gen. 1973	Massimo Orlandini Collection	Advertising for the promotional campaign of the Vidal Pino Silvestre shower gel : contest " Quelli del Poncho ". On the left photo of a child dressed as a gunslinger with a pistol, hat and poncho. On the right, the slogan in green "Vidal gives you shower gel" with the instructions to participate in the competition and at the bottom of the picture of the product in bottle and box from which a hand grabs the sticker.
White horse. Telosponge	Vidal shower gel and telosponge	c.a. 1978	Massimo Orlandini Collection	Advertising relating to the Vidal shower gel with the Bassetti telosponge with the White Horse. There is the slogan " Bring the horse Vidal with you " with a photo of a couple lifting and showing the towel underneath. Below is the explanation and photos of the product.
Radio Squash	Radio Squash	c.a. 1983	Massimo Orlandini Collection	Advertisement relating to the " Vidal " bubble bath and the winning Squash floating radio .
After Shave and Shaving Foam gift offer	Today Pino Silvestre After Shave gives her Pino Silvestre Shaving Foam	1985	Mavive Collection (F 8/1.11)	Advertising relating to the offer for which, with the purchase of a six-pack of aftershaves, a six-pack of shaving foam is offered as a gift; on the left is the image of the promotional products with text and below is the slogan " For a successful offer to your customers ".
Offer Pino Silvestre Club gives away the razor of your travels	Pino Silvestre Club gives you.	c.a. 1950	Mavive Collection (F 8/1.12)	Brochure relating to the " Pino Silvestre Club " promotion. With the achievement of 8 stamps, it includes a crowner with thermometer and hygrometer showing the bottle of a "Pino Silvestre" product and with 50 stamps a raw ham from the Parma consortium. The promotion "Pino Silvestre Club gives away the razor of your travels", which shows an exhibitor with razors and various packs of "Eau de Cologne 80 °" and "After Shave 50 °" from the Pino Silvestre line.

Source: Own elaboration

Table 9 - Historical Vidal's gadgets

Gadgets	Characteristics	Slogan	Advertising
<p>"Yellow and red Poncho Vidal"</p> <p>(Figure 36)</p>	<p>Promotional campaign for the 1973 Vidal Pino Silvestre bubble bath.¹⁹⁵</p> <p>In the same advertising space, it is possible to note the presence of the relative instructions to be able to participate in the competition through which the consumer has the opportunity to win the aforementioned gadget.</p>	<p>"Vidal gives you bubble bath"</p>	

¹⁹⁵ Documentation preserved in the Massimo Orlandini Collection, also available digitally.

**“Bassetti’s
White Horse
beach towel”**
(Figure 37)

Realized by Bassetti for the advertisement relating to the 1978 **Vidal Shower Gel**.

The latter depicts the photo of a couple lifting and showing the very beach towel in which the mighty and graceful white horse is represented on a background characterized by a lush jungle.

The photo of the product is also shown at the bottom of the same.

According to the research conducted by Dr. Massimo Orlandini, almost a million pieces of these items have been distributed.

**“Bring the Vidal
horse with you”**,
brings to mind
the white horse’s
image even at
the sea reaching
in this way a
wider target
audience.



**“Vidal White
horse
competition”**
(Figure 38)

In 1972, the opportunity to win a white Arabian horse, in flesh and blood, through the competition **“Buy... Will it be yours?”** was given to each customer. The advertising is related to the promotional campaign of the **Vidal Pino Silvestre shower gel**.

At the top left of the image, the product is clearly visible. In the center of the advertisement there is a photo of the white horse with the promotional text and at the bottom right, the figure of a woman with the slogan.¹⁹⁶

**“And jump on
the back of luck
with the Vidal
Bubble Bath
competition”**



¹⁹⁶ Orlandini, M., (2020). “Vidal, il profumo del successo”. In “Vidal 120”, edited by Massimo Orlandini, Venezia, Lineadacqua, pp.60; this advertising was designed in such a way that where the winning person did not have a real stable, he would also have the opportunity to request the relative value in gold tokens, while the consolation prizes would have been silver horseshoes.

“Floating radio Squash” Promotional gadget for the 1983 **“The only water-proof radio”** capable of floating, a revolutionary technical solution at the time.

This object had been patented by Vidal itself and differed from others on the market, thanks to its particular characteristic of being covered with a **waterproof material** (See Appendix 6).

This “amphibious radio” was an absolute novelty and behind this idea there had been a careful optimization work to achieve this innovation.¹⁹⁷



Source: Own elaboration

The third variable that it is considered appropriate to mention is that relating to “*Company Monograph*”, which has already been extensively discussed in the second chapter of this paper. The “Vidal 120” Institutional Monograph is located in Mavive Collection (Series 15/4, dedicated to Bibliography) and narrates the story of the Vidal and Mavive family and businesses. The latter was ranked third and won the Omi award (Business Monographs Observatory) awarded as one of the best corporate institutional monographs in 2020.¹⁹⁸ “Vidal 120” is divided into “Foreword” by Massimo Vidal, “Vidal, the perfume of success”, “Massimo Vidal and the adventure of Mavive”, both edited by Massimo Orlandini, “Massimo Vidal. A portrait” by Luciana Boccardi, “The Merchant of Venice: new routes for a family history”, “Afterword” by Marco Vidal and “Cronologia”. This invaluable heritage marketing tool can not only help Mavive to communicate family business’ values reinforced over time and validate the perfume history in the Venetian territory, but it can also strengthen its reputation in the context of its Institutional Communication and make the public participate in the new growth paths that are intended to be achieved in the future, as already explained at a theoretical level in this paper.

It is evident that the company has an immediate benefit which can be seen, firstly, in the creation of a range of articles both in the local press, in technical magazines and in specialized magazines. This provides a result we say “Heritage” and allows the company to improve its

¹⁹⁷ Lazzaro, G., (2021). “Interview to Giancarlo Ottolini”.

¹⁹⁸ Il Gazzettino, (2021). “La monografia sull’azienda Vidal premiata a Verona”. 23, Cultura e Spettacoli, July 10th, 2021, s.n.p.

reputation. Secondly, this editorial product increases the brand's value because it contributes to the increase of the *brand awareness* and *image* over time; this type of investment made by the company, as stated by "Massimo Orlandini" is «one of the most modern investments that can be made in the Marketing world»¹⁹⁹. This is because "Heritage Marketing", especially for companies that are marketing oriented like Vidal was and currently Mavive, a company specialized in the perfume sector, needs to create content which are then spread with social networks, the websites and in general with every imaginable means from a communication point of view in order to increase the brand and company visibility. The aforementioned monograph was also edited in English and sent to 92 countries in the world. This was undoubtedly a formidable heritage marketing action in the field of perfume, a sector besieged by ruthless competition due to the fact that world giants such as Chanel, Creed, Gucci, Tom Ford, Dolce & Gabbana, Jean Patou operate there. Under this aspect, presenting yourself on the world scene with a monograph of this kind is in effect a "*business card*" that not only allows you to rediscover the journey made by the company and the entrepreneurial essence in all its vigor, but also to communicate to its competitors its strategic positioning.

Finally, the last variable to consider for Vidal's heritage marketing strategy is "*Special occasions and thematic publications*", also contained in Series 15, from Subseries 15/1 to 15/3, corresponding archival unit "Vidal company's history" relating to Vidal's Heritage Bibliography.

Table 10 - Special occasions and thematic publications material

OBJECT	DATE	TIPOLOGY	COLLOCATION	DESCRIPTION
The Angelo Vidal soap factories	1905-04-15	Book essay	Massimo Orlandini Collection	Essay on the Soap Factory of the Angelo Vidal Company, taken from " Porto Marghera 1932 " by various authors, pp.103-105.
Vidal since 1900 in Porto Marghera	s.d.	Text	Massimo Orlandini Collection	Frontispiece of " Vidal from 1900 in Porto Marghera. Toilet soaps, perfumery ".
ESDE n. 14; periodical of local history of the Venetian, Treviso, Mirese, Miranese.	November 2019	Periodic	Mavive Collection	Issue 14 of the periodical "Este", on the local history of Venice, Treviso, Mirese and Mirano , which contains two essays relating to the Vidal factories and the history of the company : - Michele Cabianca , The Vidal factory between Venice and Marghera (1900-1992), pp. 85-98; - Fabrizio Zabeo , The Vidal factory: the manufacturing process through testimonies, pp. 99-116;

Source: Own elaboration

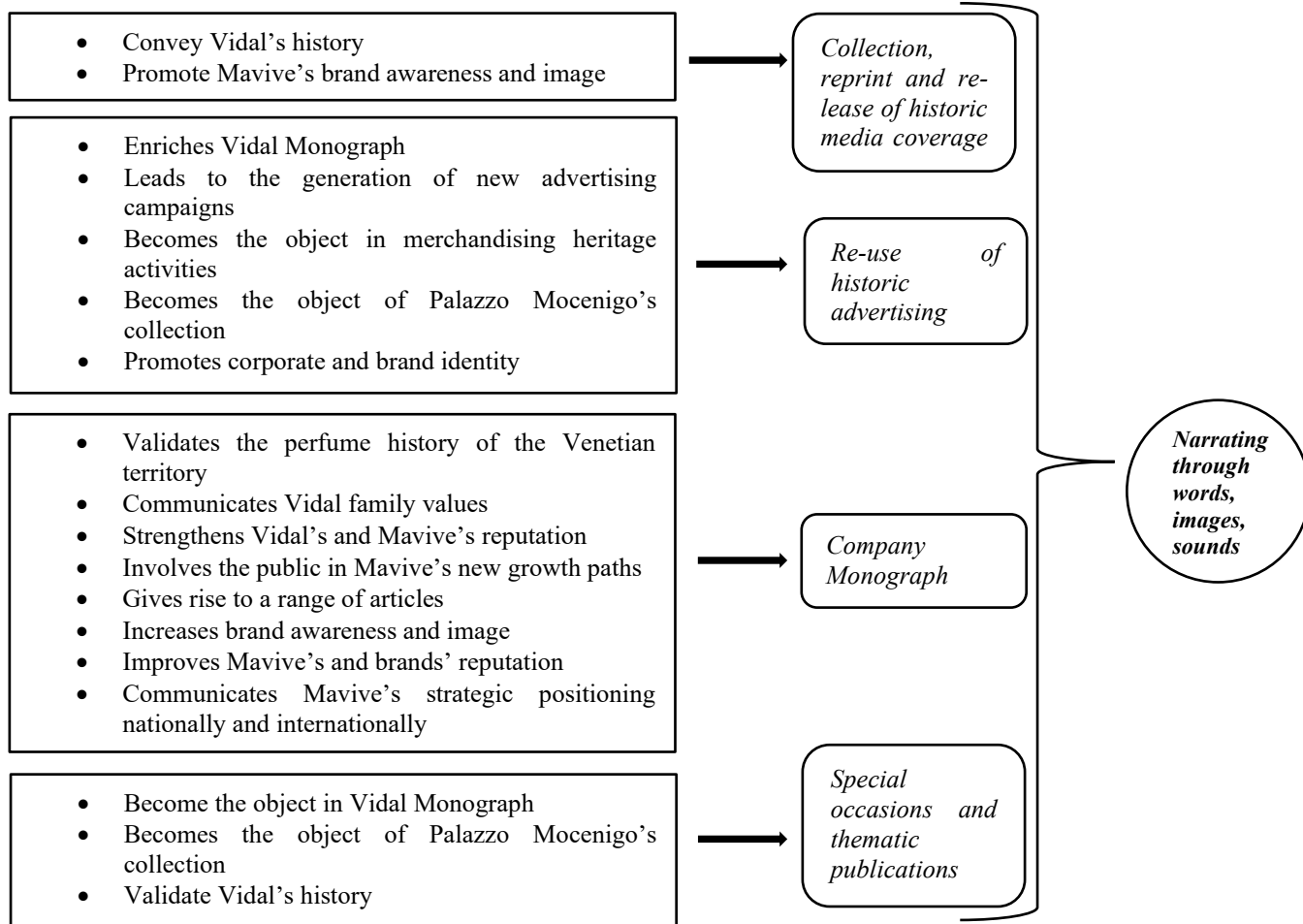
¹⁹⁹ Orlandini, M., (2021). "Interview to Massimo Orlandini".

The material described here was then reused by the company for the preparation of “Vidal 120” Monograph; but some excerpts could also be exhibited inside the perfume section of the museum of Palazzo Mocenigo, in Venice. Unfortunately, the literature concerning this variable and its managerial implications appears to be very limited in the context of heritage marketing.

In conclusion, Vidal’s case study partially satisfies the theoretical framework because only four variables satisfy the categorization proposed for the reasons mentioned above.

These variables told through the right narrative structure, and in this case through *business archives* can help an organization to inform, convince, guide, persuade, involve final consumers and, at the same time, to promote and make people perceive the potential inherent in the *corporate or brand heritage*.²⁰⁰

Figure 40 – Advantages of Narrating through words, images, sounds variables



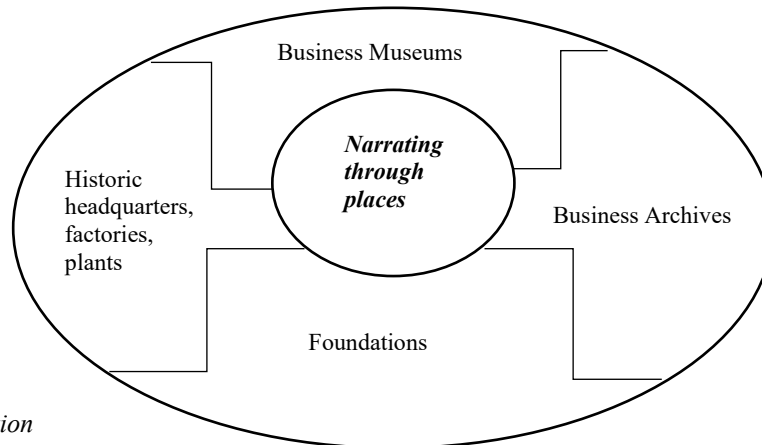
Source: Own elaboration

²⁰⁰ Fontana, A., op.cit., pp. 35-36.

3.4 Narration through places: Historic headquarters, factories, plants, foundations

Another variable that has been identified within the *Vidal Business Archive* is that relating to the “*Historic headquarters, factories, plants*”, contained in Series 9, denominated “*headquarters and production plants*”.

Figure 41 - Narrating through places variables



Source: Own elaboration

The corresponding archival unit is divided into municipal building projects, the facade of the factories and offices, and finally, plant layout. The prevailing typology is the graphic material, such as photographs or floor plans depicting the Vidal production plants, the workers at work in the factories, the building projects, the first Vidal headquarters, etc., as shown in *Table 11*.

As recalled in the first chapter of this paper, there is currently no explanation in literature on the relative managerial implications of the aforementioned heritage marketing tool. However, the strategic importance of heritage marketing tools has been discussed extensively in the precedent chapters emphasizing its usefulness in communicating the company’s strength and corporate identity and image. Therefore, an explanation will be given here about the strategic employment of this material which must certainly be taken into consideration by managers interested in this field.

The material depicted above could be reused by the company to revisit the packaging of Vidal products in a “vintage” style, thus activating connections with the past in consumers and their own emotions towards the brands and the company; or it could be the object in Palazzo Mocenigo’s collection capable of highlighting the urban planning and production processes of the time, as well as the working methods and machinery used for production, etc. and therefore in this way revisit the relationship with the Venetian territory. Furthermore, such materials could be widely used by researchers and field experts in their research on the geographical

context of reference, as well as playing a major role in university education and professional development programs.

Table 11 - Historic headquarters, factories, plants material

OBJECT	DATE	DESCRIPTION
Saponificio Vidal project	February 1947	Plan of the project of the Angelo Vidal soap factory in Marghera by the engineer Mario Olivotto. It bears the stamp of the City of Venice
Facade of the Vidal factory	1947	Drawing of the project carried out by the engineer Mario Olivotto for the reconstruction of the Vidal factory in Porto Marghera in 1947.
Fatty acid distillation plant scheme	November 1954	Scheme of a plant for the distillation of fatty acids on a scale of 1:50, developed by the company "Elettrovapor". On the front there is the drawing of the plant with caption and notes in red pen; on the reverse there are other information always in red pen.
Packaging departement, packaging, shipping department	July-1949	Photo by Reale Fotografia Giacomelli depicting workers at work in the Vidal plant in Porto Marghera. - Workers at work in the packaging and shipping department , - Workers involved in product packaging .

Source: Own elaboration

The other variable included in the specific category of “*Narrating through places*” is that denominated “*Foundations*”. In particular, all interviewees have mentioned “*Gemma Vidal Foundation*” in their narratives, a welfare initiative offered by the company to all Vidal employees in order to improve and facilitate the quality of their working life. This institution was founded before 1976 in memory of Angelo Vidal’s wife and provided for a cash compensation which, computed on the basis of the company’s revenues, generated a profit. The latter was then distributed to employees on the basis of medical expenses incurred during a period of illness, including both workers and their families.²⁰¹ In this regard, former employees recall that were provided benefits such as: the reimbursement of medical expenses, the purchase of glasses, the reimbursement of children’s books, scholarships, company shop, BNL bank counter, and so forth. In practice, all those resources that were not passed on by the national health service or that were not possible to deduct from taxes.²⁰² This type of foundation was clearly of “donor type”, since it was aimed at creating social well-being through countless donations destined for the workers’ necessities in order to facilitate the reconciliation between private and working life.²⁰³ In this respect, “*Gemma Vidal Foundation*” met all these needs, configuring itself as the expression of Vidal’s organizational culture, so much so as to represent

²⁰¹ Cabianca, op.cit., pp.113

²⁰² Lazzaro, G., (2021). “*Interview to Giancarlo Ottolini and Giuliano Casarin*”; “*Interview to Francesco Meo and Fabrizio Zabeo*”.

