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Launching Colloquy of
« Heritage and Beyond »

a publication on the contribution of the Council of Europe Framework Convention on the value of cultural heritage for society (Faro Convention)

Prof Walter Santagata

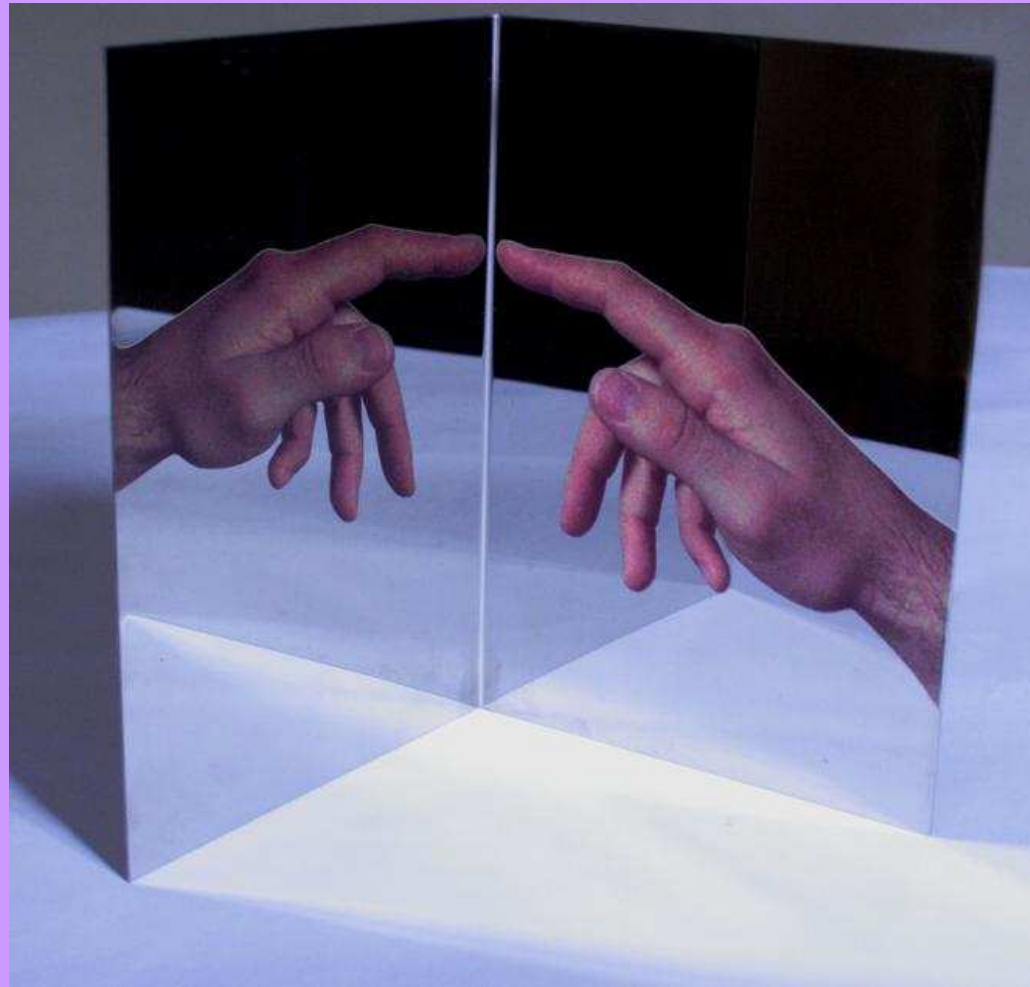
Creativity and the Production of Culture in Italy: Two models of creativity: creativity for social quality and creativity for innovation

