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BUSINESS ORIENTATION AND GOVERNANCE CHOICES IN CULTURAL FIRMS: A SURVEY RESEARCH IN THE AREA OF NAPLES

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Abstract. *The aim of the paper is to analyze the level of innovation in terms of market and business orientation within cultural firms, to gain competitiveness in the global market. We conducted a census on the population of cultural organizations in the area of Naples. We applied some univariate and bivariate descriptive statistics and multivariate statistical analysis. Results show that the selected cultural firms are still rather conservative, even if we identified three different clusters, with different levels of business and market orientation. Our paper adds content to ongoing research on the topic. It offers a quantitative analysis within a literature that is mainly based on conceptual works. Both the principles and the proposed methodology can be applied, mutatis mutandis, to other geographical contexts in the same sector for interesting comparisons. However, the analysis is focused on a specific area and the selected sample is heterogeneous in terms of firm's typology (heritage sites, museums, monuments, etc.), reflecting the typical structure of Italian cultural offer.*

***Keywords**: Business and market orientation, Innovation, Cultural firms, Survey, Multivariate statistical analysis, Cluster analysis.*

1. INTRODUCTION

In a fast growing competitive environment, firms are called to face progressively more complex contexts in different industries. In such setting, cultural firms have undergone significant changes, since they have to compete in the global market and with several types of emerging attractive factors (Burton et al., 2003). Research

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studies concerning this sector are still fragmented and dealt with totally different perspectives. This is due to several reasons. First of all, the cultural sector is widespread and by no means it is a homogeneous one, since it is made of totally different specialized firms with different goals. Secondly, this industry has always been conceived as unproductive and not interesting from a business point of view since organizations are mostly non-profit entities that mainly pursue social and collective goals. Yet, there is a growing interest in cultural resources both in tourist destination management and in connected manufacturing industries (craftsmanship, enogastronomy and entertainment, just to name the most important ones), in order to highlight and emphasize local identities. Cultural firms mostly represent local resources that can represent, de facto, significant attractive factors in a destination (Cooke and Lazzaretti, 2008). From this point of view, another interesting aspect in the analysis is the fact that Italy is one of the richest countries in terms of cultural resources (Tarasco, 2013), even if it is increasingly losing market share in terms of both national and international visitors' flows.

In this study, we decided to concentrate on museums since they represent one of the most significant cultural resources. Furthermore, they are usually perceived as "non-profit organizations, wherein social objectives prevail (education, conservation, custody, etc.)" (Camarero et al., 2012). However due to their forced interactions with other industries (tourism, entertainment, manufacturing of typical productions), they have necessarily embraced a more business-oriented logic, based on typical business issues such as strategy and strategic networks, marketing, efficiency and financing, with an increasing approach towards privatization (Camarero et al., 2011). In fact, since many Italian museums, as well as most European ones, depend financially on central rather than local government funding, they are more and more involved in a process of autonomy and responsibility for their own finance, thus enlarging their stakeholders' map intensely. This has also forced them to market orientation and innovation.

Even if the above mentioned reasons are challenging in terms of research, the issue still appears unexplored theoretically and requires further studies. For the above underlined reasons, in this paper we try to verify museums' innovativeness in terms of market and business orientation, in order to be better prepared to get to sustainable competitive advantage (Han et al., 1998; Argawal et al., 2003; Mengue et al., 2006). With this aim, we first analyze museums' business managerial orientation in terms of:

- relationships with stakeholders;
- marketing and services;
- organization.

In the second part of the paper, we focus on the link between managerial choices and some specific clusters, singled out by the results of the first analysis, in order to verify if the latter influence the former. For this kind of analysis, we adopt a combined approach between Resource-Based Theory (RBT – Rumelt, 1984; 1991; Wernefelt, 1984; Barney, 1991) and service-dominant logic (S-D-L - Vargo et al., 2004; 2008; 2009).

In the empirical analysis, we performed a survey with face to face interviews in order to interact directly with the main decision makers of the selected organizations. The focus is on 52 cultural sites in the area of Naples. This choice is very specific, since in Europe and Italy there is a high variety in cultural offer among tourist destinations as well as inside the destinations themselves. Therefore, conducting the analysis in one specific destination allows to have a first glance of an area-type of several Italian and European destinations.

2. MUSEUMS AS CULTURAL RESOURCES: A FOCUS IN ITALY AND IN THE AREA OF NAPLES

Cultural goods can be defined as a set of artistic works, historical, cultural, social and technical- scientific marks that identify the culture of a country so as its history and civil evolution (Montella, 2003).

The Italian law has always adopted policies of protection and conservation of cultural resources, often preventing their potentialities. Moreover, in Italy, such as in Europe, the main mission for a museum is preserving heritage and culture by custody and research before fostering culture and education.

According to the European Commission, there are approximately 200,000 protected monuments in the European Union (EU), and 2.5 million buildings of historical interest (European Commission, 2008).

The concept of “cultural goods” and of their relative value finds its essence first of all in the law which regulates it. In Italy ever since the “Commissione Franceschini”, set up in 1964, the consideration of cultural resources has changed. For the first time the role of “material mark that has a value of civilization” has been recognized.

However, even if this revolution dates back to the Sixties, it’s only during the Eighties that the Minister of the Cultural Goods of that time introduced a privatization in the administration of the collateral services to the cultural goods through entrustments and concessions. After this period, in fact, museums have started to borrow more strategy and marketing concepts from profit organizations, while keeping their main mission (Griffin, 2003).

Considering the list of the most visited art museums in the world, Europe is the area with the highest number of museums, since 46 sites appear in the list, with 85 million visitors (52.2%). Italy plays a relevant role with 13 museums and over 17 million visitors, which represent one-fifth of European amount and 10.6% of total visitors in the world (The Art Newspaper, 2013).

Italy is defined by the experts in this field as a “museum in the open air” (Paolucci, 1996) as it has over the 40% of the cultural heritage of the world and 47 sites in the World Heritage List (first country in Unesco List, Unesco 2013). A recent research of Italian National Statistical Institute (ISTAT, 2013) brings out that there are 4.588 museums of different nature distributed homogenously in the whole country.

Italian heritage museums are characterized by a density of 1.5 sites per $100km^2$. The set of museums has a capillary diffusion on the territory with medium or small structures made up of boards strictly linked to the area where they are located.

They are places of conservation of findings, discovered in nearby diggings or in places where they preserve the memory and the culture of a specific geographical area.

Concerning the property, according to ISTAT data, the 63.8% of the museums are public, the 22.3% are private and the 13.9% belong to the Church. Among the 4.588 structures, 3.847 are real museums, 240 are archeological areas and 501 are monuments and permanent structures such as historical buildings, important residences that can be visited.

The public museums attract more than 40 million visitors, or 38.8% of the total, which in 2011 was almost 104 million units.

From this point of view, in cultural heritage management as well as in tourism management, local resources, if adequately promoted and used, can be determinant attractive factors for potential tourists in their choice to visit a certain destination. The area of Naples presents countless different typologies of tourist products thanks to its own resources, such as beautiful landscapes, the sea, spas and mainly museums and monumental sites. Because of its geographical position (centrality in the Mediterranean area), its landscapes became the set of the greatest Italian and international movies. Sorrento and Amalfi coasts, the isles of Ischia and Capri, Pompeii and Herculaneum, are among the most attractive tourist destinations for international cultural tourism.