²⁰³ Barbetta, G.P., op.cit., pp. 99.

a forerunner model of welfare for employees from all points of view, as evidenced by Dr. Ottolini. This is because Vidal's company was able to understand and anticipate the real needs of workers by 50 years and therefore, the corporate welfare by promoting the so-called "*work life balance*" and improving the relationship of employees with Vidal itself.

The sensitivity shown by Vidal towards employees has positively strengthened the perceived corporate image and reputation by nurturing in the heart of the latter that affection that still exists today for the company. At the same time, it was also able to convey what were the corporate values, thus fostering that "*sense of identification*" particularly felt by employees and participation in working life, as well as loyalty towards the company itself. In practice, the incentives represented by benefits have significantly affected their degree of job satisfaction and their motivation, thus strengthening the corporate culture as mentioned in *Table 2* of the second chapter of this paper. In the end, the result was that workers felt important and felt part of the Vidal community.

3.5 Narration through places: Business Museum

Regarding the concept of *business museums*, this phenomenon has been analyzed by some academics within the *marketing* and *corporate branding*'s perspective (Kotler, 1999; Griffith, 1999; Gilodi, 2002; Stigliani and Ravasi, 2007; Pastore and Vernuccio, 2006); by others, on the other hand, according to the most recent one of the *heritage* or *business culture* (Lane, 1993; Lalli, 2003; Montemaggi and Severino, 2007).²⁰⁴ Despite the different perspectives considered, the contribution that *business museums* can provide as a narrative tool within the corporate communication and marketing strategies (Nissley and Casey, 2002), has not yet been grasped, as well as the role of marketing within the museum environment is not yet understood.

3.5.1 Business Museum variable analysis

With particular reference to "*business museum*" variable, it is now starting to be considered for Mavive's commercial and communication purposes in order to generate a superior value for the company and the museum, but everything is still being conceived. It is now known that in order to survive, museums have come closer and closer to the marketing, entertainment, and art world, regardless of the cultural sector in which they operate. In this regard, Palazzo Mocenigo has

²⁰⁴ Iannone, F., (2016). "Quando il museo comunica l'impresa: identità organizzativa e *sensemaking* nel museo Salvatore Ferragamo". *Il capitale culturale. Studies on the Value of Cultural Heritage*, 13, pp. 531.

understood that a visit to the museum must not be static for the success of the perfume section, instead it uses visual, sound, and tactile tools²⁰⁵ capable of offering to visitors a multisensory, multimedia and interactive experience²⁰⁶, which do not end with the end of the tour itself but that is completed in a *bookshop* and in a *laboratory*²⁰⁷. The latter offers the possibility to gain knowledge in some olfactory stations about the great “*olfactory families*” from which all perfumes are born and apply what visitors have learned in the creation of their own personal fragrance to take home (Kotler and Kotler, 2000).²⁰⁸

The *bookshop* turns out to be the most profitable place from an economic point of view as the store, usually inserted at the end of a guided museum’s tour, allows visitors to live a real shopping experience (Phillips and O’Reilly, 2007)²⁰⁹ and to buy a souvenir that is nothing more than a memory of the day they have passed and an imitation of what they have been able to admire and know in such a way as to ensure the experience of the same sensations at home once again. As a result of what a visitor sees and hears during the museum visit, it will certainly bring to mind something else that they already know, and they will most likely buy the one that most impressed them. In the museum store of Palazzo Mocenigo, visitors can purchase museum guides, catalogs of exhibitions, Civic Museums of Venice’s high quality and merchandising products, but above all “*The Merchant of Venice*” perfumes, inspired to the Venetian Republic and its centuries-old trade with the East. It is a luxury perfumery line whose brand name precisely evokes the Venetian entrepreneurial culture. The *bookshop* turns out to be a strategic place where Mavive could increase the awareness towards its brand and its company emphasizing with the brand logo the role of forefather that the city had in the tradition of perfume and fragrances. Indeed, “*The Merchant of Venice*” could encourage visitors to feel part of Venetian history, to perceive themselves as Mavive community members who identify with the same values and therefore, as “*brand ambassadors*”.⁷³

²⁰⁵ Bulegato, F., (2008). “I musei d’Impresa. Dalle arti industriali al design”. Carocci Editore, Roma, pp. 21.

²⁰⁶ Idem.

²⁰⁷ Lazzaro, G., (2022). “Interview to Chiara Squarcina”.

²⁰⁸ Kent, T., (2010). “The role of museum shop in extending the visitor experience”, *International Journal of Nonprofit and Voluntary Sector Marketing*, 15(1), pp. 67-77.

²⁰⁹ Ivi, op.cit., pp. 67.

Figure 42, 43 - Advertising communication for Rosa Moceniga and Imperial Emerald of “The Merchant of Venice”



Sources: Vidal 120 (2020)

Accordingly to the “customer orientation” paradigm, the perfume section of the museum of Palazzo Mocenigo has already planned the setting up of thematic exhibitions dedicated to the world of smell, the activation of an educational program specifically dedicated to perfume, the organization of conferences, seminars, workshops and meetings with master perfumers, «precisely with the aim of making the Study Center an international reference, in which associations, institutions and companies of excellence operating in the cosmetics sector will also be involved»²¹⁰. Since the multidimensional experience lived by the visitor is the main purpose of the *business museum*, all the actions carried out by the perfume section of the museum of Palazzo Mocenigo are aimed at increasing participation and connectivity by leveraging on its learning, recreation and social sphere, but also on the olfactory and aesthetics sensations understood as “gestalt” within the business experience (Rentschler and Potter, 1996; Schmitt and Simonsen, 1997; Pine and Gilmore, 1998; Caru and Cova, 2003; Kotler and Kotler, 2000; Falk and Dierking, 1992; Skramstad, 2004). Indeed, particular attention was paid to the museum’s environment policy and design in such a way that it favors the communication of the ancient and glorious Venetian Perfume history, and at the same time it appears rich, rewarding, personalized and attentive to the different visitor’s needs within which «the visitor is empowered to look for themselves from their own standpoint» (Hein, 1998; Roberts, 2007; Falk and Dierking, 1992)²¹¹.

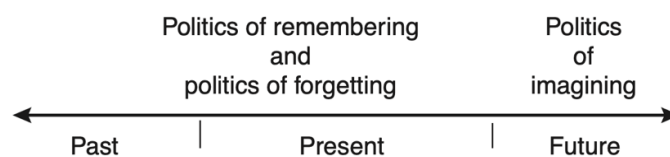
²¹⁰ <https://www.mavive.com/it/blog/news/si-rinnova-la-collaborazione-tra-fondazione-musei-civici-di-venezia-e-mavive-spa-per-il-museo-del-profumo>

²¹¹ Kent, T., op.cit., pp. 69.

The Perfume Path consists in five rooms: one is dedicated to the Venetian perfume history which is narrated by an introductory video and an olfactory map that describe the “Routes of Spices” traveled by the ancient Venetians. Another room evokes, through recipes, techniques, fragrances to smell, the alchemical laboratory of a sixteenth-century perfumer (muschiere). In another room an extraordinary collection of bottle and perfume bottles from Monica Magnani Collection is presented, consisting of perfume holders from different eras, materials, origins, and types. Eventually, the final room hosts the “*Organo del profumiere*”.²¹² Next to the historical part of the perfume section which now contains more than 3000 pieces, a contemporary part will be added with all the historical fragrances that the Vidal family has created from Vidal’s foundation to today, with Mavive, which will be archived through a new Cryo conservation system together with the documents and advertising currently contained in *Vidal Business Archive*.²¹³

First of all, it is important that in the exhibition phase Mavive uses “*seeing and telling*” methods, as indicated in *Appendix 7*, that take into account museum policies and decides what to exhibit (*politics of remembering*) and what not (*politics of forgetting*) in order to successfully disseminate its corporate and brand image and identity (Sturken, 1997).²¹⁴ Secondly, it is also important to offer new cultural and educational activities capable of maximizing visitor involvement through the use of the amusement park’s recreational elements with the aim of offering cultural experiences that are creative²¹⁵ in which visitors can feel at ease and at the same time, be able to have fun²¹⁶ and be free to combine the different elements of the Heritage in a creative and intelligent way.²¹⁷

Figure 44 - Chronology to represent who companies are in the present and who they have been in the past



Source: Nissley and Casey (2002)

²¹² <https://mocenigo.visitmuve.it/it/il-museo/percorsi-e-collezioni/nuovo-itinerario/percorsi-dedicati-al-profumo/>

²¹³ (2021). Extract from OMI award delivery, March 07th, 2021, video, s.n.t.

²¹⁴ Nissley, N., Casey, A., (2002). “The Politics of the Exhibition: Viewing Corporate Museums Through the Paradigmatic Lens of Organizational Memory”. *British Journal of Management*, 13, pp. S35-45.

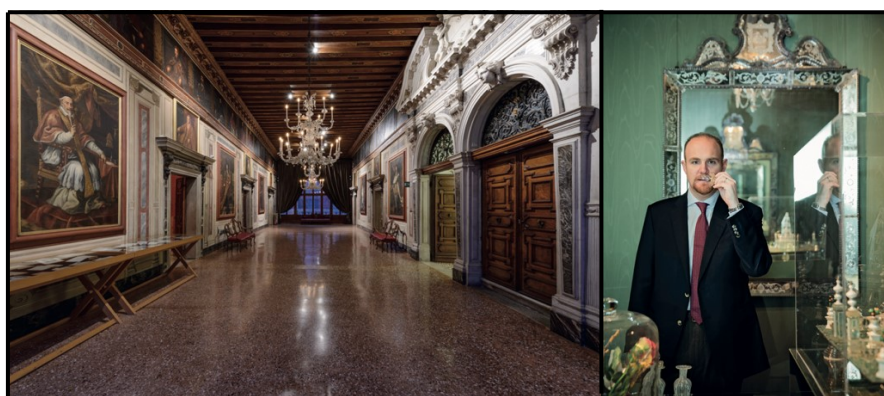
²¹⁵ Balloffet, P., Couvoisier, F.H., Lagier, J., (2014). “From Museum to Amusement Park: The Opportunities and Risks of Edutainment”. *International Journal of Arts Management*, 16(2), pp. 4-18.

²¹⁶ Camarero, C., Garrido, M.J., Vicente, E., (2011). “How cultural organizations’ size and funding influence innovation and performance: the case of museums”. *Journal of Cultural Economics*, 35, pp. 247-266.

²¹⁷ Goulding, C., (2000). “The museum environment and visitor experience”. *European Journal of Marketing*, 34(3/4), pp. 261-278.

Finally, it is important that Mavive enters into the “*consumer experience*” perspective and acts accordingly, that is understanding firstly the advantages related to this tool and then what visitors’ expectations are in order to find a compromise between their needs, those of the museum and the entrepreneurial directions that the company wants to undertake.²¹⁸ This presupposes the ability to find a balance within the museum exhibition of everything concerning Vidal and perfume past and in such a way that the latter are perfectly integrated with each other.

Figure 45 - The perfume section of the museum of Palazzo Mocenigo in Venice; Figure 46 - Marco Vidal portrayed inside Palazzo Mocenigo



Source: Vidal 120 (2020)

3.5.2 The role of Palazzo Mocenigo in Mavive’s Heritage Marketing Strategy

The question that arises spontaneously when starting to think in terms of “Heritage Marketing” concerns the reasons that can lead a company to invest in the creation of *business museums* and in this sense, the extent of the investment type that you are willing to make to increase your products’ sales. In practice, what role does *business museum* play in Mavive’s heritage marketing strategy in order to strengthen the link between Vidal’s history and Venice?

By looking at *Appendix 9*, which illustrates all the functions performed by *business museums*, it is clear what role the latter assumes within the heritage marketing strategy: that of “*generating value*” for the company and the various stakeholders’ categories. It assumes a certain strategic importance in carrying out entrepreneurial management since it is capable of giving rise to a higher value for the company represented by the so-called “surplus value of image” (Vicari, 1991; Baccarani and Golinelli, 1992; Busacca, 1994; Costabile, 2001)²¹⁹, which ultimately

²¹⁸ Komarac, T., (2014). “A new world for museum marketing? Facing the old dilemmas while challenging new market opportunities”. *Tržište*, 26, pp. 199-214.

²¹⁹ Montella, M.M., (2010). “Musei d’impresa come strumento di comunicazione. Possibili innovazioni di prodotto, processo, organizzazione”. *Esperienze d’impresa*, 2, pp. 150.

could contribute to differentiate Mavive from its competition. For this reason, it could represent for Mavive an alternative and effective form of *corporate communication* with respect to the classic channels included in the *communication-mix*²²⁰ that the management can use to reach, inform, and increase its perception towards an external audience so to speak “multiple”, both visitors-consumers and mass media. It becomes the “*narrative place*” where Mavive can welcome, select, and manage at will all the products and original documents kept in *Vidal Business Archive* aimed at stimulating a set of mental associations, thus contributing to the dissemination of the ancient Venetian perfume culture, and let the visitor to live a unique experience in the world of perfume. In particular, it could be seen as the “narrative bridge” between Mavive’s present and Vidal’s past capable of letting the public know what one “*has been and has done*” in the past²²¹, while always having an eye towards what is Mavive’s future direction in the perfume sector. This could contribute to building a strong bond with the visitor-consumer since they have the opportunity to immerse themselves in the perfume universe where they have a special interest.

The direct experience of Vidal’s heritage will most likely remain etched in the visitor’s mind even after the visit itself owing to the *bookshop* that is centered on the sale of Mavive’s products, and if the visitor was particularly impressed by the strong visual impact of the exhibition and the narration of Vidal’s heritage, they could also decide to share with others what they had experienced through social media, thus increasing Mavive’s *brand knowledge*. Consequently, this can increase the resonance of the communication message and Mavive’s visibility and reputation. In fact, nowadays people are more and more active from a cultural point of view. They are particularly interested in what a company does, who it is, where it comes from, how it solved crises, what the story behind the creation of its products is, and so forth.²²² In this, the greater the involvement perceived by the visitor along the narrative path, the greater the possibility that the latter feels part of the story told inside the museum, but not only, also part of a world, and therefore ends up by identifying with it.

Companies such as Coca-Cola, Ford, Motorola, and Hershey have used *business museums* to bring out “the soul of their business” and at the same time distinguish themselves from competitors. The advantages of using this heritage marketing tool are evident, and they are more numerous than the disadvantages; to better understand what the advantages of this variable are,

²²⁰ Idem.

²²¹ Gilodi, C., (2002). “Il Museo d’Impresa: forma esclusiva per il corporate marketing”. *Liuc Papers n. 101*, Serie Economica Aziendale, 10, pp. 2.

²²² Orlandini, M., (2021).

we have tried to summarize what has been said so far in *Figure 47*. Naturally, Mavive must consider its strategy related to the disadvantages of this variable: huge investments, multiple skills required, the risk of *museum fatigue*²²³, and finally the risk of *museum spectacularization*, which can put the entire museum visit at risk. Some of these advantages have been seized upon by companies such as the Perugina brand which has been able to study its museum exhibition set-up and other elements of *visual identity* in such a way as to enhance the corporate identity and stimulate positive emotions and sensations capable of recalling to mind the brand and the company and thus increasing *brand loyalty*. Another good example is the Salvatore Ferragamo brand²²⁴ that has used its heritage to strengthen the brand's authenticity and credibility²²⁵ and which considers this tool as a narrative place where you can enhance the past, "*museumize*" products capable of expressing the company's excellence over time and emotionally connect the visitor with the brand and its history.²²⁶ In light of these examples and the various research examined here, we have tried to provide valid suggestions as indicated in *Appendix 10* that should be taken into consideration by managers in the design phase of the museum environment.

The leisure time industry's growth²²⁷ has led to an increase in the attention of entrepreneurs who have become aware of the value inherent in the brand and the value embedded in their heritage, as well as to an increase in visitors' interest toward *business museums* compared to other types of historical-artistic and archaeological museums due to an ever-greater desire for *addiction by consuming*²²⁸, fundamental demand driver for culture.²²⁹ Despite the potentialities related to this tool, the data collected by academics Rivezzo, Garofano and Napolitano (2016) revealed the use of the aforementioned tool, with a strong symbolic prestige²³⁰, by only 16% of the long-lived companies surveyed. In fact, it is still a numerically limited phenomenon, and this is confirmed by the results presented in the book "*I musei d'impresa. Dalle arti industriali al design*", which is an update of the data obtained in 1997 by Monica Amari. Specifically, there are only 143 *business museums* currently in existence in Italy, especially in northern Italy where there is an incidence of 68%.²³¹

²²³ Davey, G., (2005). "What is museum fatigue?". *Visitor Studies Today*, 8(3), pp. 17-21; that is a decline in visitor interest as the number of museum visits progresses (Gilman, 1916; Robinson, 1928; Melton, 1935).

²²⁴ Iannone, F., op.cit., pp. 525.

²²⁵ Iannone, F., op.cit., pp. 525.

²²⁶ Ivi, op.cit., pp.539.

²²⁷ Camarero, C., Garrido, M.J., Vicente, E., op.cit., pp. 248.

²²⁸ Montella, M.M., op.cit., pp. 157.

²²⁹ Ivi, op.cit., pp. 159.