Creativity and the Production of Culture in Italy

Two models of creativity

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White paper on creativity

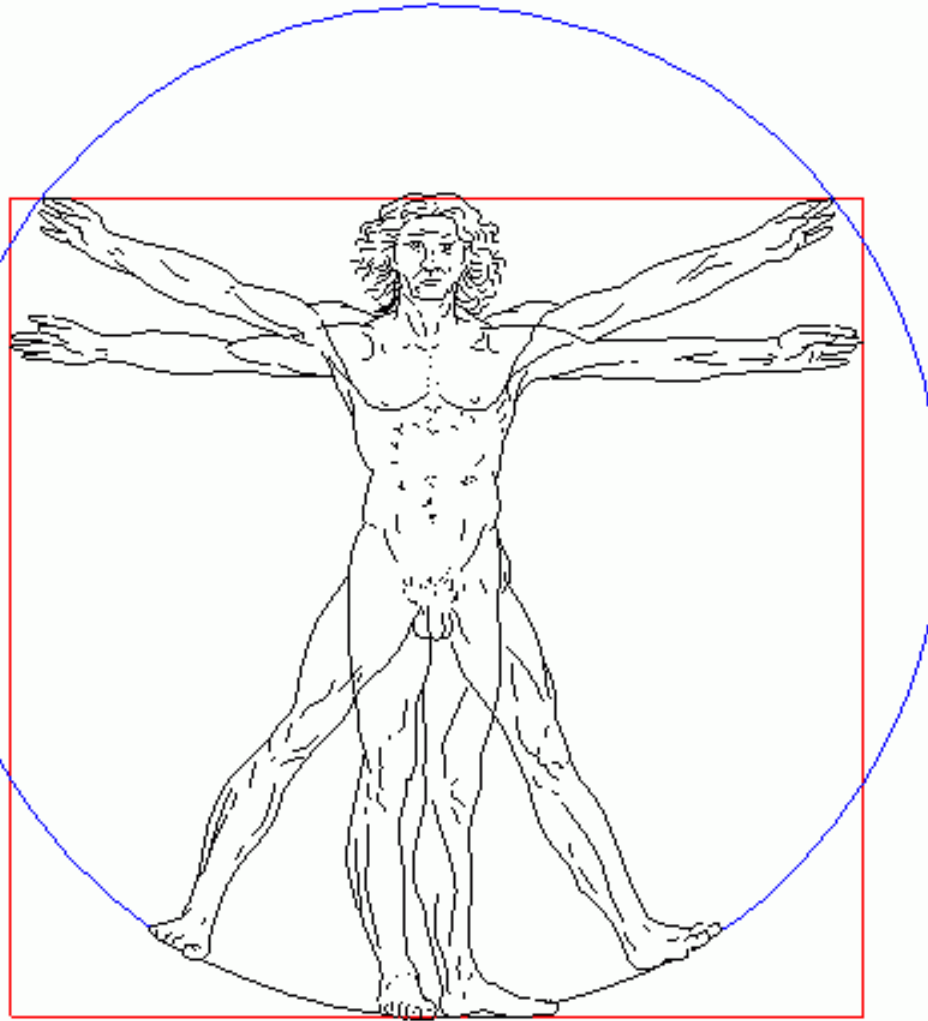
Towards an Italian model of development

Edited by Walter Santagata

Culture, Creativity and Industry: an Italian model

Creativity matters. It matters in art, science, culture and, not least, in the economy. In Italy the macro sector of the cultural and creative industries in 2004 accounted for just over 9% of the GDP and employed over 2.5 million people. The Italian culture macro sector is one of the most important in the world, and we can no longer overlook its overall unity and strategic value.

A basic definition of creativity



A basic definition of creativity

Until neurobiology and psychology reveal the physical mechanisms (brain and body, mind and emotions) of the production of creativity, we cannot rely on a general theory of creativity. For practical purposes, therefore, we will refer to creativity as a *process* and to its dependence on emotions and the outside environment.

A basic definition of creativity

We will initially refer to a working definition made by the Nobel prize winner for economics Herbert Simon (1986) and to a specific feature of the relation between creativity and the outside environment.

capacity to solve problems



For Simon, creativity basically lies in the capacity to solve problems.

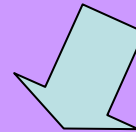
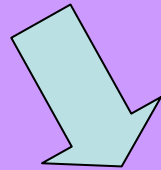
"Acts are judged to be creative when they produce something that is novel and that is thought to be interesting or to have social value.

