

## GLOBAL MASTER IN PERFORMING ARTS MANAGEMENT FACULTY

- **Simona Biancu**, Head of Marketing, Sponsoring and Fundraising
- **Tommaso Agasisti**, Full Professor at Politecnico di Milano - School of Management
- **Deborah Agostino**, Associate Professor at Politecnico di Milano - School of Management
- **Davide Armati Battistelli**, Stage Manager ad Teatro alla Scala
- **Michela Arnaboldi**, Full Professor at Politecnico di Milano - School of Management
- **Richard Baesley Maloney**, Associate Professor, New York University, United States
- **Axel Baisch**, Managing Director at Hertie School of Government Berlin
- **Umberto Bellodi**, Head of Cultural Cooperation Department at Accademia Teatro alla Scala
- **Paolo Belluso**, Tour Manager
- **Alberto Benedetto**, Head of Production Management at Piccolo Teatro di Milano - Teatro d'Europa
- **Paolo Besana**, Head of Communication at Teatro alla Scala
- **Lutgart Behiels**, Vice President Marketing, Warner Classics and Erato
- **Enzo Andrea Bignotti**, Controller at Teatro alla Scala
- **David Binder**, Senior Executive Producer
- **Paola Bisi**, Head of External Relations and Communication at Accademia Teatro alla Scala
- **Andrea Boggio**, Professor of History and Social Sciences at Bryant University
- **Andrea Boi**, Stage Manager at Teatro alla Scala
- **Alessandro Borchini**, Head of Marketing and Communication at Piccolo Teatro di Milano - Teatro d'Europa
- **Daniele Borniquez**, Head of Music Department at Accademia Teatro alla Scala
- **Alan Brown**, Principal at WolfBrown
- **Katherine E. Brown**, Executive Director at New York City Ballet
- **Hans de Bruijn**, Professor at Delft University of Technology
- **Raffaella Cagliano**, Full Professor at Politecnico di Milano - School of Management
- **Francesca Campagna**, Consultant in Performing Arts Management



GIULIA SANDERSEN



BENEDETTA RITSCHIEDER

- **Rita Cannata**, Senior HR Consultant
- **Amy Cassello**, Artistic Director, Brooklyn Academy of Music
- **Maria De Rosa**, Director of Production at Teatro alla Scala
- **Serge Dorny**, Superintendent at Bayerische Staatsoper
- **Silvia Farina**, Web and Social Media Manager at Teatro alla Scala
- **Rossella Ferrari**, Professor of China Studies, University of Wien
- **Nadia Ferrigno**, Director of Programming at Teatro alla Scala
- **Marco Gambaro**, Associate Professor of Media Economics and Economics of Communication at University of Milano
- **Francesco Giambone**, Superintendent at Teatro dell'Opera di Roma
- **Roberto Giovanardi**, Senior Artistic Consultant
- **Andrew Higgins**, Director of Development at Imperial War Museums
- **Vito Lentini**, Lecturer in Pedagogy and History of Dance at Accademia Teatro alla Scala
- **Lanfranco Li Cauli**, General Director at Piccolo Teatro di Milano - Teatro d'Europa
- **Claudio Longhi**, General Director at Piccolo Teatro di Milano - Teatro d'Europa
- **Peter Maniura**, Director of IMZ Academy and Senior Communication Consultant
- **Marianna Martinoni**, Senior Consultant in Fundraising
- **Andrea Minetto**, Cultural Project Manager
- **Kirsten Munro**, Director of Development, The Joyce Theater Foundation

