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## Article

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## A Service-Based Systems View of Cultural Heritage

Sergio Barile · Massimo Montella · Marialuisa Saviano

**Abstract:** The paper draws attention to an anthropological, rather than idealistic, concept of culture to overcome a traditional ‘Goods-Dominant’ logic, which is especially persistent in Italy and limits the use of cultural heritage, and to broaden the range of value and enhance the merit quality that can be found within the current international vision of cultural heritage as service. To this aim, it proposes a conceptual framework that, through the lens of the Viable Systems Approach, integrates the Service-Dominant logic, the Many-to-many and the Service Science proposals for addressing the change in perspective from a reductionist, goods-based to a service-based systems management approach. On the basis of this integrated perspective, synthesis schemes are devised to represent the evolutionary pathway that has led to a service logic and a cultural heritage territorial system governance model, which can be adopted to pursue the enhancement of Italian cultural heritage and the valorization of its peculiarities.

**Keywords:** Cultural Heritage · Viable Systems Approach · Viability · Service-Dominant logic · Many-to-many · Service Science

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## Introduction

The aim of this paper is to propose critical reflections on the fact that relying on a notion of culture in the anthropological sense rather than a more idealistic approach generates two important results. The first result is the defeat of the limits of a traditional ‘Goods-Dominant’ vision, persistent in Italy in particular, that considers cultural heritage a treasure to be preserved by preventing or limiting its use rather than a resource to be used for social and even private benefit. The second result is that the vision of cultural heritage as service allows for a value range that is more widely multi-dimensional, multi-stakeholder and multi-disciplinary than what is normally recognized internationally. In particular, we would like to highlight the potential contribution of a Service-Based Systems view to cultural heritage governance and management.

Through agreement with the Naples Forum on Service’s (<http://www.naplesforumonservice.it>) call for the integration of different perspectives for service research advances and through the unifying view of the Viable Systems Approach, it is our aim to integrate the three “pillars” of Network and Systems Theory, Service-Dominant logic and Service Science to propose a Service-Based Systems view useful for reinterpreting the investigated issues and highlighting crucial elements to identify an effective and sustainable line of action.

Although it may be argued that, as the traditional goods-based view is not more common at the international level, it would be useful to understand how this logic has been overcome by identifying best practices worldwide, we believe that cultural heritage poses issues that cannot be generalized. In fact, there are vast differences among different countries’ approaches, due to historical developments over the past century, as well as to academic and political traditions – “heritage is a social, economic & cultural resource. At the same time it is also a politicized and contested concept” (Nijkamp & Riganti 2009, p. 57) – and to legal systems, communication or even language (Willems 2010). Nevertheless, “there are traits and presumably specific issues in each country that could enrich the international debate but often remain at the national level.” In particular, there is “a lack of discussion between southern and northern Europe, rather than between eastern and western Europe” (Willems 2010, p. 221).

However, even greater differences exist between Europe and the United States if you compare the views expressed regarding the concept of cultural service and museum service, cultural marketing and experiential marketing, particularly by scholars such as Greffe (1999) and, conversely, Kotler (1967) and followers (e.g., Mokwa, Dawson & Prieve 1980; Melillo 1983; Hirschmann 1983; Colbert 1994). In such a scenario, the challenge “would seem to be one of creating a frame of reference within which all of these elements can be considered” (Pratt 2005, p. 14).

## Cultural goods: contrasting perspectives

After the Second World War in Europe, mass democracy became dominant. This type of occurrence causes a general change in the system of values. Among other concepts, the concept of culture changes.

The season of Idealism had perpetuated and exacerbated the classical view of the individual *cultura animi*, which was much connected to nobility of spirit, measured by empathy with art above all, which was viewed as the highest spiritual activity. Therefore, only the higher intellectual manifestations were relevant. At the peak lies the aesthetic. The only things of the past that are judged worthy of consideration and protection are those that have rare or exceptional formal merit or an imposing impression. Art and culture were confused. The religion of beauty was triumphant and, with it, the religion of art: art as lyrical intuition. Because of the enormous range of meanings related to the natural and, broadly speaking, economic function of artistic products, their utilitarian nature succumbs to the myth of pure art.

According to material culture theory, particularly during the 1960s, this idealistic pretension was opposed in many countries by a global, systemic and functional concept of culture, which assumes extensive anthropological significance and approximates to the concept of civilization. In fact, the notion of culture concerns the supply of material and intangible resources, including symbols and values, by which a community and individuals respond to tangible and intangible needs and desires, which they experience in a particular time and place. The perception of needs and desires is itself intended to be conditioned by the system of values and knowledge (see Kroeber & Kluckhohn 1952; Montella 2012).

Inherent in this acceptance of culture in an anthropological sense, historically and territorially contextualized, is the hitherto unidentified notion of *bene culturale* (cultural goods), which was introduced and properly justified for the first time in Italy in the mid-1960s with a precise definition: any material evidence with value to civilization (AA.VV. 1967). Consequently, this expression is not one that lends itself to use as a proper new form of words indicating the same object as before. In fact, the expression implies a decisive programmatic culture shift in terms of values and, therefore, purposes and intervention methods. There is an enormous expansion of the field because *beni culturali* include rare and highly aesthetic quality objects, but they are limited neither physically nor conceptually to the sum of these objects. On the one hand, *beni culturali* include other evidence of civilization and attach even greater importance to everyday materials, even more so if mass produced, because they then tell of the ordinary conditions of existence. On the other hand, *beni culturali* include not only the individual phenomena being considered but also the value of mutual relations, as well as the historical and geographical environment to which they belong. Therefore, the more organic and complete manifestation of *bene culturale* is viewed in landscape as the visible form of history and the palimpsest of civilizations that have lived one after another in a particular place, shaping it in accordance with their needs. This view also includes tastes and values, in proportion to physical and mental capabilities to produce the desired transformations (Sauer 1925; Golinelli 2011; Petrillo, Di Bella & Di Palo 2012; Montella 2012). Attention is then shifted from exceptional and important items and individual items of particular rarity and worth to the systemic and naturally local value of historical evidence. Italian privilege is especially recognized in the continuous territorial fabric of cultural phenomena, hence the coining of the term *museo diffuso* (diffused museum) (Chastel 1980).

The natural function of products, including artistic ones, is also of the utmost importance. There is much interest in knowing for what advantage an object was made

with particular materials and techniques, in a particular stylistic and iconographic form and by a particular artist. In fact, whatever the aesthetic quality of the result, it is the type of this advantage that is useful in revealing the material and intangible needs and the assets and manners in which these needs are satisfied, how they were merged and the conditions of life and the value system of the communities in which the object originated. Formal art or precious materials do not cease to be appreciated. These objects are simply no longer sufficient in themselves, and beauty is no longer viewed as absolute and eternal. Rather, beauty is viewed in a historical and relative context according to the time and place to which it belongs and is thereby objectified as much as possible. Art and culture are not considered to be opposed. However, they are clearly separate. Historical evidence can be of no artistic or aesthetic value but of great cultural value, whose importance lies in the authenticity, as well as in the species and quantity of information, that it provides. The history of culture, regardless of whether it is the history of art, and economic history are both connected to the common anthropological perspective on culture material: the economy is the common denominator of the determinants of production, as well as the use of goods and intangible assets, of every type in every field of human action.

In short, *bene culturale* is a concept referring to the complex historical, intellectual and material products of human society. The concept of *bene culturale* never allows for confusion between art and culture. As opposed to the myth of idealistic 'pure art', this concept examines the wide range of values related to the natural function and, broadly speaking, the economic utility of products, including art. The concept concerns the systemic paradigm of complexity as an alternative to a mechanistic, analytical summation of the previous period. The concept postulates a global and systemic observation methodology. *Bene culturale* involves a radical change in techniques of knowledge and protection. The concept is place- and time-specific because it cannot be considered separately from its context, the unbroken continuity of meaning and the physical extension of the landscape.