Interesting or valuable novelty is the touchstone of the creative."

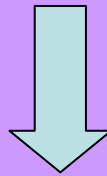
Drivers of the demand for cultural and creative industries

Technological Innovation
New Economy Internet
Economy
ICT

Quality
Traditional Knowledge
Industrial design
symbolic value



World Demand



Growth in the demand for goods
of the Cultural and Creative Industries

Two models of creativity

**Creativity for
Innovation**



**New technologies
The Internet economy
Communications**

**Market and economic
development**

**Creativity for
Social Quality**



**Culture
Territory
Cultural districts**

**Market and economic
development**

Creativity for Innovation



The **first profile** considers creativity and culture production as an *input of the knowledge society of communication technologies, of innovations and of the content industries*. This vision deeply informs the British and Scandinavian approaches and the approach commissioned by the European Union. We will call this model:
Creativity for innovation

Creativity is defined in relation to innovation and to an industrial model of producing cultural content. *The focus in this approach is on scientific research, markets, business, and marketing products and creative services.*

In a variation to this approach – elaborated by the WIPO and widely present in the American experience – the production of culture and creativity are enlisted in the development of the production of *intellectual property*.

The cultural and creative industries taken into consideration become a subclass of those based on the assigning of copyright: the audiovisual sector, film, music, software, the performing arts and publishing.

Creativity for social quality



The second profile conceives of creativity and cultural production as an *input of social quality*. We will describe this model as

Creativity for social quality

It mainly refers to the products of culture and social life and the sectors expressing them. There is a special focus on the world of material culture, i.e. the set of goods and services which man has produced since the dawn of humanity to modify his relationship with nature and society as it developed. Today the notion of “material culture” has been extended to sociological and economic analysis and embraces the enormous variety of markets of goods and services for people.

Secondly, some important factors of progress in social quality include the growth of the content industries (film, radio and TV, publishing, software, and advertising) and the use and development of the cultural heritage (archives, libraries, museums, monuments, art, music and the performing arts).

Social quality

Social quality may be defined as the extent to which people can participate in social, economic and cultural life and in the development of their communities in conditions, which improve well-being and individual potential. At the same time social quality may be defined as that which enables individuals to pursue variable combinations of actions both elementary (access culture and its various forms and the cultural heritage, access the fundamental goods of citizenship, enjoy good health and enhance human capital) and complex (participate in community life and increase capacity to realise life aims)

Dashanzi Art District Beijing



Creative cities



Some topics

Creativity as a means and not an end

Culture as history and local territory

Creative cities and creative spaces

Cultural districts

This approach enables us to identify **an Italian model of creativity and of the cultural industries, characterised not only by the logical coherence between the sectors included in the analysis (for example, it explains the inclusion of the food industry) but also its capacity to go beyond considering the impact of the culture industries only in terms of markets and business in order to highlight their great importance for social quality**