- **Giuliano Noci**, Full Professor at Politecnico di Milano - School of Management
- **Elena Park**, Executive Producer, Radio & Supervising Producer, Live in HD at the Metropolitan Opera
- **Elena Paul**, General Counsel and Corporate Secretary, Alvin Ailey American Dance Theater
- **Ronald Perwitz**, Head of Music Program for the Abu Dhabi Tourism & Culture Authority
- **Paolo Petrocelli**, Head of Dubai Opera
- **Gianluca Pojaghi**, Partner of Pojaghi Law Firm
- **Annalisa Pozzi**, Head of production and touring, Béjart Ballet Lausanne
- **Jorge Prendas**, Director of the Educational Program at Casa da Música
- **Fabio Sartorelli**, Professor at the "G. Verdi" Conservatory in Milan
- **Amanda Saunders**, Director of Development at the Royal Opera House Covent Garden
- **Christina Scheppelmann**, General and Artistic Director of La Monnaie
- **Marc Scorca**, President/CEO, Opera America
- **Jordi Sellas i Ferrés**, Senior Marketing Consultant
- **Carmen Spiazzi**, Head of Administration at Piccolo Teatro di Milano - Teatro d'Europa
- **Andrea Tober**, President at the Hanns Eisler University of Music
- **Carlo Torresani**, Director of Cultural Promotion at Teatro alla Scala
- **Ilias Tzempetoniadis**, Casting Director and Artistic Area Coordinator at Teatro S. Carlo
- **Roberto Verganti**, Full Professor at Politecnico di Milano - School of Management
- **Karsten Witt**, Founder of the Karsten Witt Musik Management
- **Flora Yu**, Executive Director at Hong Kong Arts Festival
- **Francesca Agus**, Head of Marketing and Fundraising at Teatro alla Scala



## INTERNSHIP PROGRAMMES



GIORGIA MAZZOLI

**The educational path is completed with an internship experience (3 to 6 months) guaranteed to each student. This is a great opportunity to learn on the job and to benefit from our solid and extensive Italian and International network of theaters, festivals and performing arts institutions.**

**AMONG THE RELEVANT HOSTING PERFORMING ARTS INSTITUTIONS THAT HOSTED OUR STUDENTS THERE ARE:**

- Teatro alla Scala (Milan)
- Piccolo Teatro di Milano - Teatro d'Europa (Milan)
- The Metropolitan Opera (New York)
- New York City Ballet (New York)
- American Ballet Theatre (New York)
- Brooklyn Academy of Music (New York)
- Joyce Theater (New York)
- Manhattan School of Music (New York)
- Teatro Regio di Torino (Turin)
- Teatro dell'Opera di Roma (Rome)
- Teatro San Carlo (Naples)
- London Symphony Orchestra (London)
- Warner Classics (Paris)
- Karsten Witt Musik Management (Berlin)
- Hong Kong Arts Festival (Hong Kong)
- Ping-Pong Arts (Beijing)
- Opera North (Leeds)
- Opéra de Lyon (Lyon)
- Opera Europa (Brussels)
- Teatro Real (Madrid)
- Palau de les arts Reina Sofia (Valencia)
- IDEAL Centre d'Arts Digitals de Barcelona (Barcelona)
- Nostromo Live (Barcelona)
- Festival Verdi (Parma)
- As.Li.Co (Como)
- Aterballetto (Reggio Emilia)

### FIELD PROJECT

## PICCOLO TEATRO DI MILANO

In the field project led by the Marketing and Communication Department of the Piccolo Teatro di Milano, the class is divided into different groups which have to develop a project on a specific topic, recreating the tasks of the department inside each group.

The students have about seven days of time to complete the project and they spend this period inside the offices of the Piccolo Teatro.

The whole work on the project will be evaluated by a commission composed by professionals from Piccolo Teatro.



## INTERNATIONAL PROJECTS

The three International weeks will strengthen your global perspective on the world of performing arts and will enable you to master your leadership skills.



FRANCESCO BONDI



## INTERNATIONAL WEEK IN BERLIN

### BERLIN

In between history and modernity, the class will experience a week in one of Europe's most important capitals.

### CULTURAL POLICIES

Knowing and understanding the cultural background, with reference to Berlin's history and cultural landscape.

IN COLLABORATION WITH HOCHSCHULE FÜR MUSIK HANNS EISLER BERLIN.

### PRODUCTION

Learning from the professionals the main features of the repertoire production system.

IN COLLABORATION WITH THE HERTIE SCHOOL, BERLIN

### PERFORMANCES

The class can attend performances of opera, dance, operetta and drama in Berlin's most important performing arts venues.

## INTERNATIONAL WEEK IN USA

### NEW YORK CITY

A unique field experience, with the chance to live the cultural offerings of one of the world's most important cities.

### CULTURAL POLICIES

Knowing and understanding the cultural background, with reference to the US development system.

IN COLLABORATION WITH THE PROGRAM IN ARTS ADMINISTRATION AT TEACHERS COLLEGE, COLUMBIA UNIVERSITY.

### DEVELOPMENT

Learn strategy and development tools from the greatest professionals, where the history of fundraising was born.

