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PARTE 1

MODELLI DI BUSINESS

&

MARKETING STRATEGICO

Prof. Pellegrini

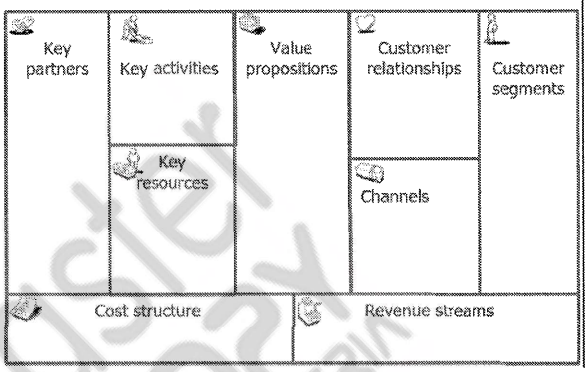
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Lezione 1 - 25/09/2017

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- Modello di business
  - Nel Canvas
    - 4 aree
    - 9 blocchi
      - Customer segments (CS)
      - Value proposition (VP)
      - Channels (CH)
      - Customer relationship (CR)
      - Revenue stream (RS)
      - Key resources (KR)
      - Key activities (KA)
      - Key partnerships (KP)
      - Cost structure (CS)



Il primo gruppo, che costituisce la Prima area è quello costituito dalla VALUE PROPOSITION: l'offerta.

Seconda area: Custumer relationship + Customer segment + Channels

Terza area: Key partners + key activities + key resources ---> infrastruttura

Quarta area: cost structure + revenue streams --> fattibilità finanziaria

- Il caso – fonte 1
  - Relationships, Brick by Brick
    - Classic LEGO plastic bricks have been fixtures in homes around the world for more than 60 years. A mind-blowing 400 billion LEGO bricks now populate the planet, enough to build a tower to the moon ten times over. In fact, the Danish-based LEGO Group (TLG) now sells seven LEGO sets every second in 130 countries, making it the world's fifth-largest toymaker.
    - But only six years ago, TLG was near bankruptcy. Sales were sagging, and the company was losing money at a rate of $300 million a year. The problem: The classic toy company had fallen out of touch with its customers.
    - As a result, its products had fallen out of touch with the times. In the age of the Internet, videogames, iPods, and high-tech playthings, traditional toys such as LEGO bricks had been pushed to the back of the closet. So in 2004, the company set out to rebuild its aging product line-brick by brick.
    - The LEGO product makeover, however, didn't start with engineers working in design labs. First, TLG had to reconnect with customers. So it started by listening to customers, understanding them, and including them in the new-product development process. Then it used the insights it gained to develop new generations of more relevant products. Rather than simply pushing the same old construction sets out *to* customers, TLG worked *with* customers to co-create new products and concepts.
    - To get to know its customers better, for instance, LEGO conducted up-close-and personal ethnographic studies—hanging out with and observing children ages seven to nine on their home turf. "We thought we understood our consumers, the children of the world," says a LEGO Group marketer, but it turns out that "we didn't know them as well as we thought." The ethnographic research produced a lot of "Aha! moments" that shattered many of the brand's long-held traditions.

- Il caso – fonte 1 (segue)
  - Relationships, Brick by Brick
    - For example, TLG had long held fast to a "keep it simple" mantra. From the beginning, it offered only basic play sets—bricks, building bases, beams, doors, windows, wheels, and slanting tiles—with few or no instructions. The philosophy was that giving children unstructured building sets would stimulate their imaginations and foster creativity. But that concept just wasn't cutting it in the modern world. Today's children get bored easily, and in today's fast-moving environment, they are exposed to many more characters and themes.
    - In response, TLG shifted toward more specialized, more-structured products. It now churns out some 7,000 unique building pieces each year, which support a seemingly endless assortment of themed product lines and specific building projects. So instead of just buying a set of basic square LEGO bricks and building a house or a car, children can now buy specialized kits to construct anything from a realistic fire engine to a city police helicopter to a working robot. And the LEGO brick line-up is refreshed regularly; 60 percent of the core LEGO product assortment changes every year.
    - To add desired variety and familiarity, TLG now builds plays sets around popular movie and TV themes and characters. It offers an ever-changing assortment of licensed lines based on everything from *Indiana Jones* and *Star Wars* to *Toy Story*. About 60 percent of U.S. LEGO sales are now linked to licenses, more than double that of five years ago. In fact, it's getting harder and harder to find a set of basic LEGO blocks.

