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Brief biography

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Full professor of Business Management at the Faculty of Cultural Heritage of the University of Macerata, Director of the Department of Cultural Heritage, Scientific Director of the School of Specialization in Historical and Artistic Heritage, Editor of *Il Capitale Culturale. Studies on the Value of the Cultural Heritage*. He was also vice chairman of the Government Commission appointed to modify the cultural heritage and landscape Code (M.D. 9-11-2006) and chairman of the Government Commission for parameters to be applied to the valorization of cultural heritage and landscape (M.D. 1-12-2006).

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Enhancement, Value and Viability of Cultural Heritage. Towards a Service-Based Systems Approach

<Forum session: **The Viable Systems Approach (VSA)**>

Abstract

Purpose

The paper analyzes the Italian approach to cultural heritage management, highlighting the limits of traditional “*Goods-Dominant*” *Logic*, excessively focused on technical-scientific conservation and the need for an inter-disciplinary systems approach.

Methodology/Approach

The study is based on a *Viable Systems Approach (VSA)* integrated with the basic principles of *Service-Dominant Logic (S-DL)*, *Network Theories (NT, Many to many)* and *Service Science (SS)*.

Findings

With a focus on trends favouring the intangible cultural heritage view and the opportunities offered by a new integrated approach, the paper clarifies the change in perspective from a *reductionist, object-based* to a *systems, process-based* approach, underpinning the shift from a G-D to a S-D management logic.

The study highlights the false dilemma *protection/enhancement* in cultural heritage management, envisaging the *cultural heritage* from a *service-based systems* view.

A framework model is devised representing the evolutionary pathway of the cultural heritage from a *goods* to *product* to *service* logic.

Research implications

An innovative research approach for integrating interdisciplinary knowledge in the field of *Service Science* is proposed.

Practical implications

It is suggested that policy makers can benefit from the conceptual framework provided to build a network organization for the effective and sustainable conservation and enhancement of the cultural heritage.

Originality/value

A new conception of cultural value is proposed via an innovative *service-based systems* approach, that considers *conservation, protection* and *enhancement* a triple target for *sustainable viability*.

Keywords:

Viable Systems Approach, Cultural Heritage Viability, Sustainability, Service-Dominant Logic, Many to many, Service Science.

Paper type:

conceptual paper

Enhancement, Value and Viability of Cultural Heritage. Towards a Service-Based Systems Approach

<Forum session: **The Viable Systems Approach (VSA)**>

1. Purpose

The aim of this paper is to analyze the Italian approach to the conservation and enhancement of the cultural heritage management, highlighting, on the one hand, the limits of a traditional *Goods-Dominant Logic*, excessively focused on a technical-scientific approach of conservation of cultural “objects” and, on the other, the opportunities offered by a new vision of the cultural heritage and an integrated research approach.

The Italian cultural heritage is more than ever a core issue, especially in the light of unresolved problems, such as the traditional dilemma *conservation vs enhancement*. Cultural heritage represents a *multi-dimensional, multi-stakeholder* and *multi-disciplinary* issue and demands an adequate approach to consider all the different perspectives involved. This underlines the necessity for a general conceptual framework to interpret and govern the variety of interests and needs.

Adopting a methodology that integrates the Viable Systems Approach (VSA) with the basic principles of the Service-Dominant Logic (S-DL), Network Theories (Many to many marketing) and Service Science (SS), the investigated issues can easily be re-interpreted evidencing crucial elements for identifying an effective line of governance.

2. Introduction: the evolution of the concepts of culture and cultural heritage

The concept of cultural goods is often linked to monuments and, in particular, to artistic goods of aesthetic interest and great rarity, consequently, mainly of a museum kind (Toscano, 2000:20-21). In effect, the use of the expression ‘cultural goods’, which in the Italian context can be traced to the mid 1960s, stems from the notion of culture based on a systems and functional perspective, elaborated within the new (at the time) democratic context, above all in the context of the social sciences. The concept, distancing itself from the individual *cultura animi* of the classic humanistic approach revived and extended later in the notion of idealism, embraces, on the contrary, the civic concept of customs and traditions with its widespread anthropological meaning, set in a historic and geographical context and referring, above all, to the social heritage of a community (Kroeber and Kluckhohn, 1952; Emiliani, 1974b; Altan, 1983; Bronzini, 1985; Cirese, 1986; Tucci, 2002).

In effect, the Italian definition of “cultural goods”, in the sense of *any material testimony imbued with civilization value* (AA.VV., 1967), conflicts in every respect with the traditional humanistic approach. Speaking in terms of “goods” in itself places the accent, in coherence with the democratic sense of the constitutional meaning, of *value in use* (Montella, 2009a; Giannini, 1976) rather than on value in itself which is extended in its wider sense, to mean anthropological, historically contextualized objects. Furthermore:

- “any” conflicts with the boundary delineated up to that time in terms of standard of excellence;

- “testimony” affirms the cultural value attached to the wealth of interest and factual information of a historical document even when it has no aesthetic prestige;
- the adjective “material”, as opposed to ‘ideal’ recalls the strand of research and studies dedicated to the history of material culture (Warnier, 2005) originating in Poland with Jan Rutkowski and simply noting that concrete objects, in that they are far less subject to alteration, constitute more reliable sources of knowledge. This, however, does not exclude cults, rites, festivals, not to mention contemporary productions that replicate past customs or traditions being *place specific*, that are all highly significant in terms of the culture of a community;
- “civilisation”, finally, being linked with enlightened and anthropological thought, in a social sense embraces the concept of culture.

This new cultural conception provokes several far reaching consequences. In the first place, the field is widely extended, seeing as cultural goods include rare, high quality objects which are not in a material or conceptual sense the sum of their parts. On the one hand, they include every other testimony of civilization and, indeed, attribute greater importance to materials of common use and even better if of serial production, as in this case the narration of the common conditions of human existence is even more widespread. On the other, they do not limit attention to individual phenomena considered as such, but imbue systemic relations with the value of the historical and geographical context to which they belong.

The full and most organic manifestation of cultural goods can be evidenced in the *landscape*, in that it is clearly a visible form of history, a backdrop to civilisations that have succeeded one another in a particular place and that have conformed the same to their own needs to the extent of their own material and immaterial capacities to produce the transformations desired, even as concerns tastes and values. It is not that the formal artistic prestige and the precious nature of the materials stop being appreciated. It is just that they are no longer sufficient unto themselves and that beauty being no longer seen as an absolute and eternal value, is historicised and, as a consequence, relative to the time and place to which it belongs. Art and culture are not therefore, contrasted, but sharply distinguished, taking into account that a historical document can be of no artistic or aesthetic value but, on the contrary, of great cultural value.

In short, the concept of cultural goods:

- refers to the series of historical, intellectual and material products of man as a social being;
- prevents the confusion of art with culture;
- concerns the wide range of value correlated to the natural and indirect economic function of products including artistic production;
- belongs to the systems paradigm of complexity, quite alternative to the analytical-reductionist paradigm of the previous Age;
- postulates a methodology of analysis of a global and organic nature;
- implies a radical modification of cognitive and safeguarding techniques: from catalogues of individual objects to the geo-referencing of knowledge and from the restoration *post factum* carried out on single objects to the prevention of damage exercised on an environmental and territorial scale;
- is *place* and *time specific*, seeing as it cannot be declined separately from the territory, from the continuity of sense and the far reaching extension of the landscape.