Therefore, is very important that the concept of *bene culturale* emphasizes its value of use (Montella 2009; Giannini 1976; see also the interpretation of article 9 of the Constitution by the Constitutional Court, case 269 of 1995) rather than its intrinsic value. Consequently, this emphasis involves a shift from the static protection of property to direct intervention to ensure broad and effective use of the cultural value embedded in a heritage to the community, which assigns the highest priority to enhancement and management activities. Therefore, cultural heritage, which, primarily in Italy, was viewed until the first half of the 1900s as treasure to protect from citizens, must be designed and operated as a resource to be used for social benefit; instead of positional, the cultural offering must be accessible to the general public and the service – at least as meritorious – must create value not as superficial entertainment but to increase human capital and must be not of the Fordist type but relational.

However, this approach appears to have been forgotten with the passing of the years, not only in Italy, and it appears to have never been recognized in many Anglo-Saxon countries. Certainly, the concept of cultural heritage as a service is widely utilized internationally but greatly misinterpreting the nature of the primary value that must be created for users.

In fact, almost everywhere, in the Italian and international context, idealistic paradigms persist and the concept of cultural heritage is generally associated with individual monuments and, in particular, the artistic assets of aesthetic interest and great rarity. This concept has also intensified the opposition between economy and culture. At the same time, the recognition of the handbooks dedicated to this issue (see Frey & Pommerehne 1991; Heilbrun & Gray 2001; Benhamou 2004; Ginsburgh & Throsby 2006; Hesmondhalgh 2007; Towse 2010) and the literature on cultural marketing (see Mokwa et al. 1980; Diggle 1986; Colbert 1994; Kolb 2005) demonstrate that the notion of culture adopted in economic studies is superimposable to that of art, with which it is often substantially replaced (see Throsby 2001). According to Frey, the notion of culture in the Economy of Art coincides with “an institution or an organization supplying artistic services” (Frey 2009, p. 20), whereas “cultural economics applies economic thinking to the arts” (Frey & Meier 2006, p. 398). The same approach is confirmed by managerial issue journals, such as the *International Journal of Arts Management*, published by the Department of Arts Management of the *École des Hautes Études Commerciales (HEC)* of Montreal (Cerquetti 2010, p. 35).

Thus, although the notion of cultural heritage as a service is widely established internationally, the content and methods of cultural service are heavily damaged by a serious misunderstanding of meritorious grounds and, consequently, by substantial anti-marketing. In fact, to briefly list these issues, the cultural offer is treated as a positional good by almost everyone (so that the citations in this case would be endless, but referring to Throsby 2001 will suffice); cultural marketing utilizes a Fordist approach (see the previously mentioned Kotler 1967 and followers); the dominant strategy of services is merely ephemeral entertainment, the least meritorious strategy, rather than the increase in human capital in terms of objective knowledge of history in its various specifications, including the following: artistic, civic, religious, and economic. Consider (Table 1), for example, the importance assigned by Pekarik, Doering & Karns (1999) to visitors’ introspective experiences at museums and by Goulding (2000) to psychological indicators, which contribute to the determination of the quality of the visiting experience. Think of Kotler (1999), who merges the different types of experience that the museum can offer under the common label of ‘leisure experiences’, which are divided into four categories. Three of the categories are excitement, fun and contemplation. For the fourth category, concerning cognitive aspects, no mention is made of the need to understand the cultural value, in the sense of *bene culturale*, of the exhibits. Neil and Philip Kotler (2000) expand the dimensions of the museum experience to include a number of aspects – virtual/sensorial, leisure, social, learning, celebration and enchantment – also focusing on the ritual components of the visit, as well as on entertainment, and examining the “contemplation” strategy rather than the “understanding” that would invite visitors to participate in a “secular ritual” (Duncan 1995). Also the Stephen’s (2001) concept of the edutainment strategy, concluding that leisure experience is related to the improvement of the quality of life, is questionable.

**Table 1:** The analysis of the museum experience in the literature (Source: Adapted from Cerquetti, forthcoming)

<b>The Interactive Experience Model (Falk &amp; Dierking 1992)</b>	<b>Clusters of experiences (Pekarik et al. 1999)</b>	<b>Recreational experiences (Kotler 1999)</b>	<b>Variety of experiences (Kotler N. &amp; Kotler P. 2000)</b>	<b>Experience of leisure (Stephen 2001)</b>
<ul style="list-style-type: none"> <li>- Personal context</li> <li>- Social context</li> <li>- Physical context</li> </ul>	<ul style="list-style-type: none"> <li>- Object</li> <li>- Experiences</li> <li>- Cognitive experiences</li> <li>- Introspective experiences</li> <li>- Social experiences</li> </ul>	<ul style="list-style-type: none"> <li>- Excitement</li> <li>- Playfulness</li> <li>- Contemplation</li> <li>- Learning</li> </ul>	<ul style="list-style-type: none"> <li>- Virtual and sensory</li> <li>- Recreational</li> <li>- Sociable</li> <li>- Learning</li> <li>- Celebration</li> <li>- Enchantment</li> </ul>	<ul style="list-style-type: none"> <li>- Education</li> <li>- Contemplation</li> <li>- Social experience</li> <li>- Place</li> </ul>

Therefore, without doubt, the Italian and international literature on the experience of consumption in museums shows more interest in the emotional components (Ferrari & Veltri 2006), or the sensorial (Addis 2011), behavioral and relational components (vom Lehn 2005) of the experience, rather than its cognitive aspects, with consequently little attention given to the contents of the communication and the public's evaluation of their understanding.

This approach would never justify the choice of including food in the UNESCO list of cultural heritage and is not compatible with the definition of cultural heritage, which has now been made binding for 133 countries, according to the notion of cultural property, by Article. 2, par. 1, of the UNESCO Convention for the safeguarding of intangible cultural heritage (Paris, 2003):

«The “intangible cultural heritage” means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artifacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity.» (<http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>)

### **The state of the ‘art’ for Italian cultural heritage: dominant approaches**

The “bene culturale” in the anthropological and time- and place-specific sense, which, as mentioned, was intended in Italy to include any material evidence with value to civilization (AA.VV. 1967) is a systemic concept that recognizes the value of not only individual things but also the interrelationships that exist between them (Golinelli

2012). Therefore, the concept has an invaluable dimension. Italy in particular is privileged in terms of the territorial continuity of cultural phenomena (Chastel 1980), although generally, objects (1.172,966) and institutions (4,739 museums, public and private monuments and archaeological areas; 12,388 libraries; 50,000 records, including 104 State Archives; and 44 sites on the UNESCO World Heritage list) listed in the 2009 publication of the Research Department of the Ministry of Heritage and Culture are referred to (MiBAC 2009). The heritage produces externalities for a variety of sectors, for a total value of 170 billion euros (13% of the GDP) and 3.8 million employees (Centro ASK Bocconi, Intesa San Paolo 2011).

Nevertheless, the mapping of the attraction capacity of Italy's cultural heritage reveals that the most common interest in cultural goods derives from tourism (Johnson & Thomas 1995). However, the tourism demand for heritage is of two types: that arising from mass tourism (high-volume/low-yield) and that arising from the niche market of cultural tourism (low-volume/high-yield) (Throsby 2009. p.14). In fact, while "some tourists have strong interest in heritage and wish to gain a deep understanding in their experiences of it. For others, it is an incidental opportunity and they may be more satisfied with a superficial experience [...]. Each of these groups may come with different interests and, depending upon their own backgrounds and cultures, may need to be told different stories." (Wall 2009 p. 32-33).

The relationship between cultural heritage and tourism has been investigated from a variety of perspectives in the literature, from tourism economics, to tourism management, heritage economics, cultural management and cultural policy (Throsby 2009). However, before orienting decision makers to resort to the most accepted international approach linking cultural heritage to tourism (Fusco Girard & Nijkamp 2009) and proposing cultural tourism as a strategy of valorization for cultural heritage, we should develop the concept of cultural value, thus understanding its significance and characteristics to verify the coherence of such a valorization strategy with the peculiar cultural value we attribute to heritage.