### PERFORMANCES

The class will be able to attend opera and musical performances at New York's leading performing arts venues.



## INTERNATIONAL WEEK IN THE NETHERLANDS

### DELFT

A unique field experience in the city of Delft, home to one of the world's most prestigious technical universities and a vibrant hub of innovation.

### INTERNATIONAL LEADERSHIP DYNAMICS

Gain insight into leadership styles and strategies specifically designed for the performing arts, fostering the ability to manage and inspire teams.

### SOFT SKILLS

Practice essential soft skills for leadership, communication, and inspiration in performing arts management.

### EXPERIENCES

Participants will foster relationships and interact with esteemed professionals in the leadership field.

IN COLLABORATION WITH TU DELFT

## STUDENT PROFILE AND ACADEMIC BACKGROUND

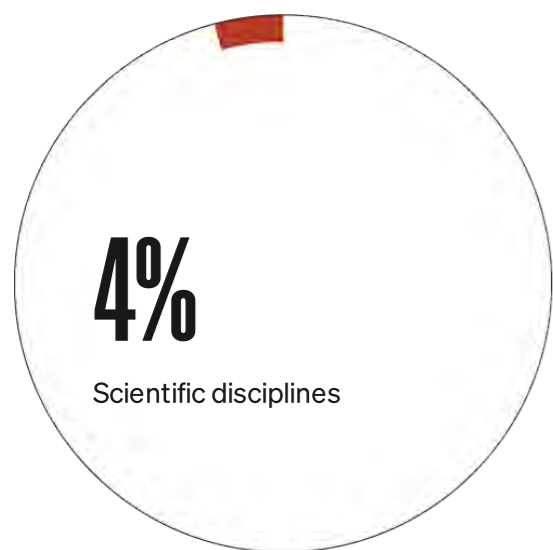
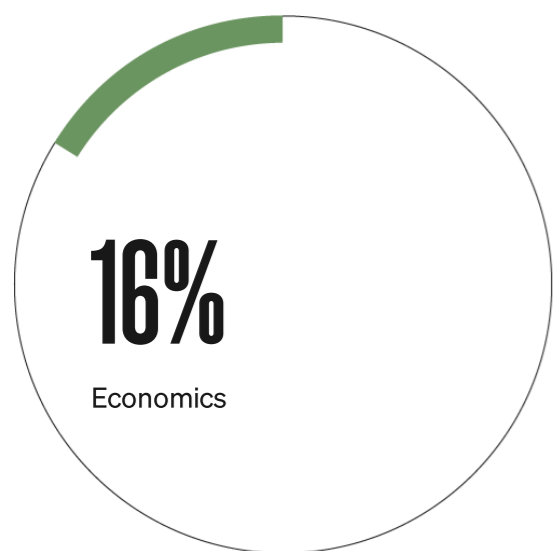
### ADMISSION REQUIREMENTS

1. Candidates with a B.A. or equivalent who wish to pursue a career in the performing arts or cultural sector.
2. Candidates with formal music, arts or dance education who wish to acquire managerial and organisational skills.
3. Candidates without a formal degree who have a minimum of 3 to 5 years working experience in any field and wish to pursue a career change. General knowledge of the non-profit sector would be advantageous.
4. The age limit for admission to the Master is 35 years old.

### AREA OF ORIGIN



### ACADEMIC BACKGROUND



## PLACEMENT & EDUCATIONAL AND PROFESSIONAL ORIENTATION

**For the last two editions of the Master, the percentage of placement has been between the 75% and the 95%, within one year from the graduation.**

### AMONG THE RELEVANT INSTITUTIONS WHERE OUR MPAM GRADUATES HAVE GAINED PROFESSIONAL EXPERIENCE ARE:

Teatro alla Scala, Metropolitan Opera, Piccolo Teatro, Opera North, Seattle Opera, Warner Classics, Deutsche Nationaltheater und Staatskapelle Weimar, Accademia Teatro alla Scala, Teatro Franco Parenti, Teatro Elfo Puccini, Fondazione Cariplo, Collezione Peggy Guggenheim, InArt Management, Teatro del Maggio Musicale Fiorentino, Teatro Regio di Torino, Flash Entertainment Abu Dhabi, Orchestra Sinfonica laVerdi, Operabase, Daniele Cipriani Entertainment, Aterballetto, ATER Fondazione, Nostromo Live Barcellona, Al Bustan Festival Beirut, Teatro Regio di Parma, Orchestra Haydn, Conservatorio di Musica Giuseppe Verdi, The Global Food Innovation Summit.