If these conditions are not respected, cultural goods are not involved.

The set of features identified is summed up in Table 1, evidencing the twofold perspective which still characterizes the vision of cultural heritage.

Tab. 1 – Cultural goods: contrasting perspectives

<i>Idealistic-aesthetic</i>	<i>Anthropological</i>
<i>Cultura animi</i>	Civilisation
Rareness	Every testimony of civilisation
Excellence	Common and serial production which narrate better the common conditions of existence
Beauty	Reliable historical information
Monuments	Random documentation
Ideal value, absolute	Material value, historical
Value for its own sake, individuality	Systemic value, context
Universal value	<i>Time and place specific</i>
Value of belonging	Value in use
Admiration, emotion	Intelligence, knowledge
Conservation in museums	Conservation as continuity of use, maintenance, sustainable development, urban planning
<i>End of the pipe</i> restoration of single objects	Prevention, reduction of damage with intervention on a territorial scale to contrast factors of environmental decay

Source: Montella, 2011, *forthcoming*

The evolution in historical terms of the conception of cultural goods is characterized, consequently, by a process of democratisation of the concept of culture, the outcome of three main decisive factors (Golinelli, 2011b):

1. the significant social and economic changes during the second half of the past century;
2. the re-definition of the role of individuals in the many contexts and processes concerning them;
3. the change of perspective in the interpretation of any problem or phenomenon, establishing the systems thinking paradigm (Bertalanffy, L. Von, 1968).

By virtue of this evolution, the concept of culture approaches that of civilisation and is qualified as a complex set of factors that include knowledge, beliefs, art, ethics, law, customs and traditions and any other capacity or habit acquired by man as a member of a community (Golinelli, 2011b).

3. Issues under investigation

The broader concept of cultural heritage and, even more significantly, the recognition of cultural value extended to intangible goods (e.g. the recent case of the Mediterranean Diet, www.unesco.org) underlines the *multi-dimensional* nature of the concept, evidencing the need for interpretative models that are capable of grasping the wide variety of the same. At the same time, the expansion of the field of interest to a wide variety of players evidences the *multi-stakeholder* nature of the cultural heritage and the need to consider different points of view.

Currently, in Italy, cultural goods are at the centre of the political, economic and institutional debate. Recent events (e.g. the case of Pompeii) together with problems that have never been resolved, inflame discussions on various levels, without however, at least to date, devising a clear cut framework in which the aims and interpretative methods of the basic issues are delineated and acknowledged.

As will be evidenced, cultural goods pose problematic issues of a different nature which concern, above all, the issue of *conservation*, of a prevalently technical-scientific nature, that of *protection*, of a prevalently juridical nature, then that of *enhancement*, of an evident multi-disciplinary nature. When the concept of cultural heritage is discussed from a technical-scientific perspective, reference

is made to the series of goods, identified and catalogued on the basis of a recognised (cultural) value that needs, above all, to be conserved, consequently, protected from every form of potential deterioration. The need is so relevant as to require definite forms of juridical *protection*.

The first problem posed in relation to the cultural heritage is, consequently, that of its *safeguarding*, regulated by articulated norms, but not always efficacious on an operative level. The conservation of cultural goods is so costly that it cannot always be guaranteed on an overall scale; therefore, the *meritorious* character afforded them ends by substituting the unsatisfactory efficacy of market mechanisms. The *intrinsic value* ideally acknowledged to cultural goods does not find adequate correspondence in the *market value* effectively attributed to them in terms of demand. Consequently, a fundamental problem of enhancement is posed. In any event, this is not strictly a question of “market” easily resolved by resorting to appropriate techniques of marketing. In effect, it is rather a broader *issue of governance*, of a “cultural” character with delicate and intricate ethical, political and social implications, in relation to which the sector is slow to grasp the potential opportunities linked to the emerging broader vision of culture and cultural goods, of a systems thinking type, anthropologically linked to the territory.

No marketing efforts, no matter how sophisticated and creative they may be, can effectively resolve the basic problems linked to the cultural goods: the non-sustainability of intervention for conservation and the scarce efficacy of policies of enhancement.

For years now and it is still the case, cultural goods policies continue to oscillate between the two issues of *protection* and *enhancement*, as if they were a dichotomy in terms of choices. Conservation and safeguarding on the one hand, and enhancement on the other, have traditionally been an object of contention, revealing a dichotomy in terms of implicit interpretative orientation, rather as though the aims contrast in some way. Certainly, in the traditional vision (still prevalent however) protection is inspired by limiting logics while enhancement follows logics of opportunity. Furthermore, it has been established that enhancement has to be carried out compatibly with safeguarding processes and in any event, without prejudice for the same. Taken to extremes, conservation goals can lead to the decision to remove specific cultural goods from public enjoyment in order to conserve them for future use, thus leaving unaccomplished contemporary cultural functions.

Protection and *enhancement* represent the ultimate aims of the constitution of the public organisational framework in particular, but also the private one, of the management of the Italian cultural heritage. As will be shown, the assumption of limited and partial perspectives renders in dangerous dichotomies what in a broader vision turn out to be entirely false problems.

4. Methodology: the contribution of business scholars

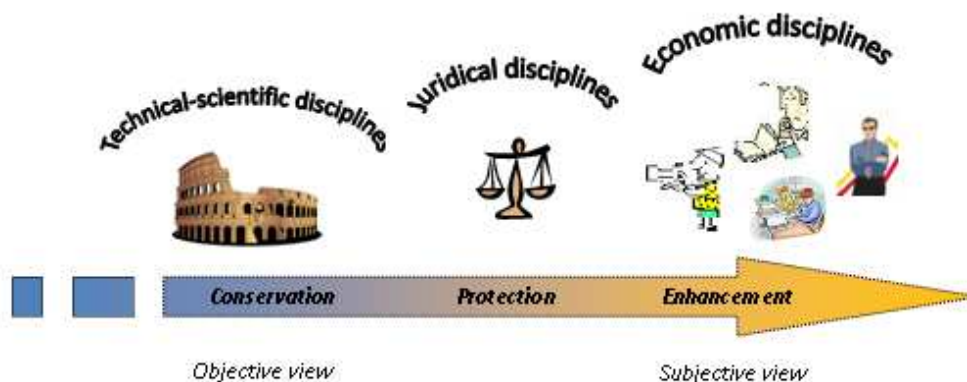
The progressive shift of focus from the protection to the enhancement of the cultural heritage delineates problematic issues that demand the expertise of scholars of business studies. The contribution of the business scholars was originally centred on the use of marketing techniques, often culminating in considering cultural products as “products to sell”. In our opinion, the problems relative to cultural goods cannot be resolved by merely using such techniques. The problem is first one of governance, then of management, then of marketing, in other words, first *methodological* and then *technical-instrumental*. It is in this sense that business scholars have to contribute, grasping in full the *multi-dimensional* and *multi-stakeholder* nature of the phenomenon and the need for an approach that favours, first, a *multi-disciplinary* perspective.