In this respect, it would be necessary to overcome the traditional subdivisions of the value of cultural heritage along the lines of academic divisions (Willems 2010, p. 212). In particular, it would be necessary to develop a form of cultural heritage management with the aim of creating three macro types of multidimensional, multi-stakeholder value: presentation, landscape, and production. For the first type, which consists of the accessibility and understanding of cultural heritage, the traditional positional (in content and the manner of supplying information, beginning with language) offering, which is of an idealistic nature and is focused on types of value such as aesthetic value, artistic value, symbolic value, and emotional value, should be overcome or at least integrated with the offering that must be addressed to the wider public and, in accordance with the principles of relational marketing, which focus on the natural function of the goods or on utilities, for which they were produced in that specific form in a given time and place. For the second type, which consists of the sustainable use of the landscape, should incorporate acquired geo-referenced information for policy makers and for citizens. The third type would enhance the cultural heritage and the tacit knowledge accumulated locally as productive assets for firms in the Schumpeterian sense, as a resource for innovation and as a driver of



commercial inimitable competitive advantage for place-specific products (Montella 2009).

Instead, in such a scenario, policy makers are still debating regarding the perspectives of protection and enhancement, as if the two perspectives are dichotomous, and appear generally oriented to a policy focused on conservation targets that eventually neglect that the conservation itself implies and requires the devotion of stronger attention to enhancement targets. Indeed, conservation and safeguarding, on the one hand, and enhancement, on the other hand, have traditionally been objects of contention, almost as though the aims contrast in some manner. In effect, Italian regulation relative to cultural heritage (Legislative Decree 22 January 2004 n. 42) has established that enhancement must be conducted in accordance with safeguarding processes and, in any event, without prejudicing them. In this respect, in Italy, as mentioned, the primary orientation views cultural goods as objects of value to be protected through conservation activities and the establishment of several constraints. The result is the building of barriers that separate cultural goods from their general environments, which ends in the favoring of an approach that disregards what happens 'outside' the borders and, consequently, limits opportunities for enhancement. Thus, this view, although it has the aim of protecting goods, has the counter-effect of drawing boundaries around each unit of cultural goods and the subsequent effect of disregarding the core characteristic of Italian cultural heritage: its uninterrupted continuity with the environment.

Taken to extremes, protection goals can lead to decisions to remove specific cultural goods from public enjoyment to conserve them for future use, which thus results in unaccomplished contemporary cultural functions. Indeed, "good heritage management is about prioritizing frequently conflicting demands and trying to anticipate problems before they arise and dealing with them before they turn into threats or disasters." (Stone 2010, p. xi). Thus, it is essential that all diverse perspectives involved in cultural heritage management converge toward a shared line of action and, to this aim, it is necessary to share a common view of cultural heritage.

Therefore, we believe that an effective cultural heritage management approach first requires the conquering of ancient cultural ideas and, conversely, the resolution of broader issues of governance with intricate political, economic, social and even ethical implications (Jessop 1998).

Conversely, in recent decades, a marketing-based view of cultural heritage has emerged in Italy that is strongly influenced by the primary international experiential approach and addresses a line of action that may result in the consideration of cultural heritage enjoyment as a business just from an entertainment perspective (Johnson & Thomas 1995).

Actually, we do not neglect this type of approach and recognize their contribution to the promotion of cultural heritage demand. Undoubtedly, these approaches supply the sector with the primary source of revenue, but, from our perspective, they do not center the key for change on the Italian approach to cultural heritage management. Moreover, it has been argued that "although often rejecting the term 'marketing', the cultural field has a long history of developing practices related to supply-side marketing"; however, it is necessary to note that, as for any cultural offering, the "definition of the offer precedes the existence or consciousness of demand and guides

the market” (Evrard & Colbert 2000, p. 9). Furthermore, heritage has many purposes: “it may be aesthetic, it may be old and require preservation, it may be relevant to identity, it may have educational value, it may be used for urban regeneration, it may contribute to the public image, it may be a tourist resource, and so on.” (Wall 2009, p. 32). Clearly, there may be tension and even competition among these uses and users. In particular, “the opposition between the religious/educational and entertainment perspectives is at the heart of the discussion between Europe (particularly France) and USA on the inclusion or exclusion of cultural products in general trade agreements.” (Evrard & Colbert 2000, p. 6).

Therefore, although “the international discussion of heritage management issues has developed only during recent decades [...]” (Stone 2010:xi), it clearly shows the necessity of clarifying, as a premise, which type of perspective we assume, as the perspectives are significantly different and, as previously noted, require different expertise and approaches.

According to Willems (2010, p. 218), there are two primary interrelated approaches to cultural heritage management in Europe: the “historic landscape characterization” developed in the United Kingdom, “whereby the historic and archaeological dimension of the present-day landscape is defined to explain how and why the landscape is what it is today, to identify its time-depth, and to facilitate sustainable management.” The other approach is that of the “cultural biography” of a landscape, monument, or object, i.e., “an analysis from a long-term perspective on transformations of meaning until the present day, which makes visible all kinds of relationships, causes, effects, and contexts.” These approaches have also led to a trend toward integrated conservation projects, which require professionals with differing expertise. However, despite “the appreciation of the role played by cultural heritage [...], research efforts have not been sufficiently integrated to tackle the [...] need to develop comprehensive approaches and methodologies for its management” (Nijkamp & Riganti 2009, p. 67).

With regard to Italy, several successful experiences express a clear vision oriented toward a valorization of the peculiar value of Italian heritage, as in the case of the Museum System of the Umbria Region (Montella 1995, 1996) or the initiative of Naples open museums. However, a global change in perspective is still needed that, concretely shifting to a view centered on the enhancement of the cultural value of goods, could lead to focus on the primary potentialities and peculiarities of Italian cultural heritage.

These reflections imply a rethinking of the approach to cultural heritage management that builds upon a shared view that is capable of retracing the profound meaning of cultural value peculiar to Italian heritage and construing an approach oriented primarily to the requalification of cultural heritage as a means of distributing cultural value, identifying the correct logic of enhancement, overcoming the limits of a traditional product-based marketing approach, and advancing toward a service-logic in defining offering and value propositions for potential users. All of these aims require a coherent methodological approach that suggests to reflect upon the contribution of business scholars.

## The research gap and the contribution of business scholars

The need to focus on the enhancement of cultural heritage as a superior means of tackling the conservation need itself delineates theoretical and practical issues that involve the expertise of business scholars.

The problem is that in Italy, the application of business economics to the enhancement of cultural heritage fails when it distorts the disciplinary statute of economic sciences, when it does not have accomplishments, when it has not clarified the meanings of 'enhancement' and 'cultural heritage' and their possible interaction, when it does not utilize the specific conceptual, lexical, and historiographical tools for interacting with policy makers and cultural experts, and when it does not focus on the peculiarity of the present-day national context. After satisfying these preconditions, business economics should address the strategies, the offering of value propositions and the bonds of organizations whose mission is the enhancement of cultural heritage. Moreover, business economics should not stop at the threshold of the humanistic 'sancta sanctorum'. To verify the effective ability to create value, business economics, as underlined, should not be misled by the archetypal opposition between economics and culture (Montella 2010).

However, investigating the problem that arises in other countries or focusing on the great spectacularized museums will create little value and will offer little utility when the legal, administrative and social context is different. As underlined, Italy's privilege consists of the unbroken physical and semantic territorial continuity of cultural phenomena; historical and artistic assets are mostly public; museums and other 'places and institutions of culture' are also almost exclusively public, and almost all are small, local, deprived of many excellences and burdened by heavy domestic production, organizational, financial and economic-structural constraints (Montella 2010).

