



UNIVERSITÀ DEGLI STUDI DI SALERNO

**Dipartimento di Scienze Aziendali
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**Dottorato di Ricerca in
Economia e Direzione delle Aziende Pubbliche
XIV Ciclo**

Abstract

***Il ruolo della co-produzione di servizi nella Pubblica
Amministrazione: il sistema dei Beni Culturali***

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Anno Accademico 2014 - 2015

This research project is aimed at exploring the rising role of service co-production in the public sector, with a focus on cultural heritage. In several countries, both in Europe and abroad, an increasing involvement of users in service co-production, at both the individual and the collective levels, could be identified. Eventually, co-production is intended at addressing the political, economic and social challenges which have been produced by the crisis of the welfare state. Since '70s, the scientific literature has widely discussed the distinguishing attributes of co-production in the fields of education, social services, health care, social safety, and environment protection, claiming that the involvement of users is crucial, on the one hand, to improve service quality, enhancing their ability to meet the growing expectations of users, and, on the other hand, to pave the way for increased sustainability, due to cost reduction and higher effectiveness.

This thesis attempts to examine whether significant experiences of co-production have been realized in a particular public context, that is to say cultural heritage, which have been poorly analyzed through the lenses of co-production. Besides, it investigates what kinds of changes the involvement of users could generate on the cultural heritage management. This work is organized as follows. First of all, a brief introduction contextualizes the object of the research. Then, the research design is depicted; a mixed research method has been adopted, in line with the specific characteristics of this research project. In the first chapter, a narrative literature review has been performed, to describe the evolution of the co-production concept and to devise a theoretical framework aimed at providing several insights on the potential role of co-production in the process of public value creation. The second chapter focuses on the relationship between users and providers, examining the specific experiences of co-production experienced by the Royal Palace of

Caserta, one of the most renowned cultural sites of Italy and included among the UNESCO world heritage sites since 1997. The third chapter analyzes the contribution of service co-production for the purposes of protection and promotion of cultural heritage. The role of co-production is examined in light of the recent legislative reform of the Italian Ministry for cultural heritage and Tourism (MiBACT), which have provided the main cultural sites of Italy with an increased managerial autonomy. Conclusions summarized the role that information technologies and digital tools could play – especially in a social perspective – to pave the way for co-creating relationships, realizing the full potential of innovative forms of participation, including co-production.