Corresponding to the evolution of the conception of cultural goods, in fact, is a gradual opening towards disciplinary perspectives quite different from those originally involved in a prevalent or exclusive way. Art.1 of the Paris Convention identifies cultural heritage as the “monuments:

architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of outstanding universal value from the point of view of history, art or science; groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science; sites: works of man or the combined works of nature and man, and areas including archaeological sites which are of outstanding universal value from the historical, aesthetic, ethnological or anthropological point of view” (Unesco, 1972). The common definition of cultural goods, albeit placing the accent on their diverse features, is essentially addressed to delimiting the *object* of reference and, consequently, the field of interest and the relative competences and responsibilities, implicitly expressing and privileging the original *conservation* aim intrinsic to the cultural goods issue. This vision has inspired organizational solutions relative to the politico-institutional order of the system of governance of cultural goods, still heavily overbalanced with respect to the technical-scientific functions linked to *conservation*, notwithstanding the growing interest for *enhancement*.

As mentioned previously, the issue of *enhancement* has, in fact, opened the field towards the different disciplinary perspectives, recognizing the need to shift focus from the context of specific technical-scientific competences. The *multidisciplinary* approach to cultural goods is thus affirmed. At the same time, it is not a case of merely “adding” different points of view, shifting from an “objective” to a “subjective” approach that includes other perspectives, as illustrated in Fig. 1, but on the contrary, as will be evident, integrating the diverse perspectives in a unitary view.

Fig. 1 – From an objective to a subjective view of the cultural heritage



Regardless of the extensive literature spawned on the relation between *culture* and *economy*, in this specific context of reference, the entry of business scholars to the sector of cultural goods is not only feasible but also highly relevant, their having already provided significant contributions to the debate. The problem is that to date, such cooperation does not seem to have determined particular advances in the way of conceiving cultural goods and in the definition of intervention policies, with interest limited essentially to circumscribed (albeit valuable) areas of research. The outcome has been that the proposed viewpoints are “new” just *on the part of* the “experts in the field”. These, however, as expression of just one-sided perspectives, tend merely to “add” different viewpoints but do not grasp the essence of the issue, i.e. the need for a *unitary* view that is inclusive of the diverse perspectives according not only to *multidisciplinary*, but also to *interdisciplinary* logics. Clearly, the perspectives offered by *Service Science* find relevance in the light of *Complex Service Systems* management, in the awareness of the need for such *interdisciplinary* approaches.

Business scholars should, however, not make the methodological mistake of conducting the issue on the lines of their own interpretation schemes, in the awareness of its articulated and multi-

dimensional nature. Rather, business scholars, used to dealing with “complex” phenomena (Taylor, 2001; Barile and Saviano, 2011b) of an extremely diverse kind, should contribute their expertise on a *methodological* level. Business scholars need to shift focus from the specialist contexts of their subject and recover the original perspective of a unitary view, perfected thanks to the insights of the systems thinking approach. In other words, business scholars have to offer a unifying framework that is capable of taking into account the many diverse ineludible elements and that respects and enhances the contribution of the various disciplinary fields. This should be the business scholars’ role and it is in this context that our approach is proposed: systems thinking as a methodological option that is capable to overcome the partiality of individual perspectives, not in their annulment but, on the contrary, in their enhancement in a unitary view, interpreting to the full, the profound sense of the systems thinking (Minati and Pessa, 2006).

Our methodological approach, underpinned by such logics, stimulates above all an analysis and comparison between various perspectives conceiving an articulated framework that identifies in:

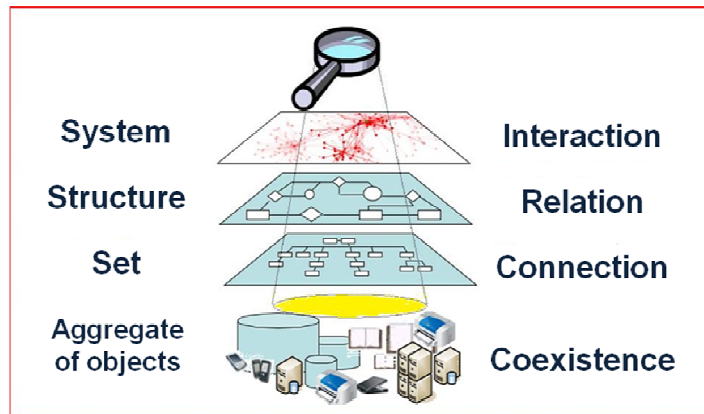
- the *Viable Systems Approach* (vSA), a general interpretation scheme, the postulates, models and criteria of which enable the constructing of a solid framework of reference;
- the *Service-Dominant Logic* (S-DL), a model of action appropriate and coherent with the interpretation scheme adopted, which enables the grasping of the core problem relative to the enjoyment of cultural goods and moving in the direction of a radical rethinking of the relative logics of management;
- the *Network Theories* (NT), specifically the *Many to many* organizational model, which is functional to structuring appropriately the governance and management framework, considering all the numerous players involved;
- the *Service Science* (SS), a fundamental scheme of reference for the aggregation of the diverse disciplinary fields in a corpus of knowledge useful for the dealing in an accomplished manner with the issues of governance and management of cultural goods.

The contribution of (vSA)

The *Viable Systems Approach* has been widely discussed in the debate linked to the diverse levels of observation of reality (Beer, 1972; Golinelli, 2000; Barile, 2000; Golinelli, 2005; Barile, 2006, 2008; Barile, 2009; Golinelli, 2010). The consolidated custom of referring to any problem in terms of its constituent parts, in effect, defines the main element of distortion of the reality observed. A problem, defined in concrete terms, is qualified by one or more obstacles interposed between the achieving of a goal or objective. The change in perspective or, in other words, the capacity to *not* focus on the part that is missing or not working as opposed to addressing attention to the process that is not succeeding, signifies an effective change in paradigm compared to the traditional analytical-mechanical approach. In the mechanical-reductionist approach, the object investigated is analyzed as if it were out of context; step by step, mono-directional, linear, causal relations are sought which explain the way in which specific causes have determined the effects observed. It happens therefore, that in many cases the solutions are inadequate with respect to the changed relational context.

The thrust towards overcoming the limits of the analytical-reductionist approach on the one hand, and the pressing need to find an approach capable of grasping the integral and global nature of the object investigated on the other, push towards the adopting of a *systems thinking* perspective as a *bridge* between a reductionist and a holistic view of reality in phenomenological terms (Christopher, 2007; Barile and Saviano, 2008, 2011a). Fig. 2 pinpoints the implications of “myopia” in a prospective sense - the incapacity of global vision typical of the analytical-reductionist perspective.

Fig. 2 – The change in perspective: from the observations of the parts to a vision of the whole



Source: Barile, 2011, www.asvsa.com

From the recognition of the limits of the traditional analytical-reductionist approach, the systems thinking paradigm has gradually gained ground as an adequate organizational interpretative and governance methodology for grasping the process dynamics characterizing the functioning of any entity observed. In this context, the *Viable Systems Approach* provides suitable interpretation schemes of a general nature to support both the analysis of the phenomenon and the definition of the most appropriate governance approach, highlighting prospective modalities useful for resolving fundamental interpretative doubts and, at the same time, proposing a valid theoretical approach not only for scholars but also for experts in the field, based on the perspective dualism *structure-system* in which the change in paradigm from *static* to *dynamic* vision underpinning the systems thinking approach, is summed up (Barile and Saviano, 2011a).