The enhancement of cultural heritage is constitutionally designed to increase intangible resources, the human capital of individuals and communities (and not simply to entertain). In this sense, it is imperative that the management of cultural heritage be primarily mission-oriented (and subsequently, market-oriented), and it is also clear that the category of merit will never disappear. In this respect, it is useful to summarize the stream of studies initiated by Kotler and continued in particular by Diggle, Mokwa, Melillo, and Hirschman (Table 2), who hastily unite art and culture, and argue that because of the "very essence of art", the artistic products will justify themselves and that, therefore, cultural marketing is the opposite of commercial marketing because it is cannot involve the design of the product in accordance with demand.

Additionally, Colbert (1994), in outlining the history of marketing theories in the field, defined without distinction as "cultural and artistic", does not capture this original sin but, rather, fulfills it.

**Table 2:** Marketing perspectives of art and culture in the literature

<b>Diggle 1986</b>	Although in the commercial sector, product is developed to meet consumers' needs, in the cultural sector, product is self-referential, so that the firm acts to find users who fit that product. The mission of conveying the greatest number of people to cultural consumption is not motivated by the primary task of ensuring the 'full development of the human person', but it comes down to the modest purpose of procuring a secondary aesthetic evasion, from which to draw a good financial remuneration; the main purpose of the marketing of the arts is to convey an adequate number of people to an appropriate form of contact with the artist and, thus, obtain the best financial result consistent with the achievement of that goal.
<b>Mokwa, Dawson &amp; Prieve 1980</b>	Marketing does not tell an artist how to create a work of art; rather, its role is to bring together the creations and interpretations of the artist and the right audience.
<b>Melillo 1983</b>	The performing arts, primarily because of their artistic nature, require a transformation of the principles of marketing (and the consequent techniques and processes) and moves from the usual Ford assumption, according to which, in the arts sector, it is the product that leads the public and not vice versa.
<b>Hirschman 1983</b>	The basic principle of marketing, which finalizes the product to the satisfaction of market needs, is not applicable to the cultural sector because the very essence of art that involves art products is justified in itself, responding only to the need for self-realization of the artist who creates them.

There are two serious consequences to this attitude. The first is to fail to realize that value is not a technical, objective characteristic that is implicit in an object. The value of objects of artistic character is also only a potential that remains unexpressed and ineffective if it is not perceived to satisfy a need of which we are aware. Therefore, only the value of use is real and truly effective for the survival of goods. In fact, when it results in the consumption of material objects, it leads to the reconstitution of the same species to the derivation of more utility, and, if intangible, to its preservation for continued enjoyment. Indeed, the enhancement of cultural heritage also strengthens protection.

It may be rightly argued that merit goods, as externalities, create value for everyone, even many who benefit indirectly through such institutions as cultural industry, tourism, and school. Many of these individuals can be considered free riders or cheap riders. However, many of them are not aware of the utility that they draw from the cultural heritage and, therefore, are not willing to pay for it. In any case, all those who benefit from cultural heritage only indirectly receive a benefit lower than others and may not want to incur costs that are proportionately greater. Therefore, the conclusion is that the enhancement is a consequence of management and also determines conservation (Montella 2010).

In view of these reflections we well understand the severity of the second consequence of this attitude: endorsing the offer focused on idealistic and evasion values held by smaller groups. In fact, the result is that the protection of cultural heritage is a choice made by groups that are too small and have too little influence on the national economy to prevail over choices that conflict with cultural heritage or are simply indifferent. The only rational solution that coincides with the spirit and complexity of democracy lies in the formation of a deep community preference for the survival of cultural heritage. Therefore, in view of the current situation, the necessary improvement will only emerge from the adoption of a concept of cultural heritage as an economic resource. However, this approach must be functionally related to the socio-economic notions of 'utility' and 'needs', which decline in agreement with multiple use possibilities, depending on the physical or immaterial quality of humans' daily existence. Only an enhancement so conceived can communicate the significance of the heritage to sufficiently large and diverse groups of people. At the same time, a decisive impetus to the formation of a preference of community founded on the widespread appreciation of the functions of these assets as 'productive resources' (in both cultural and economic terms) and as a qualitative component of the environment can certainly be derived from the growing success of the principles of the knowledge economy, in which the cultural object has a significant part. In fact, in the new current context, in which the recognition of the market value of historical heritage is accompanied by the social emersion of higher immaterial needs, which William Stanley Jevons had already identified during the nineteenth century in culture, art and beauty and which postmodern disenchantment causes to increase in size and reinterprets in terms of the 'pleasure' dimension, involves a demand for landscape and historical culture, not only of evasion, which must be satisfied on a mass level. Outside of this context, continuing to believe that problems can be solved only by increasing funding for the restoration and the operation of monuments and museums would be a naive illusion similar to that of one who believes that a sufficient remedy against damages by a certain type of industrial development lies only in stimulation of the progress of depollution techniques.

Integrating the valuable conservation tradition within a wider multi-disciplinary perspective of enhancement constitutes the primary contribution of business scholars. The problem is that, to date, this contribution does not appear to have made particular advances in the manner of conceiving cultural goods and in defining intervention policies. Certainly, "the processes and procedures through which cultural heritage derives its socio-economic value are not unambiguous, as various individual and collective motives simultaneously play a role here. In other words, financial value (obtained via market transactions) and existence value (derived from social valuation of intangible goods) are mixed up in a less transparent way" (Nijkamp & Riganti 2009, p. 60).

This is the point at which the contribution of business scholars, who are accustomed to addressing 'complex' phenomena, clearly emerges: they should contribute their expertise from a governance perspective (Jessop 1998), thus fostering the development of the required unitary view and they should benefit from the insights of a systems approach (von Bertalanffy 1968; Capra 1997). In other words, by means of a unifying framework that considers the diverse elements involved, they should

overcome partisan perspectives not through their annulment but, on the contrary, through their enhancement with a unitary view, on the basis of a systems approach.

### **Integrating systems, network and service perspectives**

Despite the widely accepted trend toward a vision of cultural heritage that is clearly of a 'systems' nature, "the major problem that exists with this approach is that in many countries there are deficiencies both in the legal framework and in the organizational structure to put this into practice" (Willems 2010, p. 216).

In this respect, we believe that such obstacles, which impede resorting to a more appropriate systems approach, underline the necessity for a 'cultural' change that should involve not only government but every stakeholder, beginning with the community itself. However, this sort of change is not easy to perform, as it requires returning to the roots of the system of values shared by a community. To foster such a change, any type of stimulus, from every perspective that is involved, should be exerted by facilitating encounters and interaction among different visions. We believe that this is the line of action to adopt for addressing the change.

Therefore, our view, underpinned by the previously discussed logics, recognizes in the call for integrating the three mentioned theoretical "pillars" within the wider field of Service Science a fundamental ongoing pathway toward a unified view of social and business phenomena, which may be particularly useful in the context of cultural heritage. Accordingly, identifying the most recent contributions derived from the three perspectives, we propose to integrate their basic principles within a unitary framework on the basis of a systems approach to foster the construction of a general interpretative framework of reference to adopt for the fostering of a line of intervention that, in alignment with the view of cultural heritage we share, may benefit from the following research contributions:

- The Viable Systems Approach as a general reference, the postulates, models and criteria of which enable the construction of a unitary conceptual framework;
- The Service-Dominant logic as a model of action that is appropriate and in alignment with the interpretation scheme adopted, which grasps the core problem relative to the enjoyment of cultural goods and moves in the direction of a radical rethinking of the relative logics of management;
- The Many-to-many relational view, as it is functional to the appropriate structuring of the governance and management of organizations that involve all diverse stakeholders; and
- Service Science as a comprehensive corpus of knowledge based on the aggregation of various disciplinary fields that can effectively support the governance and management of cultural heritage service systems.