Made in Italy

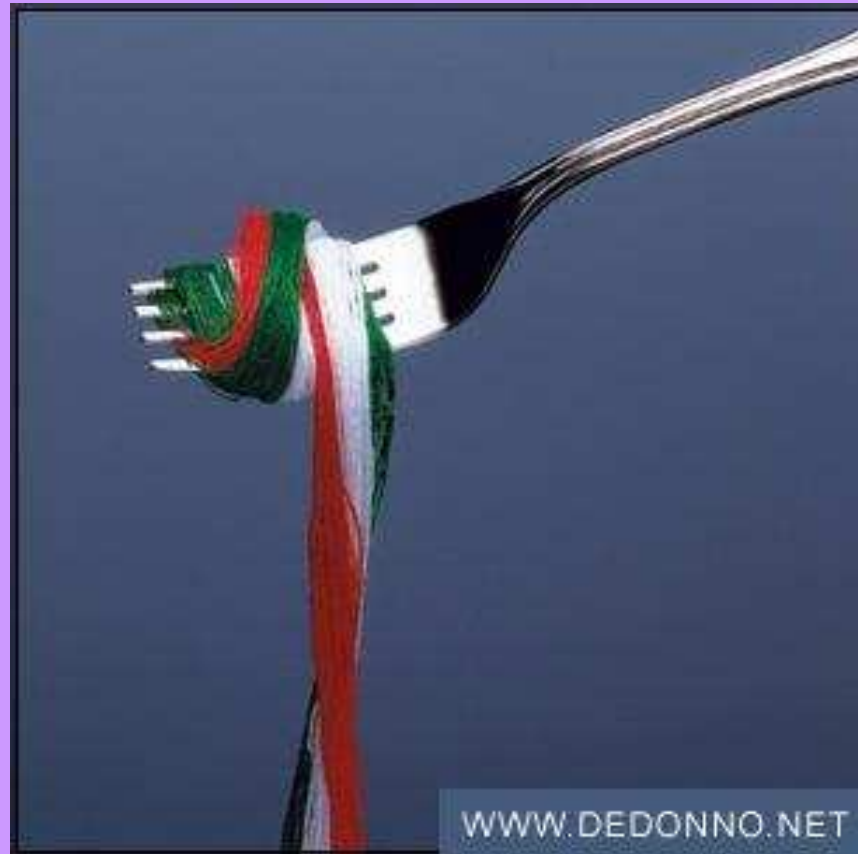


Table 1.1 - The Sectors in the Cultural and Creative Industries

Material culture	Fashion
	Industrial Design and Crafts
	Food and Wine Industry
Production of content, information and communications	Computer & Software
	Publishing
	TV and Radio
	Advertising
	Films
Historic and artistic heritage	Cultural Heritage
	Music and Performing Arts
	Architecture
	Contemporary Art