The city of Naples boasts the presence of an important harbor, which has seen, in the last two decades, the growth of the traffic of cruises and of an international airport, that is a vital *hub* for the whole southern Italy, with 1.2 million of international arrivals, +2.2% in 2013 (SRN, 2013). According to Campania Region

Annual Bulletin on the cultural heritage (2012), the whole number of museums located in *Campania* is 199, most of them (42%) are concentrated in the Area of Naples; the 27% of them of City Council property. The 27.2 % of the museums are State-owned and the 14% of the total private museums. A hefty part, over the 7%, is represented by university museums. Besides all of these monuments, there are also the relevant ancient archeological sites of Pompeii, Herculaneum, Oplonti and Baia, as well as the extraordinary monuments which symbolize the history and the evolution of this area.

Even if the entire area has a certain complexity due to the presence of several resources (arts and culture, meetings and incentives, wellness, seaside, countryside, etc), with a lack of coordination in destination marketing and management, cultural resources in particular (beautiful museums and churches, ancient residences, archeological sites, theatres and monuments) make it a very attractive place. This is proved by the protection by UNESCO of the architectural and artistic heritage, which in 1995 entitled the historic center of Naples a site of humankind heritage.

3. MUSEUMS AND CULTURAL FIRMS AS STRATEGIC RESOURCES IN RBT AND S-D-L PERSPECTIVE

Cultural resources can be defined as attractive factors from a tourist point of view (Della Corte, 2014; Della Corte et al., 2016), which means that they can be *resources able to attract visitors reinforcing the motivation to visit a certain destination*. Looking at the 6As model, the destination, in order to become a tourist destination, has to be able to attract tourists autonomously and this can happen if it provides all services included in the 6As model (Della Corte, 2012; Della Corte et al., 2012): access, with reference both to access towards the destination and within the destination (intermobility); accommodation (referring to hotels, country houses, B&B); attractions, that is attractive factors (local resources, both cultural and natural and man-made); amenities (restaurants, theatres, entertainment, craftsmanship, commercial activities); ancillary services (referred to both destination companies, excursion firms, and local government, that has the duty of supporting and favoring tourist development); assemblage, that refers to packages' proposals developed by tour operators rather than complex offers promoted by more actors together, through networking initiatives.

Moving from the industrial organization assumptions (Woodward, 1965; Tirole, 1988), the resource-based approach shifts the focus from the sector to the firm and sheds light on the differences between resources, capabilities and competences (Barney, 1991; Amit et al., 1993) and on their role in influencing external factors and in gaining competitive advantage. Further contributions on the theme have merged into the so called VRIO framework. VRIO is an acronym for the four question framework: the question of Value; the question of Rarity; the question of Imitability; and the question of Organization, through which it is possible to analyse the level of "strategicity" of a resource and its ability in generating competitive advantage by considering its value, rarity, inimitability and implementation in the organization (Barney, 1997; 2001).

In such a scheme, according to RBT (Barney, 1991; 2001; Barney et al., 2001) cultural resources can and have to become strategic attractive factors (attractions of the 6As) if they are valuable (able to reduce threats and/or catch or create opportunities, thus increasing revenues or reducing costs); rare, that is owned and/or controlled by a number of firms inferior to that of perfect competition; difficult or costly to imitate and used in organizations terms. Therefore, the VRIO framework helps singling out the resources that generate sustainable competitive advantage.

When all these features are present, they are considered to be strategic and therefore source of sustainable competitive advantage.

These reflections have conducted other scholars (Fang et al., 2011; Ramaswami et al., 2009) to investigate the role of RBT in marketing, particularly focusing on the fact that market-based resources are critical to firm performance because of their links with marketing activities "such as building brands, relationships, innovations and knowledge" (Kozlenova et al., 2013).

From this point of view, S-D-L perspective can be considered as a specific approach in marketing studies that can become itself source of sustainable competitive advantage. This approach (Vargo et al., 2004; 2008; 2009; Grönroos et al., 2009) is based on the idea that the consumer is a co-producer of the offer and that goods have to be conceived as a bundle of services. The link between these two approaches is Edith Penrose's thought (Penrose, 1959), according to whom "the resources with which a particular firm is accustomed to working will shape the productive services its management is capable of rendering".

In such a view, museums are strategic attractive factors for a destination and in general relevant resources for local, regional and national economies, when they are managed with a more entrepreneurial approach, which is more typical of for-profit organizations. This may appear odd or even contrasting with the social goals these organizations have to achieve. And yet, in modern society business management standpoint and social goals are not necessarily a trade-off as recent contributions on corporate social responsibility confirm (Werther et al., 2010; Carrol et al., 2011). Such organizations, in fact, become expression of two components: the *territory* with its *attractions* that constitute and determine its expressed identity and the *services* which make the attractions usable, enriching the overall created value also through customer's involvement in the process.

This approach has conducted us to the following theoretical model, based on both RBT and S-D-L logics (Figure 1).

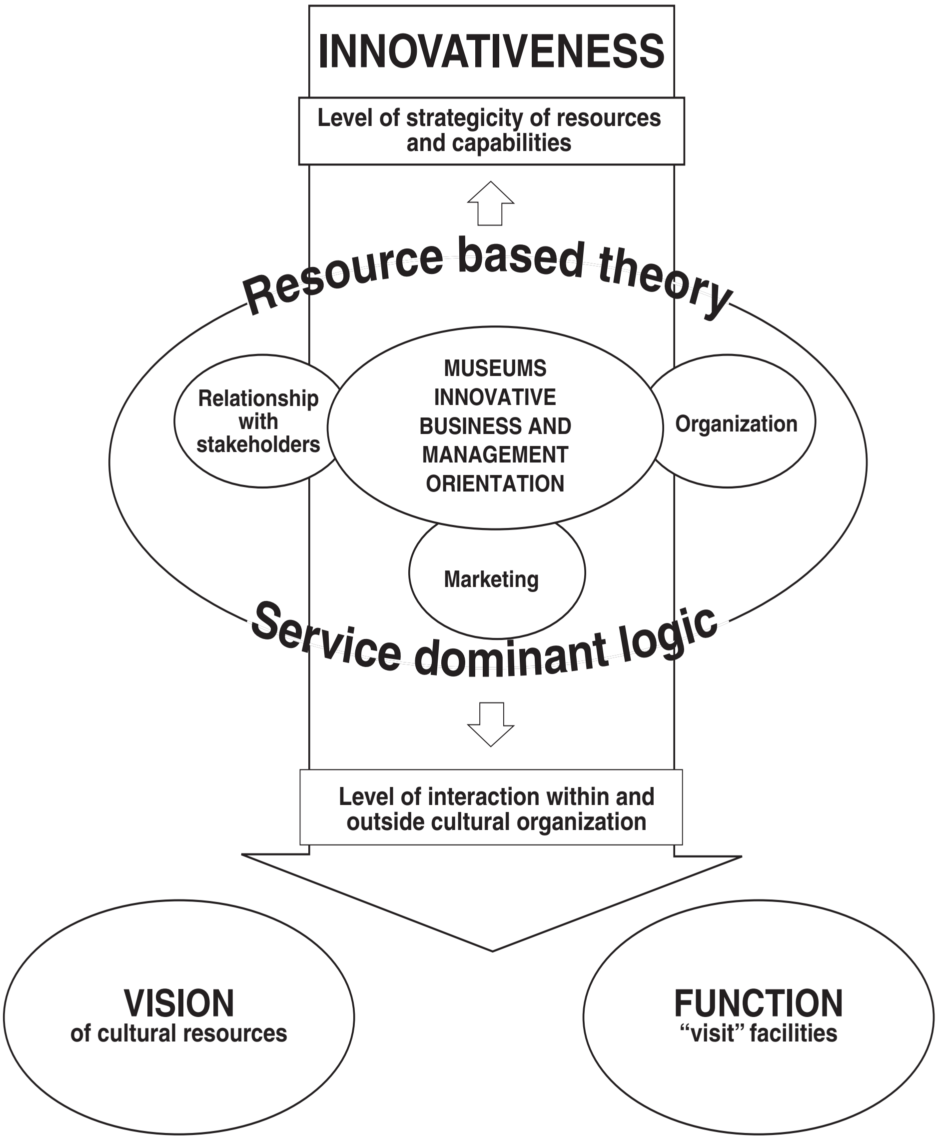

Figure 1: The roots of museums' innovative business and managerial orientation

As shown in the model, we analyze the level of innovativeness of museums, in terms of business and managerial orientation, according to the above cited approaches:

- *resource-based theory*, trying to identify the level of strategicity of these attractions (resources and capabilities);
- *service-dominant logics*, considering the level of interactions between the museums and their main stakeholders, both internal and external.