### **The contribution of the Viable Systems Approach**

The Viable Systems Approach (VSA) has been widely discussed in the context of debate on the diverse levels of the observation of reality, both as a research and a

methodological approach (Beer 1972; Barile 2000, 2008, 2009; Golinelli 2000, 2010; Various Authors 2011). In effect, the consolidated custom of referring to any problem in terms of its constituent parts defines the primary element of the distortion of the reality observed. The change in perspective or, in other words, the capacity to not focus on the object, as opposed to addressing the process (Pastore & Golinelli, 1999), signifies an effective change in paradigm in comparison with the traditional analytical-reductionist approach (Barile & Saviano 2012a; Golinelli, Barile, Saviano & Polese 2012). The vSA contributes in that it aids in the investigation of a phenomenon on the basis of a dual structure-system perspective (Barile & Saviano 2008; 2011a) that distinguishes between the following functions:

- describing its structural composition (identifying its components and the relations linking them in a unitary structure on the basis of an organization pattern) and
- interpreting its viable dynamics in an environment in which boundaries involving relevant external entities in an open process of interaction vanish.

The passage from a structural to a system perspective, underpinning a change from a static to a dynamic view, must occur in alignment with the aims of observation and thus focusing on the components/relations of the structure or on the interaction dynamics of the system. For instance, to the purpose of cataloging cultural goods the analytical method is a useful approach in that it helps to identify their technical-scientific characteristics. Conversely, the interpretation of the cultural value of goods as ‘evidence with value of civilization’ requires a contextualizing effort to grasp the expressive capacity of place- and time-specific cultural goods (Montella 2009), as well as the diverse expectations of potential beneficiaries (Barile 2012).

A viable systems view of cultural heritage supports an approach capable of considering systems properties of cultural heritage and of its management. Accordingly, the vSA enables the awareness of the subjective dimension of cultural value, which implies an enhancement approach that is aimed not at the objective addition of values to goods but at the stimulation of the emergence of cultural value from the beneficiary perspective. Indeed, the consumer’s perception of the value of cultural goods “lies solely in the subjective response they evoke” (Hirschman 1983, p.51). Moreover, “stimuli exist only as a whole or *gestalts*, and they cannot be analyzed via their attribute structure”. Thus, the marketing reductionist view of products as “bundles of attributes” appears inadequate for expressing the emergence of a cultural value from interactions among attributes. This type of goods “cannot be meaningfully decomposed into a set of attributes. [...] This kind of stimuli exists in their unity.” (Hirschman 1983, pp. 52-53). Accordingly, the vSA, which overcomes the limits of a reductionist view, addresses a holistic vision capable of capturing the contribution of each element when harmonically interacting in the co-creation of cultural value.

As a significant expression of a systems view, “in Europe today there is a movement toward contextualizing sites and monuments as part of a larger whole [...] —the historic environment—and toward a realization that the sustainability of that larger whole, rather than the conservation of individual monuments or sites, is a key objective of heritage resource management.” (Willems 2010, p. 216). Consistent with this line of thought, international laws and agreements now allow for the repatriation of cultural objects (Messenger & Smith 2010, p. 5). Accordingly, the vSA enables a

systems view of cultural heritage as a “particular subset of environmental goods” with specific characteristics of uniqueness and historical orientation (Nijkamp and Riganti 2009, p. 57) and a particular perspective of the same that induces decision makers to be also aware of the relevant target of sustainability. Thus, heritage protection is rapidly being replaced by more strategic approaches that involve the management of their context and are in alliance with “green” environmental concerns (Willems 2010, p. 217).

As we will observe, our integrated perspective leads us to recognize the relationship among different and often (at least, apparently) irreconcilable targets under a unifying vSA view of viability of cultural heritage, which addresses the reconciliation of targets of efficiency, effectiveness and sustainability.

Thus, rejecting the reproducibility paradigm of standardization, vSA enables the view of heritage uniqueness that, contrasting with a traditional “marketing management and research assumption of reproducibility and the duplicative ability of product stimuli” (Hirschman 1983, p. 52), leads to capture the contribution of the service logic of marketing.

### **The contribution of the Service-Dominant logic**

Grasping the limits of the reductionist approach of what has been defined as a Goods-Dominant logic, which is excessively focused on goods as objects of exchange rather than on the process of the exchange, the interpretative proposal of the Service-Dominant logic is centered on the prospect of a general service view, in which the many players involved in the process of exchange, acting as resources integrators, interact on the basis of a mutual agreement relative to reciprocal value propositions and generate such value in a contextual and dynamic manner (Vargo & Lusch 2004; Lusch & Vargo 2006; Brodie, Pels, & Saren 2006; Ng et al. 2012). From this perspective, value is not incorporated into the goods (product or service) but emerges from interaction as value in use; accordingly, cultural goods can be viewed as “a means of the distribution of value” in space and time. This focus on interaction evidences the strong links with a systems perspective.

The traditional view of cultural heritage distinguishes between tangible and intangible forms, the former existing “in buildings, structures, sites and locations endowed with cultural significance” and the latter comprising “the set of ideas, practices, beliefs, traditions and values which serve to identify and bind together a given group of people” (Throsby 1999, p. 7). This distinction and, in particular, the trend that has led to an ‘intangible’ view of cultural heritage, although having had the merit of addressing a more powerful and intriguing conception of cultural heritage, does not fully express the discussed change in perspective. Indeed, the distinction does not lead to the recognition that, particularly when referring to the view of cultural value, both tangible and intangible forms express a function of service. Considering that from an epistemological perspective, all heritage is intangible (Smith 2006), the viable systems and service logic integrated view highlights that the two forms simply differ from a ‘structural’ perspective, with reference to the nature of elements composing the cultural offering. Both cultural products (goods) and service(s) must be offered according to a ‘service’ logic by extracting their potential cultural meaning to



potential users/beneficiaries and defining coherent value propositions to match their expectations on the basis of a value co-creation logic.

At this point, a traditional product, as well as service(s)-based marketing approach, may fail to address cultural value expression, even leading to a risk of banalization, in the case of cultural heritage, especially when only superficially related to other commercial offerings, such as the touristic offering. It is essential to underline here that this view does not signify a rejection of opportunities to valorize heritage through any possible form of value proposition that addresses variegate potential user expectations (tourism, entertainment, etc.). This implication is not so. This view simply indicates that in these cases, it is not precisely a cultural value but something different that is proposed.

Thus, this view helps to clarify that, if it is a cultural value proposition that is to be offered, the 'cultural' value needs to be 'extracted' by the offering structure by adopting the user point of view when identifying potential cultural expectations, and valorizing these aspects. Again, this view may help to resolve the dilemma that divides the above-mentioned 'purist' view of cultural heritage, which rejects any other value expression for heritage but that cultural and 'commercial' view, which is keen on searching for different forms of the exploitation of any potential value (Tunbridge & Ashworth, 1996). It is our opinion that both views can be accepted, but again, what is relevant is coherence: if a 'cultural' value is concerned, heritage must be managed accordingly, which will allow for the full accomplishment of its cultural mission/function.

Other uses can and should be creatively devised and proposed to potential users, but it is essential to avoid compromising other opportunities of valorization and, in particular, the primarily valuable – cultural – opportunity. In other words, we monitor because of the risk of disregarding the inner cultural value of heritage. Although contrasting with the discussed trends in devising policies to enhance cultural heritage, we only consider it essential to be aware that by altering the meaning attributed to heritage, we can more or less consciously leave the cultural context to embrace other, most likely more satisfying opportunities.

In this respect, a 'service' logic, in contrast to a service(s) marketing logic (Lusch & Vargo 2006), would suggest an approach to enhancing cultural heritage that is in alignment with its peculiarity of goods whose 'cultural' value does not simply derive from adding services to enhance the enjoyment experience (Pine & Gilmore 1999) but from an active process of valorization that adopts the potential user/beneficiary's perspective and enhances his/her participation to the value creation process.

