Foreword

This volume - focused on cultural heritage management - opens up with the certainty that managing and giving value to the cultural heritage truly represents a benefit for the territory.

Moreover, cultural heritage can actually be considered an element of welfare for community for all people, and as such each individual has a responsibility to preserve, safeguard, and value it. Culture has an exchange value too, and thus it is also a product (commodity, service, idea), and this requires economic, social, and cultural models that are consistent and shared; however, it should not disregard the definition of cultural heritage by United Nations Educational, Scientific and Cultural Organization (UNESCO), which considers culture a good belonging to all mankind: “Everyone must be enabled to enjoy culture” and “Culture is world heritage.”

Over the last decades, international researches and debates have given the cultural assets a more significant role within the development models and frameworks based on local peculiarities and endogenous esteem for resources. In particular, cultural identities have taken on new values and peculiarities due to the implications coming from an immaterial nature, such as traditions, knowledge and creativity, that have enlarged the concept of assets or heritage.

Basically, it has been recognized that the process of cultural heritage conservation and esteem (if sustained by strategies addressed not only to the cultural heritage but to the whole “system” of resources characterizing the history of a territory) can play a significant role in promoting and supporting the economic development of local communities. Involving local communities, by activating a network through all the stakeholders, strengthens the interest towards cultural heritage, since citizens can recognize their identity in that specific heritage and, consequently, cooperate for its conservation.

Already in 2004 the European Council identified the need of examining in depth the knowledge of this area within the Lisbon Agenda, through the fulfilment of a study over the “ways through which creativity, creative industries and public-private partnerships contribute to the economic, social and cultural growth in Europe.”

Based on this perspective, this volume underlines the impact of the cultural heritage as catalyst for growth and attractiveness of the territory. The cultural and creative sector has a relevant weight on other industries - in terms of employment, turnover, and Gross Domestic Product - and consequently it has a strategic importance for the territory growth. In this sense, the attractiveness becomes the new frontier for a global competition, with same territories that compete among each other in order to attract investors.

Indeed, attractiveness impacts positively on competitiveness, by increasing foreign investments and giving to the territory both new resources (financial, human and cultural) and innovative know-how. Accordingly, the improvement can be achieved by comparing a territory with competitor countries and regions. This can be defined as a virtuous circle, that is cyclical.
These phenomena have originated and are still originating discontinuities in strategic and financial choices. Moreover, the increasing in R&D contents, know-how and work force’s level of education makes the creative and cultural sector a key factor for the emerging of innovative solutions and new ways of thinking. The attention to the topic at issue is confirmed by the fact that for some years now, the word creative capital has integrated the concepts of human capital and social capital.

The cultural dynamics become more interesting to analyze when they are applied to the South of Italy; an area full of potential with a new image to impose and propose connected to the extent of local offers and history, places and experiences but still little explored.

The present volume is the result of academics and prestigious professionals’ work and it is focused on the sector dynamics and on the international attractiveness within the Italian regions, giving a closer look at their competitiveness and the situation concerning infrastructures. Each chapter takes into account a specific aspect of the issue: growth margins, governance, policies, new social issues, internationalization, the systemic approach and the capacity to create value by levering on cultural heritage, the management role and the infrastructural aspects.

Aiello and Cacia introduce the interpretative scheme related to the cultural product in the first chapter using an “integration and relation perspective.”

The connection of relationships management and cultural product needs an integrated approach in order to obtain Total Accessibility, so management of cultural products and relationship can be considered a method to reach “new” business areas: for instance covering individuals with special needs, who are otherwise restricted in the enjoyment of cultural products.

In the second chapter, Ferri, Dominici, Basile and Aiello deal with the topic of cultural heritage management and its relations with the environment and reference community.

Aiello and Ferri define “the role of relationship management of cultural product” through the important case study of Sassi di Matera in the third chapter.

Barile and Saviano study the “Resource Integration and Value Co-creation in Cultural Heritage Management” in the fourth chapter, deepening the potentiality of cultural product as way to create value in a systemic perspective. This chapter provides a conceptual framework of reference for integrating the wide variety of resources needed for an effective management approach to cultural heritage preservation and enhancement.

The topic of assessment of cultural experience through the measurement of cross-cutting skills, tackled by Carmen Gallucci, Piera Bellelli, Giuliana Saccà and Felice Addeo in Chapter 5, is at the centre of the economic and cultural debate at a national level. The authors highlight that the knowledge economy, S-D logic and Experiential Learning represent the theoretical framework for devising a model to assess the impact of cultural experience on learning through the measurement of cross-cutting skills.

Chapter 6, written by Fabio Severino, takes into account the Company topic; using a questionnaire of 20 closed questions, through face-to-face interviews, the author asked 345 firms how, when and where they have been working with sponsorship tools.