The analysis therefore proceeds considering in particular three areas: relationships with stakeholders, marketing activities and organizational choices.

This approach has conducted to the singling out of two main aspects that help us defining the level of innovativeness of such firms:

- the "vision" of the cultural resource, that depends on the type of cultural site, on the specific type of museum, on the governance (private, public, other), on the institutional function of the resource as well as on its role, both in social, relational and cultural terms;
- the endowment of "visit facilities", that mainly refer to more functional aspects, such as times and days in which museums are open, types of offered services, the presence of scientific structures and facilities for visitors.

With reference to the above explained model, we got to two hypotheses:

Hypo 1: *innovative museums in terms of business and managerial orientation have a more innovative vision of the cultural resource as attraction factor*;

Hypo 2: *innovative museums in terms of business and managerial orientation are more endowed with richer visit facilities*.

We therefore decided to proceed with an empirical analysis, aimed at finding the specific approach of the cultural sites located in the area of Naples. The model, however, as it will be explained further, can be applied to any cultural area.

4. RESEARCH METHOD AND MAIN RESULTS

We decided to carry out an empirical research in the area of Naples, since Neapolitan cultural heritage is very dissimilar, both with reference to the type of cultural resources and to their management style. The task of the survey is twofold: 1) analyzing museums' business managerial orientation in terms of relationships with stakeholders, organization marketing and services; 2) verifying if there are clusters with a specific profile according to market and business orientation.

A survey has been carried out being aware of the role that cultural institutions play as complex systems which offer services addressed to specific targets of costumers (Trimarchi et al. 2007). Pursuing these objectives, we adopted the conceptual framework of service marketing, within both resource-based theory and service-dominant logic approaches, in order to explore both the nature of cultural resources as parts of complex supply systems, and the experience they offer in an interactive relationship, “promising” to visitors some expected and pre-chosen specific experiences.

The survey has aimed at analyzing the business orientation of museums, archeological sites, monuments and historical residences in the province of Naples, whose access is regulated. This choice has been made in order to identify institutions that express a good capacity of attraction and the need of human resources, goods and services.

More in detail, the three categories of the identified cultural goods, can be defined as follows:

– the so called *museums*, with a permanent collection,
– *archeological sites*, characterized by their exposure, in the original places of findings, handmade, most of them architectural, dug up through several periods of excavations;
– *monuments*, characterized by the presence of more architectural aspects than those connected to eventual collections of movable historical-artistic goods.

The research has been based on different data sources using pre-existing documents and data collected by a direct survey.

Information from pre-existing documents has been used to define the population of cultural goods. In this first phase we determined an index of museums, archeological sites and monuments, through a documentary research that could give a general vision of the referring context, useful to the following step.

The survey has had, as main task, the comprehension of the business orientation of management and the quality of services furnished by the system of cultural sites in the province of Naples. Therefore, we tried to define, first of all, the structural and functional features of the Neapolitan cultural supply, to individualize the mission and the identity in which the cultural managers identify themselves, underlining the perception they have of the “public” and, as a consequence, about the main approaches and tools employed to support the usability of the cultural good.

Lastly, we verified the presence of a relationship between the hosting place and visitors’ typology, how this relationship is perceived by decision makers and how these relate to the other actors of the cultural and territorial system.

In the second part of the survey, we studied the links between the market and the business managerial approach (both strategic, marketing, organization-based) and the characteristics of the main clusters identified by the different interviewed organizations.

As it is evident from the cognitive goals of the survey, the quality of museums, archeological sites or monuments has been evaluated not only on the basis of the relevance of the owned collections or the grade of attraction or the fame, but rather underlining the capacity of providing services consistent with the mission of efficiency proposed by management and with the needs and expectations of demand (improving the satisfaction connected with the tourist/cultural experience), and of satisfying the social needs typical of the mission of a museum (the care and custody of collections, preserving, maintenance).

4.1 DATA COLLECTION

In the whole Area of Naples, 250 units have been identified, as museums, archeological sites or monuments.

We have chosen only the sites with a regulated access, excluding from the survey all the cases that neither have such a structure or features to define a conservation/exposition activity of the good, nor keep any record of the visiting experience.

Then, some units have been excluded as they were closed both for renovations and décor.

Taking into account the above defined constraints, a subset of 52 organizations has been selected in the area of Naples. This represents a census of the entire population of considered sites. Since most of the selected structures are submitted to Italian public policies, it was only possible to verify if there is a growing business-oriented approach in the management of these organization, which is a first step to take towards privatization.

Tables 1 and 2 show the percent distribution of sites by typology and museums by scientific sector, respectively.

Table 1: Percent distribution of sites by typology

Typology of sites	Frequency
Archaeological/Art Museum	36.5%
Ethnographic/Science Museum	23.1%
Monuments/historic houses	13.5%
Archaeological site	26.9%
Total	100.0%

Table 2: Percent distribution of museums by scientific area

Typology of museum	**Frequency**
Art Museum	32.30%
Archaeological Museum	19.30%
Natural Science Museum	9.70%
Science and Technology museum	9.70%
Historical museum	6.50%
Ethnographic museum	6.50%
Territorial museum	6.40%
Other	9.60%
Total	100.00%

As regards the number of the exposed works, shown in Table 3, the 48.4% of the museums holds more than 1000 works. Only the 3.2% keeps less than 50 works. Table 4 shows the percent distribution of sites by ownership: there is a significant role played by the state (53.9%) and by local authorities (17.3%).

Table 3: Percent distribution of museums by number of exhibited opera

Number of exhibited opera	**Frequency**
<50	3.2%
50-99	9.7%
100-500	29.0%
501-1000	9.7%
>1000	48.4%
Total	100.0%

Table 4: Percent distribution of sites by ownership

Ownership of cultural sites	**Frequency**
Public sites	53.9%
Local Authorities	17.3%
Private sites	15.4%
Church sites	3.8%
Universities	9.6%
Total	100.0%

It is interesting to understand how the sites are distributed for typology compared to the ownership. Table 5 shows that the State owns the major number of archeological museums and sites, art museums and monuments. The private ones, on the contrary, own manly ethnographic and science museums. However, it can be inferred how archeological areas, monuments and historical residences are under the protection of local authorities.