At this point, we consider the service logic an appropriate approach to organizing cultural value propositions that foster interaction and dynamically favor the emergence of cultural value. Accordingly, it becomes clear that cultural value is not pre-defined with the offering but is co-created, emerging from the interaction with the user .

Moreover, the perspective of cultural goods, as well as the distinct but similar perspective of the arts, whereas benefitting from a service logic, in turn, offers a contribution in favor of the trend begun with the recognition of intangible cultural value in that it appears clear that 'consumption' does not destroy the value of the good and the consumer contributes co-creating value (Evrard & Colbert 2000).

### **The contribution of the Many-to-many relational view**

From what we can generalize, the relational view's contribution derives from both the relationship-marketing and the wider network perspective (Maggioni & Del Giudice 2006; Mele, Pels & Polese 2010). Relationship Marketing (Gronroos 1996; Gummesson 2008) has allowed for the completion of a fundamental step in the pathway toward a paradigm change (Golinelli, Barile, Saviano & Polese 2012), triggering a shift of focus from the object-centered view of 'parts' to the relations, interlinking them in a whole, therefore defining its structural form and its potential systemic functioning toward the achievement of a common goal. The relationship-marketing view aids in observing the potential market connections that, from a cultural heritage perspective, indicate opportunities for successfully exploring and building exchanges oriented to establishing solid market relationships with potential users/beneficiaries. This view certainly addresses a vision of "marketing as multidirectional rather than seller-directed" (Kleinaltenkamp & Jacob 2002, p. 150), which is more consistent with a value co-creation logic from a systems perspective.

A wider structural perspective, derived from Network Theory (Håkansson, Ford, Gadde, Snehota, & Waluszewski 2009; Stampacchia & Russo Spema 2009), recognizing that we live in an interconnected world (Barile & Polese 2010a), can help in the accomplishment of a further fundamental shift of focus from the one-to-one (dyadic) relation to a many-to-many (Gummesson 2006) network configuration that represents a more suitable structural organization under conditions of complexity (Barile 2009; Saviano & Berardi 2009; Barile & Saviano 2010).

Indeed, as we will illustrate, the proposed service-based systems view of cultural heritage enhancement cannot be put in practice without adequate support from a structural organizational perspective.

### **The contribution of Service Science**

With the aim of building a science of service that considers its implications as a universal paradigm of exchange in service systems, Service Science proposes the development of a multidisciplinary approach to create a corpus of interdisciplinary knowledge (Maglio, Kieliszewski, & Spohrer 2010; Spohrer & Kwan 2008).

To our aims, Service Science can represent a fundamental reference when seeking a general multidisciplinary open framework that assembles all scientific and practical knowledge contributions benefitting from the support of models, techniques and tools of universal valence: being devised according to a systems view, they are easily and effectively applicable to the multi-disciplinary field of cultural heritage management, especially when addressing enhancement issues and facing uncertain decision-making conditions.

## Toward a Service-Based Systems view of cultural heritage: a synthesis framework

Summarizing the above-discussed perspectives that we propose to integrate, we can affirm that the shift from a G-D to a S-D logic appears as an expression of a more general shift from a traditional dominant view focused on goods, parts, components, and objects (the analytical reductionist perspective) to a more appropriate perspective that first extends the view from parts to relations (relational view) and then from relations (structural view) to the entire interaction process (systems view). The links between the various perspectives are summarized in Table 3.

**Table 3:** vSA as a bridge linking different perspectives and paradigms (Source: Adapted from Barile, Montella, & Saviano 2011)

Perspective	Focus	Paradigm
Reductionist	Parts	Goods-Dominant logic
Relational	Dyadic relations	Relationship Marketing
Network	Multiple relations	Many-to-many Marketing
Systems	Interaction	Service-Dominant logic and Service Science

We maintain that the integrated approach may represent an appropriate pathway toward the building of a general framework in which the various perspectives provide mutually enhancing collocation, although we are aware of the need for broader interdisciplinary convergence.

### The “Goods-Product-Service” Matrix as a scheme of the synthesis of cultural heritage evolution

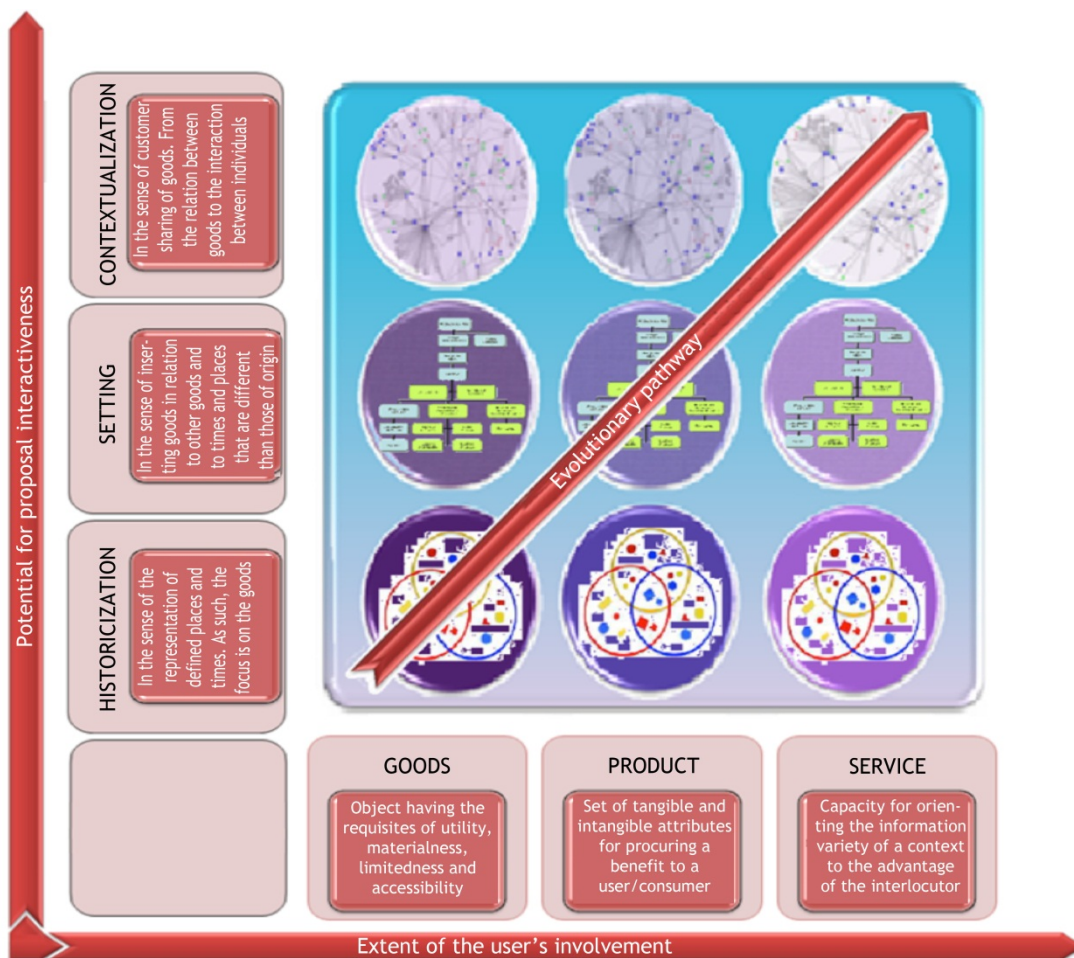
A scheme of synthesis useful for gathering the above-discussed reflections should summarize the evolutionary dynamics of the concept of cultural goods, highlighting how they lead to a Service-Based Systems view of cultural heritage and how S-D logic is extremely well tuned to the systems view. Indeed, focused as it is on the dynamic and holistic dimension of interaction rather than on the static and reductionist view of parts, S-D logic is based on the consideration of service as the general rule of a dynamic view of the exchange and addressing the conception of the enjoinder of cultural value as a service interaction, therefore centering the interpretative key of cultural goods as evidence imbued with civilization value, from which the user recovers an active role in cultural value creation.