²³⁰ Rivezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 503.

²³¹ Bulegato, F., op.cit., pp. 104.

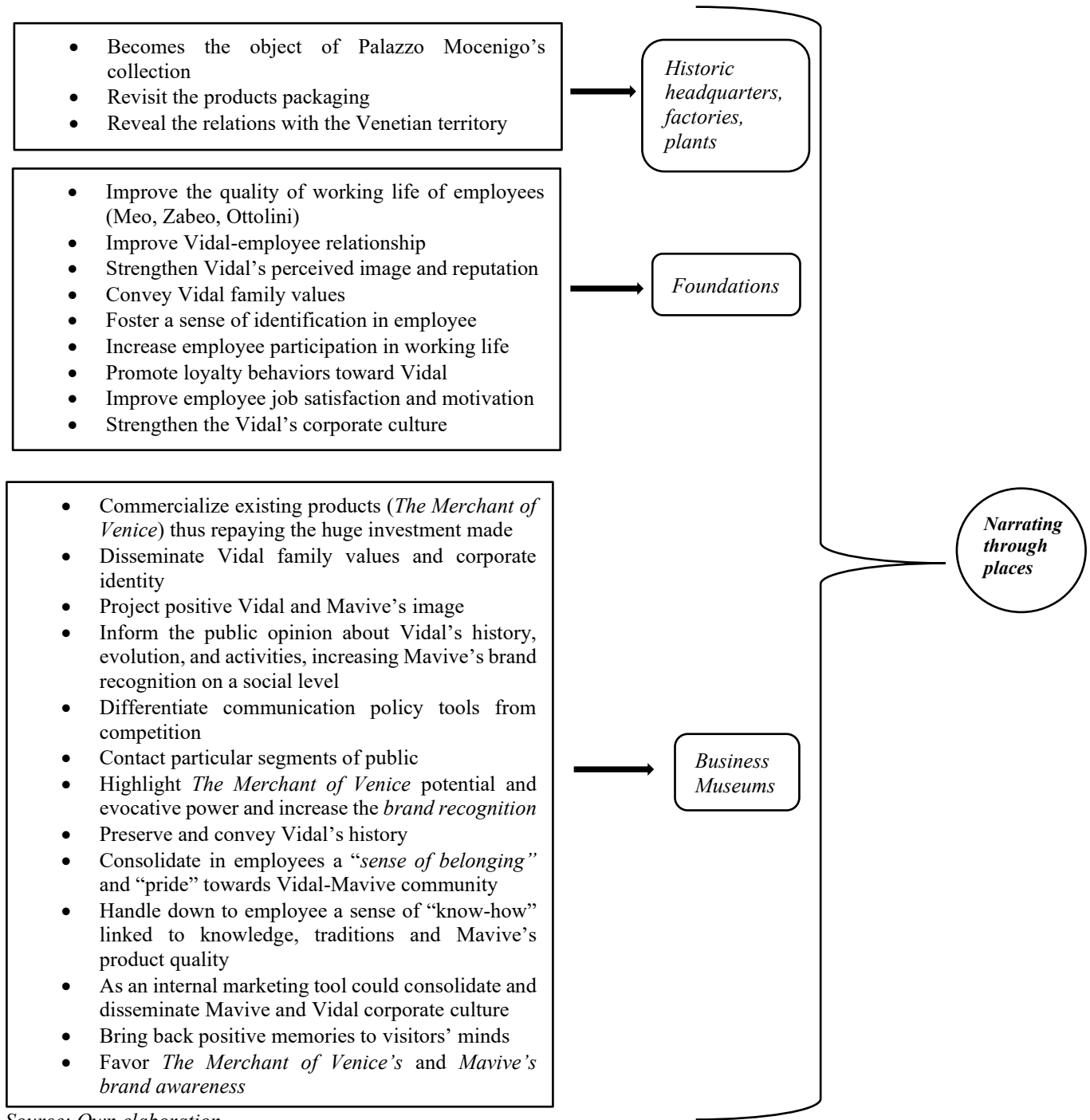
Concluding, academics considered it as the “prince” tool of heritage marketing strategies towards the potential synergies arising from the integration between museum and company.²³² In this, marketing has a well-defined role within the corporate museum’s range of action, so much so that it can be seen as the “*middle earth*” between the museum and the company. Marketing can exploit the experiential and sharing dimension of *business museums* leveraging on the participatory modality, the ability to arouse resonance or wonder in the direct experience usable by the visitor (Marani and Pavoni, 2006), in order to generate an economic profit. This is certainly the fundamental element that differentiates *business museums* from *business archives* as a result of which visitors identifies themselves as an active part of the corporate experience from which they can draw their own meaning (Falk and Dierking, 2000, pp. 76).²³³ With this in mind, Mavive leveraging on the museum experience can try to increase the perception of its company philosophy and in doing so, attract a large segment of visitor-consumers and obtain high levels of customer satisfaction. In this way, it can convey its corporate culture to all the different stakeholders’ categories and gain their consent on what the company is doing at that time and on today’s products offered on the market. This ultimately contributes to increases in the final products’ sales and therefore Mavive’s continuity, because as Massimo Orlandini states, sales are the pivot on which the commercial activity of a company revolves.²³⁴ If a company sells on the market, it exists; if it no longer sells, it will most likely cease to exist.

²³² Garofano, A., Riviezzo, A., Napolitano, M. R., (2020), op.cit., pp. 138.

²³³ Kent, T., op.cit., pp. 67.

²³⁴ <https://www.youtube.com/watch?v=618KIXBP8E0&t=14s>

Figure 47 – Advantages of Narrating through places variables



Source: Own elaboration

4. VIDAL'S PRODUCTS AND PINO SILVESTRE BRAND

In the previous chapters we have tried to frame the brand's concept within the theoretical framework that sees "*heritage branding*" as a tool of the heritage marketing mix and the dimensions that characterize the "*brand heritage*" have also been explained. In this chapter we will proceed with the analysis of the variables belonging to the specific category "*Narrating through products and brands*" of the theoretical framework proposed by Riviezzo, Garofano and Napolitano (2021)²³⁵ continuing in this way the discussion of the material constituting the current *Vidal Business Archive*.

4.1 Narration through products and brands variables

The recent economic and social crises and the innovations that have inscribed the consumption models of the so-called "postmodern society", have led to a new paradigm shift in the marketing field. From mere consumerism hinged on the immediate purchase of goods, in order to later buy back, before others, the new version of the same goods, as we have mentioned several times, we have entered into the era of the "*experiential marketing*". What is important for today's consumers: it is "the consumer experience", capable of enriching their lives by giving them new meanings. It bases the creation of value for customers on consumer experiences (Schmitt, 1999).

The socio-economic environment in which firms operate today, and what the meaning attributed by individuals to current free time is, has profoundly changed. From an orientation centered on production, we have moved towards one centered on consumption which by now, as underlined by Montemaggi and Severino, «[...] has developed such a level of autonomy that it has become a cultural sphere that produces its own vision of the world, a structured system of values» (Siri, 2001)²³⁶. With the advent of new technologies, especially the internet; the growing interest in "lifestyle products" and everything related to the continuous innovation processes and products/services; the rethinking of distribution channels, such as e-commerce; the service economy's growth; the explosion of new markets and above all, the change in consumer behavior, have modified the inherent vision of the current theoretical principles and models of marketing management. Above all, the reasons for purchasing and the needs of consumers have radically changed over time. Consumers seem to prefer brands strongly

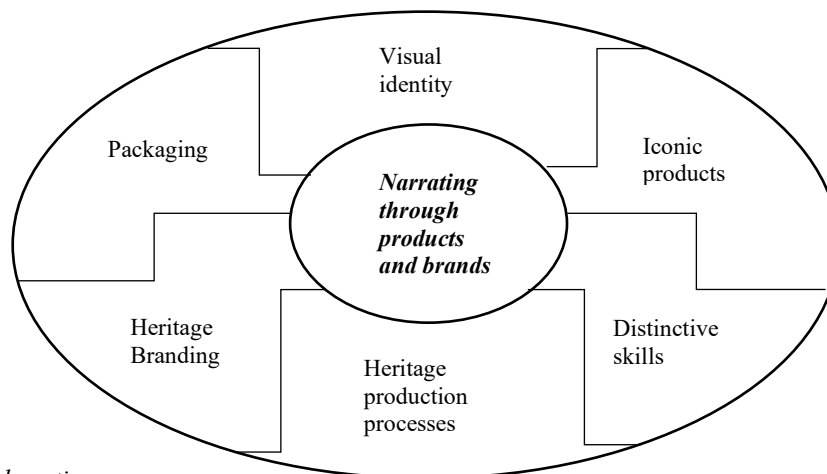
²³⁵ Riviezzo, A., Garofano, A., Napolitano, M. R., (2021), op.cit., pp. 65.

²³⁶ Montemaggi, M., Severino, F., op.cit., pp. 15.

anchored in the past with stories that are comforting since they are perceived as safer, original, genuine, more trustworthy, credible, and solid, as we have underlined several times in this paper. Consequently, marketing strategies and tools have evolved hand in hand with them, in order to meet new demands on the market, to create desire and attract new consumers not yet aware of the countless offers on the market. For example, through the re-use of historic advertising we have seen how companies are able to confer a certain “*vintage charm*” to products or to use the rediscovered material to create new products or new packaging.

Some of the variables falling within the specific category “*Narrating through products and brands*”, can be reused by Mavive in order to differentiate the company from their competitors, attract new customers by leveraging on the so-called “*nostalgia effect*” and make those who already are, more faithful (Riviezzo et al., 2016).²³⁷

Figure 48 - *Narrating through products and brands variables*



Source: Own elaboration

4.1.1 Heritage branding and packaging

Starting from the first variable inherent to “*heritage branding*”, it can be clearly stated that Vidal’s core brand, later acquired by Massimo Vidal in Mavive, has always been “*Pino Silvestre*”, which has become an icon in the world perfumery. The Logo turns out to be an element of “*visual identity*” and “*heritage*” for Mavive, on which the company’s current marketing strategies are focused. This brand enjoys a high positioning on the market which is the result of its unmistakable packaging called in its case “*Packaging of genetic profit*”²³⁸, since

²³⁷ Riviezzo, A., Garofano, A., Napolitano, M. R., (2016), op.cit., pp. 501.

²³⁸ <https://www.packaginginitaly.com/pino-silvestre-la-grande-intuizione-lino-vidal/>

it is an immortal packaging that still continues to create profit for the company such as, for example, the elegant packaging of Chanel n° 5 perfume. Its value goes beyond the iconic product itself and extends to the entire brand's range of products.

Among the products of the “*Pino Silvestre*” line, we remember the soap (the first of the line to be registered in 1930), the eau de cologne (1950), the perfume (1956) and finally the shower gel (1967). The latter was the product of the “Italian miracle” which contributed to the success and the achievement of important Vidal's market shares both in Italy (35% in 1974)²³⁹ and abroad, so much so that it can be considered as the main cause for the increase in Vidal's production in the 60-70s.²⁴⁰

The Logo of the “*Pino Silvestre*” brand wants to recall the natural element represented by the forest and in particular, the aroma of fresh pine²⁴¹, more properly of “*Pinus Sylvestris*”, also known as Scots Pine, an evergreen tree of the Pinaceae's family.

Figure 49 – Eau de cologne of Pino Silvestre, Carmelo Cremonesi Style Studio, 1951; Figure 50 - Advertising for the Pino Silvestre products line, illustration by Carmelo Cremonesi, 1951, and Angelo Battistella, 1954.



Source: Vidal 120 (2020)

The concept behind this brand revolves around three keywords: virility, freshness, and nature, emphasized over the years by the *claims* that have made it even clearer and easily recognizable to the public. One of the most famous that deserves to be mentioned is that of 1951 “*Fresco aroma di bosco*”, visible in Figure 49. But not only this, the concept has also been reinforced by the “*packaging positioning*”, an extremely effective element of storytelling resulting from

²³⁹ Cabianca, M., (2019). “*La fabbrica Vidal tra Venezia e Marghera (1900-1992)*” in L’Esde Fascicoli di studi e di cultura, “*Periodico di Storia Locale del Veneziano, del Trevigiano, del Mirese e del Miranese*”, 14, Cleup, Padova, pp. 109.

²⁴⁰ Ivi, op.cit., pp. 92.

²⁴¹ Orlandini, M., op.cit., pp. 35.

Lino Vidal's vision in 1955 which was then curated by Angelo Battistella²⁴², a Trieste advertiser who was commissioned by Vidal for its advertising campaigns. The *packaging* stands out from competition for the pinecone-shaped cap, an unmistakable element first used for the eau de cologne and then extended to the entire line to differentiate it from another homogeneous product at the time called "*Acqua di Selva*". From this point of view, the unique design of the bottle, revisited over the years and also reinforced by the *brand name* and the peculiarities of the "*Pino Silvestre shower gel*", has facilitated the *brand recognition* and its positioning all over the world. Even today it can be considered an element to be exploited to distinguish, enhance the "*Pino Silvestre Perfume*" currently on the market and increase the relative "*brand knowledge*", understood as *brand awareness* and *brand image*, which in fact exercises a significant influence on consumer's decision-making process (Alba, Hutchinson and Lynch; 1991).²⁴³ This is because the *packaging* that characterizes the "*Pino Silvestre*" products not only communicates the strong link with nature and the quality of the products, but also confers a further sense of tradition gained in the market through almost 60 years of active presence.²⁴⁴

In the previous chapters it has been seen how "*heritage branding*" is configured for all intents and purposes as a powerful strategic resource with a strong symbolic character, custodian of an almost intangible value and an effective communication tool of the company's core values, unique and inimitable, and of the brand and corporate identity. In addition to being a skilled means of recalling the instantaneous link with the reference territory, in this case "Venice", it is also capable of clarifying the meaning, purpose and image of the "*Pino Silvestre*" brand, in practice the so-called *brand identity*. It is now directed only at the male target with an offer range that includes perfume, shower gel, aftershave, deodorant, shaving soap, aftershave balm and shaving foam. From the research carried out on the *brand awareness* dimensions, it emerged that consumers buy the products of the brands most familiar to them and by now consolidated in their mind more, as they recognize themselves. They know that only they will be able to satisfy that specific need. They feel emotionally involved, and therefore develop a certain brand loyalty for new purchases (Jacoby, Syzabillo and Busato-Schach, 1977; Roselius, 1971).²⁴⁵

²⁴² Idem

²⁴³ Keller, K. L., (1993). "Conceptualizing, Measuring and Managing Customer-Based Brand Equity". *Journal of Marketing*, 57(1), pp. 7.

²⁴⁴ Pino Silvestre Original Marketing Book, (2022).

²⁴⁵ Keller, K. L., op.cit., pp. 3.

The *White Horse's image*, as the heritage symbol par excellence bequeathed by Vidal, consistent with the values of the brand in question, could be reused today to give a sense of cultural continuity and tradition to the classic "*Pino Silvestre Perfume*". This product, in addition to recalling the aroma of fresh pine, is also characterized by the enveloping top notes of Bergamot, Sparkling Lemon and Bitter Orange²⁴⁶, configuring "*Pino Silvestre*" as a classic brand and, at the same time, as a contemporary brand. The *White Horse* would communicate a certain familiarity and a sense of belonging to the final consumer, going straight to the heart and feelings, where the brand's essence would resonate with the memories and emotional connections of the same. In fact, when a consumer feels a certain familiarity with the brand and recalls some favorable, strong, and unique brand associations, the so-called *brand equity* occurs, one of the four pillars of the "*brand heritage*", which has been extensively discussed in the first chapter.

The current packaging of the "*Pino Silvestre Perfume*", another variable of the heritage marketing mix, also reflects Vidal's meaning and legacy, distinguishing the brand from others on the market. From this point of view, however, it is important to underline that a company, even before implementing any "*heritage branding*" strategy, must have in mind the message it wants to convey, the means by which to convey it and the target audience that it intends to reach, as already mentioned several times in this paper.

All the heritage elements mentioned above (logo, packaging, symbol of the *White Horse*) can be traced back to the "*Pino Silvestre shower gel*", considered the Vidal's workhorse and the reference point for the brand's solidity and development over time. The latter was a seasonal product, in fact the products peak was usually recorded in summer when people in this period washed more frequently, and was lower in winter. So much so that to keep up with the increase in production, seasonal workers were hired when they finished school and were put on line to work, as told by Mr. Casarin, head of the "Perfumes" department. This was also one of the first products in the Italian cosmetics sector to use television as an innovative means of communication and product promotion, with unprecedented audience numbers.

After all, international competition pushes companies to find innovative solutions to make their products known overseas and the key to success consists precisely in using the distinctive and suggestive factors of the brand. That is, those that allow you to differentiate the company,

²⁴⁶ Pino Silvestre Original Marketing Book, (2022).

strongly rooted in the tradition of its territory, from the other recently created and at the same time enhance the latter with the ultimate aim of generating value for the various stakeholders. Vidal, in order to face the competition of the time represented by multinational companies, which had considerable financial resources destined to achieve their strategic objectives, chose to use effective advertising tools for its advertising campaigns such as short films for cinemas, and in particular, the “Carosello” which became fashionable in the late 50’s when people had recently started watching television.