**The Master's staff accompanies each of the students throughout their training, providing daily assistance and career guidance. In particular, orientation and feedback sessions will be organised to monitor class satisfaction with the lessons offered and the classroom environment.**

**The training path reaches its completion with professional orientation in view of the internship.**

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## LIVE THE ITALIAN EXPERIENCE



Thanks to the Master, you will be able to live the uniqueness of an all-Italian experience through visits and lectures in the most important cities and cultural institutions.



## MILAN PROJECT

Experience the city of Milan through its rich cultural offer: discover the world of business for culture with visits to performing arts institution and museums, participating to special events organised by **Milano Musica**, **Milano per la Scala**, **Fondazione Prada**, **Hangar Bicocca** and many others.



## ITALIAN PROJECT

Not only Milan: in Naples, Rome, Turin, Florence, Palermo or Venice, each class will be able to participate in a **two-day visit** in one of the most important Italian theatres and meet the professionals working there.



## CULTURAL ACTIVITIES

Take part in guided tours, events and meetings in very special Italian realities: for example, you could be able to explore the close link between **Cremona and the world of the violin**, thanks to the collaboration with **Accademia Stauffer**.

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# AFTER YOUR MASTER



## ALUMNI NETWORK

Your entry into the POLIMI Graduate School of Management and Accademia Teatro alla Scala communities begins upon your arrival and continues after your graduation, when you join the POLIMI GSoM alumni network, which has over 20,000 graduates, and the larger Politecnico di Milano community, with more than 210,000 members, including over 35,000 graduates from the School of Management, as well as the Accademia Teatro alla Scala alumni network.

The School's Alumni Engagement Team is constantly working to provide the entire community of former students with opportunities for meeting and exchanging their skills and experience. All this is with a view to feeding and nurturing a cohesive community: a successful career is, in fact, the result of a unique fusion of exceptional skills and expertise, as well as constant professional development and a network of valuable, high-quality contacts, which is built precisely through being part of the community.

Community engagement is based on three main pillars, which are: shaping purposeful careers, leading through connections and igniting the future. As for the first of these, the School partners with our alumni through professional and personal development programmes designed for all those who aspire to be Purposeful Innovators and to generate a positive impact on society. The services include the Purposeful Coaching path, aimed at supporting alumni in building meaningful careers guided by a clear and defined Purpose, and the Professional Development – Training Catalogue, dedicated to strengthening the knowledge and the application of career management skills useful for building sustainable careers.



MELANIE MATTINZOLI



As for the second, our Alumni Clubs – which you will be able to join – should be mentioned. Created to bring together people who share an interest or a professional goal, they allow alumni – and also students – to meet, share experiences and stay in contact with the School. Each of our Clubs – Business & Digital Transformation, Consulting, Corporate Innovation, Entrepreneurship, Finance Innovation, Football, Healthcare & Life Sciences, LeadHERship – Empowering Women in Business, MBA, Project Management, Sailing, Supply Chain Management & Logistics and Wine Tech – creates a strong sense of belonging. Finally, let's not forget Shape the Future, the Global Alumni Conference organised by and for the Alumni Community to celebrate the accomplishments that shape the future of innovation, entrepreneurship and sustainability.

Moreover, you'll also be able to subscribe, both online and via app, to ALUMNI Accademia La Scala: a lively, dynamic space that hosts a community of young talents who have entrusted their futures to one of Europe's leading educational institutes in the performing arts. Pursuing their studies at the same institute, Academy alumni have shared unique experiences in the classrooms, behind the scenes, and on stage at Teatro alla Scala, learning, assimilating and mastering a particular way of living and doing theatre. They are young people who have nurtured their passion through hard work and determination, transforming it into a profession. Now, backed by a wealth of skills, competencies, and knowledge, they have become true maestri of the La Scala method, its ambassadors to the world.

Alumni La Scala was formed so that this heritage of experiences and knowledge can be strengthened and expanded through constant new input. The majority of the content are organized into specific sections, allowing the alumni to continue their professional growth and stay abreast of the latest developments: job opportunities (job platform), professional and personal exchange (networking), invitations to exclusive events (events), exclusive learning opportunities (lifelong learning), mentoring for the youngest alumni by acclaimed former students (mentorship), and a section where they can present their own projects to the community (incubator).