The relationships between cultural institutions and companies, their huge potential within the social economy and the Museum communication are reported in two contributions by Alfonso Siano, Mario Siglioccolo, Carmela Tuccillo and Francesca Conte.

The first one, Chapter 7, investigates the possible relationships between cultural institutions (museums, theatres, libraries etc.) and companies, increasingly occurring in the last years.

The joint consideration of the various possible relationships aims to provide an overall view of the issue considered, which enables to differentiate this contribution from the literature produced so far.
The second one, Chapter 8, provides a specific framework for museum communication management. Key concepts of corporate communication are applied to museums, starting with the depiction of museum personality, identity, image and reputation, and the process of development of museum reputation is explained.

The results of this study enable the authors to elaborate a specific communication-mix for museums, usable by museum managers to develop relations with their resource-holders, which support the development of museum reputation, nowadays considered a critical asset for organizations’ survival and success.

Ludovico Solima focuses his attention in the ninth chapter on digital resources and approaches adopted by user-centred museums, underlining the fact that museums are therefore facing numerous challenges, in general as a result of these developments: apps, augmented reality, open content, IoT (“Internet of things”), natural type user interfaces, etc.

Chapter 10, written by Della Corte, reports how user and smart innovation in cultural firms is focused on those that manage cultural sites, with a specific attention to the interactions between their specific sector and tourism industry. The author underlines that managers of the cultural firms are generally oriented to the preservation rather than to the promotion and esteem of the cultural resources. In the chapter “The Culture on the Palm Of Your Hand: How to Design a User Oriented Mobile App for Museums,” Federica Palumbo, Gandolfo Dominici, and Gianpaolo Basile identify the key factors as antecedents of customer satisfaction for the design of a mobile app for a museum. The result of this analysis can be relevant for museum and public managers to plan strategic and operative activities, for researcher in the field of touristic marketing, for application developers, and for all those concerned with touristic and cultural heritage issues.

In Chapter 12, Paolo Esposito deals with the issues related to the role of ICT and social reporting towards the financial sustainability of archaeological heritage conservation and usability over time by analysing the virtual museum in Pompei and Ercolano (South of Italy).

In Chapter 13, Wilson Ozuem and Kerri Tan propose an integration between social media theory and luxury fashion brand theory; the authors propose to examine the knowledge benefits that this cultural transformation provides to the development of marketing communications programme.

Maria Antonella Ferri introduces an application of the Abell model to the cultural products in Chapter 14, focusing on the conceptual and operational in a systemic perspective. In Chapter 15, Aiello provides a case study over the organizational structure built on a cultural framework.

The Italian experience of disability marketing and the cultural “product” is analysed by Migliaccio in Chapter 16. The author underlines how in this new context, education and culture of people with disabilities play a crucial role. Both public institutions and private enterprises have to consider rights and needs to be answered. Giuseppe Tardivo, Milena Viassone and Angela Scilla give a closer look in Chapter 17 to a new frontier in the satisfaction of the cultural tourist: the QR Code. Given the increasing importance of the technologic innovation in cultural sector for a timely communication with the tourist, this chapter aims at measuring the tourist satisfaction towards quality of the QR Code, providing also important development strategies. Despite several studies have emphasized the importance of QR code in the communication firm-tourists, this research is the first attempt in Italy to provide a measure of the tourist satisfaction in the cultural sector throughout a non-ambiguous method like SERVPERF.

A new perspective about creative tourism and cultural heritage is given by Enrico Bonetti, Michele Simoni and Raffaele Cercola in Chapter 18. The study analyses how cultural heritage destinations should evolve to keep pace with changes in the demand for cultural tourism.
In the last chapter of the volume, Arunasalam Sambhanthan and Alice Good give an accurate literature review of E-Relationships for Web based tourism promotion. The work represents the way an integrated cultural product, supported by new technologies in a perspective of Total Accessibility, enables electronic marketing relationships from the perspective of non-conventional marketing and social-media marketing.

To sum up and give a common interpretation to all the contributions given in the volume, two different ways for improving the operational and strategic approach to the Management of Cultural Product can be underlined: 1. structural interventions in the medium-long term focused on the governance and, most of all, on new policies of digital destination and marketing system; 2. interventions on the ways of “doing business” and internationalization, for a different and more impacting management of cultural heritage in Italy. I do wish that the contributions presented in the volume will be supportive for a better comprehension of the Management of Cultural Product, particularly referring to the e-relationship marketing and responsibility perspective. In my opinion, this is a relevant approach that aims to go beyond the typical enterprise-environment relationships, in order to highlight relations among different parts of them within a web perspective.

The challenge is difficult and leads to hope; this is an extra reason to consider it worthy to be tackled!

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