4.1.2 The White Horse’s Carousel

The Carosello, as a means of mass communication, was addressing a new consumer audience, the one who was attracted by television programs; in fact, it exploited the persuasive power of television to advertise “*Pino Silvestre shower gel*” and instill new desires in the eyes of those who watched it, new impulses and new fashions (Orlandini, 2020).²⁴⁷ Unlike its competitors, Vidal did not rely on a marketing agency but was a company “*all in one piece*”, in the sense that it carried out both production and marketing internally. It was an independent company « [...] in all stages of production, from processing the raw material to packaging the finished product» (Cabianca, 2019)²⁴⁸, the concept of “*outsourcing*” did not exist in the Vidal family. Therefore, the communication strategies were handled by the advertising department, which was internal to the company; Vidal could still count on the technical skills of “Union Film” and professionals such as the director “*Viero Bigazzi*”.

The success of the advertising campaign for “*Pino Silvestre shower gel*” derives mainly from the idea of the *White Horse*, whose authorship must be attributed to Vito Taverna²⁴⁹, as emerged from his interview. The one who was contacted by Bigazzi to take care of the creative part and who invented the insurmountable slogan “*Una piacevole sensazione di armoniosa prorompente vitalità*”.²⁵⁰ A revolutionary phrase that allows us to perceive «[...] the text as a set of visual sensations that produce emotions and inspire ideas of beauty, strength and indomitability» (Calabrese, 1968)²⁵¹.

²⁴⁷ Orlandini, M., op.cit, pp. 47.

²⁴⁸ Cabianca, M., op.cit, pp. 88.

²⁴⁹ Orlandini, M., (2021). “*Interview made by Massimo Orlandini to Vito Taverna*”.

²⁵⁰ Id., op.cit, pp. 55.

²⁵¹ Ivi, op.cit, pp. 59.

Figure 51, 52 - Comparison between the advertising campaign of the Vidal shower gel, 70s and nowadays.



Source 51: Vidal 120 (2020)

Source 52: <https://www.packaginginitaly.com/pino-silvestre-la-grande-intuizione-lino-vidal/> (2018)

On the one hand, the *White Horse* made the “*Pino Silvestre*” a brand universally recognized and completely acquired by the product’s target group, so much so that it became Vidal’s symbol and icon.²⁵² This is because the agile, snappy, wild, immaculate, practically unapproachable image of the *White Horse* recalled the viewer’s idea of a «free, happy life, full of meaning, of escape and independence, of a proud, uncontaminated and strong nature, of vitality and sweetness, of magic and dreams» (Taverna, 1971)²⁵³. On the other hand, as told by Mr. Meo, the carousel was seen by many and the message that was conveyed to the country was that of a strong company and product image.²⁵⁴

The carousel, even if it lasted a few moments, was extraordinarily efficacious in its communicative intent as it helped the viewer to bring out from his unconscious everything that could be connected to secret images of beauty, purity and joy (Taverna, 1967).²⁵⁵ Not only was the *White Horse* important for the company’s marketing strategies, but it also played a crucial role within the organizational culture as evidenced by the double interview of Francesco Meo and Fabrizio Zabeo. In fact, with the advent of the *White Horse* the overall quality and peoples’ professionalism had risen, since specific skills and actions aimed precisely at the *corporate image* were required.²⁵⁶ There was also a strengthening of the “*sense of belonging*” towards

²⁵² Cabianca, M., op.cit, pp. 92.

²⁵³ Taverna, V., (1971). “What the white horse represents”. Private archive, exclusive work dated 10 October 1971, Union Film, Milano; the typescript is signed by Taverna himself.

²⁵⁴ Lazzaro, G., (2021). “Interview to Francesco Meo”.

²⁵⁵ Taverna, V., (1967). “Creative idea of the famous carousel of the White Horse”, an exclusive work by Vito Taverna dated 10 October 1967, contained in “*Vidal 120*”, pp. 51-53; the typescript, which has remained unpublished until today, is signed by the same Taverna and also signed by the director Vieri Bigazzi.

²⁵⁶ Lazzaro, G., (2021). “Interview to Francesco Meo and Fabrizio Zabeo”.

this entrepreneurial reality and the “*sense of identification*” with the corporate values thanks to which the workers felt part of the company.

Mr. Meo, head of the “typography”, talks about a “*company’s participation*” philosophy for which the workers felt important. The latter says that the typography called by him “*printing center*”, a term more appropriate to the type of high-quality service it offered to the company, had also expanded to the advertising and sales department as a support function for the *corporate image*, since everything was done within the company itself. In fact, the following were printed: advertising cartons, postcards, folding brochures, shop displays, labels, business cards, letterheads, various printouts, cases for the packaging of Pino Silvestre and Ca d’Oro perfumes from the “Perfumes” department, packaging for toothpastes, wrapping of soap bars for the “Soaps” department, commission copies of price lists and other printed matter not exclusively attributable to the typologies represented by the production and forms used by the administrative sector.

Regarding the advertising campaigns having only the “*Pino Silvestre shower gel*” as their object, these had to be concise, recognizable, memorable, expressive and with a strong impact. It was necessary to give to the first 10 seconds in which the *White Horse* with the opening titles appeared, a great impact and a strong memorability in order to overcome the inconvenience that could occur due to a distortion of the advertising message and a decrease in interest from the spectator’s part (Taverna, 1971).²⁵⁷ The goal of the advertising campaign was to arouse emotions in consumers, arising from unconscious associations of ideas and the profound meaning of the words used, which had to be charged with a strong motivational power and therefore capable of involving the latter in a suggestive way both at a rational level and at an unconscious level, with references and ways of the social group’s culture to which it was addressed (Taverna, 1967).²⁵⁸

The importance of details was everything, the most advanced cinematographic techniques of the time and the accompanying music had to contribute to immediately create a dream atmosphere, an adventure in the consumer’s mind where the *White Horse* was the absolute protagonist. Where the spectator was taken by surprise, they were amazed and enchanted by the joy expressed from the free and agile movements of the horse itself, as well as by the juxtaposed images of the force of nature. They had to ask themselves how a given effect could

²⁵⁷ Taverna, V., (1971).

²⁵⁸ Taverna, V., (1967), op.cit., pp. 50-51.

be achieved and therefore consequently the aim became to capture their interest toward the pure beauty of the image of the *White Horse* itself. The individual had to have infinite possibilities to interpret objective reality in a fantastic way in daily life and this was made possible thanks to a new type of communication that was distinguished from the others for the “*emotional and analogy*” dimension.²⁵⁹ In fact, the movie camera filmed the *White Horse* while he ran free, when he reared up, jumped the hedge, and stopped to graze the grass. This evoked in the spectator a feeling of the horse’s extreme freedom, as well as, as mentioned before, of the happiness of living, or «[...] an immediate feeling of being at the center of a world of vitality and strength, of freedom, freshness, and energies»²⁶⁰, made even more explicit by the white horse’s unbridled running at the end of the commercial which together released all these “*bursting*” sensations (Taverna, 1971).

The carousel as an avant-garde tool in the “economic boom” era had an extraordinary success and the *White Horse* became an absolute myth supported by side figures such as the nationally famous “*testimonials*” which helped to advertise the commercial message. These include the actor Amedeo Nazzari, actress Laura Occhini and footballer Giacinto Facchetti, of whom all the former employees interviewed have kept special memories.

Figure 53 - Advertising with Amedeo Nazzari’s connection to Carosello, 1964; Figure 54 - The advertising of Pino Silvestre beard line with Giacinto Facchetti; Figure 55 – Vidal basketball team, Basketball Guide dust jacket, 1976-1977



Source: Vidal 120 (2020)

But not only actors and footballers, as remembered by Giuliano Casarin, Fabrizio Zabeo, Francesco Meo and Giancarlo Ottolini, Vidal was also active in the world of fencing and

²⁵⁹ Ivi, op.cit.54.

²⁶⁰ Taverna, V., 1971.

basketball so much so that it decided to finance “Basket Mestre” in 1976-77, thus becoming Mestre’s identity and the Mestrini’s pride. These sports figures went to the various company’s departments to see how production was actually made and this did nothing but consolidate the link between Vidal and the local sport scene with sports initiatives, such as the fencing course organized for middle schools by the coach Livio Di Rosa²⁶¹, but also cultural ones who left a certain mark on the city and Vidal’s workers. Even competitors such as Paolini Villani with Tino Scotti, for Lipton and Ovocrema, Linetti with Cesare Polacco for grease, had ridden the wave represented by that new and incisive form of communication, in the continuous search for new faces and new *sponsorship* possibilities.

The interviewee Francesco Meo recalls how mythical and emblematic the Amedeo Nazzari’s figure was, especially for women since they were precisely the 60s consumer target. Cosmetics were aimed at this specific market segment, and he was loved by the female audience. He was able to identify himself in roles so different that he became famous for it, and in the end, he turned out to be the perfect testimonial for Vidal. At the same time, the interviewee Giancarlo Ottolini, head of quality control, research, development, and new plants, recalls an anecdote about the Facchetti’s visit, an exceptional testimonial for the shaving foam line, at the Vidal fabric which started right from the laboratory in which Dr. Ottolini worked; to immortalize that historical moment, photographs were taken, that are still present in *Vidal Business Archive*.

These testimonials not only helped to promote the product and increase *brand awareness*, but also suggested the correct way to wash in an era in which we were witnessing to a change in the concept of hygiene and cleanliness in society.²⁶² In fact, the bathtub was gradually giving way to the shower, as its revolutionary variant. From this point of view, Vidal has always been a trend setter in its marketing activities, and in the present Mavive could exploit the idea of *testimonials* for its “*branding heritage*” strategy focused precisely on the promotion of the “*Pino Silvestre*” brand to be more recognized as a guarantor of this family brand.

²⁶¹ Lazzaro, G., (2021). “*Interview to Fabrizio Zabeo*”.

²⁶² Cabianca, M., op.cit., pp. 89.

Figure 56 – The advertising communication of Pino Silvestre for the French market, 90s.; Figure 57 – The advertising communication of Pino Silvestre, 2022; Figure 58 – New italian shave line for men



Source 56: Vidal 120 (2020)

Source 57: Pino Silvestre original marketing book (2022)

Source 58: https://www.granducati.com/Pino_Silvestre.html

Mavive could choose for its advertising campaigns well-known faces such as *beauty micro-influencers* or *brand ambassadors*, a much more expensive alternative. Since the “Pino Silvestre” brand has a strong and rooted identity history in the Venetian territory, which has been maintained and perpetuated over time thanks to its values, tradition and technical knowledge which has been handed down over time from generation to generation, and therefore its “heritage”, consumers today have kept a positive memory of it, recognize its value and the integrity of the aforementioned line of products.²⁶³ Although *beauty micro-influencers* are figures with a very limited following, they can be extraordinarily useful for companies such as Mavive that want to communicate in a creative, empathic, original and genuine way to an audience that is now saturated with advertising.²⁶⁴ This is because they are seen by consumers as “ordinary people”, they have a rather high esteem and admiration towards them that leads them to trust their judgment and their choices in the cosmetic field. Furthermore, this alternative marketing strategy does not require large outlays from companies and at the same time allows them to effectively reach the right audience represented by “*young people*” and to deliver the right promotional message to the latter.

Especially for a product such as perfume, where the offer is too high and the competition is really fierce to attract people’s attention and arouse in them an immediate desire to own that

²⁶³ <https://www.sdabocconi.it/it/sda-bocconi-insight/brand-heritage>

²⁶⁴ <http://blog.aqr.tech/influencer/beauty-micro-influencer-cui-ispirarsi/>

product or simply to instill an interest to try it, these characters, who work with social networks represent a well-established marketing lever for many companies as it exploits the interactive and very close link that the latter have with their community of followers. Companies such as OceansApart in the fitness world, as well as MyProtein, Foodspring, but also Sephora, Frank Body, Glossier operating in the cosmetics world, and so forth, have exploited the “voice” power of *beauty micro-influencers* to significantly increase their *brand awareness*, thus amplifying communication to an even wider audience. Their role in the fabulous perfume universe is mainly expressed in guiding users, in dispensing precious advice, bringing with passion and true dedication interactive contents capable of explaining the different fragrances, the essences used, the research work behind them, the cheaper products, and so forth.

On one hand, *beauty micro-influencers* could promote the “Pino Silvestre” brand in virtual platforms such as Instagram, Youtube and TitTok (the latter is currently populated by young people), capable of influencing the shopping experience of their users and increasing the *brand knowledge*, previously mentioned. Thus, allowing consumers who do not know it to discover the brand and its products and at the same time recalling, in those who know it, strong associations with the brand, such as stability, familiarity and trust, thereby favoring the creation of an image of authenticity and integrity that is likely to attract todays and potential consumers and help them to decide whether or not to buy the product. On the other hand, they could increase the consumer’s engagement toward the brand itself.

Figure 59, 60 - Statistics on TitTok app



Source: <https://www.oberlo.it/blog/statistiche-tiktok> (2021)

Figure 61, 62 - Statistics on Instagram app



Source: <https://www.oberlo.it/blog/statistiche-di-instagram> (2021)

Figure 63, 64 - Statistics on YouTube app



Source: <https://www.oberlo.it/blog/statistiche-youtube> (2021)

4.1.3 Iconic products and visual identity

Today's consumers are "mature", they are aware, they are so to speak "intelligent" (Cappellari, 2016), demanding, careful to pay the right price linked to the perceived value. They are more sensitive and attentive to the quality and the content of the goods offered, due to the market saturation of numerous durable consumer goods.²⁶⁵ As pointed out by Montemaggi and Severino (2007), consumers «transfer [...] in the act of purchasing all the richness of their personality and the social culture to which they belong»²⁶⁶. They are looking for products that allow them to satiate their needs, not only intended in a material sense, but also to relate to their emotional side, trying to satisfy their necessities in terms of sharing emotions and values. In this sense, products are considered the means by which you can be yourself, through which you can express your personality, your social status, your lifestyle, your values, etc.²⁶⁷

The activity of consumption can be understood today as the «search for buying goods and services encouraged by the desire to increase one's existence of forms of pleasure and

²⁶⁵ Cappellari, R., op.cit., pp. 20.

²⁶⁶ Montemaggi, M., Severino, F., op.cit. 15.

²⁶⁷ Cappellari, R., op.cit., pp. 20-21.

fulfillment, or new experiences and stimuli, a real “exploration” » (Cappellari, 2016)²⁶⁸, capable of conferring that sense of exclusivity, authenticity, self-realization; but not only of adventure and thrill that they are desperately looking for. «The need to take care of oneself, sometimes to spoil oneself, derives from the feeling of having little time available and having dedicated so much energy to work, and perhaps even to family tasks, to have laboriously earned their money and hence have the “right” to a personal gratification, to a moment of relaxation, to indulge in something more than strictly necessary»²⁶⁹.

Since products turn out to be stories themselves²⁷⁰ they can be considered as extraordinarily powerful rhetorical tools in arousing emotions in those who buy them through which consumers can benefit from their uniqueness and authenticity and recreate universes consistent with their values and ideals.²⁷¹ The “Heritage” goes beyond what is the boundary represented by simple consumption and the mere satisfaction of an immediate need and ends up being characterized as a messenger of cultural references such as: symbols, meanings, collective and individual values that can then represent important differentiation variables.²⁷² In fact, as highlighted by Rullani (2004), nowadays the intangible attributes of the product are more important than the tangible ones; the consumer recognizes a higher value to the symbolic, emotional, identity meaning attributed to an object and not only to its material qualities.

Iconic products as well as *visual identity* are tools which confer identity, a sense of belonging and safety to consumers. As variables of the “*Narrating through products and brands*” category, they are capable of recalling memories, emotions, experiences, ways of thinking related to the past that can also be rediscovered in the present. *Vidal’s iconic products* include the Pasubio neutral soap, Lauro Olivo talc and soap, Ca D’oro perfume and soap, Pino Silvestre shower gel and perfume, Petrolina Longega grease. A word deserves to be said on the fact that since its origins, Vidal has always placed great attention on the type of products sold such as the balsamic soap “Lauro Olivo”, part of the first cosmetic line produced in the 1930s, the Petrolina Longega grease (obtained with the concession of production rights by the Antonio Longega company), Pino Silvestre perfume and shower gel, and so forth. All products had been carefully selected according to the criterion of quality as well as the target of consumers to whom the same products were addressed.

²⁶⁸ Ivi, op.cit., pp. 22.

²⁶⁹ Ivi, op.cit., pp. 20.

²⁷⁰ Fontana, A., op.cit., pp. 14.

²⁷¹ Salmon, C., Gasparri, G., op.cit., pp. 57.

²⁷² Ivi, op.cit., pp. 84.

Figure 65 - The Pino Silvestre line at the end of the 70s; Figure 66 - Some Lauro Olivo products and advertising postcard, 1943; Figure 67 - Advertisement for Lauro Olivo soap, illustration by Gino Boccasile, around 1949



Source: Vidal 120 (2020)

Figure 68 - Ca' d'Oro product line in gift box, 1950-60; Figure 69 - Bottle and box of the famous Petrolina Longega, around 1920



Source: Vidal 120 (2020)

In Table 12 the other products present in the current *Vidal Business Archive* can be seen, divided by product type and brand to which they belong.