The platform is also open to companies and institutions involved in cultural promotion, the performing arts, advertising, or events. These include not only those having longstanding collaborative relationships with the Academy, but also the many different organizations looking for professional figures with a solid background in culture and the performing arts, a guarantee offered by the La Scala Academy. Companies and institutions can post job offers and promote their events and projects in a specifically dedicated section. These are additional opportunities for encounters within the community and for bringing new vitality and dynamism to Alumni Accademia La Scala.



ANNA CHIARA DI STEFANO

## ALUMNI TESTIMONIALS



## FEDERICA PALUMBO

### The coursework

Attending the Master in Performing Arts Management at Accademia Teatro alla Scala was a key step in my journey. It served as a bridge between my academic background and my professional life in the performing arts sector. Most importantly, it made me believe that my vision “building a career in the arts with a legal and managerial foundation” was not only possible, but concrete and achievable.

The structure of the program gave me a comprehensive understanding of how a cultural institution functions, across all departments. This 360-degree perspective was essential: regardless of the specific path I would eventually choose, I felt equipped with the knowledge to understand the overall governance and daily dynamics of a performing arts organization.

A defining aspect of the Master was its international scope. Learning from professors and professionals from all over the world helped me develop a global perspective on cultural management and understand how institutions operate beyond national borders.

Lastly, the real added value was the human network. The friendships and professional connections I built during the program became an immediate gateway into an international network of peers and professionals, fostering both personal and career growth.

The final part of this journey was my internship at Teatro alla Scala. It was the perfect culmination of my studies, the opportunity to apply everything I had learned in a world-renowned institution. This experience not only reinforced my skills but also prepared me in the most concrete way for my transition into the professional I am today.



## VIRGINIA ESPOSITO

### The class

The class composition is one of the biggest strengths of this master. The international and diverse nature of MPAM, allows students to work closely within heterogeneous groups and hence become comfortable with the many challenges that can occur when first starting to work with new peers. The courses are structured so that a large amount of the work is done in groups. Such structure prepares you to become flexible, adaptable and to learn how to efficiently work in teams, skills that are of key importance when beginning to interface with the labour market.

Being able to work with your master's colleagues is also of key importance since it allows to create a united and solid classroom! Moreover, the various trips that will be organized throughout the duration of the master will give you the chance of forming incredible memories and friendships, while gaining some exclusive insights on the performing arts world. All of these aspects will contribute in making your MPAM experience special and will allow you to grow as an individual and head towards your future career confident of your practical knowledge and of the friendships you've built.



## KYOKA TAIRA

### Internship, Production Department at Teatro alla Scala

My five months as an intern in the Production Office at Teatro alla Scala truly felt like a dream come true. I had originally planned to study abroad during university, but the COVID-19 pandemic made that impossible. Still, I could not let go of my desire to go to Italy. After extensive searching, I finally discovered the MPAM program at the Accademia Teatro alla Scala.

Among the many courses I took at the Accademia, I was especially drawn to those focused on production. At La Scala's Production Office, I witnessed an extraordinary range of professionals working together—technical directors, stage directors and assistant directors, casting coordinators, members of the chorus and orchestra, as well as directors, conductors, singers, and ballet dancers from all over the world. Experiencing this environment firsthand made it clear how broad and multifaceted the responsibilities of the Production Office are, and how essential the department is in uniting all the elements that bring opera and ballet productions to life.

Working in the Production Office means encountering many unexpected situations on a daily basis. Resolving these issues, I found, can be especially challenging—particularly in the Italian workplace culture, where individual freedom is valued more highly than group harmony, in contrast to the more consensus-oriented environment in Japan.

Through this internship, I came to deeply appreciate the joy and fulfillment of working in a theater. At the same time, I learned that the ability to adapt flexibly to ever-changing situations is absolutely essential. A theater functions through the dedicated efforts of many professionals, and it is thanks to their work that extraordinary performances are brought to life every day. Becoming part of that collective effort has been a deeply inspiring experience—and now, being involved once again with Teatro alla Scala has become my new dream.