Figure 1.3 – The creativity value chain

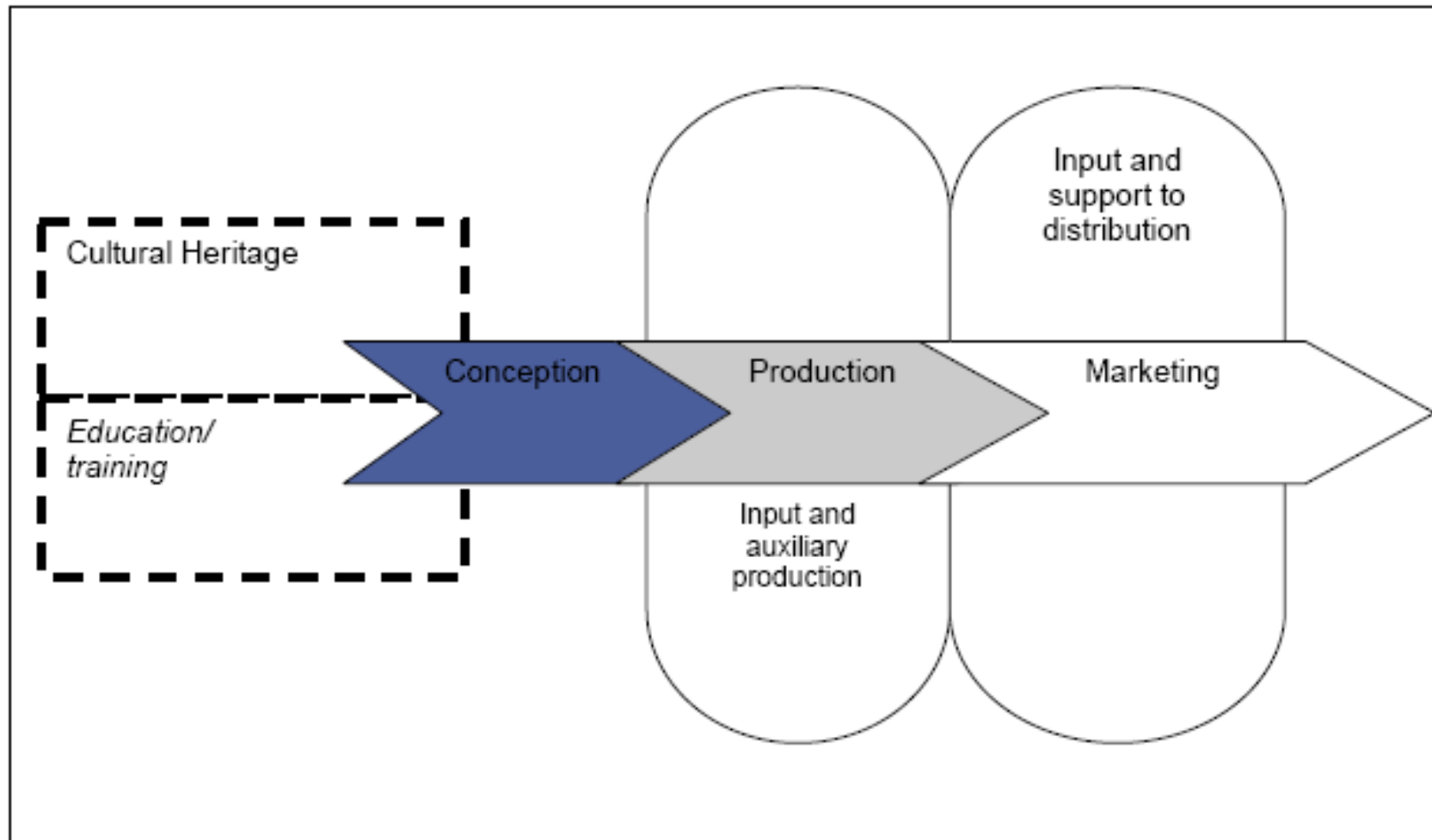


Table 1.2 - Value Added and Jobs by sector in the whole value chain in Italy (2004)

		Value Added (m €)	Jobs (in thousands)	% VA of GDP	% Jobs in sector out of total jobs
Material Culture	Fashion	38,024.2	1,112.6	3.04%	4.59%
	Industrial Design and Crafts	19,659.7	520.7	1.57%	2.15%
	Food & Wine Industry	5,054.8	125.1	0.40%	0.52%
Industry of Content, Information and Communications	Computer & Software	14,641.4	282.7	1.17%	1.17%
	Publishing	10,781.8	224.9	0.86%	0.93%
	TV & Radio	4,070.8	89.4	0.33%	0.37%
	Advertising	2,405.8	64.9	0.19%	0.27%
	Film	1,929.8	37.6	0.15%	0.16%
Historic and Artistic Heritage	Cultural Heritage	7,811.0	105.4	0.63%	0.44%
	Architecture	6,683.5	172.3	0.54%	0.71%
	Performing Arts	5,186.2	120.2	0.42%	0.50%
	Contemporary Art *	357.2	15.0	0.03%	0.06%
TOTAL		116,606.2	2,870.9	9.34%	11.85%

Sources: our elaboration of Istituto G. Tagliacarne (Rome) data

*Elaboration and estimate by the Commission

Contribution of the Macrosector to the economy (% of GDP)