Table 5: Percent distribution of site typologies by ownership

		Site ownership					
		Other/ Universities	**Local authorities**	**Private sites**	**Church sites**	**State-owned sites**	**Total**
Type of site	Monuments/Historic houses	0.0%	14.3%	0.0%	0.0%	85.7%	100.0%
	Archaeological/Art Museum	0.0%	31.6%	15.8%	10.5%	42.1%	100.0%
	Ethnographic/Science Museum	41.7%	16.7%	41.7%	0.0%	0.0%	100.0%
	Archaeological site	0.0%	0.0%	0.0%	0.0%	100.0%	100.0%
	Total	9.6%	17.3%	15.4%	3.8%	53.9%	100.0%

4.2 QUESTIONNAIRE

Starting from the results of the preliminary step of the research (desk analysis), we have used a *face to face guided* interview method. Each interview had a duration of one hour and was conducted by a team of experienced researchers. The respondents were selected among persons having a management role in administration, communications or exhibition of the site (Table 6).

Table 6: Percent distribution of respondents by role

Role of respondent	**Frequency**
General Director / President	7.7%
Communications manager	51.9%
Exhibition manager	21.2%
Member of scientific committee	19.2%
Total	100.0%

The questionnaire has been structured into 3 sections each of them with a specific aim of collecting data concerning the different prearranged tasks and a descriptive schedule of the site features. The first section deals with the managerial functional characteristic of the units. In particular, information dealing with the opening to the public and the cost of the entry, besides to the site dimension, have been collected. The second section has been built up in order to register the perceived identity of the site, regarding both the relationship with the public and the idea that the manager has about the more appropriate business orientation of the good he/she has to execute. Last section has been structured to understand which are the extra services that are offered to the public, how much they are considered important to the improvement of the visiting experience and which marketing and networking actions are planned by the operators in order to involve and interact with the customer.

The second section mainly shows a resource-based perspective, with a focus on the business managerial orientation, on the adopted tools and techniques, in order to check if they just remain an organizational variable or rather can become themselves sources of competitive advantage (whether temporary or sustainable, according to the relative degree if inimitability). From this point of view, cultural firms, owing to their non for profit purposes, have traditionally been managed in a very conservative away, often far away from the typical business approaches of for profit organizations. For this reasons, some managerial aspects, that are taken for granted in for profit organizations, can be distinctive and at least rare in the case of cultural sites. In order to get to the variables that are considered to be relevant on this topic, we both looked at the literature on the theme, which is still un-exhaustive, and submitted a proposed set of variables to a group of experts of both cultural sector and tourism industry, in order to verify their appropriateness, modify them or add some missed parts. After two focus meetings, we got to the final groups of variables to test empirically. Of course, in this case, not all of the variables used for profit organizations could be considered, since in Italy the process of privatization of cultural resources has recently started and proceeds very slowly: most of museums and monuments are public, with a very strict and precise law to manage them. In spite of this, some kind of more managerial approach is wide spreading also in these organizations.

4.3 THE EXAMINED STRUCTURES

From the data analysis, it emerges that the size has an asymmetrical distribution with a median equal to 800 m^2 and a mean equal to 4735 m^2. This shows that Naples and its province are mostly surrounded by small museums (61.5% are small-sized structures, Table 7). As regards the typology of entrance, the 55.8% uses an admission ticket and the remaining part has a free entry (Table 8). The 90.4% of the structures assures an admission to public for the whole year (Table 9). So, in general, accessibility to sites doesn't represent a difficulty to visitors.

Table 7: Percent distribution of size of exhibition area

Exhibition Area	Frequency
<1000 m^2	61.54%
1001-10000 m^2	21.15%
>10000 m^2	17.31%
Total	100.00%
Median	800 m^2
Mean	4735 m^2

Table 8: Percent distribution of access to the site

Access	Frequency
By ticket	55.8%
Free	44.2%
Total	100.0%

Table 9: Percent distribution of opening periods

Opening	Frequency
On demand	4.0%
Year-round	90.4%
In specific period	5.6%
Total	100.0%

The 51.9% of the examined sites affirms that the leading function is the conservation of the cultural good and only the 19.2%, on the contrary, testifies that the principal function is the permanent exhibition. Only a very small percentage, 11.5%, believes that the cultural good could "teach art and history", showing a less traditional vision about the role that the heritage as a strategic factor for the cultural development of the considered area (Table 10). Looking at the social function, it emerges that the 42.3% of managers thinks cultural sites have a "Piece of art" role while the 40.4% claims that sites could be comparable to a school (Table 11). The traditional vision of the cultural good role is confirmed also by the recreation role it has: the 61.5% says "studying", while the 7.7% indicates "playing and working" and the 23.1% "travelling". Table 12 shows that the recreational role is still under-valued and mainly connected with "studying" function. This reveals a rather traditional approach also in education. In the end, as regards the educational

function (Table 13), the 44.2% of the interviewed managers declares that a site has “telling”. The 25%, on the contrary, says “teaching” and smaller percentages (19.2% and 11.5%) indicate “amazing” and “exciting”.

Table 10: Percent distribution of main institutional function of site

Main institutional function	Frequency
Cataloging artworks	9.6%
Permanent exhibitions	19.2%
Preserving heritage	51.9%
Restoring artworks	5.8%
Teaching art and history	11.6%
Temporary exhibition	1.9%
Total	100.0%

Table 11: Percent distribution of social role played by site

Social role	Frequency
Laboratory	7.7%
Square/place	9.6%
School	40.4%
Piece of Art	42.3%
Total	100.0%

Table 12: Percent distribution of recreation role played by site

Recreational role	Frequency
Playing	7.7%
Studying	61.5%
Travelling	23.1%
Working	7.7%
Total	100.00%

Table 13: Percent distribution of educational role played by site

Educational role	Frequency
Amazing	19.2%
Exciting	11.5%
Telling	44.3%
Teaching	25.0%
Total	100.0%

Such results show that a very few organizations have a more modern business orientation. The majority of the firms show a very out of date, conservative approach, that shows traces of a very old style culture of this industry in Italy. The conclusion here is that cultural resources in the area of Naples are of course valuable, rare, difficult or costly to imitate (i.e. Pompeii, Herculaneum and the Archeological Museum in Naples). They however show countless weaknesses in organizational terms. This makes them potential resources, that could contribute much more to sustainable competitive advantage for the whole area. These organizational weaknesses, however, cannot be ascribed to managers only (who, however, often have a human sciences background, without any sort of management and/or marketing education) but also to the fact that this specific sector is embedded in very strict laws regarding the monuments and fine arts service.

Last section of the questionnaire collects information concerning services and actions made by management to improve the visiting experience and intensify relationships with customers, in order to involve them in the value creation process. Most of selected sites provide basic services (Figure 2.a), such as information service (90.4%) and box offices to buy tickets (59.6%); 86.5% of organizations also offer a service of guided tour.

In order to verify what kind of marketing approach better characterizes cultural offers, we asked managers what are, in their own experience, the main lacking services for visitors (Figure 2.b). Means of transport and signposts (76.9%) are the services that according to managers, first of all, should be improved. It is so interesting to see that the 71.2% believes sites should set up a bookshop and a sales point as tourists complain this lack a lot. As regards, in particular, the activities aimed at improving the visiting experience (Figure 2.c), the 65.4% of the interviewed organizes events and only the 36.5% carries out partnerships. This aspect, even if very weak indeed, represents a positive evaluation factor in changing the vision of the public management in terms of renewal of the local cultural heritage administration (Montella, 2004).