Table 12 - Vidal's products of the most important brands

	Pasubio	Lauro Olivo	Ca D'oro	Pino Silvestre	Petrolina Longega
colonia			✓	✓	
talco		✓	✓	✓	
sapone	✓	✓		✓	
crema da barba		✓			
sapone per barba		✓			
estratto			✓	✓	
prodotto liquido			✓	✓	
brillantina			✓	✓	✓
lozione			✓	✓	✓
stick barba				✓	

profumo			✓	✓	
deodorante				✓	

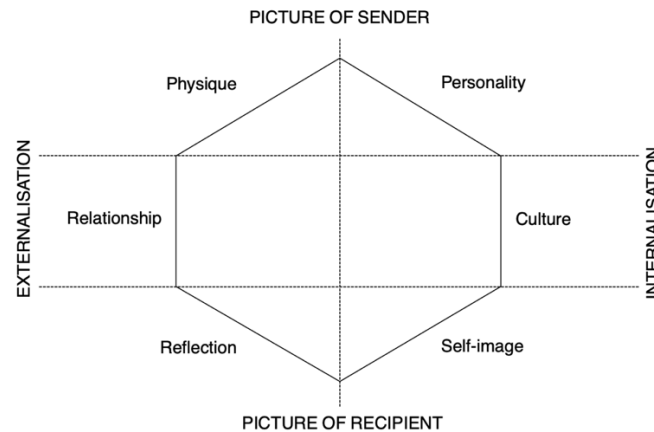
Source: Own elaboration

In this context, *visual identity*, understood as the visible brand's elements such as colors, logo, fonts, graphic layouts, etc. played a central role in the *brand recognition* and *brand recall* of the aforementioned *iconic products*. The model represented by the hexagonal prism of Kapferer (2008)²⁷³ shows how all brands are endowed with their own personality, specificity and particular physical qualities, capable of differentiating one brand from others on the market and highlighting products' hidden qualities through tools such as *visual identity* and *packaging*. To cite an example, the Ca d'oro brand is different from the Lauro Olivo one, although both were positioned on a high-end market, the first was aimed at capturing the female public's interest who were looking for luxury products of various dimensions and essences, which were at the same time refined, sensual and reassuring; the second, on the other hand, was characterized by the balsamic fragrance deriving from the use of natural elements such as olive oil and laurel oil. There was great refinement and professionalism on the Vidal's part in the search for fragrances and perfumes, in the quality of raw materials and in the workmanship of products. In fact, despite the fact that soap was manufactured industrially in those years, Vidal considered the above-mentioned aspects to be more important, unlike large-scale production which seemed to be their competitors' absolute priority in Mira Lanza, Cadum, Palmolive, and so forth.

According to Kapferer's model, each brand represents a culture in its own right, of which each product is the expression; provides a relationship and appears to be the customer's reflection since it contributes to the construction of the consumer's image that it aims to achieve. For example, the consumer target that identifies with the Volkswagen brand, literally the people's car, falls within the so-called mid-range compared to luxury brands such as Audi, Lamborghini, Porsche, Bugatti, and so forth, also part of the Volkswagen Group. The role of the brand is also expressed in the story of the self-image, which is the perception the consumer has of his own image; in fact, the confirmation that the latter finds in the brand image leads them to establish a certain inner relationship with themselves. When, for example, you buy a Rolex, you do it in most cases to confirm your status symbol for yourself, as well as for others, since there are other watches on the market capable of ensuring the same performance for a much lower market cost.

²⁷³ Kapferer, J.N., (2008). "*The new strategic brand management*". Kogan Page Ltd, Great Britain, pp. 183.

Figure 70 - The Brand Identity Prism of Kapferer



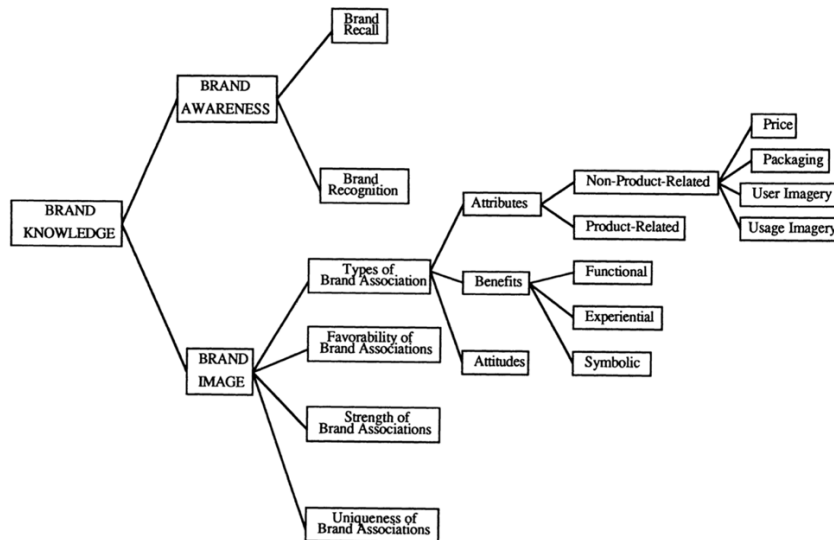
Source: Kapferer (2008)

Having explained this, what other brands cannot compete on turns out to be once again the history and identity values contained in the *iconic products*, timeless objects that have remained in the consumers' collective memory of which the "*Pino Silvestre Perfume*" is a striking example. From this point of view, the dimensions of the *brand knowledge* referring to the aforementioned product, are the ones where Mavive should focus more the attention from a heritage marketing perspective. In fact, to be effective, every marketing initiative must first of all be designed with reference to *brand knowledge* and therefore to the consumer's response to the marketing activities carried out by a company for the brand. Only in this way will it be possible to achieve the much-desired success and obtain a competitive advantage that is sustainable in the long-term.

Brand knowledge is extremely important because it is composed of a series of *nodes*, the information stored, and of *links*, by means of which the nodes are connected to each other (Collins and Loftus, 1975; Raaijmakers and Shiffrin, 1981; Ratcliff and McKoon, 1988).²⁷⁴ This network of nodes ensures that the dimensions of *brand awareness* and *brand image* are in turn influenced by other factors such as, for example, the attributes linked or not to the product, advantages, attitudes, and so forth.

²⁷⁴ Keller, K. L., op.cit., pp. 2.

Figure 71 – The dimensions of Brand Knowledge



Source: Keller (1993)

To cite an example that serves to better understand this model, when a consumer finds themselves in the situation of having to decide what type of drink to buy at Christmas time, the moment of the year in which he is subject to a continuous advertising bombardment, the first category of product that can come to his mind will be the iconic Coca-Cola precisely for the mental association that sees Santa Claus drinking Coca-Cola. So, the first association will be that of brand image (Anderson, 1983; Wyer and Srull, 1989), which is the result of brand identity.²⁷⁵ Secondly, they will think of the product's attributes such as taste, sugar, caffeine, this in turn will lead him to think about the last experience of consuming the product. Ultimately, they will look at attributes not related to the product such as *price*, the latter may have increased in that particular period of the year due to the huge investments made to increase the visibility of the advertising messages; the *packaging*, carefully designed for that particular occasion; *user imagery*, what type of person uses the product or service, and finally *usage imagery*, where and in what types of situations the product or service is used (Keller, 1993).²⁷⁶

In summary, *visual identity* and *packaging* of Vidal's iconic products mentioned above are extremely important heritage marketing tools for the connections and links that make up the dimensions of *brand knowledge*. Therefore, they could be reused by Mavive to implement, for example, a graphic restyling of the current product lines or as ideas that can be duly exploited by the company, changed, or otherwise improved, and lead to the creation of new advertisements, projects and packaging relating to current products.

²⁷⁵ Kapferer, J.N., op.cit., pp. 174.

²⁷⁶ Keller, K. L., op.cit., pp. 4.

Figure 72 – Coca Cola Advertising



Source: <https://spaziomarketing.it/blog/babbo-natale-coca-cola/>

4.1.4 Distinctive skills and heritage production processes

Regarding the variables concerning *distinctive skills* and *heritage production processes*, their presence cannot be found in the *Vidal Business Archive* as they are part of that so to speak “intangible” *corporate heritage* therefore linked to technical knowledge, secret recipes, quality, tradition, and employees’ knowledge. Therefore, these variables can only be rediscovered thanks to the oral testimonies of former Vidal employees, concerning the production processes, the duties covered by the workers, the relationships, the machinery used, the testimonials, the production departments, and so forth. Employees’ interviews will be part of the current *Vidal Business Archive* and made it possible to learn about the soap making process and the *distinctive skills* deployed in the various departments that are divided into: distillation, perfumes, infusions, soaps, typography (referred to as the “*printing center*” by Mr. Meo) and serigraphy.

Before entering into the real analysis of the “*heritage production processes*”, it is right to remember that Vidal was one of the companies of that time that stood out for a company policy within which all employees when they entered the company had to have direct experience of production in at least one department of the same, before taking on any role of responsibility and therefore before being able to advance hierarchical levels and climb the corporate ladder, as evidenced by Dr. Ottolini and Mr. Zabeo. This best practice, firstly, allowed the company to understand the predisposition of the new employee²⁷⁷, secondly, it allowed the worker to understand the dynamics that existed between the different departments, and ultimately, the acquisition of a growing mastery in their own professional area which further enriched the wealth of knowledge that the employee brought with them from their previous experiences. This company policy was viewed positively by the workers themselves who were aware of the many opportunities deriving from gaining experience in the various production departments.

²⁷⁷ Zabeo, F., (2021).

In his interview, Dr. Ottolini especially emphasizes the quality control he had been able to experience within Vidal, which was nowhere near comparable to the experienced lived in Mira Lanza, a Procter & Gamble Italia subcontractor company. In the latter, although there was greater automation and a sophistication both productive and technological that was very advanced, so much so that it had a continuous saponification plant too, the professional and life experience gained up to then was nothing compared to the experienced lived by Dr. Ottolini in Vidal, which actually led him to significantly enrich himself in his field of work.²⁷⁸

It is equally right to mention training, continuous updating, availability and attention to the correct employee integration and professional enrichment (such as an IBM course lasting 6 months) without which it would not have been possible to improve production over the years, achieve important product and process innovations within the company, increase employee motivation, quality in production plants, company's computerization, and so forth. In this regard, Dr. Ottolini recalls the exceptional availability shown towards him by Mr. Vitale Vidal, remembered by all as "Dr. Lino", manager of the chemical laboratory and the research of new fragrances and perfuming, who made all the necessary resources available to him in order to be able to develop a new quality control that was adequate to the needs of the company, since it felt the need for greater standardization of output quality and therefore of an objective system in quality management itself²⁷⁹, something that other competitors had already managed to implement in those years.

With particular reference to the "Distillation" department, production began with the storage in large tanks of animal tallow, a product that was sourced locally because at that time there were producers who collected the waste from the butchers, melted them in such a way as to obtain a mixture of fats of animal origin and not synthetic, and then they sent them to various companies that needed this raw material. In addition to animal fats, other fats of vegetable origin such as coconut oil were used for the production of soap. It was bought directly on the American market by Lorenzo Vidal, Massimo Vidal's father, who according to Dr. Ottolini did not have a sixth sense, but a seventh, an eighth sense for business. His commercial knowledge was an important *distinctive skill* for Vidal's businesses. In New York there was the worldwide sales center for fats and this coconut oil was bought as much as 5-6 months in advance, which however turned out to be perfectly appropriate in most cases, as stated by the interviewee Ottolini. These fatty acids were passed to a hydrolytic cleavage plant and subsequently to a continuous

²⁷⁸ Ottolini, G., (2021).

²⁷⁹ Idem.

saponification plant. The distillation process of fatty acids in Vidal was almost a *unicum* in the Italian context of the toilet soap production, as well as the quality control carried out on all Vidal production and the related chemical analysis²⁸⁰ as everything was practically segmented, step by step, so that reliable, reproducible, and repetitive quality standards were guaranteed and that a quality product actually arrived on the market.

The liquid soap could be neutral or normal and was then processed in the “Soaps” department located on the lower floor of the production plant, since the noise of the machines, the heat, and the fumes at the limit of human endurance, made it considered as the “*hell of the factory*”, the antithesis of the “Perfumes” department seen by the workers as the “*paradise of the factory*” (Cabianca, 2019). This department, as noted by Mr. Zabeo was a good test of resilience for workers and was the one where the secret recipe that gave rise to solid soap was applied. The professionalism of the employees was very high since the processing of products required precision and considerable attention. In practice, all the so-called *distinctive skills* related to the employees’ experience and technical knowledge were deployed in the aforementioned department, mostly women who, as stated by Mr. Zabeo, represented 80% of the employees in the department. In fact, the raw materials had to be used in proportion to the final quantities of soaps to be made, as well as the manual skills and knowledge necessary to ensure the proper functioning of machines and therefore to avoid the risk of possible jams, which were skills difficult to replace. An example is represented by the entry into the company of the complex Heidelberg machine used for offset printing, letterpress printing, etc., which without the professionalism and knowledge developed with the training and continuous updating of employees, it would not have been possible to broaden the range of services offered by the “*printing center*”, ensuring this service not only to the purely administrative part of the company but also to the production, marketing and sales part of the same, as testified by Mr. Meo. *Distinctive skills*, provided to Vidal what it needed to differentiate itself from competitors and at the same time to create value for the different categories of stakeholders.

Continuing the analysis of the *heritage production process*, the “Soaps” department was the one where the still liquid soap was mixed, then drawn and passed to a drying plant, and finally the soap was printed and packaged. To follow, in the “infusions” department, products such as shampoos, shower gels, conditioners, shaving cream, toothpastes, hair lotions²⁸¹ were processed and then packaged in the “perfumes” department. Finally, in the “serigraphy” department, the

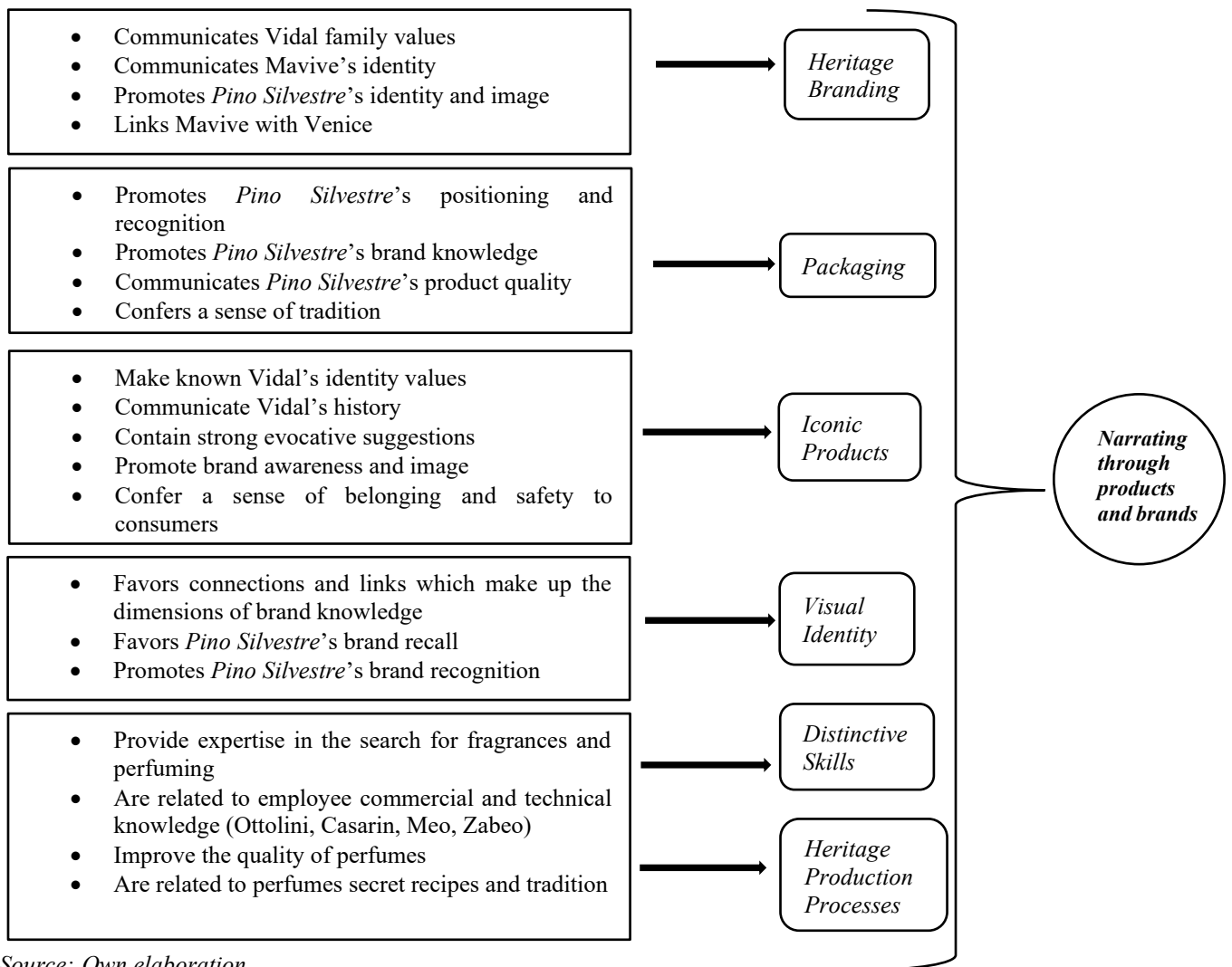
²⁸⁰ Zabeo, F., (2021).

²⁸¹ Cabianca, M., op.cit, pp.106.

printing of perfumes on glass bottles was carried out, mainly for Pino Silvestre and Ca D'Oro perfumes using specialized machines.

In conclusion, the *distinctive skills* that could be reused today by Mavive are not only those linked to the Venetian production traditions and the mastery of the ancient perfumers inherent to the selection of essences, quality of raw materials and research of fragrances, but they are also the knowledge bequeathed by the employees operating in the “Perfumes”, “Infusions” department and in the laboratory dedicated to quality control, research, development, and new plants. The latter concerns special processing if we can still say “*artisan*”²⁸² and the technical knowledge acquired over the decades. *Figure 73* summarizes the advantages deriving from the use of the aforementioned variables.