The shift from a *structural* to a *systems* perspective has to occur coherently with the aims of observation. Thus, according to the nature of the problem, it might be necessary to focus attention on the components or relations of the structure or, alternatively, by changing perspective, on the processes of interaction both inside and external to the system observed. For instance, the aim of a survey such as that of the cataloguing cultural goods, finds in the analytical method a useful approach for identifying the technical-scientific characteristics of the goods relevant to cataloguing aims. Diversely, the interpretation of the cultural value of goods as a “testimony of civilization”, in other words the enhancement target, requires an effort of historical contextualizing to grasp the expressive capacity of the cultural value of *place* and *time specific* cultural goods (Montella, 2009a). In the same way, the eventuality that the cultural goods thus identified and catalogued, concretely absolves their cultural *function* cannot disregard, as clarified, the *systems contextualizing* with respect to potential beneficiaries, through the identifying of specific process structures in which the goods can play a cultural *role* thus expressing their potential value in use.

The contribution of Service-Dominant Logic

Grasping the limits of the reductionist approach of what has been defined the *Goods-Dominant Logic*, excessively focused on *goods* as objects of exchange rather than on the *process* of the exchange and on the subjective *aims* activating it, the interpretive proposal of the *Service-Dominant Logic* centers the prospect of a general *service* view in which the diverse players involved in the process of exchange, acting as integrators of resources, *interact* on the basis of a mutual agreement relative to reciprocal *value proposition* and generate such value in a *contextual and dynamic* way (Vargo and Lusch, 2004; Lusch and Vargo, 2006; Brodie *et al.*, 2006); Gummeson E., Lusch R.F., Vargo S. L., 2009, Gummeson E., 2010). In this perspective, the value is not incorporated within the product or service, if not as a potential attitude of an element “to serve” for a specific purpose,

explicated in the *value proposition* and concretized in the process of *interaction* as *value in use*. The focus on the *interaction* centers the key element of the systems thinking perspective and the dynamic nature of the process of exchange requiring a preliminary shift in focus from the parts to the relations.

The contribution of Network Theories and Many-to-many marketing

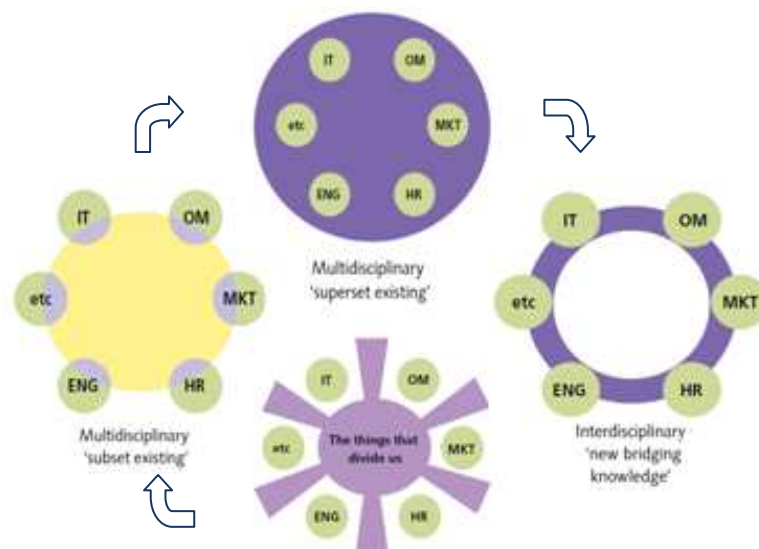
The fundamental contribution of *relationship marketing* lies in having triggered the change of paradigm by proposing a shift of focus from the *parts* to the *relations*, thus expanding the view of a series of interlinks unifying the parts into a whole and defining its structural configuration (Gronroos, 1996; Gummesson, 2008). Taking advantage then of the broader perspectives of the Network Theories (Lorenzoni, 1992; Hakansson *et al.*, 2009; Stampacchia, 2009), the necessity to distinguish between dyadic and network level of relations was perceived (Golinelli, 2010, 2011), introducing the relational concept of *many-to-many* (Gummesson, 2004; 2006), so suggesting a further shift in focus from the *one to one* (*dyadic*) *relation* to a *many to many* (*network*) *configuration* as a more suitable structural organization of complex service systems (Barile and Polese, 2010a).

The basic principle of the relational approach “is that no-one can be considered really isolated, starting from individuals and arriving to businesses; in such an interconnected world how could marketers and enterprises elude their network connections attempting strategies unable to capture the power and usefulness of these relationships”. This addresses to consider Relationship Marketing as “interaction in networks of relationships” (Gummesson, 2011, www.naplesforumonservice.it).

The contribution of Service Science

With the aim of building a corpus of knowledge that takes into account the implications of the service perspective as a universal paradigm of exchange in *service systems*, *Service Science Management and Engineering* proposes the addition of a *multidisciplinary* approach for creating of a corpus of *interdisciplinary* knowledge (Spohrer and Maglio, 2007; Maglio and Spohrer, 2008; Spohrer and Kwan, 2008); Maglio *et al.*, 2009, 2010; Spohrer *et al.*, 2010; Ng *et al.*, 2010) (Fig. 3).

Fig. 3 – Towards an inter-disciplinary body of knowledge



Source: Adapted from IfM and IBM. 2008:11.

As mentioned, in the context of cultural goods, the Service Science proposal is appropriate in that it is addressed to the development of a broad and coherent vision of the object investigated, underlining the need not only of considering all the relevant perspectives of analysis but integrating them within a unitary framework (Barile and Polese, 2010b).

The (vSA) structure-system paradigm as a bridge linking different perspectives and approaches

In the Authors' opinion, the Service Science proposal could find a concrete response in the collective aim of developing a common paradigm for representing service systems on the part of the scientific community interested in common issues under debate. In this context, it would be of interest to systemize the numerous elements of convergence (*consonance*) in (vSA) with the diverse perspectives.

In the (vSA) perspective, the limits attributed to what has been defined as the G-D Logic approach, are the clear expression of the limits attributed to the reductionist perspective in providing a unitary view of *multi-perspective* phenomena. In this context, the S-D Logic approach, well aware of the emerging of a gradual paradigmatic revolution, has laid the foundations for a general theory of marketing based on service as the new paradigm of exchange.

In the new conception, *service* is not the “non-material” version of the product, but rather a concept with independent characteristics, expressing an attitude towards *serving* a purpose, qualifying a *process* emerging from a series of elementary units either material or intangible and culminating in organized structures of resources (*service systems*). In fact, the relationship between goods and service is not horizontal, but vertical (Vargo and Lush, 2008:29); this means that they are not placed on a continuum ranging from mere goods to mere service, but rather goods, as distribution mechanism of value, represent in some way a focalization on components of a structure from which a service process emerges (Barile and Saviano, 2010).

As mentioned, the revolution accomplished first by Relationship Marketing, then by the Service-Dominant Logic, steers in the direction of a *general theory of interaction*, which finds in the systems thinking paradigm a scientific starting point of fundamental relevance.