Among the different interactions a cultural firm has to deal with, the customer represents a key stakeholder in the process of value creation, according to the assumption that he/she is conceived as an “operant” resource, a set of knowledge, experience and skills that can be strategic in the value co-creation process (Vargo et al., 2004). Involving the customer in the co-creation process allows to generate remarkable experiences for himself and to create new value propositions for cultural products (Della Corte, 2014). In a networking perspective, the collaboration is strategic in order to acquire knowledge and skills through which both the firm and the stakeholders may gain advantages (du Plessis, 2007). In particular, the networking approach extends this vision considering also inter-firm cooperation for the

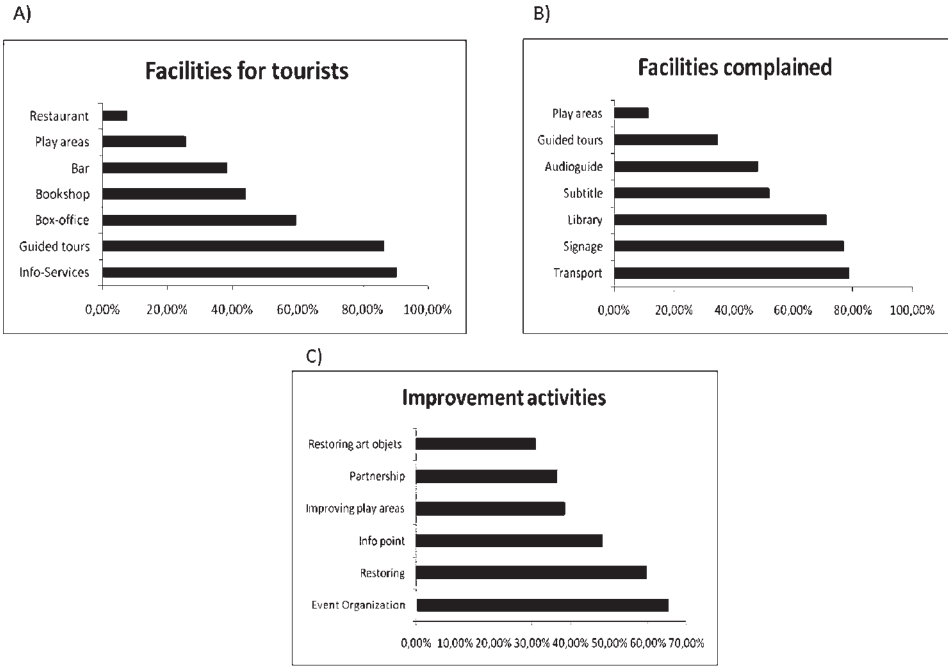

Figure 2. Services and actions made by management to improve the visiting experience.

creation of sustainable competitive advantage. Sharing this concept, collaboration may extend firms boundaries through the creation of new internal resources as well as having access to the external resources generated by the relational networks (Arya and Lin, 2007; Oliver et al., 1998).

In Herculaneum, for example, the virtual archaeological museum (MAV) is located near the heritage site, so tourists have the possibility to experience a multisensory visit, linking the sophisticated offer of the museum with the archaeological resources of the Vesuvian areas. It represents a great example of systemic integration that enrich both the MAV offer and the Herculaneum archaeological product (Della Corte et al., 2009).

In the following, to assure an easy interpretation of results, we merge some residual categories of ownership variable. In particular, State-owned and local authorities owned sites have been joint in the "public ownership" category. Universities and Church owned sites have been joint in the "other ownership" category.

From Table 14 it comes out that universities are the first actor willing to develop collaboration actions with other operators (80% of considered sites). The astonishing result is that both private and public museums' managers appear rather reluctant towards the idea of collaboration with other organizations of the same sector o in other sectors (Della Corte et al., 2014).

Table 14: Percent distribution of ownerships by participation to partnerships

Site	Participation to partnerships: Yes
Church museum	50.0%
Museum of local authorities	33.3%
Universities	80.0%
Private museum	37.5%
State-owned museum	28.6%
Total	36.5%

Cramer's V 0.311

Table 15 shows how the property of the cultural heritage sets itself towards the main role that it carries out. It brings out the fact that most public sites (78.6%) believe that cultural good focal role is to protect and preserve (folk memory). On the other hand, 50% of managers of private property sites declares that the cultural good main role is the permanent exposition. This aspect supports the thesis that in our region the *market and business-oriented* management is not so spread yet. Local authorities, on the contrary, have different opinions: some of them think that cultural sites have to play traditional roles as preserving and showing (33.3% and 22.2%), while the others support an active function of the cultural good in our society, giving it a relevant educational function (22.2%).

Table 15: Percent distribution of ownerships by main institutional function of the site

	Main Function						
Ownership of cultural sites	Cataloging artworks	Permanent exhibitions	Preserving heritage	Restoring artworks	Teaching art and history	Temporary exhibitions	Total
Church museum	0.0%	50.0%	0.0%	50.0%	0.0%	0.0%	100.0%
Museum of local authorities	11.1%	22.2%	33.3%	0.0%	22.2%	11.1%	100.0%
Other	40.0%	0.0%	20.0%	0.0%	40.0%	0.0%	100.0%
Private museum	25.0%	50.0%	12.5%	0.0%	12.5%	0.0%	100.0%
State-owned museum	0.0%	10.7%	78.6%	7.1%	3.6%	0.0%	100.0%
Total	9.6%	19.2%	51.9%	5.8%	11.5%	1.9%	100.0%

Cramer's V 0.463

In terms of actions to undertake in order to improve strategic orientation and market performance, considering the nature of the ownership (Table 16), it clearly emerged that only private organizations appear more oriented to develop and manage new activities in a more proactive perspective. In particular, private and other ownerships have put in place more improvement actions regarding exhibition spaces (60.0%), networks (40.0% and 60.0%) and event organization (80.0% and 40.0%). Public managers have focused their resources on improvements in artwork restoration activities (73.0%).

Table 16: Percent distribution of improvement actions by ownership

		Ownership			Cramer's
		Public	**Private**	**Other**	**V**
Improvement Actions (multiple response)	*Info point*				
	- Yes	45.9%	50.0%	60.0%	0.084
	- No	54.1%	50.0%	40.0%	
	Artwork restoration				
	- Yes	73.0%	30.0%	20.0%	0.431
	- No	27.0%	70.0%	80.0%	
	Improvements of exhibition spaces				
	- Yes	29.7%	60.0%	60.0%	
	- No	70.3%	40.0%	40.0%	0.282
	New collaborations / networks				
	- Yes	29.7%	40.0%	60.0%	0.306
	- No	70.3%	60.0%	40.0%	
	Organization of new events				
	- Yes	64.9%	80.0%	40.0%	0.214
	- No	35.1%	20.0%	60.0%	

4.4 TYPOLOGICAL ANALYSIS OF STRUCTURES

In order to identify the "typologies" of structures with similar profiles according to the collected information, a cluster analysis on the latent variables obtained by the Multiple Correspondence Analysis has been carried out.

Multiple correspondence analysis (MCA) is a multivariate methodology which allows the analysis of the pattern of relationships of several variables when these are categorical instead of quantitative (Greenacre et al., 1994). Indeed, MCA is used to analyze a set of observations described by a set of categorical variables. Like principal components analysis, correspondence analysis allows researchers to reduce a complex data matrix into a simpler one, without losing meaningful information.

A significant advantage of correspondence analysis is that it permits the graphic presentation of the complex relationship structure of main information collected on data. Categories of variables with similar frequency profiles are placed as points clustered together in a geometric space. On the other hand, categories with dissimilar frequency profiles are displayed as points that are distant from each other.