- Il caso – fonte 1 (segue)
  - TLG's more thematic and structured play sets have given a big boost to sales, but not everyone is thrilled. One industry observer notes, "What LEGO loses is what makes it so special. When you have a less-structured, less themed set, kids [can] start from scratch. When you have kids playing out Indiana Jones, they're playing out Hollywood's imagination, not their own." But TLG doesn't see this shift as a compromise of values, and most customers agree. For example, one father of two recognizes that LEGO toys have changed since he was a boy, but he thinks that they have retained their innocence. "The most exotic thing I could build when I was a kid was an ambulance," he says. "Now [my kids] can build the Death Star." The fact that "the pieces and the sets are a lot cooler than they were 30 years ago," means that they lure kids away from less imaginative pastimes. "Instead of watching TV or playing computer games, the kids are building something, and [we] build stuff together."
  - Of course, kids aren't the only ones playing with LEGO bricks. The classic brick sets have a huge fan base of adults that never got over the toys of their youth. TLG estimates that it has as many as 250,000 active AFOLs (adult fans of LEGO) around the globe who spend large sums on LEGO products. These adults maintain thousands of LEGO fan sites and blogs, flock to conventions with names such as BrickFest, and compete with each other to construct "the Biggest LEGO Train Layout Ever (3,343 feet; it ran through an entire LEGO cityscape) or beat the Fastest Time to Build the LEGO Imperial Star Destroyer (3,104 pieces; five builders maximum and no presorting allowed; record: 1 hour 42 minutes 43 seconds)."
  - In developing new products, TLG actively taps into the AFOL community. It has created a roster of customer ambassadors who provide regular input, and it even invites customers to participate directly in the product development process. For example, it invited 250 LEGO train-set enthusiasts to visit its New York office to assess new designs. The result was the LEGO Santa Fe Super Chief set, which sold out the first 10,000 units in less than two weeks with virtually no additional marketing. Similarly, TLG used customer co-creation to develop its most popular product ever, LEGO MINDSTORMS:

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- Il caso – fonte 1 (segue)
  - The LEGO MINDSTORMS build-it-yourself robot was initially an internal effort in partnership with MIT. Within three weeks of its introduction, however, more than 1,000 intrigued customers formed their own Web community to outdo each other in making it better. TLG quickly embraced the co-creation idea. The next generation of LEGO MINDSTORMS featured user-defined parts. Then, LEGO made customer co-creation official by creating the MINDSTORMS Development Program (MDP), through which it selected the most avid MINDSTORMS fans—100 pioneers, inventors, and innovators from across the globe—to play with LEGO MINDSTORMS and create innovative new features and applications. The MDP fans share their ideas with other customers and invite feedback.
  - Listening to adult customers has also led to the development of the LEGO Design by Me site, which lets customers download 3D design software, create a LEGO toy, and then order the kit to build it. And TLG recently launched LEGO Universe, an MMOG (massively multiplayer online game) in which adults and children alike can act out roles from LEGO sets and build toys from virtual blocks. Thanks to customer-centered new-product development, TLG is now thriving. In the past five years, even as the overall toy market has declined in a weakened economy and as competitors such as Mattel and Hasbro have struggled, LEGO's sales have soared 66 percent, and its profits have jumped tenfold. "Kids [including the adult variety] are ruthless," says a senior LEGO executive. "If they don't like the product, then at the end of the day . . . all the rest of it won't make any difference. What counts, all that counts, is that you're at the top of kids' wish lists." Thanks to all that listening and customer involvement, that's where the LEGO Group is again.