Thus, the shift in perspective from G-DL to S-DL is the expression of a more general shift from a traditional *dominant* view focused on *goods, parts, components, objects, and so forth* (the analytical reductionist perspective, adequate for a “given” environment) to a currently more appropriate perspective that extends the view from the *parts* to the *relations* (*relational view*) and from the relations (*static*) to the whole interaction (*dynamic*) process (*systems view*).

Therefore, there is also a shift from a *static* to a *dynamic* view, formalized in the Viable Systems Approach on the basis of the dual *structure-system* perspective. In this sense, we believe that the shift towards S-DL could mean a shift towards a more general *Systems Dominant Logic*.

The key links between the various perspectives emerge with clarity in (vSA) as summarized in Tab. 2.

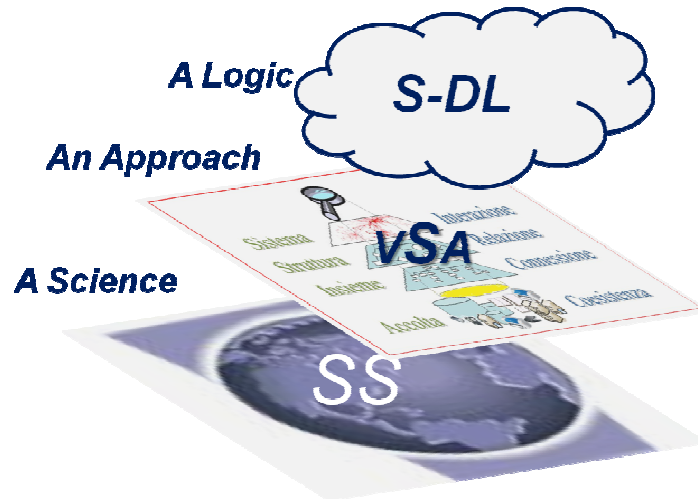
Tab. 2 – Dominant perspectives and paradigms

Perspective	Focus	Paradigm
<i>Reductionist</i>	Parts	<i>Goods-Dominant Logic G-DL</i>
<i>Relational</i>	Relations	<i>Relationship Marketing RM</i>
<i>Network</i>	Network	<i>Many-to-Many Marketing MtoM</i>
<i>Systems</i>	Interaction	<i>Service-Dominant Logic S-DL</i>

Therefore, on the basis of the *viable systems conceptual framework* and the related *structure-system paradigm*, we pinpoint the relationship that could link (S-DL) as a *logic* and (SS) as a

science, through (vSA) as a methodological framework, including (RM) as a *relational/network* approach (Fig. 4).

Fig. 4 – (vSA) as a lens for investigating the SS research field with the S-DL mindset



Source: Barile, Saviano, 2010, www.asvsa.com.

Our interpretative contribution is proposed, consequently, as a potential or preliminary pathway for building a *general scheme* in which the different perspectives find their collocation, enhancing their specific contribution, fully aware, however, of the need for a far wider *interdisciplinary convergence*.

5. Findings

5.1 A new vision of the cultural heritage

The first element that emerges in the light of the interpretation scheme proposed, concerns the evolution of the concept of cultural goods. As mentioned, a process of *democratizing culture* has been evidenced above all, which has expanded the public of reference, extending way beyond the original elitist context. Subsequently, a gradual overcoming of the essentially *material* conception of cultural goods addressing towards a *new vision of cultural value* is also evidenced.

In particular, this evolutionary conception of cultural goods can be identified in three specific phases.

A preliminary phase in which, as shown, seems to prevail the dominant view of cultural “goods” strongly centred on their *material element* in a physical sense and on the safeguarding of elements belonging to historic and natural scenarios, in a representation which has as its leitmotif the *cataloguing* and *conservation*, where possible in situ, clearly evidencing an *objective*, it could be said *static* view of the goods. Here the limits clearly emerge of a “*Goods-Dominant Logic*” that focuses on the view of the presumed *intrinsic value* of cultural goods. A reductionist perspective prevails where the specific technical-scientific (archeological, historical, etc.) perspectives are predominant, orienting policies of intervention in the priority direction of *conservation*.

A second phase in which a conception introducing a *dynamic* view of cultural goods was reached which to a certain extent abandons the purely reductionist perspective and recovers the concept of “mobility” of the goods and, consequently, their potential enhancement through different *settings* finalized to their enjoyment in temporal and spatial terms. The concept of enhancement that

includes the market(ing) perspective. It could be said that from the “object in itself” there is a shift to a view of the “product”, as an object that has been “type cast” in a variety of settings but which remains “pre-packed” by the proposer, taking into account, at the same time, the variety of the potential enjoyment pathways.

More recently, an ulterior phase has emerged where the conception of cultural value evolves in the vision of the *immaterial, intangible* dimension of cultural goods (Rullani *et al.*, 2000); in other words, where the reference to traditions, customs, practices and knowhow is exalted and where the material element of the goods become functional to the preservation of culture, identity and the system of values of a community, population, ethnic community etc. Evidently, this conception, embracing the notion of ‘immaterial’ (Rullani, 2004), reveals the emerging awareness of a dimension of cultural value that, by abandoning the objectivity of the *intrinsic value* of the goods as such, implicitly proclaims a more *subjective* dimension which, however, still does not grasp the full implications of the evolving view.

5.1.1 Implications of the intangible cultural heritage view and the concept of cultural value

Effectively speaking, in the significance commonly attributed to ‘material’, in the general sense of tangibility linked to the concept of physical state, is expressed the possibility of circumscribing, delimiting the object of reference in order not only to better identify but also control and manage it respect to specific aims. The need, in effect, is to delimit a specific *cause* connected to a specific *effect*, which achieves a specific *aim*. The reference to Aristotle and his famed doctrine of the *four causes*, illustrated here moreover with a particularly appropriate example relative to the aims of the present argument (the statue), clearly emerges. In conceiving metaphysics as the search for *primary causes*, Aristotle explains that with regard to what the object will become in the future, the causes involved, consist in four:

1. *material cause*, that indicate what an object is made of (in the case of a statue, for instance, bronze);
2. *formal cause*, that indicate the form the object will acquire (the form of the statue);
3. *efficient cause*, that indicates what sets in motion the object, what the process achieves (in the case of a statue, the artisan, the art of bronze-casting the statue);
4. *final cause*, that indicates the end, that for the sake of which the object is made (in the case of the statue to venerate the divinity).

According to Aristotle, referring to the example of the statue, all the artisan does in the production of the statue is the manifestation of specific knowledge. This knowledge, not the artisan who has mastered it, is the salient explanatory factor that one should pick as the most accurate specification of the efficient cause (Phys. 195 b 21–25; Stanford Encyclopedia of Philosophy, <http://plato.stanford.edu/entries/aristotle-causality>). Furthermore, according to Aristotle, while the *material cause* and the *formal cause* offer a full explanation (description) of *objects* observed from a *static* perspective, they are no longer sufficient to explain what they will become, when considered from a *dynamic* perspective. Two further reasons or causes are necessary: the *efficient cause* and the *final cause*.