From MCA results we identify two significant factors which explain the 62,36% of the total inertia calculated through Benzecrì's correction formula (Benzecrì, 1979).

The list of active variables used in the MCA is reported in the Table 17.

Table 17: Variables analyzed by multiple correspondence analysis and cluster analysis

ID	Variable	**Categories**	**Label (in Figure 3)**
D4	Exhibition Area	- <1000 m^2 - 1001-10000 m^2 - > 10000 m^2	<1000 mq1001 -10000 mq > 10000 mq
D5.1	Reason of the closure of the exhibition spaces	Closing for: - mounting of a new exhibition - restoration of artworks - excavations in a new archaeological site - lack of staff - inadequacy of the spaces	 5.1_closing for moun 5.1_closing for rest 5.1_closing for exca 5.1_closing for lack 5.1_closing for indadeq
D6	Opening periods	- opening in a specific period - opening year-round - opening on demand	6_periodic opening 6_opening year-round 6_opening on demand
D7	Opening weekly schedule (days per week)	- ≤4 days - 5 or 6 days - 7 days	7_<4 days 7_5-6 days 7_7 days
D8	Business hours	- < 4 hours - from 4 to 8 hours - > 8 hours	8_up to 4 8_4-8 8_>8
D9	Closing days	- none - Monday - Sunday - another day	9_no day 9_Monday 9_Sunday 9_another day
D10	Type of access	- entry ticket - free access	Entry ticket Free ticket
D11	Ticket price	- 1-2 euros - 3-4 euros - 5-6 euros - >7 euros	1-2 euros 3-4 euros 5-6 euros > 7 euros
D12	Main function	- Cataloging artworks - Permanent exhibitions - Preserving heritage - Restoring artworks - Teaching art and history - Temporary exhibition	12_role: filing and 12_role: permanent 12_role: preserving 12_role: restoring 12_role: teaching 12_role: temporary

segue

segue Table 17: Variables analyzed by multiple correspondence analysis and cluster analysis

ID	Variable	**Categories**	**Label (in Figure 3)**
D13	Social role	- Laboratory - Square/place - School - Piece of Art	13_Social Role: lab 13_Social Role: temp 13_Social Role: school 13_Social Role: piece
D14	Recreational role	- Playing - Studying - Travelling - Working	14_ Playing Role 14_Studying Role 14_ Travelling Role 14_Working_Role
D16	Cultural (Educational) role	- Teaching - Telling - Amazing - Exciting	16_Cultural Role: teac 16_Cultural Role: tel 16_Cultural Role: am 16_Cultural Role: ex
D17	Scientific structures (available for visitors)	- Lecture or Conference Room (Yes/No) - Library (Yes/No) - Photo library (Yes/No) - Video library (Yes/No) - Teaching room (Yes/No) - Studying room (Yes/No)	17_Lecture Room (_yes/_no) 17_Library (_yes/_no) 17_Photo library (_yes/_no) 17_Video library (_yes/_no) 17_Teaching Room (_yes/_no) 17_Studying Room (_yes/_no)
D18	Services (provided)	- Info service (Yes/No) - Box office (Yes/No) - Book shop (Yes/No) - Bar / cafeteria (Yes/No) - Play room (Yes/No) - Restaurant (Yes/No) - Guided tour (Yes/No)	18 Information service (_yes/_no) 18 Box office (_yes/_no) 18 Book shop (_yes/_no) 18 Bar (_yes/_no) 18 Play room (_yes/_no) 18 Restaurant (_yes/_no) 18 Guided Tour (_yes/_no)
D19	Services (not provided)	- Transport service (Yes/No) - Information signs (Yes/No) - Guided tour (Yes/No) - Audio guide (Yes/No) - Subtitles (Yes/No) - Play room (Yes/No) - Bookshop (Yes/No)	19 Trasp (_yes/_no) 19 Information (_yes/_no) 19 Guided Tour (_yes/_no) 19 Audio (_yes/_no) 19 Subtitles (_yes/_no) 19 Play room (_yes/_no) 19 Bookshop (_yes/_no)
D20	Type of visitors	- “Enthusiast” - “Planned” - “Curious” - “Academic”	Enthusiast Planned Curious Academic guest
D21	Improving actions	- Artwork restoration (Yes/No) - Info point (Yes/No) - Exhibition spaces (Yes/No) - New Partnerships /networks (Yes/No) - Organization of new events (Yes/No)	21 Restoring (_yes/_no) 21 Info (_yes/_no) 21 Exhibition room (_yes/_no) 21 Partnership (_yes/_no) 21 Organizing Events (_yes/_no)

In Figure 3, we show the projection of the variable-points on the first two factorial axes. The size of a point indicates the contribution of each modality to the total inertia of the factorial plan.

The first factor can be interpreted as “the vision of the cultural resource management”. In fact, on the left of the graph we find State-managed cultural goods which show a “passive” management. They are mainly museums and archeological sites which do not offer extra services as bars, restaurants, conference halls. Management does not take part in partnerships; the social function that it gives to the cultural good is of just a piece of art to preserve. Moving on the right of the graph, we find all those cultural goods whose management has a completely different point of view. The social function given to the good is that of school, of laboratory, with several extra services like reading rooms, restaurants, bookshops and info points. They think it is necessary to take part to collaborations with other operators, in order to start and develop systemic initiatives like the organization of events.

The above explained results confirm hypothesis 1, according to which: innovative museums in terms of business and managerial orientation have a more innovative vision of the cultural resource as attraction factor.

The second factor could be defined as “*visit facilities*”, referred to the cluster of the structures mainly concentrated on customers, in order to improve their visiting experience.

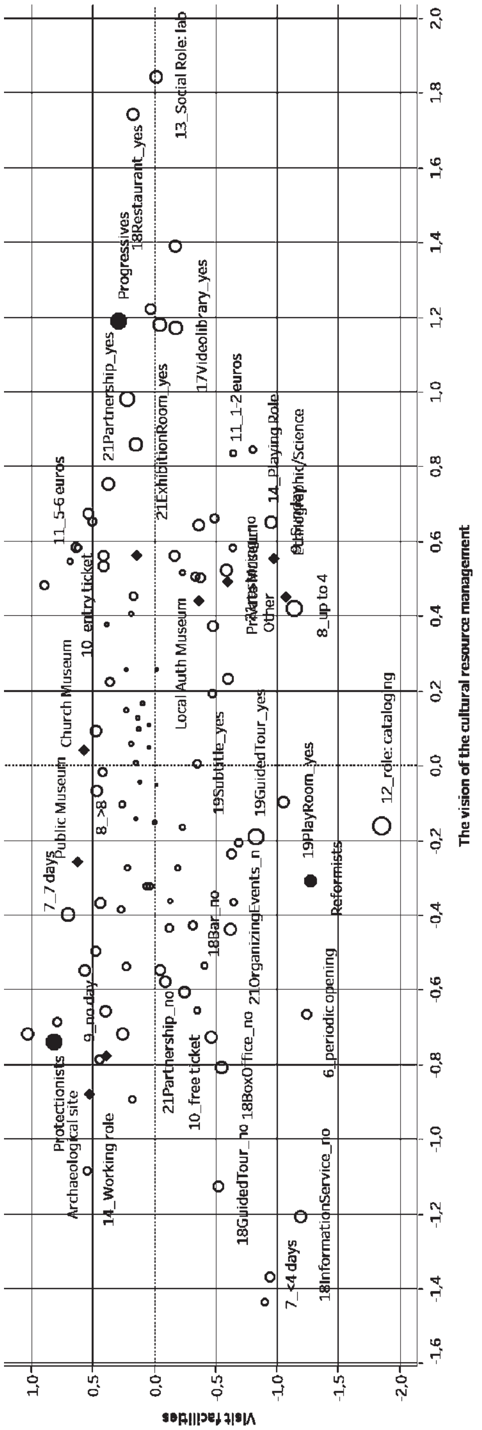

Figure 3: Factorial map by Multiple Correspondence and Cluster Analysis

Along the axis, moving to the top, we find those sites that do not provide services as for example guided tours, while towards the lower part, there are those organizations that have more structured activities that include bar, areas for kids, guided tours, information services and so on.