## CHRISTINA GRIGORIADOU

### Internship, Metropolitan Opera House, New York City

As part of my Master's in Performing Arts Management at the Accademia Teatro alla Scala, I had the opportunity to complete a year-long internship at the Metropolitan Opera in New York — an experience that proved deeply formative, both personally and professionally.

As a Marketing Intern, I contributed to sales analysis and reporting, supported audience development initiatives, and participated in internal meetings that revealed the complexity of strategic planning in a major international institution. I was encouraged to take initiative, explore the areas I was most passionate about, and connect theory with practice on a daily basis. The responsibilities I was entrusted with allowed me to make a meaningful contribution while gaining a deep understanding of how a world-renowned cultural institution operates behind the scenes.

What truly defined this journey was the people. My supervisors and colleagues were generous, supportive, and sincerely invested in my growth. Many became mentors — and some, lasting friends. Their trust, openness, and collaborative spirit helped me develop confidence and sharpen my professional instincts. The conversations and insights I shared with them played a central role in shaping the focus of my thesis and my future career goals.

Living and working in New York challenged me and expanded my perspective. It pushed me out of my comfort zone and deepened my understanding of the performing arts on an international scale.

This internship was more than a learning opportunity — it was a turning point. It strengthened my skills, clarified my path, and reaffirmed my commitment to working in the arts with professionalism, empathy, and purpose.

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# APPLICATION PROCESS AND INFORMATION



## APPLICATION PROCESS

## DEADLINES

1.1

- EU citizens: 30 September 2026
- Non-EU citizens: 16 September 2026

Please, note that we have different rounds of selections planned (see below) and we admit students until full capacity of the class.

## APPLICATION DEADLINES AND SELECTION ROUNDS

2.1

- 12 February 2026 → 24 February 2026
- 18 March 2026 → 25 March 2026
- 15 April 2026 → 22 April 2026
- 19 May 2026 → 29 May 2026
- 11 June 2026 → 18 June 2026
- 7 July 2026 → 14 July 2026
- 16 September 2026 → 23 September 2026
- 30 September 2026 → 6 October 2026

HERE YOU CAN FIND OUR EIGHT SELECTION ROUNDS. THE DATES ON THE LEFT REFER TO THE APPLICATION DEADLINES, WHILE THE DATES ON THE RIGHT INDICATE THE DAYS OF THE INTERVIEWS. THE LAST SELECTION ROUND IS LIMITED TO EU CITIZENS. FOR MORE DETAILS, PLEASE CONTACT: [MASTER.MPAM@GSOM.POLIMI.IT](mailto:MASTER.MPAM@GSOM.POLIMI.IT)

DUE TO THE LARGE NUMBER OF APPLICANTS, EARLY APPLICATIONS ARE STRONGLY ENCOURAGED.

## HOW TO APPLY

3.1

**STEP 1: SUBMIT APPLICATION**

Submit your application on our platform **Apply GSoM** →

Applications open from 7 January 2026 to 30 September 2026.

Attach the following documents:

- CV
- Motivational letter
- 2 reference letters
- Copy of passport or European ID
- University transcript or equivalent
- English certificate (if available)
- 1 ID picture

Upon payment of the application fee amounting to 100€ you will be able to proceed with the following steps.

**STEP 2: WRITTEN TEST**

Master's staff will send you a written assignment that must be completed (and sent to [master.mpam@gsom.polimi.it](mailto:master.mpam@gsom.polimi.it)) before the interview.

**STEP 3: INTERVIEW**

To be held either face-to-face or via Microsoft Teams.

**STEP 4: FINAL DECISION AND ENROLMENT**

You will be informed by e-mail of the final decision on your application and you will be asked to sign the contract and complete the payment of the first instalment so that you will be able to finalize your enrolment to the Master.

## FEES

4.1

24.000 euros to be paid in 4 instalments. This amount includes course materials.

## SCHOLARSHIPS

5.1

There are some scholarships available for Italian and International students.

For more information, visit our websites:

[www.gsom.polimi.it/mpam](http://www.gsom.polimi.it/mpam)  
[www.accademiascala.it/mpam](http://www.accademiascala.it/mpam)

## INFORMATION

6.1

For more information about the Master programme, scholarships and other means for financing your studies, please contact:

- [infocorsi@accademiascala.it](mailto:infocorsi@accademiascala.it)
- [master.mpam@gsom.polimi.it](mailto:master.mpam@gsom.polimi.it)

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