In adopting this general scheme to interpret the value of cultural goods, the possibility of distinguishing between value linked to the material cause and the formal cause, which can be traced to a presumed “intrinsic” value of the goods, obtained from the material of which they are made and of the form in which they are modeled (artistic and aesthetic aspect) and a value linked to the final cause, their effective potential, which can be traced to a *value in use* of the goods. The latter, to be fully expressed, implies interaction with a separate entity which recognizes it as such. There is shift, consequently, towards *interaction*, i.e. to a dynamic process view. And it is this sense of

evolving from a material view of cultural goods (reductionist, static, objective) to an ‘immaterial’ view (systemic, dynamic, subjective) that leads to a shift of focus from the presumed *intrinsic value* to the effective *value in use* from which emerges the significance of cultural value.

Thus, a view of *cultural value* is affirmed as *value in use, subjective and contextualized*: even though an intrinsic value – a *material value* – is attributed to the goods, this should not be confused with their *cultural value*, in the sense of *emerging value in use* in the perspective of the beneficiary, in that this is effectively and subjectively *experienced* through *enjoyment* of the same. A *cultural value* that is not merely “consumed” during the experience of enjoyment, but on the contrary is transformed, enriched, combining and re-combining itself with the variety both of the beneficiary and of any other player involved in the process (Barile, 2009, 2011 *forthcoming*; Piciocchi, Saviano, and Bassano, 2011 *forthcoming*).

Cultural goods, thus, take on a “means of distribution of value” function in space and in time; a necessary but not sufficient reason for cultural value to emerge. This requires that such value is expressed by means of interaction with a beneficiary in whose personal perspective it emerges as a value in use. In this sense, conservation has to be intended not only as the maintaining of the presumed intrinsic value of the goods, but also and above all, as the maintaining of the conditions of effective expression of potential cultural value. This means that conservation and protection/safeguarding on the one hand and enhancement on the other, are in a non-dichotomy relation, but one of reciprocal necessity with respect to a common aim.

5.1.2 From the false dilemma protection vs enhancement to the sustainable viability of the cultural heritage

In the light of the above observations, the choice between *protection* and *enhancement* is revealed as a merely false dilemma, which has its roots in the above described reductionist view and finds a new formulation in the *systems* perspective. The reductionist view (typical of a *Goods-Dominant logic*), in effect, is affected by an excessive focus on the object both in terms of conservation/protection and enhancement, interpreting conservation/protection as material/juridical intervention on the goods and enhancement as intervention for increasing the presumed intrinsic of the goods. The systems perspective redefines conservation/protection from a prevalently *end of pipe* approach to directly preventive, no longer on the goods, but on the external factors that determine its dynamics status. In an even more evident manner, enhancement cannot be detached from the driving force of *contextualizing* both for interpreting the cultural function of the goods and to enable their effective expression with respect to potential beneficiaries. Tipping the balance in favor of conservation or protection, which in some way limits opportunities for enhancement, ends by denying the goods themselves the expressive capacity of cultural value. On the other hand, the irresponsible economic speculation of cultural goods rendered objects of ‘consumption’, with no interest for their conservation, ends by undermining their survival, exhausting their potential cultural value and removing from them over time, their principal function.

Accordingly, protection and enhancement have to be harmoniously recomposed within a relationship of reciprocal necessity. *Protection* involves the “structural” conservation of the goods, in the sense not only of their physical conservation, but rather of the preserving of the relational conditions (structural) from which the *cultural significance* of the goods emerges. This is achieved by acting on the series of relations which define the context of emerging of cultural value. *Enhancement* belongs to the sphere of “systems” functioning, or in other words, the capacity to play a role that is a concrete expression of potential cultural value. In this perspective, protection and enhancement find their recomposition in the harmonious concept of *systems viability*, i.e. the capacity for survival intended not only as the constancy of the physical structure but also and above

all, as the ever more efficacious expressive capacity of *cultural value* of the goods in their various contexts of enjoyment.

The harmonious recomposition of conservation, protection and enhancement needs is more evident in the view of *intangible cultural heritage*, where the shift in focus from material elements to processes emerging from contexts of interaction that express cultural value (for instance the case of *landscape*) overturns the relationship between protection and enhancement, evidencing how enhancement itself creates protection needs (Barile and Saviano, 2011c). It can be stated, consequently, that conservation, protection and enhancement are capable of triggering a *virtuous circle* to the extent to which they are conceived and pursued, acting not in a reductionist manner on the goods but, on the contrary, in a systemic way. It is the task of the governing body to adopt equilibrated strategies of action which appropriately aim at the preserving of the structure and at the maintaining of *systems viability of the cultural heritage*.

Thus conservation, protection and enhancement become a *triple target* for *viability* within a unitary mechanism for cultural heritage governance (Fig. 5).

Fig. 5 - The triple target for cultural heritage sustainable viability



The profound sense of *cultural value*, conceived in the viable systems perspective, embraces naturally the relevance of another key element of an accomplished conception of cultural goods: *sustainability*. The shift in focus from the object to the context and the interpretation of the global interaction with the environment in a physical sense, i.e. in the more material perspective of conservation, but at the same time, in a wider economic, political, social and, it is to be hoped, ethical sense, in a prospect of enhancement, envisages a view of cultural goods which includes the target of *sustainability* (Nidumolu *et al.*, 2009; Saviano *et al.*, 2010), expression of an effectively holistic vision of the series of variables dynamically at play in governance choices for cultural goods.

“Sustainability means using natural and cultural resources so that their capacity to meet human needs into the future is not diminished. [...] Those involved in cultural heritage management have transferred relevant concepts to the survival of cultural resources, the fabric of monuments, sites and landscapes. [...] Sustainable use as defined in the 1992 Convention on Biological Diversity

shows that the concept is meaningful only in relation to entire ecosystems, not individual species.” This implies decisions “about which elements of the cultural landscape are to be conserved at all costs, subject to limited change provided that the overall character and significance of the resource is maintained, and suitable for exchange in return for other benefits” (Mitchell *et al.*, 2009:29).