Such a scheme of synthesis, represented in Fig. 1, has been devised to distinguish the different approaches to the cultural value creation process, toward a co-creation logic, on the basis of the following key dimensions (Barile 2012):

1. The extent of the user's involvement (abscissa axis), which expresses the user's internal/subjective perspective in terms of the degree of participation in the cultural value creation process and
2. The potential for proposal interactiveness (ordinate axis), which expresses the external/objective perspective in terms of the degree of interactiveness of the cultural value proposition.

In reference to the first dimension, the evolutionary trend leads to the identification of three different logics implying different degrees of user involvement in the cultural value creation process:

- low user's involvement characterizes the stage in which goods are cultural objects having the requisites of utility, materialness, limitedness and accessibility;
- intermediate user's involvement characterizes the stage in which the product is a set of tangible and intangible attributes for procuring a benefit to a user/consumer;
- high user's involvement characterizes the stage in which the service is a capacity for orienting the variety of context to the advantage of the user.



**Fig. 1:** The GPS (Goods-Product-Service) Matrix (Source: Adapted from Barile 2012, p. 85; <http://www.asvsa.org>. Reprinted with the permission of ASVSA)

In the initial context of goods-based offerings, the user's internal generation of knowledge prevails so that the cultural goods are detached from the context and capable of intervening only marginally in the cultural value creation process. Within the second context of product-based offerings, in which 'consumption' is oriented in the direction of a pre-formed desire in a pre-constituted itinerary, cultural goods are inserted within a pre-codified pathway, devised by the proposer when he or she intentionally selects and organizes the potential options to offer with respect to a clearly identified function of use. Here, the perspective of the provider in value creation is clearly not yet left (Eichentopf, Kleinaltenkamp, & van Stiphout 2011, p. 660). Finally, within the third context of service-based offerings, goods are presented with significant margins of freedom. Opportunity and likelihood on the part of the user are evidenced, and the distinctive features of cultural value are co-created. In this context, provider-client interaction is at a maximum as object and subject interact dynamically within the service exchange, co-creating explicative value and distinctive connotations. Value emerges from interaction, offering non-predictable outcomes (Kleinaltenkamp & Jacob 2002).

In reference to the second dimension, the evolutionary trend leads to the identification of another three logics determining the potential of the interactiveness of the cultural value creation process:

- a low potential for proposal interactiveness characterizes the stage of historicization as an approach to the formulation of cultural heritage offerings based on the historical representation of the inherited goods;
- an intermediate potential for proposal interactiveness characterizes the stage of setting as an approach to the formulation of cultural heritage offerings based on linking various goods within representations different from those of the goods' origin; and
- a high potential for proposal interactiveness characterizes the stage of contextualization as an approach to the formulation of cultural heritage offerings based on the definition of contexts of enjoyment in which the goods are shared by users and there is a shift from the relation between goods to the interaction between individuals.

Within the initial context of historicization, the decision maker organizes the offering on the basis of the historical origin of valuable 'objects' to satisfy a supply-defined need of the priority of collecting and preserving cultural goods. Within the second context, the expressive elements of the offering are identified by means of a relational criterion, which is still chosen by the decision maker and organized to provide a response to a need for a potential consumer that is pre-estimated but considers different possible settings. The third context is that in which the explicative driving effort consists of creating conditions of intense sharing capacity for goods, now dematerialized, in the sense of a contextualized experience in which the user is involved and plays an active role. The offer becomes not completely pre-meditated in its articulation, and the content of the service emerges dynamically and is customized through interaction with the user. Meanings are subjectively abstracted from and experienced because of goods within a holistic enjoyment process.

Thus, the representation highlights how the synergic action of the two dimensions summarizes a shift from and toward two specific conditions: from a preliminary

formalized proposal, centered on the argument that the composition of any object can be oriented toward an objective, non-declinable, unique goal, and toward a proposal open to multiple pathways that is provided with considerable degrees of freedom and in which the initial indication of perspective, which also exists, is incorporated into a finalized system, which becomes that of each individual user.

The above-described framework, consistent with the constructs of S-D logic and Service Science, evidences how the decision maker, when devising proposal strategies, must bear the onus of searching for spaces of consonance with the user, favoring his/her effective participation in the governance of the offer as emerging from the context.

### **The viability as a triple target of conservation, protection and enhancement of cultural heritage**

In light of the above, when defining cultural heritage management strategies, decision makers must clearly set goals consistent with their recognition that protection and enhancement represent strictly interconnected targets whose choice is revealed to be merely a false dilemma with roots in the described reductionist view and find a new formulation in the proposed systems perspective. The systems perspective redefines conservation from a prevalently end-of-pipe approach to direct prevention not only of goods but also of the external factors that determine its dynamic status. Enhancement cannot be detached but, rather, is the driving force of contextualizing dynamics, both in interpreting the cultural function of the goods and in enabling their effective expression with respect to potential beneficiaries.

Accordingly, protection and enhancement must be harmoniously reset within a relationship of reciprocal necessity, in which protection involves primarily the preservation of the structural conditions from which the cultural significance of goods emerge, whereas enhancement involves the capacity to play a role that is a concrete expression of potential cultural value. From this perspective, protection and enhancement are (re)set within the harmonious concept of systems viability (Barile 2009; Golinelli 2010; see also the perspective of Golnam, Regev & Wegmann 2011), i.e., the capacity for survival intended as the conservation not only of the physical structure but also, and above all, of the effective expressive capacity of cultural value in various contexts of enjoyment. As we will observe in the next section, according to the notion of viable system as an entity able to survive in its context because of the decisional capability of its governing body and a performing capacity of its operative structure (Golinelli 2010), this viability perspective implies an effective cultural heritage governance role played by correctly interpreting supra-systems (involved stakeholders) expectations and establishing relational conditions of consonance (harmonic relationships) toward the achievement of shared goals (Barile 2009; Various Authors 2011).

These goals should be defined, considering that conservation, protection and enhancement are capable of triggering a virtuous circle as a 'triple target' for viability within a unitary mechanism for cultural heritage governance (Saviano, Bassano & Calabrese 2010; Barile, Montella & Saviano 2011). The viability perspective leads to the recognition that a proper conception of cultural goods must also include the wider

view of sustainability (Throsby 2002; Edvardsson & Enquist 2009; Polese 2009). Adopting equilibrated strategies with the aim of preservation of the structure and maintenance of the viability of what it should be viewed as a Cultural Heritage System is the task of the governing body.

### **The Cultural Heritage Territorial System as a governance model**

The most apparent practical implication of our approach involves policy makers: they can benefit from the conceptual framework provided in the paper to underpin a governance approach pivoted on the proposed service-based systems perspective to build a network organization for the effective and sustainable conservation and enhancement of cultural heritage (Mitchell, Rössler, & Tricaud 2009; Montella 2009).

Our general interpretation scheme addresses the idea of the emergence of a Cultural Heritage Service System from a Cultural Heritage Territorial System, the implementation and governance of which can benefit from the proposed integrated perspectives. The discussed systems view of cultural heritage, on the one hand, and the territorial competence of governing cultural heritage, on the other hand, evidence the centrality of the territory as an interactional context for the emergence of cultural value, in which the various players act as integrators of resources on the basis of a network logic perspective.

The territorial viable system model represents the potential organizational network configuration of a service system for the governance of cultural heritage, the specifics of which can be traced to the multi-dimensional nature of the operative structure, the multi-subjective nature of the governing body and the typical fragmentation of the decisional process (Saviano 1999; Barile & Golinelli 2008; Golinelli 2009).

Two aspects are central in this integrated view: that of resources, which is related to the operative structure perspective, and that of decentralization, which is related to the governance approach.