Figure 73 - Advantages of Narrating through products and brands variables



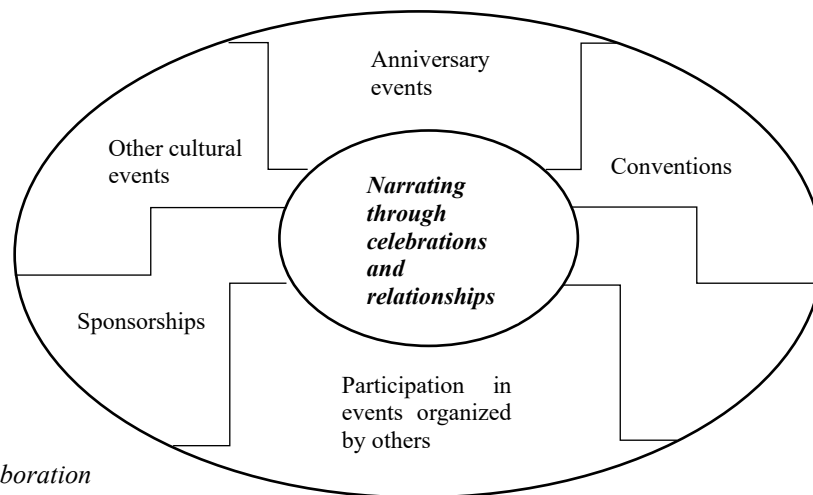
Source: Own elaboration

²⁸² Idem

5. VIDAL'S CELEBRATIONS AND RELATIONSHIPS

In this chapter we will proceed with the analysis of the variables falling into the last category “*Narrating through celebrations and relationships*” that has been identified within *Vidal Business Archive*, contained in Series 11, denominated “*Events, cultural, sporting and philanthropic activities*”.

Figure 74 - Narrating through celebrations and relationships variables



Source: Own elaboration

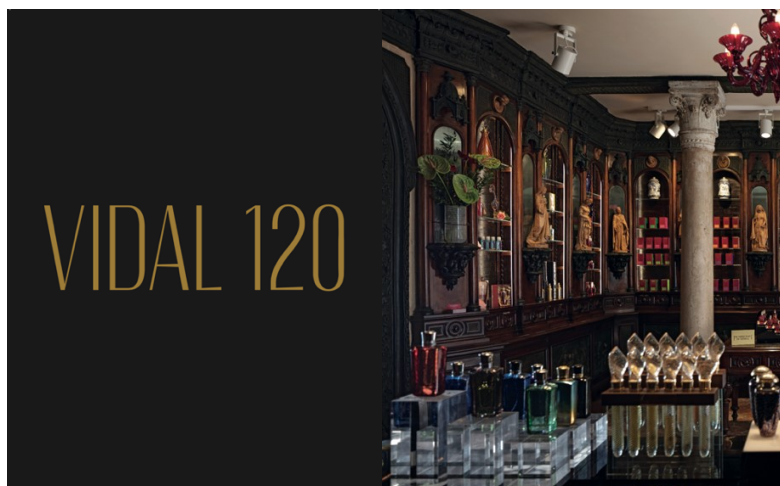
Concerning the first variable called “*Anniversary events*”, two important recurring events in Vidal are mentioned: the 70th and 120th company’s anniversary.

With particular reference to Vidal’s 70th anniversary, “*1900 Vidal 1970*” event was held on October 17th, 1970, the photos of which are still preserved today in the current archive. To celebrate this anniversary a brochure showing the same title as the event was created by Tipolito internal Vidal in order to make employees aware of Vidal’s family history and their business through illustrations and photo narrations. Unfortunately, this anniversary was not mentioned in the interviews released by former Vidal employees, therefore we only had access to the information contained in the current archive and reported here.

Concerning Vidal’s 120th anniversary, it was decided to celebrate this important milestone by publishing a company monograph on the initiatives of the Vidal family itself, to celebrate its longevity, reconstruct corporate events and give a certain continuity to the personal history of Massimo Vidal and his company Mavive. In this regard, celebrating the results achieved over the years by the company has served not only to reaffirm Mavive’s image and values, while

improving its reputation and corporate identity both nationally and internationally, but also to motivate employees by promoting solidity and credibility: consequently, instilling in them a *sense of belonging* that has its roots in the Venetian culture and tradition. In “*Vidal 120*”, all the determination, the spirit of resilience and the unity of the Vidal family was shown to prevail despite the difficulties linked to the current pandemic. Mavive has worked hard to bring its historical roots and the entrepreneurial directions it intends to pursue in the future to the public attention. In fact, the anniversary helped Mavive to understand what the company’s current priorities were, the fundamental elements of its corporate identity (creativity, product uniqueness, international commercial relations, stability, flexibility, etc.) and the future challenges to overcome. The company was able to reflect on the importance of anticipating changes in the perfume market and the need to experiment innovative ideas and new marketing strategies aimed at consolidating and bringing out new brands such as “*The Merchant of Venice*”.

Figure 75 - “*Vidal 120*” company monograph; Figure 76 - *The Merchant of Venice* flagship store in Campo San Fantin, Venice.



Source: *Vidal 120* (2020)

The other variable that was mentioned in the previous chapter concerns “*Sponsorship*” activity that involved Vidal’s company and the “*Circolo Scherma Mestre*” and the “*Basket Mestre*” teams. In this context, the sponsorship relationship with them developed through a precise communication plan that led Vidal to obtain certain economic advantages and to promote the brand itself and its values on the market. In fact, this sponsorship activity allowed Vidal to reach a high number of sports fans and, above all, to associate its image with the values brought to the table by the teams chosen for the sponsorship.

Figure 77 - Vidal sponsorship with the “Basket Mestre” team; Figure 78 – Livio Di Rosa and the “Circolo Scherma Mestre”



Source 77: <https://www.vistanet.it/cagliari/2019/11/16/la-cagliari-che-non-ce-un-piu-il-glorioso-brill-quando-il-basket-cittadino-era-ai-massimi-livelli/>

Source 78: <https://www.carmimari.com/blog/fraseschermistica/articoli-di-giancarlo-toran/ricordando-livio-di-rosa/2020/01/14>

At the same time, it acted on the feelings and emotions of sports fans, which in turn favored Vidal’s brand recognition and reputation and consumer predisposition to purchase. This was also made possible thanks to the coherence between the teams’ values and Vidal’s image. On one hand, sponsorship, if studied well, can represent an excellent heritage marketing tool for Mavive to enhance and improve its *corporate image*; increase product and corporate recognition in a geographical area; create, maintain or improve relationships with the local community and with employees; acquire new business contacts; change the company’s public reputation, and ultimately increase sales.²⁸³ On the other hand, it is a very expensive and risky marketing tool that must be considered very carefully by the company, because if the wrong team is sponsored, there is a risk of damaging the company image and, worst of all, the profits. As stated by the interviewees Giuliano Casarin, Fabrizio Zabeo, Francesco Meo and Giancarlo Ottolini, the Vidal family also participated in other sport activities, initiatives of lesser importance than those previously mentioned, but equally significant for strengthening the bond between Vidal and the local sport scene.

Continuing our analysis, the current archive contains photos of events organized by others in which Vidal family members participated, such as: charity events, sporting events, gala dinners, and so forth. These photos can be traced back to the variable “*Participation in events organized by others*”; these events are particularly effective because they could increase empathy, as well as improving company reputation.

²⁸³ <https://www.sportbusinessmanagement.it/2016/05/marketing-le-sponsorizzazioni-sportive.html>

Table 13 - Participation in events organized by others material

OBJECT	DATE	TIPOLOGY	COLLOCATION	DESCRIPTION
"Big Ben"	c.a. 1975-1980	Positives	Mavive Collection (F 11/30)	4 photos showing Massimo Vidal's participation in an event at the "Big Ben" club with dinner and the show of a singer.
Panathlon International	1971-giugno	Positives	Mavive Collection (F 11/21)	Photo of Renzo Vidal and his wife Costanza Verardo at the dinner of the "Panathlon International" sporting event held in Venice from 11 to 13 June 1971.
Des Profumiére Party	24/03/68	Positives	Mavive Collection (A 11/22)	Four photos of the speech given by Renzo Vidal on the occasion of the des Profumiére party", held in Naples on March 24, 1968.
Various "Rotary club" events	1964-1972	Positives	Mavive collection (F 11/9)	Various Rotary club events, mainly organized at Palazzo Labia in Venice.
General Confederation of Italian Industry	c.a. 1959-1960	Positives	Mavive Collection (F 11/5)	Two photos with Renzo Vidal at events of the General Confederation of Italian Industry: the meeting of small industry in Rome on 5 June 1959 and a trip to Porto-Marghera dating back to the early 1960s.
Events of the Industrial Association	C.a. 1955-1970	Positives	Mavive Collection (F 11/3)	Various photos of events of the Industrial Association of Venice , with the participation of Renzo Vidal and Mario Valeri Manera in Venetian offices. Among the events there is also a charity event on the occasion of Mother's Day, organized by the wives of the associated industrialists, participation in the papal delegation to the Vatican with John XXIII.
Unipro's events	C.a. 1955-1970	Positives	Mavive Collection (F 11/2)	21 photos relating to various events organized by the National Union of Perfumery Industries (Unipro). Renzo Vidal can be seen at meetings and dinners in Milan.

Source: Own elaboration

Figure 79 - General Confederation of Italian Industry; Figure 80 – First Sales Conference, 1967



Source 79: Mavive Collection (F 11/5)

Source 80: Mavive Collection (A 11/11)

Another variable that has been identified in the current archive is the one related to "Conventions", such as "National Sales Conventions" of 1973, in Florence, and 1974, in Bologna. These events represented a unique opportunity for Vidal as they allowed it to strengthen its reputation by revealing new products or new advertising campaigns to a wider target audience in order to create consensus and to increase company and brand visibility and promotion as mentioned in Table 2 in the second chapter of this paper.

Table 14 - Conventions material

OBJECT	DATE	TIPOLOGY	COLLOCATION	DESCRIPTION
"National sales convention", 1974"	1974-04-30	Album	Mavive Collection (A 11/23)	7 photos with Vidal's original album relating to the 1974 national sales conference, held in Bologna , where the Vidal shampoo is presented in the variants "lemon for oily hair", "birch for dandruff" and "herbs for normal hair".
"National Sales Convention", 1973	26 / 27.4.1973	Album	Mavive Collection (A 11/22)	" Poncho " for the Pino Silvestre shower gel , in which some young women dressed in ponchos parade with the shower gel in their hands.
"First sales conference", 1967	1967-01-04	Album	Mavive Collection (A 11/11)	Photos that show the convention in collaboration with the "Fay" "of January 4, 1967 at the Hotel Plaza in Mestre. Demonstration for the sale of " Tissue Paper " toilet paper in collaboration with Fay, in which the Vidal family participated with various vendors and exponents of "Fay". The moments of the award ceremony are depicted, where Nonnino, Mario and Renzo Vidal congratulate and hug the best sellers, including Carmelo Vidal.
"Second sales conference", 1968	1968-01-05	Positives	Mavive Collection (A 11/13)	50 photos with original albums relating to the second national conference of Vidal sales organizations, in which the first shower gel of the "Pino Silvestre" line is presented . During the dinner, moreover, the award ceremony of Giuseppe Morosini as agent of the year 1967 takes place.
"Third sales conference", 1970	1970-01-05	Album	Mavive Collection (A 11/20)	57 photos with original albums relating to the third Vidal sales conference, in which the new Ca 'D'Oro line is presented , with the presentation of Locatelli and congratulations during the dinner.

Source: Own elaboration

Figure 81 - National Sales Convention, 1974; Figure 82 – Third Sales Conference, 1970



Source 81: Mavive Collection (A 11/23)

Source 82: Mavive Collection (A 11/20)

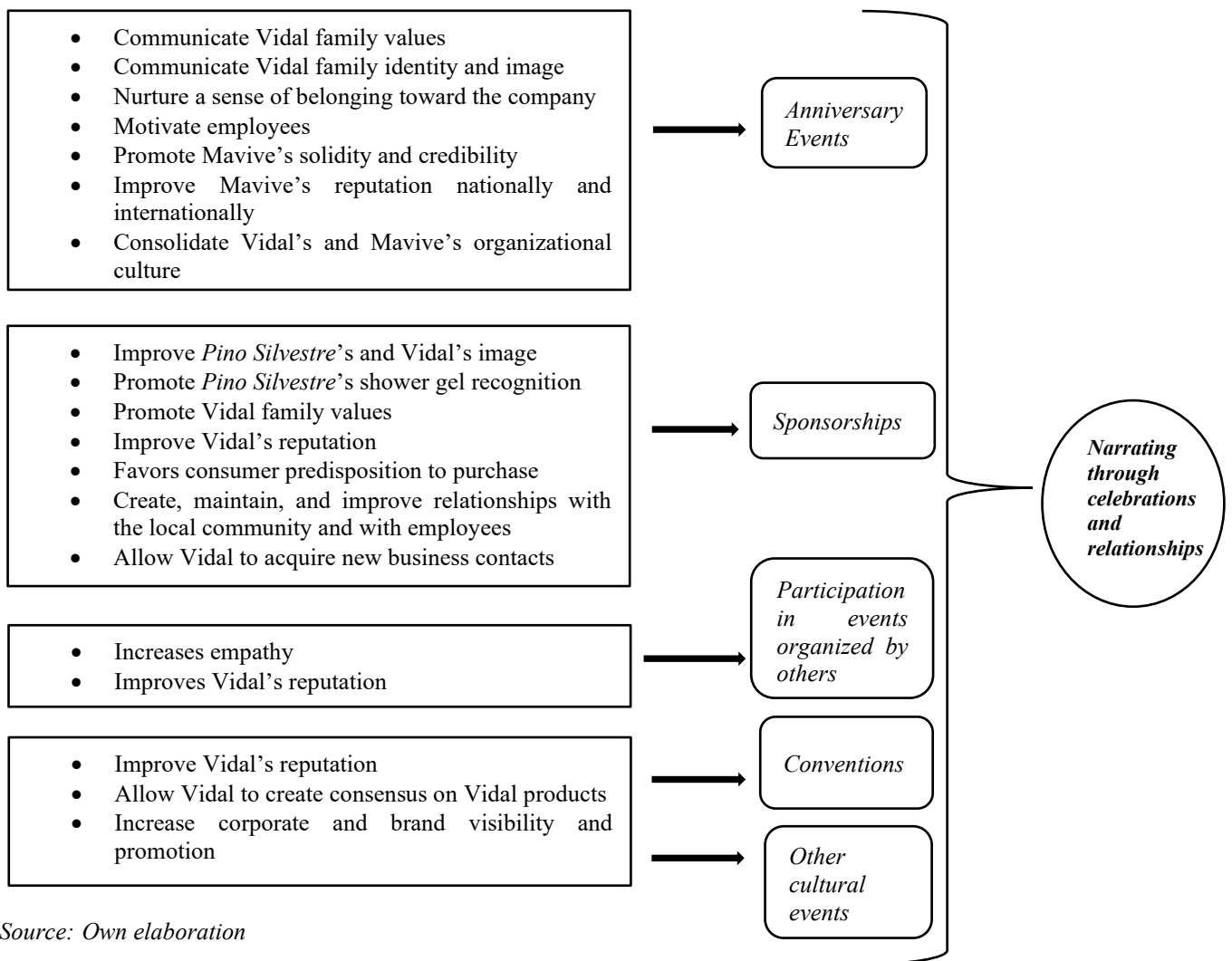
Concerning the event relating to “*Workshops*”, falling under the same variable, there are no “*Heritage*” elements to support it; just as there is no material concerning “*temporary exhibitions and displays*” and “*participation in associations*” variables.

Finally, the last variable that satisfies the theoretical framework proposed by Riviezzo, Garofano and Napolitano (2021) is the one relating to “*Other cultural events*”. This includes film events, employee award ceremony, visits to Vidal’s factory, manifestations, meetings, demonstrations, etc. The managerial implications of these events are the same as previously mentioned.

Table 15 - Other cultural events material

OBJECT	DATE	TIPOLOGY	COLLOCATION	DESCRIPTION
"Various, general archive"	C.a. 1968-1970	Album	Mavive Collection (A 11/14)	There are five photos of the employee's award ceremony . The third, " Visit to the factory of the actor Amedeo Nazzari, 1968 ", contains twenty-six photos of the Vidal family, the Papahatzis family and the actor visiting the Marghera factory.
"Cosmoprof"	C.a. 1968-1979	Positives	Mavive Collection (F 11/15)	Album containing two photos relating to manifestations of the cosmetic fair "Cosmoprof" in Bologna. A photo of one of the first manifestations of the "Cosmoprof" fair in Bologna (c.a. 1968-1970); A photo of Massimo Vidal with two other saleswomen at "Cosmoprof in Bologna" for the sale of Vidal products (c.a. 1975-1979).
Befana Vidal 1969	1969-01-06	Album	Mavive Collections (F 11/17)	8 photos of the celebration of the epiphany of the year 1969, in which the Vidal family celebrates with various employees.
Various events	c.a. 1960-1980	Positives	Mavive Collections (F 11/16)	10 photos related to various events, meetings and demonstrations attended by members and friends of the Vidal family . There are photos with Renzo and Angelo Vidal, Renzo with Giuseppe Locatelli, by Luigi Nonino and a photo of Renzo Vidal at a theater event in Venice "La Fenice". There are also photos taken during events in Argentina , such as the presentation in 1968 of the " Pino Silvestre " products with Roberto Passmanter and the inauguration in 1971 "Polymania" with Francisco Guede.
Screening at the advertising film festival	c.a. 1970	Positives	Mavive Collection (F 11/18)	Screening of the winner White Horses' Carosello at the advertising film festival with the Vidal family attending and applauding.
Presentation of the soap "Natura"	c.a. 1980	Positives	Mavive Collection (F 11/78)	4 photos of a dinner meeting in Argentina , in which Massimo Vidal presents the Natura soap. Among the participants there is also Roberto Passmanter .