Looking at the graph, it comes out clearly that the level of functional aspects (visit facilities), also impacts on the innovativeness of cultural firms as well as on their level of innovativeness, thus confirming hypothesis 2, according to which: innovative museums in terms of business and managerial orientation are more endowed with richer visit facilities.

In the new space set up in this way, a hierarchical cluster analysis has been made, in order to individualize homogeneous "typologies" of sites with reference to the adopted management.

Hierarchical Cluster Analysis (HCA) is a statistical set of methods related to grouping or segmenting a collection of objects (also called observations, individuals, cases, or data rows) into subsets or "clusters", such that those within each cluster are more closely related to one another than objects assigned to different clusters (Hastie et al., 2009).

Hierarchical clustering creates a hierarchy of partitions which may be represented in a tree structure called dendrogram. The root of the tree consists of a single cluster containing all observations, and the leaves correspond to individual observations. Any valid metric can be used as a measure of similarity between pairs of observations. The choice of which clusters to merge is determined by a linkage criterion, which is a function of the pairwise distances between observations. In our analysis, we choose to use an average linkage with a Euclidean distance measure.

The result of the HCA is a partition of the considered sites into three groups.

Group 1 identifies sites having a multiplicity of extra services besides the fruition and that consider the cultural good as a place where culture can be spread. In this group there are art and archeological museums, whose owners are mostly private and local public authorities. Because of their vision and position, they can be labeled as "*Progressives*". The group is composed of 19 units.

Group 2, on the contrary, includes archeological sites and the historical monuments whose owner is, on the contrary, the State. The characteristic of these units is the quite absolute lack of a modern and market oriented management. In fact, there is a deep lack of extra services (bars, box offices, libraries and photo libraries). It is due to the physical features of the goods, being archeological sites and monuments that belong to the historical heritage of the territory. They can be called "*Protectionists*". The group is composed of 20 units.

Group 3 finally, includes all the museums of ethnographic and scientific nature whose ownership is of another authority (University). They have some extra-services aimed at improving the visiting experience, with a managerial vision that tries to renew the cultural heritage traditional offer into a more innovative one, even if they appear more focused on the issues of cataloging artworks and documents. They have therefore been labeled as the "*Reformists*". The group is composed of 13 units.

4.5 MARKET AND BUSINESS MANAGEMENT ORIENTATION

Having singled out clusters, we decided to verify if the different profiles are different of applied to business management by contingency table analysis using Cramer's V association index, moderate or strong relationships have been reported (V ≥ 0.20).

We therefore examined the main functions and managerial activities by clusters (Table 18). It is clear that while preservation still represent the main goal for the protectionists (80.0%) and one of the main barriers for reformists (53.8%), the latter are also concentrated on activities like cataloging artworks (38.5%), apart from more customer-oriented activities like teaching interactively during the visits (7.7%). Progressives focus on more extra services like teaching (26.3%), restoring artworks (10.5%), permanent and temporary exhibition (36.8% and 5.3%).

Table 18: Percent distribution of main functions of the site by clusters

		Clusters		
		Progressives	*Protectionists*	*Reformists*
Main Functions	Cataloging artworks	0.0%	0.0%	38.5%
	Preserving heritage	21.1%	80.0%	53.8%
	Teaching art and history	26.3%	0.0%	7.7%
	Permanent exhibitions	36.8%	15.0%	0.0%
	Temporary exhibitions	5.3%	0.0%	0.0%
	Restoring artworks	10.5%	5.0%	0.0%
Total		100.0%	100.0%	100.0%

Cramer's V 0.593

Trying to examine the social role of the different clusters, Table 19 shows clearly that while progressives consider cultural sites as places where to stimulate creativity and knowledge through lab and educational activities, being aware of the fact that they are pieces of art, though protectionists view their role in the place/ square where they are located, with a vision of a cultural resource that has to be preserved as primary goal. For the third cluster – the Reformists – the educational aspect is still the most important, being in line with universities' main missions.

Table 19: Percent distribution of social role of site by clusters

		Clusters		
		Progressives	*Protectionists*	*Reformists*
Social Role of site	*Laboratory*	21.1%	0.0%	0.0%
	Square/place	0.0%	20.0%	7.7%
	School	52.6%	5.0%	76.9%
	Piece of art	26.3%	75.0%	15.4%
Total		100.0%	100.0%	100.0%

Cramer's V 0.543

Trying to examine the recreational role (Tablen20), reading appears to be the most relevant for all clusters, and thereafter travel sites and playing. Results are significantly different among clusters, confirming the above described characteristics.

Table 20: Percent distribution of recreational role of site by clusters

		Clusters		
		Progressives	*Protectionists*	*Reformists*
Recreational Role of site	*Playing*	10.5%	0.0%	15.4%
	Working	0.0%	20.0%	0.0%
	Reading	68.4%	45.0%	76.9%
	Travel site	21.1%	35.0%	7.7%
Total		100.0%	100.0%	100.0%

Cramer's V 0.357

In terms of educational activities, it is interesting to notice that "teaching", "telling" and "amazing" are the most important aspects, even if with different intensity according to the main vocation of the clusters (Table 21). It could be odd to find that stimulation is more relevant for the protectionists but in the questionnaire, the concept recalled management's idea about the ability of the cultural resource per se to stimulate curiosity and motivation to visit customer's. This is an outdated perspective: having cultural resources in a site means automatically attractiveness.

As explored above, innovative museums in terms of business and managerial orientation, offer bundles of services, with different purposes and aimed at maximizing the experience for the customer, moving the cultural resource into an attraction factor.

Table 21: Percent distribution of educational role of site by clusters

		Clusters		
		Progressives	*Protectionists*	*Reformists*
Educational role	*Teaching*	36.8%	5.0%	38.5%
	Telling	31.6%	55.0%	46.2%
	Amazing	26.3%	0.0%	7.7%
	Exciting	5.3%	40.0%	7.7%
Total		100.0%	100.0%	100.0%
Cramer's V 0.436				

Looking at the scientific interactive offer (Table 22) and at the facilities for visitors (Table 23), cultural organizations in the area of Napoli are able to propose their results, which are, again, totally coherent with the main vocation of each cluster.