5.2 Towards a framework model: cultural goods from a service-based systems perspective

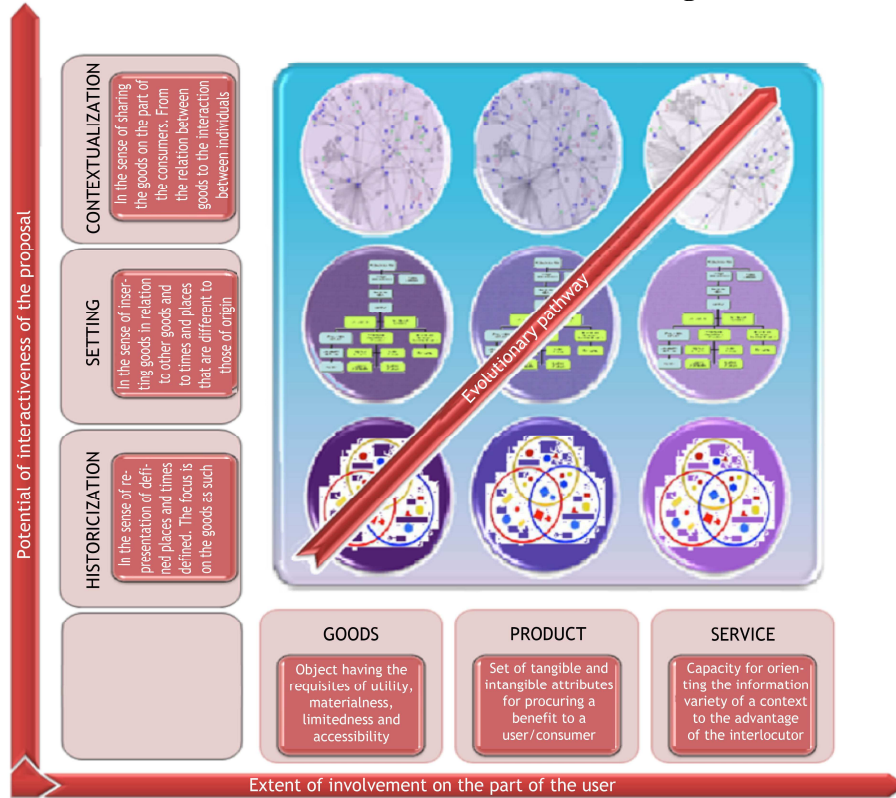
The emerging vision of cultural goods needs to be channeled into interpretative models that are capable of explicating, defining and, above all, concretizing their effective importance. In our view, the expanding of and change in perspective have given new insights into the real and most profound meaning of cultural value. Such insights, however, need to be concretized into effective lines of action and oriented in the right direction. The contribution S-DL has made, consequently, becomes relevant in that it steers towards logics of thinking and action that are extremely well tuned to the systems view. Focused as it is on the dynamic and holistic dimension of the interaction rather than on the static and reductionist view of the parts, S-DL stands on the consideration of *service* (in the very sense of *serving*, as being of some use or value *for* someone) as the general rule of a subjective view of the exchange; conceiving the consumption of cultural value as an interaction of service, centres the interpretative key of cultural goods as “testimony imbued with civilization value”. A conception that recovers and enhances the temporal nature of the context; substituting the aseptic acceptance of absolute beauty, of hedonistic pleasure, (often elitist) in contemplating the goods, objects of the past, works of art, landscape or tradition with an open form of interaction between the opera and the user of the same, in which the latter progressively recovers a role of “protagonist”, participating actively in the dynamics of value creation.

5.2.1. The “Goods-Product-Service” Matrix of the cultural heritage

The need to compact the trends delineated into a model for identifying useful dimensions with which to frame the evolutionary dynamics of the concept underpinned by the general expression “*cultural goods*” is fundamental. As illustrated in Fig. 6, two dimensions which have registered evident changes in evolutionary terms, over time, are the following:

1. the *internal/subjective dimension*, defined as the “*extent of involvement on the part of the consumer*” (see the abscissa axis in the graph) who, becoming more aware of his/her role, interprets the process of satisfying needs differently and modifies action accordingly, with respect to the cultural goods themselves;
2. the *external/objective dimension*, defined as the “*potential of interactiveness of the proposal*” (see the ordinate axis in the graph), i.e. the shared manner of conceiving and representing the contexts (in the sense of expressive and conveying forms) in which “culture” can be conserved and diffused; in other words, the series of perception perspectives useful for framing what is submitted to the attention of the observers.

Fig. 6 – The GPS (Goods-Product-Service) Matrix of the cultural heritage



Fonte: Barile, 2011b, *forthcoming*.

In reference to the first dimension, three constructs can be identified, defined briefly in:

- *goods: objects having the requisites of utility, materialness, limitedness and accessibility;*
- *product: set of tangible and intangible attributes for procuring a benefit to a user/consumer;*
- *service: capacity for orienting the information variety of a context to the advantage of the interlocutor.*

In an initial context, that of “*goods*”, the internal generating of knowledge prevails by means of consumption, envisaging cultural goods as detached from the context and capable of intervening only marginally in the process of extending the *information variety* of each consumer (Barile, 2009a and 2009b). The event that the perception of individual goods can impact on the generation of new concepts or on the broadening of mindsets and as a result, on the satisfaction of pre-existent needs, cannot be taken completely for granted. In short, the significance of the cultural offer under the form of “*goods*” implies consumption linked to aimless thrusts, where the liturgy of belonging to a community prevails over the specific utility of contact with the cultural goods per se.

A second context, that of “*product*”, in which consumption is oriented in the direction of a pre-formed desire in a pre-constituted itinerary. Goods generally speaking and cultural goods in particular can be inserted within a pre-codified pathway, devised by the proposer when intentionally selecting and organizing the potential options to offer with respect to a clearly identified function of use.

Finally, a third context, in which the goods are presented with elevated margins of freedom. The opportunity and the likelihood on the part of the consumer is evidenced, whereby intervention in the specification of the wider dimension of the goods is accomplished and their distinctive characteristics *co-created* by means of a process of emphasis on some as opposed to others. In this

context, the interaction between organizers of the supply offer (the *value proposition*) and consumers of the same is at a maximum; in a process that exalts the subjective specifics, the perceptions formed are redefined dynamically and integrated with changed meanings, that have been modified along an interpretative pathway based on the information variety held by an individual in the relationship with the objects intercepted. Consequently, consumption becomes a process and takes on the configuration of *service* in which object and subject interact dynamically, co-creating explicative value and distinctive connotations. Even more important is the element relative to the sharing of non-predictable outcomes emerging from interaction between consumer and the organized offer proposed, that derive not from pre-constituted options but rather from potential and emerging relations between the *information varieties* interacting in the context (Barile, 2011a; Piciocchi *et al.*, 2011).

In the context of the latter dimension, with reference to cultural goods, another three constructs can be identified:

- *historicization: in the sense of representation of places and periods defined by virtue of goods proper to the same; the focus is on the goods as such;*
- *setting: in the sense of inserting goods in relation to other goods and to times and places that are different to those of origin;*
- *contextualization: in the sense of sharing the goods on the part of the consumers; from the relation between goods to the interaction between individuals.*

The initial context, defined *historicization*, highlights the determination of the decision maker delegated to organizing the consumption proposal relative to the goods, in the desire to study, interpret and explain an “object” relating it to the exact period in history in which it manifested itself. The intention consists in the desire to satisfy a general need for culture, that can be expressed by a community, through the interpretation, in a *top down* process, elaborated by decision makers (appointed institutionally) whose priority aims are collecting and preserving cultural “goods” rather than formulating innovative theories of consumption. An *objective* criterion by means of which cultural goods can be qualified and classified is that of a *set*, limited to their aggregation on the basis of specific objective factors of belonging: *historic-epochal, landscape-natural environment, artistic, technical-practical, scientific-technological* etc.

In the second explicative context, particular circumstances and conditions prevail in which the expressive elements of culture, rather than being identified on the basis of an objective criterion of belonging (for instance being contemporary) can be recovered by means of a *relational criterion*, chosen by the decision maker of the moment and organized to provide a response to a pre-estimated need of a potential consumer. This is all achieved through a specific *setting* in which, on the basis of careful selection of the goods available, the explicative content of a particular perspective is conveyed. This modality of representation could well be defined as the qualification of an “*environment*”, the affirming of the concept of “*milieu*”, in the sense of an integrated vision of element, finalized to the explicating of a perspective of observation.