Figure 83 - Advantages of Narrating through celebrations and relationships variables



Source: Own elaboration

CONCLUSION

This thesis investigated whether and how heritage marketing strategy could benefit Mavive from an economic and a communicative perspective, and the potential strategic value of Vidal's heritage. As stated by Orlandini, « "Heritage" is like a comet, the past is the tail, and we are traveling towards the future with it, therefore forming a single unit where a long-lived company looks at its past in order to design what its future will be». The results emerged from the qualitative investigations conducted seem to confirm the interpretation of heritage shared by the academics Riviezzo, Garofano, Napolitano, Montemaggi, Severino, Urde, Balmer, etc., who see "Heritage" as a strategic asset to be exploited for the realization of an effective and profitable marketing strategy, therefore representing an important source of competitive advantage for Mavive's present and future.

Furthermore, the present work recognizes the heterogeneity of heritage marketing tools based on Vidal's history and tradition, which Mavive could use to achieve its strategic objectives. However, the literature offers no comprehensive description of the tools identified in *Vidal Business Archive*, nor of their related managerial implications. Therefore, we have proposed a summary of the potential advantages of each tool, highlighting the potential benefits to Mavive's corporate communication.

According to our analysis, *Vidal Business Archive* emerged as the number one narrative tool that can allow for a systematical and objective preservation of Vidal's heritage, confirming its role as a strategic resource able to give new life to words, images, sounds, products, brands, celebrations, and relationships. Through its adoption, Mavive can renew itself by creating new packaging, introducing visual identity elements, designing new advertising campaigns, implementing product innovation, and so forth, with the aim of distinguish itself in the global scene and improve its performance. In this perspective, Vidal's legacy, if properly managed, could generate economic and social value both for Mavive and for the different interest bearers. This could in turn facilitate the establishment of long-term relationships with stakeholders, and the strengthening of the company's *corporate identity*, giving added value to a legacy that cannot be forgotten but should rather be capitalize upon.

Based on the investigations performed on Vidal's heritage and the several interviews conducted, it can be stated that the variables identified in *Vidal Business Archive* conceptually satisfy all four categorizations of the theoretical framework proposed by Riviezzo, Garofano and Napolitano (2021).

However, with particular reference to the “*Narrating through words, images, sounds*” variables, the Vidal case study only partially satisfies this categorization, as more current and relevant variables such as social networks, websites, corporate videos, blogs, forums, and online communities, capable of connecting consumers to the company, are not considered due to historical reasons. As might be expected, Mavive is not oblivious to current trends and to the needs of its consumers and already has a particularly active online presence, therefore showing a certain expertise on how to best use these tools to pursue its strategic objectives. This know-how, in association with Vidal’s heritage, could lead to the generation of novel creative content capable of increasing brand and company prestige and visibility, in addition to the benefits previously described in *Figure 40*. Furthermore, the decisive role played by Vidal endorsements and spokespeople in its corporate communication strategy clearly emerged from the interviews conducted with former Vidal employees. With this in mind, Mavive should consider making use of professional figures such as *brand ambassadors* or *beauty micro-influencers* in pursuing its marketing goals, as the communicative power of such figures has already been proven by companies operating in the fashion, fitness, and cosmetics sectors. Although the current main goal is to increase consumer engagement towards “*Pino Silvestre perfume*” and *brand knowledge*, this marketing strategy could be successfully applied to every brand licensed by Mavive.

From a theoretical point of view, it must be stressed that every variable identified in *Vidal Business Archive* already represents a source of competitive advantage per se and, as emphasized by the literature, Mavive can decide to use a variable related to another, or one containing other variables, as in the case of the Company Monograph. Particular emphasis was placed on this element as “*Vidal 120*” has already brought benefits to Mavive, and this in itself represents irrefutable proof of the strategic role played by Vidal’s heritage as a marketing lever. Thus, the present research finds it to be the most important variable in this category as it includes multiple variables, and the benefits linked to it can be reasonably expected to be of greater magnitude than for other variables of the same category.

Concerning the “*Narrating through places*” variables and the “*Narrating through products and brands*” variables, the Vidal case study meets these categorizations in a satisfactory manner. The interviews conducted and the analysis performed suggest how every single variable (heritage branding, packaging, visual identity, iconic products, distinctive skills, as well as Gemma Vidal foundation, historic headquarters, factories, plants, business museum) could

theoretically be considered as the most important one in light of its related advantages, as presented in *Figure 47* and *73*.

Specifically, the interview aimed at investigating the usefulness of the business museum and its associated advantages have demonstrated how this tool could represent a strategic asset to communicate the essence of Mavive's organizational identity within the framework of Vidal's legacy. In this respect, Palazzo Mocenigo could constitute the basis of Mavive's competitive positioning for several reasons, adding to those previously outlined in *Figure 47*:

- it is particularly attentive to visitors' preferences and needs;
- it offers Mavive the possibility to preserve and display most of Vidal's material heritage, thus promoting its legacy and prestige in an engaging and exciting way;
- it is of interest to a particular niche of visitors who seek an authentic connection with Venetian culture in relation to the fashion, fabric and perfume world;
- it allows Mavive to promote Vidal's history and provides visitors with a multisensory experience through the museum and through the *bookshop* and cultural events. These, which include congresses, conferences and workshops, are particularly appreciated by the public, as confirmed in the interview;
- it provides the opportunity to monitor and strategically use information related to visitor satisfaction and the appeal of the business museum, thus assessing its cultural impact and its local reputation, key factors to consider when planning activities;
- Since Palazzo Mocenigo is an established reality linked to a prominent Venetian family, it has its own unique proactive and communicative strength. Consequently, it could help to strengthen Mavive and "*The Merchant of Venice*" image, and to convey the Vidal family's values and identity.

In light of all of these factors, the museum emerges as a variable of paramount interest, second only to the Business Archive, as it represents an extremely versatile resource within Mavive's business logic for two main reasons. Firstly, it has a role of primary importance in communicating and enhancing the Venetian culture and its historical heritage related to perfume, through an interesting aesthetic and engaging cultural content. Secondly, it makes Mavive recognizable by both domestic and foreign tourists, who in turn have the potential to become informal ambassadors for Mavive and narrators of Vidal's history, thus helping to further spread "*The Merchant of Venice*" brand knowledge.

Regarding the “*Narrating through celebrations and relationships*” variables, the Vidal case study completely satisfy this categorization, as confirmed in the interviews conducted with former Vidal employees. The second qualitative investigation has revealed how the interviewees recall important anecdotes related to visits of spokespeople to the factory, the delivery of the White Horse to the winners of the “*Buy... Will it be yours?*” competition, the training and updating courses, the various sponsorships and related sporting events, and so forth. The advantages have been outlined in *Figure 83*, and we can clearly state that events have directly contributed to the communication of Vidal’s identity and image among employees, promoting corporate reputation in terms of solidity and credibility, motivating employees and strengthening corporate culture. The most concrete proof is given by the fact that all former employees have fond memories of Vidal; one of the interviewees, Mr. Meo, stated that to him Vidal represented «a school of life and professionalism, a career path that has left an indelible mark in workers lives».

In conclusion, the findings of this dissertation can be considered of interest for any company intending to use their “Heritage” as a strategic resource, and not only for those with a certain prestige or a long history. According to the qualitative investigations conducted, company monograph, business museum, heritage branding that involve packaging and visual identity elements, events and the historical advertising related to Vidal White Horse represent the heritage marketing tools that can most contribute in a concrete way to the creation of value for the different categories of stakeholders, as their effectiveness is indisputable.

On the other hand, it is important to emphasize that this thesis also presents limitations, mainly due to three factors: the low number of interviews conducted, which are not representative of all Vidal departments’ employees; the limited availability of literature that investigated the tools considered; and the lack of empirical investigations, such as questionnaires, to support our qualitative findings. Specifically, the qualitative analysis is limited to a descriptive analysis of the tools and their managerial implication for Mavive’s marketing strategy. Despite the fact that they are not supported by practical evidence, we believe that our findings represent an important resource for this case study, and could contribute to develop a topic that has not yet been extensively investigated in the literature.

Appendix 1 – Table 16: The categorization of Merchandising objects

Merchandising objects:	Definition:
<i>Heritage publishing products</i>	Many times, they are connected to the company's historical culture where the most important tool is the "Catalog".
<i>Company products excluded from their context and used as souvenir</i>	It can be used by companies to distinguish the different uses of manufactured goods, such as: the Ferrari "racing piston", a crucial piece of car racing in Formula 1. When it is removed from the car because it became inoperative, instead of being thrown away, it can be reused, transformed, and thus took on a new functionality: that of a home furnishing product.
<i>Copies of historical products</i>	Of different sizes and functions that carefully imitate objects belonging to the brand's past with strong and evocative suggestions, such as scale models of iconic products.
<i>Serial production products inspired by the historical iconographic company's heritage</i>	Calendars, postcards, pens, watches, cups, clothing, etc. become corporate elements at the moment in which the company can exploit the suggestive force of the historical images related to them. Although they turn out to be the most basic and best-selling type of merchandise, they can constitute a danger for the company when they are produced in a standardized way and large volumes. The customer can change their brand's perception once the product is sold in places that do not suit it at all or if the perceived quality turns out to be lower than their expectations.

Source: Montemaggi and Severino (2007)

Appendix 2 – In-depth analysis of Vidal’s history

Vidal company’s birthdates back to 1900 on behalf of the entrepreneur Angelo Vidal (born in Venice in 1874) who had the brilliant idea to open a modest size chemical laboratory at the 1991 number of Salizada San Stae, in Palazzo Mocenigo. This operation allowed him to continue his commercial activity, owing to the numerous contacts and knowledge he gained during his career as a commercial agent.

Following the start of the first Vidal soap factory, the entrepreneur in question made an important strategic choice that marked the fate of his commercial enterprise. He decided to go into business and represent another soap factory called “*Fratelli Salviati & C.*” (active in the Venetian territory too). From this he obtained the “*San Marco*” and the lascivious “*Vidalina*” brands. His strategy consisted in operating as their subcontractor, and at the same time, exploiting what was their research and development activity in the soaps manufacture and other chemical products.

The year 1912 was particularly important because Angelo Vidal took over the company in liquidation “*Ugo Salviati & C.*” of Ugo Salviati and Fortunato Nienzi. This allowed Vidal to grow, and at the same time, to count on the immediate availability of production force and skills of another production plant.

After the First World War, Angelo Vidal decided to return with his family and a limited number of employees to his birthplace since he had spent the war period in Montecatini Terme (Tuscany). Those years were particularly significant for Angelo Vidal who concentrated his activity mainly on Vidal’s expansion. He wanted Vidal to be the first Venetian company to recover from the postwar period.

In 1932 Vidal headquarters were moved to Porto Marghera factory, which later became the large industrial area that saw the A.Vidal as the protagonist of the rebirth and resurgence of this area.²⁸⁴ Furthermore, the administrative offices were also transferred to Porto Marghera; for this reason, the changes that affected Vidal made the Venice headquarters the predominant storage place.

²⁸⁴ Orlandini, M., op.cit., pp. 20.

During the period of the First World War, Vidal was able to be equally productive compared to other soap factories of the time owing to the use of its fabrics as “auxiliaries”. In them were produced soaps, but also explosives that were easily obtained from the processing of the nitroglycerin.

The progression of the Vidal commercial activity has not only to be attributed to what mentioned above, but especially to its major customers, such as: hospitals, religious communities, civil and military-industrial laundries, wholesalers, waxworks, and small soap factories. This and other periods profoundly marked the company. Due to its flexible structure and its ability to adapt, resist, and react to the various crises and challenges encountered along its path, Vidal was able to survive. The so-called “*resilience*”, a term now known in the economic field, which allowed it to continue its production just as before the adverse events occurred.

At the end of the 1920s, the sons of Angelo Vidal joined the family business and continued the expansion path begun by their father. They were Mario (who obtained the mandate of attorney in 1928²⁸⁵), Lorenzo called Renzo (who became a prosecutor in 1937²⁸⁶), and Vitale called Lino.

In 1937, the acquisition of the company in resolution “Antonio Longega”, owned by “*Emilio Longega & C.*” and subsequently merged into “*Ditta di Antonio Longega di Angelo Vidal*”, was particularly significant for the diversification of Vidal products. This acquisition determined Vidal’s entry into the perfumery sector and consequently, the conquest of new professional skills. These led to new product lines, new packaging, and the continuous search for quality.

On January 12th, 1948, the year of the founder’s death, there was an important change in the company’s management which passed from Angelo Vidal to his sons Mario, Renzo, and Lino. Consequently, in 1949 the company name was changed into “*A. Vidal S.A.S. of Mario, Renzo and Vitale Vidal & C.*”.²⁸⁷

²⁸⁵ Archivio Vidal, *Fondo proprio Vidal, Atti costitutivi, assetti societari e adempimenti di legge, Fascicoli Camerali*, fasc. 1/1.1, doc. 4.

²⁸⁶ Archivio Vidal, *Fondo proprio Vidal, Atti costitutivi, assetti societari e adempimenti di legge, Fascicoli Camerali*, fasc. 1/1.1 doc. 68.

²⁸⁷ Archivio Vidal, *Fondo proprio Vidal, Atti costitutivi, assetti societari e adempimenti di legge, Fascicoli Camerali*, fasc. 1/1.2, doc. 2.

In 1969, the legal form of the company “*A. Vidal S.A.S*” was changed into “*A. Vidal S.P.A*” and the board of directors members were: Mario (then president), Renzo, Vitale, Bruno, and Angelo Vidal. Despite this important change, Vidal’s financial situation was severely tested. Vidal’s decline began in the 1970s, when, following the oil crisis, it registered for the first time a huge loss. But the biggest mistake made by the three main business partners was to transform the Vidal factory into a perfume industry; the major causes are summarized in *Table 17*.

Table 17 – Explanation of the main factors that caused Vidal’s crises

Internal and external factors:	
1)	Uncontrolled increase in raw materials prices, labor, and production costs
2)	Italian monetary and economic crisis (such as the crisis of Porto Marghera industrial area)
3)	Inclusion of the managers selected by the family within the company ²⁸⁸
4)	Errors in the management of sales campaigns
5)	Capital increases: huge investments in machinery, personnel, and advertising campaigns
6)	High indebtedness with suppliers
7)	Overproduction due to marketing errors
8)	Heaviness of the corporate structure

Source: Own elaboration

The Vidal’s sale, in front of the Chamber of Commerce “Industry, Handicraft, and Agriculture” of Venice, took place in 1986 by the “*Henkel Sud S.P.A*”. It is a German multinational company present today in 75 countries, owner of well-known brands such as Dixan, Antica Erboristeria, Pattex, Schwarzkopf Professional, and global leader in the household products, personal hygiene, adhesives, and sealants market. Following Vidal’s incorporation into “*Henkel Sud S.P.A*”, Massimo Vidal decided to acquire the historical brand “*Pino Silvestre*” and to get improper with the intention of giving continuity to his family business. In 1986 he gave birth to “*Mavive*” which includes in its company logo the owner’s name, surname, and the territory to which the Vidal family’s history is linked.

²⁸⁸ Cagianca, M., op.cit., pp.14.

Appendix 3 – Description of the archival intervention and methodology applied

Concerning *Vidal Business Archive*, it is necessary to mention how was conducted the search for the material. This was structured along several action lines as suggested by Dr. Massimo Orlandini.

The first action was on Vidal's company file that was searched at the Chamber of Commerce of Venice, this was then copied and studied together with Mavive's company file. This is because Vidal's company file contains all the historical facts documenting the commercial company's activity from 1900 to today.

The second action was on the State Archives, that is the nineteenth-century part of the soap sector and everything that had a connection with the Vidal family up to find historical founder's implications. In addition to this, a fairly "painstaking" research of material in the collecting field was conducted. Certainly, here, the intention was not to buy material from eBay or buy pieces in flea markets, but rather to use a network of informants who knew exactly what kind of material to look for, nationally and internationally. These include antique dealers and sellers of specialized gray publishing papers.

Another type of research, still ongoing, is that implemented in the sector of former employees which mainly consists in recalling them to bring their material, perhaps left in a drawer, and to solicit them with interviews so that they can tell in first-hand what was happening in their departments. In practice their memories or details that can reconstruct the Vidal corporate puzzle that would otherwise be lost.

This was also possible thanks to the support of the University of Padua which made available undergraduates. But not only this, also people who had archival skills to start working correctly on the archives with scientific systems.²⁸⁹

The choice to find the Vidal material through external acquisitions (still in progress) is the consequence of the fact that most of the material making up the current archives does not come from the original Vidal fund. This is because with Vidal's incorporation into "*Henkel Sud S.P.A.*", the business archive was no longer fed with new documentary sources, on the contrary,

²⁸⁹ Orlandini, M., (2021).

much of the material contained in the “*General Archive*” disappeared. In all likelihood, many former employees, also given the interruption of commercial activity and the state of building neglect in which they worked, brought home the material produced that would have never been sold together with some company documents.