Fonte: Kotler and Armstrong, The Principles of Marketing, 2012, Pearson Prentice Hall

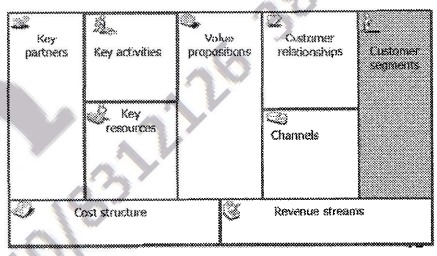
- Il caso – fonte 2
  - The Danish toy company LEGO started manufacturing its now famous interlocking bricks in 1949. Generations of children have played with them, and LEGO has released thousands of kits around a variety of themes, including space stations, pirates, and the Middle Ages. But over time, intensifying competition in the toy industry forced LEGO to seek innovative new paths to growth. It started licensing the rights to use characters from blockbuster movies such as *Star Wars*, *Batman*, and *Indiana Jones*. While such licensing is expensive, it proved to be an impressive revenue generator.
  - In 2005 LEGO started experimenting with user-generated content. It introduced LEGO Factory, which allows customers to assemble their very own LEGO kits and order them online. Using software called LEGO Digital Designer, customers can invent and design their own buildings, vehicles, themes, and characters, choosing from thousands of components and dozens of colors. Customers can even design the box containing the customized kit. With LEGO Factory, LEGO turned passive users into active participants in the LEGO design experience.

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- Il caso – fonte 2
  - This requires transforming the supply chain infrastructure, and because of low volumes LEGO has not yet fully adapted its support infrastructure to the new LEGO Factory model. Instead, it simply tweaked existing resources and activities.
  - In terms of a business model, though, LEGO took a step beyond mass customization by entering Long Tail territory. In addition to helping users design their own LEGO sets, LEGO Factory now sells user-designed sets online. Some sell well; some sell poorly or not at all. What's important for LEGO is that the user-designed sets expand a product line previously focused on a limited number of best-selling kits. Today this aspect of LEGO's business accounts for only a small portion of total revenue, but it is a first step towards implementing a Long Tail model as a complement—or even alternative—to a traditional mass-market model.

Fonte: Osterwalder and Pigneur, Business Model Generation, 2010, John Wiley & Sons

- Customer segments
  - Gruppi di persone/imprese da raggiungere e servire
  - Tipologie
    - Mercato di massa
    - Segmenti
    - Mercato di nicchia
    - Diversificazione
    - Mercati multi-sided



Un Mercato di massa è un mercato dove non si hanno segmenti, ovvero gruppi di clienti. Ci si concentra sugli aspetti comuni, trasversali, problemi e bisogni simili lasciando le specificità dei singoli gruppi. Esempio classico di un prodotto di massa: Coca cola. La Cola cola senza zucchero, senza caffeina invece sono prodotti che hanno a che fare con una segmentazione. La segmentazione rigiuarda la divisione in gruppi che però hanno una certa omogeneità interna in merito a un determinato parametro, vengono usati criteri rispetto ai quali fare gruppi omogenei. Classico esempio: fasce di età, area geografica, fascia di reddito, ecc. Tali gruppi sono quelli che sono potenzialmente raggiungibili dall'azienda. I segmenti sono omogenei internamente e eterogenei tra l'uno e l'altro.

Diversificare significa andare verso segmenti di mercato che non hanno niente a vedere gli uni con gli altri. Inoltre potremmo avere anche piattaforme multi-sided: classico esempio è Google. Ci sono più segmenti (almeno due) e sono interdipendenti tra di loro. Il primo segmento di Google sono I surfers: coloro che fanno ricerce e navigano su internet. Altro segmento è quello delle imprese che fanno pubblicità. Tali due segmenti sono interdipendenti tra di loro, Google non può esistere se viene a mancare uno dei due.