The third context of representation is that in which the explicative driving effort consists in creating conditions of intense sharing capacity for the goods, now dematerialized, in the sense essentially of an experience in which the consumer is involved. In other words, the way in which the *process* prevails over the outcome, in which the series of circumstances, complementary elements, the situational framework all prevail over the material object. What becomes relevant is the set of *interactions* emerging between the elements perceived or merely sensed and absorbed by an individual observer who, by experiencing the context, becomes an integral part. The definition of “*contextualization*” well suits this last level of representation, where the emotional significance linked to the involvement in the concept of cultural goods, is highlighted. This means that where the offer turns out to be not completely pre-meditated in its articulation, the content of the service can

emerge dynamically and customized through the interaction with the user.

The synergic action of the two dimensions described in the Figure from their *evolutionary pathway*, sums up the shift from and towards two specific conditions:

- *from* a preliminary formalized proposal, centred on the argument that the composition of any object can be oriented towards an objective, non-declinable, unique goal,
- *towards* a proposal open to multiple experiential pathways, provided with considerable degrees of freedom and where the initial indication of perspective, which also exists, is assimilated and incorporated first into a logical structure and subsequently into a finalized system, that turns out to be that of each individual user.

The framework that emerges from the formalization proposal of the conception of *cultural goods* opens towards a new vision in which the dynamic process of evolution from *goods* to *product* to *service*, on the one hand, and from *historicity* to *setting* to *contextualization*, on the other, implies a more radical change of perspective, in which the attribute “*cultural*” does not merely qualify the goods or product as such, but rather the behavioral and cognitive attitude, in brief, the *system* of consumption, through which the user relates to it.

The proposed modality of representation in evolution of the interaction between proposer and user, posited in relation to cultural goods coherently with the constructs of S-DL and Service Science, evidences how the decision maker, devising the proposal, has to take the onus of searching in a dynamic manner, the spaces of consonance with the user, anticipating his/her needs and favoring resolutions as, on the other hand, the user can effectively participate in the *governance* of the offer, in an effort to provide guidelines and orientations.

6. Practical implications for policy makers

The most apparent practical implication of our interpretation involves policy makers: they can benefit from the conceptual framework provided in the paper to underpin a governance approach pivoted on a *service-based systems perspective* useful for building a network organization for the effective and sustainable conservation and enhancement of the cultural heritage.

Our general interpretation scheme addresses to the idea of a *Cultural Heritage Service System* as emerging from a *Cultural Heritage Territorial System*, whose implementation and governance can benefit from the contribution of the:

- *Viable Systems Approach* as general interpretation scheme and governance model;
- *Service-Dominant Logic* as service-based value co-creation model emerging from the perspective change;
- *Many to many* relational approach as network organizational solution;
- *Service Science* as field of multidisciplinary research on service-based systems.

The systems view of cultural heritage, on the one hand, and the territorial competence of governing the cultural heritage, on the other, evidence the centrality of the territory as an interactive context for the emerging of cultural value in which the various players act as integrators of resources on the basis of a network logic perspective. The organization in networks responds to a need for economic efficacy and efficiency, but also to needs linked to the new notion of cultural goods in terms of context and landscape. The network, in fact, lends itself to operatively concretizing the following constructs:

- the systemic nature and extensiveness of the concept of territorial-landscape cultural goods;
- the notion of culture as “wholly integrated”;
- the relevance of the “context”;
- the new demand for culture extended to the territory;
- the distinctive characteristics of Italian museums as necessary collections of local origin as

opposed to exotic collections chosen in an anthological way (in other words, the collections of one museum completed with those of other nearby museums) (Dragoni 2005, 2008; Cerquetti 2007, 2010).

The model of *territorial viable systems* represents the potential organizational network configuration of a system of service for the governance of the cultural heritage, the specifics of which can be traced to the *multi-dimensional* nature of the operative structure and to the *multi-subjective* nature of the governing body and to the consequential fragmentation of the decisional process (Barile and Golinelli, 2008; Tamma, 2010; Barile and Di Nauta, 2011).

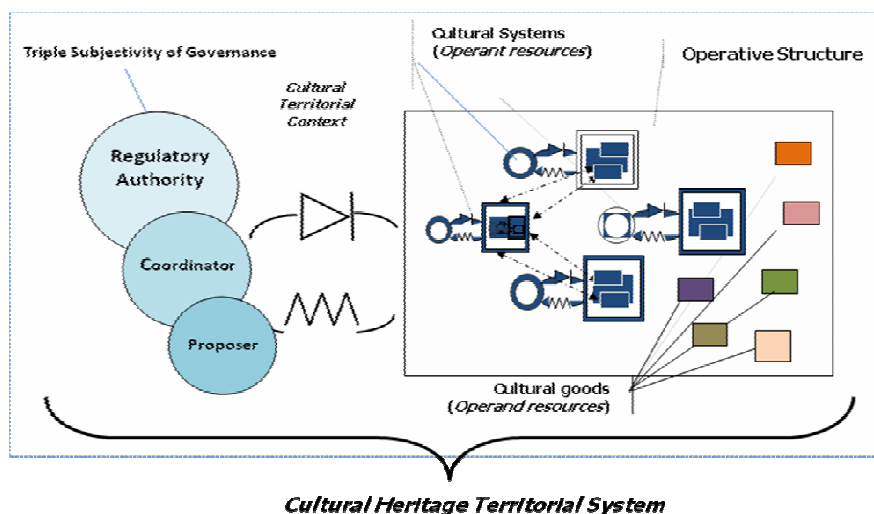
The “objective” provision of territory resources will succeed in expressing its own value potential with respect to the user, to the extent to which the governing body is able to communicate a *value proposition* defined on the basis of the possible models of consumption subjectively expressed by the same.

Cultural goods, as resource components of the territory take on an “*operand*” role in order to render the resources “operative” in the process of fruition; the *systemic components* (decision makers and operators), on the contrary, take on a role of “*operant*” resources (Lusch e Vargo, 2008), as resources capable of acting dynamically (actively) on the cultural heritage. The multiplicity of the roles that characterize the action of institutional or institutionalized systemic territorial configurations, can be traced to the *triple subjectivity of governance* in which potential functions are articulated and which is reproduced at the various institutional territory levels:

1. the *Regulatory Authority*, the decision maker who defines pillars of action for the territory (e.g. the Ministry of Cultural Heritage and Environmental Conservation);
2. one or more *Coordinators*, capable of developing proposals for each line of action identified by the decision maker (e.g. Unesco National Commissions);
3. one or more *Proposers*, public or private, engaged in the realization of the projects proposed by the Coordinators.

On the basis of these elements 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. 7, in which, by means of the tools of Negotiated Planning, *public* and *private sectors*, *central* and *territorial* organs take on a fundamental role of *resource integrators* in a perspective of value *co-creation* in which diversity is a source of *variety* and not of conflicting interests (Saviano and Magliocca, 2004).

Fig. 7 – The Cultural Heritage Territorial System



Source: Adapted from Barile and Saviano, 2011c forthcoming.

As concerns the considerations illustrated above, the shift to a systems vision of the governance of cultural goods, achieved through a shift in focus *from structure to system, from the internal to the external, from goods to service*, needs to be grasped by policy makers as an opportunity for a rethinking not of the structures or competences, but rather of the grounded logics that underpin the *method* of governance of the cultural heritage.

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