However, taking into consideration Vidal’s incorporation, one could also think that Henkel itself is the custodian of the precious historical memories of having Vidal as the protagonist. Even now, it is not known which documentary sources are actually present in the Henkel aggregate fund and which ones are kept in the private home of former employees. Therefore, given these available elements, we can define the current archive as an “improper fund”, still *in progress*, since further acquisitions in terms of interviews and documentation are planned before being able to definitively declare the reconstruction of this fund concluded.

In this regard, the project concerning the reconstruction of this archives arises foremost from the interest shown by the producer in wanting to bring together and retrace Vidal’s corporate experience for strategic and corporate marketing purposes. But also, from the desire to conserve and to make the historical memory easily usable for the benefit of subsequent generations.

Secondly, from the intention to make life a stimulating experience to anyone eager to know the historical roots of this company, employees, and the external public. This desire arose on the occasion of the company’s 120th anniversary, moreover, celebrated in the *institutional monograph* entitled “*120 Vidal*” published by Lineadacqua edizioni in November 2020. In particular, “*Vidal, the success’s perfume*” was narrated by the historical collector “*Massimo Orlandini*”. A professional figure currently active in the collection of Vidal’s material and owner of the “*Massimo Orlandini Collection*” comprising most of the current archival units collection (available entirely in digital format).

The last archive version is the result of two archival interventions; the first concerns the existing documentation within the “*Massimo Orlandini Collection*”, in this case, particular attention was paid to the single documentary source and not to the archival unit. Given the considerable heterogeneity of the documentary sources present, the structure adopted by the archival collection was conceived as a tree. A multi-level archive subdivided into documentary series and subseries according to the objectives of the heritage marketing of that given period. This logic was then carried forward also in the second reorganization phase realized by “*Giorgia Battaglia*” by means of which the perspective concerning the archival units was redefined;

documents unions have been brought back within the container represented by the archival units (files, registers, volumes, etc.).

At the same time, *Vidal Business Archive* was reconstructed starting from the considerable loose documentation available at that precise moment. It was followed “*the chronological order*” adopted by the archivist in the series of the archival units in order to facilitate the retrieval and the identification of the various documents. This is because the structure of the archive was designed to be easily understood and consulted by everyone, therefore, capable of authentically and accurately reflecting the commercial activity of the entity.

From this point of view, one can think of the archives as a mirror capable of reflecting the actions taken by the company as well as family and business memories. The archive in question has been broken down into twelve series, divided according to the functions of the institution; twelve subseries, and finally, into documentary units, so that, the possible links within the individual documents are clearer and the different archival levels are easily distinguishable.

Furthermore, the aforementioned archives also include “Ditta di Antonio Longega’s” fund later merged into Vidal, two series of collections conferred (Competitors and History of perfume and soap), and a final series concerning the Bibliography which differs from the others for the exclusive nature of the bibliographic documents.

It is considered fair to point out that the brand was judged as the fundamental element from which to start to identify the subseries of the archives in question, since it represents one of the most useful tools that can be used for the promotion and communication of “Vidal Heritage”. Methodological criterion subsequently applied to other heritage marketing variables, such as historical advertising, brands, and products.

Appendix 4 – Vidal Business Archive structure proposed by “Giorgia Battaglia”

Series 1 – Articles of incorporation, corporate structure, and legal obligations

 Subseries 1.1 – Chamber of Commerce

 Subseries 1.2 – Other acts

Series 2 – Family positions

Series 3 – Financial statements

Series 4 – Administrative correspondence

Series 5 – Invoices

Series 6 – Trademarks and patents

Series 7 – Products made

 Subseries 7.1 – Preparatory studies and tests

 Subseries 7.2 – Products manufactured

Series 8 – Communication

 Subseries 8.1 – Promotion

 Subseries 8.2 – Advertising

 Subseries 8.3 – Press Review

Series 9 – Headquarters and production plants

Series 10 – Personnel Management

Series 11 – Events, cultural, sporting, and philanthropic activities

Series 12 – Interviews

 Subseries 12.1 – Family members

 Subseries 12.2 – Former employees

 Subseries 12.3 – External collaborators, suppliers, competitors

 Subseries 12.4 – Institutional subjects

 Subseries 12.5 – Sports representatives

Ditta “Antonio Longega” Fund (aggregate fund)

 Series AL1: Invoices; Series AL2: Communication; Series AL3: Products

Context documentation (contributed collections)

Series 13 – Competitors

Series 14 – History of perfume and soap

Bibliography

Appendix 5 – Table 18: Definitions of Business Archives

Fundamental elements:	Definitions:
<i>Series</i>	A collection element that brings together a basket of archival units grouped in accordance with a specific parameter or when preparing the archives or during subsequent organization activities.
<i>Subseries</i>	The articulation of the archival series previously selected within the series.
<i>Archival unit</i>	The minimum indivisible unit of an archival collection which can aggregate multiple documents, physically contiguous, or be made up of a single documentary unit.
<i>Documentary unit</i>	The archival unit formed by a single document as a result of which there is no existing correlation with other documents. Consequently, it can be indicated distinctively.

Source: Own elaboration

Appendix 6 – Extract from the “Interview to Ottolini Giancarlo”

As testified by the interviewee “Giancarlo Ottolini”, head of the quality control laboratory, this radio was brought to Vidal’s laboratory to carry out all the necessary checks. He and his colleagues asked the company workshop to prepare a kind of metal container large enough to put the Vidal bubble bath solution and several prototypes of this radio. They tried to simulate the movements of the water as if the radio was floating in a bathtub and checked whether this object continued to function or not.

Indeed, the surrounding gasket was made of soft rubber, and it was able to give a technical seal both on the antenna and on the tuning and volume knobs. This “amphibious radio” was an absolute novelty and behind this idea, there was a careful optimization work that lead Vidal to achieve this invention. “Giancarlo Ottolini” remembers this period with pleasure. From his interview, it emerged that was not only required skills for which employees were hired, but also the ability to “know how to invent things” and problem-solving skills.

Appendix 7 – Table 19: Literary contributions analysis on Business Museums

Evolution of the concept of Business Museums:	Considerations:
<ul style="list-style-type: none"> It is the organization that chooses what to exhibit in the corporate museum (<i>politics of remembering</i>), and what absolutely must not be shown to the public (<i>politics of forgetting</i>). What will be remembered or forgotten by the visitor-consumer will help to forge the <i>corporate identity</i> and <i>image</i>. By providing to visitors a legitimate narrative, it is possible to support the sense of firm identity (Sturken, 1997). 	<ul style="list-style-type: none"> It is a form of autonomous intervention in the cultural heritage sector, a particular case of corporate collecting (Gilodi, 2002; Kavanagh, 1999).
<ul style="list-style-type: none"> Visitors remember the experiences lived within the museum exhibition, capable of creating links with their life and also conveying knowledge and cultural identity (Delaney, 1992). 	<ul style="list-style-type: none"> It is a form of organizational memory that can be used as a <i>strategic asset</i>.
<p>The experience is used as a competitive and differentiation tool from competition to attract new visitors and induce positive attitudes, emotions, and feelings that can have a positive influence on their satisfaction degree (Schmitt, 1999; Berry, et al., 2002; Meyer and Schwager, 2007; Shaw, 2007; McCarthy and Ciolfi, 2008; Yalçın, 2009; Dirsehan, 2010).</p>	<ul style="list-style-type: none"> It is a tool for safeguarding an unrepeatable past through which it is possible to document the entire company's range of activities, as a "<i>sanctuary</i>" where the values of the corporate culture can be conserved and conveyed.
<ul style="list-style-type: none"> The exhibition environment can trigger in visitor's mind a whole series of mental associations with a strong symbolic and emotional character which then end up recalling the brand and the company's image (Casagrande, 2000). 	<ul style="list-style-type: none"> It is a strategic marketing and institutional communication tool whose actions are aimed at increasing the number of visitor-consumers and the company's visibility, strengthening the corporate image and its positioning on the market.
<ul style="list-style-type: none"> The museum environment, the objects on display, and the services offered in the museum can expand the multisensorial experience lived by the visitor, affect the perceived satisfaction degree, and consequently increase the loyalty behaviors (Harrison and Shawn, 2004). 	<ul style="list-style-type: none"> It is a tool for enhancing the firm-specific intangible capital represented by the artisan knowledge and traditions linked to the reference territory. They are potential sources of innovation and inspiration for products design and restyling.

<ul style="list-style-type: none"> • There is a relationship between satisfaction and the intention to return. • There is a relationship between satisfaction and the intention to recommend. • There is a relationship between satisfaction and the elements of the museum experience, namely the Exhibition Experience, Staff Services and Venue Attributes. • There is a relationship between high levels of satisfaction and subsequent intentions such as the intention to return and the intention to recommend (Christopher, Payne and Bailantyne, 1991). 	
<ul style="list-style-type: none"> • The increase in visitor-consumer satisfaction can turn into a source of competitive advantage through innovation, and therefore, lead to greater business performance (Lusch, Vargo and O'Brien, 2007). 	<ul style="list-style-type: none"> • It is a managerial tool capable of satisfying both the company's economic and social objectives (Ames, 1980).

Source: Own elaboration

Appendix 8 – Table 20: Definitions of Business Museums

Authors:	Definitions of Business Museums:
Montella	A business museum: 1. belongs directly or through an instrumental entity to a company that is still active; 2. is dedicated to the history of the company and/or issues related to the business activity; 3. is intended to contribute to the company's value creation through brand and corporate image dissemination.
Victor J. Danilov, 1992, p.4-5	A corporate facility with tangible objects and/or exhibits, displayed in a museum-like setting, that communicates the history, operations, and/or interests of a company to employees, guests, customers, and/or the public.
Rossana Bossaglia, 1997	Those organized on behalf of individual industries or companies, in almost all cases of private management, which collect materials and documents on the activity of the industries themselves.
Museimpresa Association, 2002	Institutions or structures that are the emanation of a company's economic activity, of a district, of a production tradition with significant links with the territory. They are an exemplary expression of corporate cultural policy.

Source: Own elaboration

Appendix 9 – Table 21: Functions of Business Museums

Functions:	Explanation:
<i>Display function</i>	It helps the company to strategically position the business museum within a specially selected space that stands out for its strategic position, particular architecture, and/or visual effects.
<i>Historical-institutional function</i>	It institutionalizes and retracts in a synthetic, uniform, and linear way the fundamental stages of the corporate past and the evolution of the brand (products, business partners relationships, the territory, etc.).
<i>Digestive function</i>	It preserves, transforms, and makes it usable again the historical material of precious cultural value as if it were “new energy” ready to be immediately exploited by the corporate corpus itself for its strategic objectives.
<i>Identification function</i>	It places the company within a virtuous network of relationships with the various political and economic institutional subjects linked to the core business of the company, and with the reference territory as if it were a public relations officer in charge of the company’s networking and “educational advertising” (Rhees, 1993, p. 68).

Source: Montemaggi and Severino (2007)

Appendix 10 – Table 22: Suggestions for managers interested in Business Museums

Suggestions for managers:
To learn more about the causes of the visitor's emotional responses by submitting questionnaires at the end of the museum visit. They are able to detect customer satisfaction , preferences, and expectations (Falk, et al., 1985). ²⁹⁰
To understand the environmental and visitor attributes that characterize business museums. They can motivate individuals to visit the museum (Thyne, 2001) and more generally, they can improve their experience (Gil and Ritchie, 2009). ²⁹¹
To focus more the design of the museum environment on: - appropriate rest areas ; - effective visual and locomotive accessibility to the exhibition areas. ²⁹²
To use visual technologies and structural aspects in order to offer the visitor a continuous and direct visual experience. ²⁹³
To group visitors into macro-categories , based on their experiential references, to analyze the differences that emerged in the post-experience dimensions . This allows the museum to have already available a basic model from which to start to guide all the different activities aimed at improving the overall visitor experience. ²⁹⁴
To exploit the bookshop as the place where the public can buy the company's products . This allows visitors to build positive personal memories about the visit experienced and to strengthen, meanwhile, the company and brand's reputation (Cummings and Lewandowska, 2000).

Source: Own elaboration

²⁹⁰ Del Chiappa, G., Andreu, L., Gallarza, M.G., (2014). "Emotions and visitors' satisfaction at a museum". *International journal of culture, tourism and hospitality research*, 8(4), pp. 427; Technique implemented by the Perugina historical museum to investigate the visitor satisfaction degree.

²⁹¹ Ivi, op.cit., pp. 421.

²⁹² Jeong, J.H., Lee, K.H., (2006). "The physical environment in museums and its effects on visitors' satisfaction". *Building and Environment*, 41(7), pp. 963.

²⁹³ Ivi, op.cit., pp. 963.

²⁹⁴ Dirsehan, T., Yalcin, A.M., (2011). "Comparison between Holistic Museum Visitors and Utilitarian Museum Visitors". *International Journal of Marketing Studies*, 3(4), pp. 78.

Appendix 11 – Track interview to former Vidal employees

For the construction of the interview outline, the following cognitive questions stimulated the interest in this research: “*What are former Vidal employees’ memories? Have they retained a positive image of it?*”

The focus was on:

1. Investigation of Vidal’s heritage tools
2. Vidal’s perception image

Standard questions to workers

“*As you know, we are collecting these interviews with former Vidal employees as a narrative testimony on the company’s life to be included in the historical archive of Mavive-Vidal*”.

1. Do you remember in which year you were hired? How old were you at the time of hiring?
2. What was your first assignment and in which department? At the time, what training did you do and what was your first qualification? How many employees were there in your department and what did you do? Do you remember who your foreman or the responsible office manager was?
3. What tasks have you carried out over the years? Overall, how many years have you worked for Vidal? In which year did you leave the factory?
4. How was your sector organized and, if you worked in production, what machines did you use? With which colleagues from other departments or offices did you have closest relationships? What do you tell us about working hours, shifts, periods of greatest intensity?
5. What were the company’s welfare initiatives towards employees?
6. Do you remember any curious episode that you consider significant to narrate?
7. Do you remember any commercials from Vidal? The <i>White Horse Carousel</i> ?
8. What was the link between Vidal and the local sport scene (basketball and fencing)? In your opinion, have these initiatives, not only sporting but also cultural, left an imprint on the city?
9. Do you remember relevant people who came to visit the factory?
10. What did work at Vidal mean for you?
11. Would you like to add some other considerations?
12. Did you keep Vidal materials or documents? Would you like to donate some of these to <i>Vidal Business Archive</i> ? If so, what materials did you bring?

Appendix 12 – Track interview to Dr.sa Chiara Squarcina

MUSEUM VISIT

1. How is the museum visit structured? What are the activities that currently characterize Palazzo Mocenigo?
 2. How did you plan to develop the set-up of Mavive-Vidal's heritage inside the museum and convey the history of Venetian perfumery? Will a cryopreservation system be used for historic fragrances? How will this technology work?
 3. What multimedia tools are used during the museum tour to improve the multisensory experience lived by the visitor?
 4. Do you have any criteria for the exhibition of objects in general? Do you ever change the exposure? If so, how often?
 5. In your opinion, what are the success factors of your museum? What strategy do you adopt to communicate the history of perfume outside the museum? What values do you want to convey to visitors? Basically, what is your mission?
-

VIDAL'S HERITAGE MARKETING

6. How did you come up with the idea of integrating the Museum of the History of Textiles and Costumes with that of Perfume?
 7. Are you aware of the reasons that led Mavive and the Venice Civic Museums Foundation to sign a collaboration of this kind and to invest in this project?
 8. What role do you think *Vidal Business Archive* and "Heritage" play today for the new generations?
 9. Do you think that the museum can contribute to Mavive's success and can strengthen "*The Merchant of Venice*"?
 10. Do you think that Venetian culture can be enhanced and promulgated by historical brands such as Mavive-Vidal?
-

EDUCATIONAL ACTIVITIES

11. At the end of the tour are given to visitors the opportunity to create a personal fragrance to take home, how is this activity structured?
 12. Do you think that participating in activities of this kind helps to involve visitors more and to better communicate the perfume history?
 13. Do you think there is a correlation between activities of this kind and the purchase of Mavive products?
 14. Do you organize other educational activities of this type, or will they be planned?
-

BOOKSHOP

15. Is it possible to buy Mavive products and other types of fragrances in your bookshop?
 16. Are only "*The Merchant of Venice*" products sold at the moment?
 17. Are any gadgets being sold that carry Mavive's logo?
 18. Is there an online bookshop or is it planned?
-

CULTURAL EVENTS

19. On your website it is written that you organize many events and collaborations. Do you also organize conferences and workshops with master perfumers?
 20. What are the objectives and the message that the perfume section of the museum of Palazzo Mocenigo wants to send with the variety of events it has chosen to follow?
-

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21. Has the Vidal family ever promoted events to make its story known?
 22. If so, do you know what Mavive loyal customers think of these events?
 23. Do you organize guided tours inside the museum, for example with schools?
-

VISITOR SATISFACTION

24. Have you ever submitted questionnaires to visitors to understand the satisfaction degree perceived at the end of the museum visit? What are the elements that could influence the service quality perceived by them?
 25. Do you know the cultural impact and reputation that has this museum in Italy?
 26. What is the target audience to which you aim mainly?
 27. Have you had any feedback from your target audience? How do you manage to measure this feedback? How much do you manage to consider it in planning activities?
 28. Do many foreign tourists come to visit this museum? How do you manage the flow of visitors today in compliance with the security measures provided for by the current pandemic situation?
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