Table 22: Percent distribution of scientific structures for visitors by clusters

		Clusters			Cramer's V
		Progressives	*Protectionists*	*Reformists*	
Scientific structures for visitors (multiple response)	*Conference room*				
	- Yes	84.2%	25.0%	61.5%	0.520
	- No	15.8%	75.0%	28.5%	
	Library				
	- Yes	57.9%	15.0%	61.5%	0.438
	- No	42.1%	85.0%	28.5%	
	Audio library				
	- Yes	47.4%	5.0%	7.7%	0.488
	- No	52.6%	95.0%	92.3%	
	Video library				
	- Yes	7.4%	0.0%	15.4%	0.509
	- No	452.6%	100.0%	85.6%	
	Teaching room				
	- Yes	78.9%	5.0%	76.9%	0.712
	- No	21.1%	95.0%	23.1%	
	Study room				
	- Yes	31.6%	5.0%	61.5%	0.488
	- No	68.4%	95.0%	38.5%	

Table 23: Percent distribution of facilities for visitors by clusters

		Clusters			Cramer's V
		Progressives	*Protectionists*	*Reformists*	
Facilities for visitors (multiple response)	*Info point*				
	- Yes	100.0%	95.0%	69.2%	0.421
	- No	0.0%	5.0%	30.8%	
	Ticket office				
	- Yes	100.0%	45.0%	23.1%	0.648
	- No	0.0%	55.0%	76.9%	
	Bookshop				
	- Yes	84.2%	25.0%	15.4%	0.615
	- No	15.8%	75.0%	84.6%	
	Bar / Cafeteria				
	- Yes	73.7%	30.0%	0.0%	0.600
	- No	22.3%	70.0%	100.0%	
	Spaces for children				
	- Yes	42.1%	10.0%	38.5%	0.330
	- No	57.9%	90.0%	62.5%	
	Catering services				
	- Yes	21.1%	0.0%	0.0%	0.380
	- No	78.9%	100.0%	100.0%	
	Guided tours				
	- Yes	100.0%	80.0%	76.9%	0.301
	- No	0.0%	20.0%	23.1%	

5. CONCLUSIONS: THEORETICAL DISCUSSION AND MANAGERIAL IMPLICATIONS

This paper proposes a framework to analyze the level of innovativeness in cultural firms' business and managerial orientation, considering two main factors: a more "visionary" one (vision of the cultural resource) and a more "functional one" (the level of endowment of visit facilities). The framework takes into account the level of strategic of cultural offer, in terms of contents of the cultural site as well as of the capabilities involved in its management, and the level of interactivity of the cultural organizations with different stakeholders. The firs aspect has been borrowed by resource-based theory, while the second by service-dominant logic.

The proposed model has then been tested empirically, through a survey conducted in the area of Naples, on a selected number of cultural firms. The empirical analysis has allowed to answer both research hypotheses and to get to some groups with almost homogeneous behaviors, singled out through cluster analysis. By the cluster analysis, some cultural "typos" emerge, according to their more innovative or conservative approach.

On the whole, that cultural offer in the area of Naples is not adequate to the actual need of innovation and proactiveness that are involving also cultural sector globally.

These results appear consistent with other studies on the topic (Camarero et al., 2011), according to which, despite the common ideas that smaller is more flexible and therefore able to innovate (Shefer et al., 2005), in museums, size can have a positive indirect effect. From this point of view, larger museums and cultural sites improve their organizations, can create higher value for and with the customer, thus outperforming smaller museums. This explains the low level of innovation of Neapolitan museums, mostly of small size. Coherently with the same work, it comes out that public funding does not represent an incentive towards managerial innovation. As underlined in other contributions (Benhamou, 1998; Schuster, 1998), the private nature of ownership does not guarantee a business and market-oriented approach, since these organizations are still too much bridled in difficult laws and bureaucracy.

From a managerial point of view, the analysis has been conducted within a specific area. Even if it is therefore geographically limited, it gives a clear photo of the actual situations regarding managerial approaches in the cultural offer. The work provides tools and a methodology that can be applied also to different contexts, in order to compare results. We are now applying this methodology to other contexts such as the capital city – Rome – without finding significant differences in managerial approaches. This testifies that in spite Italy is a country full of incomparable cultural beauties and potential attractive factors, it is a country that seriously needs a radical innovation process that involves different areas and stakeholders: The State and its laws; the relationship between the ownership structure and the "managerial fiat"; the monuments and fine arts service, that hampers the process embracing the management in terrible bureaucracies.

Generally, it comes out that many cultural firms are still linked to a traditional vision of the good, in a product-oriented image, having as their main task the resource's preservation and conservation. The market-oriented perspective, on the contrary, considers the customer in the center of its managerial strategies, trying to implement continuous actions aimed at improving his visiting experience, in order to satisfy his necessities and to create a positive knock-on effect on the image of the good itself. Among the less tangible aspects, a certain lack of sociability and relationships can also be found in a weak and sectorial view of the cultural good. Another relevant weakness is a lack of supporting services to the fruition. So, it is necessary not only to improve the cultural supply but the visiting experience too, seen as a meeting between the visitor and the cultural good. Furthermore, the analysis underlines a great attention to the organization of events as a managerial strategy to make Neapolitan cultural supply more interesting. From this point of view, in the area of Naples, for example, we found a serious managerial myopia: decision makers do not seem to be aware of the strategic for the territory of the sites they have been called to manage; even worse, they are aware of the uniqueness of the patrimony but for this same reason they think that making it an organized and developed attractive factor, both in managerial and marketing view, can reduce the resource-value. Therefore, neither RBT nor S-D-L seem to be contemplated in this empirical test, even if they could offer very interesting hints for innovation.

Thus, this paper adds content both to theoretical advances in the sector and in managerial applications. However, this study shows that different cultural sites and different types of museums are examined within the selected aggregate, that reflects the heterogeneity of the universe. This aggregation for a meta-analysis was however necessary in order to get to some more relevant results, trying to see if there is any kind of systemic interactions among the organizations of the sector or with actors of other industries (mainly tourism industry and local manufacturing).

The main source of information has been decision makers themselves, with a consequent conceptual bias in the analysis.

Such limitations, however, open up to a new landscape based on comparative analysis between different areas of different countries. Furthermore, an overlapping view between demand and supply could be very helpful in analyzing both the level of market orientation and innovation in cultural sites management, and in overcoming the previously mentioned conceptual bias.

However, it is ascertained that if in countries like Italy entrepreneurship is not fostered in the cultural sector, the resources that represent undoubted fully a unique source of sustainable competitive advantage can become themselves weaknesses, in front of an increasingly competitive and shifting environment.

This is a typical example that "in many cases, restructuring of cultural institutions does not entail a shift towards a market approach, but rather adopting an arms length approach by the state, which prefers a hands off policy" (Camarero et al., 2011). Yet innovation, in cultural organizations, requires not only generating collections of arts but also of ideas, that can generate a positive turmoil among scholars, artists, professionals (in design, entertainment, marketing, management), educators' students, media (Litchfield et al., 2012). Creativity should move in an open, network-based context, with not uncertain boundaries (Della Corte et al., 2011).

Of course, the level of heterogeneity of the examined universe did not allow to make any kind of further analysis according to some organizational variables. This is due to the specific existing law of cultural resources' management in Italy. The process of privatization, in fact, has started late and slowly, and further developments merit to be examined in the future. Another limitation of this paper is the fact that it examines a specific context in Italy, that should be compared with other destinations in Europe, also study if different laws and approaches can impact on cultural resources' management.

In general, the area of cultural firms still appears as non-open to collaboration and ownership, since they do not share either a homogeneous vision of the regional cultural heritage or a destination management approach.

In the light of the aforementioned characteristics both of the supply and of a management vision, it is clear that beside the diversification of the targets it's also necessary to improve the accessibility to the good and to act through qualified event management in order to make cultural resources themselves more innovative in their fruition.

Innovation of cultural organizations both in promotion and with reference to the visiting experience seems to be an obliged tool for urban renewal and attractions' improvements. From this point of view the examined destination, in spite of its huge potentialities, finds it hard to grow up.

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