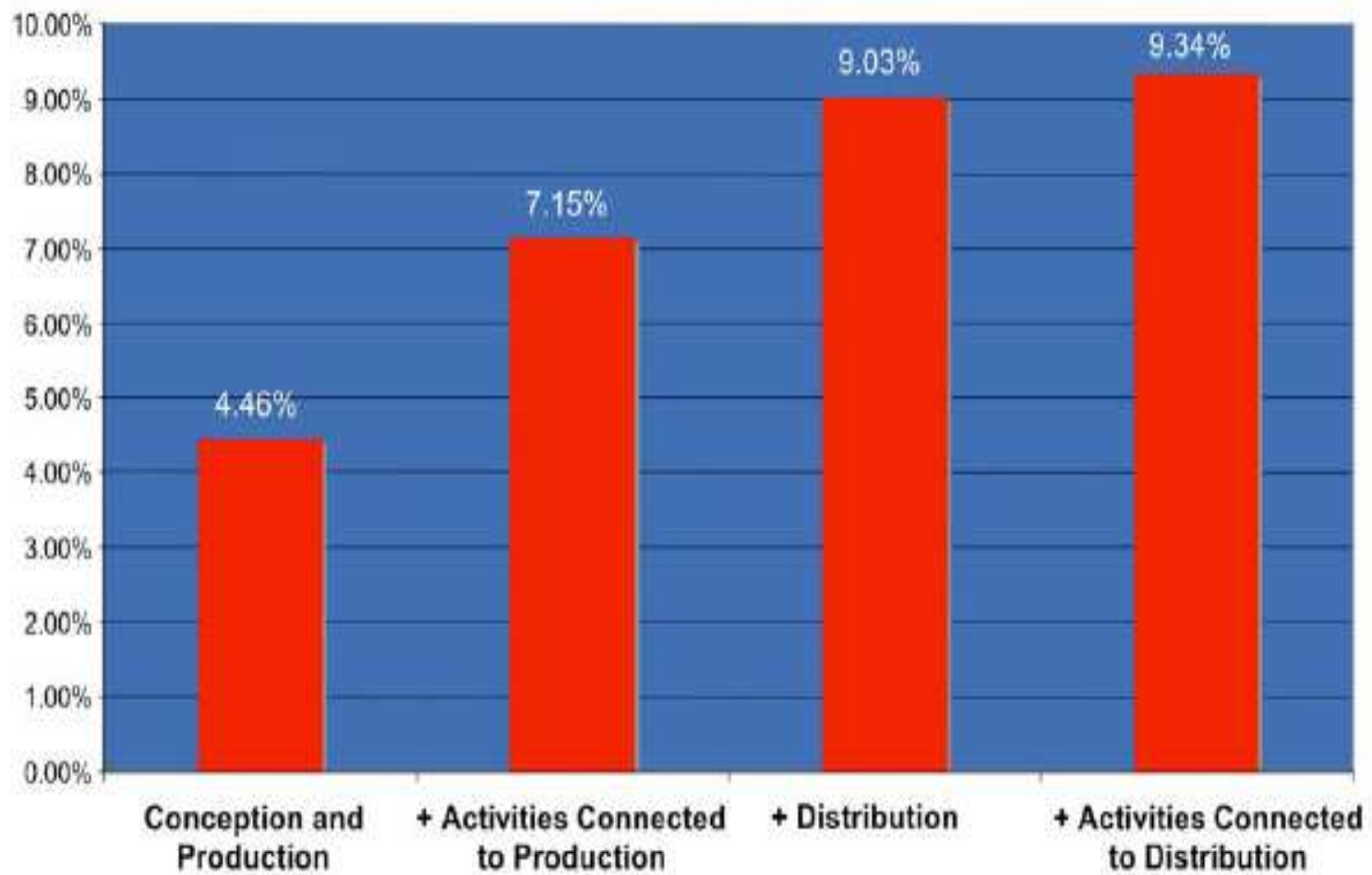
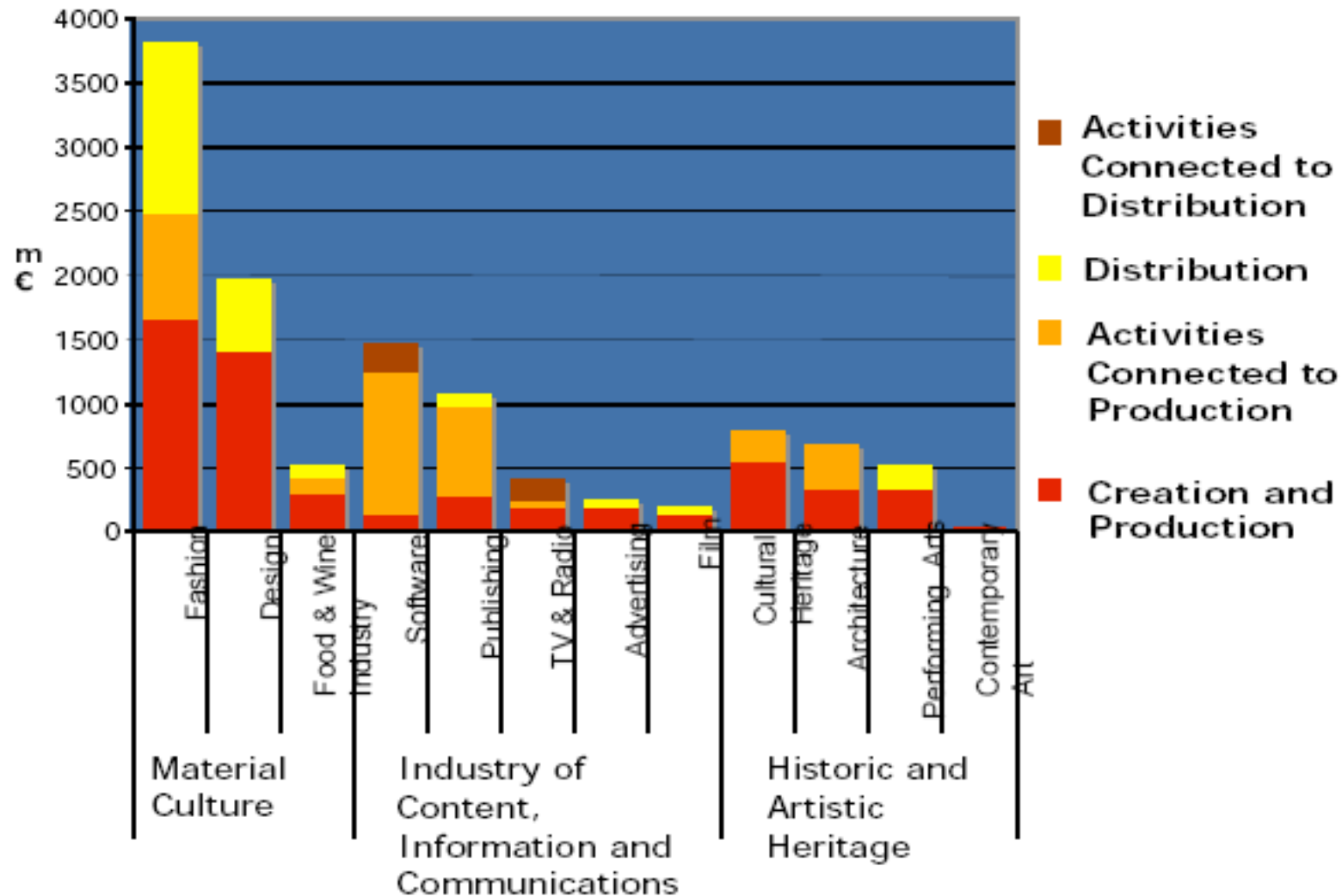