With regard to the first aspect, cultural goods, as resource components of the territory, according to S-D logic, assume an “operand resources” role and must be rendered ‘operative’ during the process of fruition; in a complementary manner, the systemic components (decision makers and operators) assume an “operant resources” role (Lusch & Vargo 2006; Pencarelli 2011) as resources capable of acting dynamically on cultural heritage operand resources to instigate the emergence of potential cultural value. It is again worth underlining here that “by itself, the idea that heritage resources have to be actively managed is not new anymore, but it is different from the more static concept of ‘taking care of monuments’” (Willems 2010, p. 212). Indeed, if not adequately captured, this aspect can lead institutional decision makers to consider simple effort with regard to conservation and protection activities to constitute the fulfillment of their role. As highlighted, the vSA perspective assists in addressing this problem by suggesting the activation of a virtuous circle linking conservation and protection to the enhancement target within the wider view of sustainability.

The second aspect, decentralization, represents, as Willems (2010, p. 220) underlined, “the most important development that has had a very strong influence on heritage resource management and indeed on society”. According to the author, from

a European Union perspective, regional and local identity and autonomy, along with a growing respect for cultural diversity and for local interests, are becoming increasingly important. As a practical implication for heritage management, decentralization inclines toward an orientation that is open to social inclusion with the aim of involving local stakeholders and communities in addressing cultural heritage because they have not only a responsibility for it but also a “stake” in it.

Nevertheless, the process of decentralization introduces disadvantages to heritage management in terms of the financial sustainability of a decentralized organization that requires high-level expertise. This is particularly true when cultural heritage is widespread in a country, as with Italy, and management policy aims to balance the flow of demand between the primary places of interest for visitors and the very large number of other places of potentially equal interest.

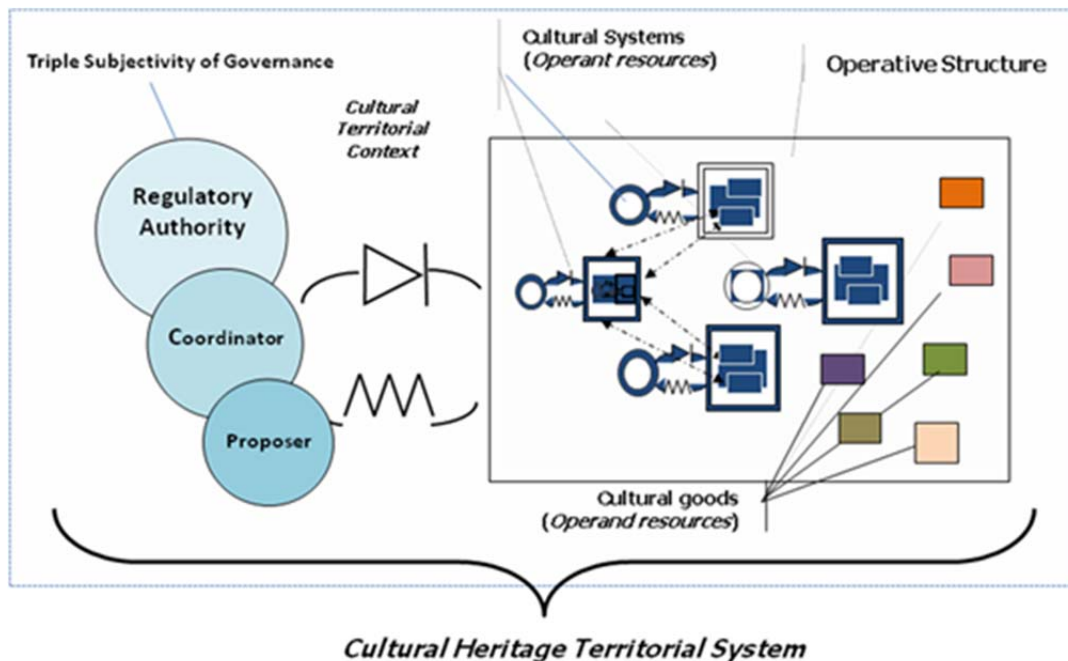
However, it is our opinion that the trade-off between central and local authority represents a false problem: a vSA view makes it clear that ‘central’ and ‘local’ are simply matters of perspective, and to observe the division of places by boundaries can be very dangerous to cultural heritage governance and management. At this point, the vanishing of boundaries becomes a desired effect (Barile, Saviano, Polese, & Di Nauta 2012). Within an entire systems view, all systems levels are relevant, as they are interconnected and depict a recursive scheme. By adopting a sustainability perspective, the bridge linking all levels immediately appears with the evidence of the significant influence that stakeholders and communities have on the sustainable preservation of environment (McManamon & Hatton 2000) and its resource richness, including cultural heritage.

Accordingly, on the basis of the Viable System Model (Beer 1972; Barile 2009; Golinelli 2010), the general governance framework we are proposing offers a recursive representation of the multiple governance levels among which, for the viability of the entire system, creating conditions of consonance is essential.

The multiplicity of the roles that characterize the action of institutional or institutionalized systemic territorial configurations can be traced to a triple subjectivity of governance in which potential functions are articulated and reproduced at the various territory institutional levels (Barile & Golinelli 2008): the Regulatory Authority, the decision maker, who defines pillars of action for the territory (e.g., the Ministry of Cultural Heritage and Activities); one or more Coordinators, who develop proposals for each line of action identified by the decision maker (e.g., the UNESCO National Commissions); and one or more Proposers, public or private, who are engaged in the realization of the projects proposed by the Coordinators.

Thus, it is possible to characterize what could be called a unitary Cultural Heritage Territorial System (CHTS), to be defined at the various institutional levels of action, as represented in Fig. 2, in which, by means of Negotiated Planning tools (Saviano & Magliocca 2003; Saviano & Iorio 2010), public and private sectors and central and territorial organs adopt fundamental resource integrators roles in a perspective of value co-creation in which diversity can become a source of variety instead of resulting in conflicting interests.





**Fig. 2:** The Cultural Heritage Territorial System (Source: Adapted from Barile & Saviano, 2012b, p. 127, <http://www.asvsa.org>. Reprinted with the permission of ASVSA)

Through a shift in focus from parts to whole, from goods to service, and from structure to system, the proposed systems view of the governance of cultural heritage must be grasped by policy makers as an opportunity for the rethinking not of structures or competences but rather of the grounded logics that underpin the method of cultural heritage governance.

Our viable systems view of a Cultural Heritage Territorial System underlines the necessity of joining the governance and management perspectives, recognizing that, in general, but particularly in the case of cultural heritage, an adequate management approach cannot be sustained without an adequate governance approach.

## Concluding remarks

When contending with a decision making context in which several perspectives are involved and a consensus must be reached, the systems approach can represent a valid support that aids in the selection of priorities and the negotiation of resources and targets. In this respect, the vSA offers a coherent framework of reference in which various scientific proposals can be valorized. Thus, the call for the integration of perspectives should be shared by Service and Systems research communities by leveraging on common roots in systems thinking. On the basis of these common roots, which are fundamental to the creation of conditions of consonance, communities can cooperate by effectively co-creating knowledge. Researchers should accept this call to produce a corpus of knowledge that can concretely support decision makers and practitioners when they face issues that may be very difficult to resolve if the capacity

to change and broaden perspective is lacking when it is necessary for the benefit of economy and society on a large scale.

However, most likely, capacity might not be at issue. Interestingly, in the introduction to the book *Cultural Heritage Management. A Global Perspective*, Messenger and Smith (2010, p. 5) state that “Even in a democratic society, cultural heritage will be protected and managed only if there are laws, public policies, well-trained professionals, and sufficient interest to do so”. With regard to Italy, we cannot say that there is a lack of laws, policies and professionals, as these are clearly present when observing the massive organization of structures engaged in cultural heritage government and management. Therefore, most likely, the problem is connected to the last element: “the interest to do so”.

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