Figure 1.4 - Value Added in sectors according to stages in the chain of value creation

Added Value by activity



The two models – creativity for innovation and creativity for social quality – are also an example of the North-South geographical divide of the creative issue which features on the international agenda. In fact, whereas the model of *creativity for innovation* and its insistence on technological aspects is typical of North European and North American countries, the model of *creativity for social quality* and its reference to culture, territory, society, cultural districts and creative cities seems to interpret better the trend of creative processes in Mediterranean, African, Latin American and Asian countries.

In this division of the world according to models of creativity, Italy has an interesting bridging position between those who aspire to move the cutting edge of technological innovation towards even greater success and those who want the progress of creativity to be constantly informed by ethics, the aesthetic and social quality of collective life.

Lastly, both models acknowledge the potential of the creative economy to generate economic development, income, exports and jobs.

Strategies and actions



Creative Italy

Strategies and actions for the growth and international positioning of Italy in the economy of creativity and the cultural industries

The chapter is divided into:

- **Ambitions and objectives** outlining the picture of short-term strategic

expectations which emerged during the work of the Commission

- **Decisions and actions** which the various sectors can adopt in their own areas of competence and governance.

Ambition 1. Greater co-ordination between institutions dealing with creativity and the cultural industries

Ambition 2. Give greater recognition to creativity and raise standards of excellence

Create models to be emulated: giving due acknowledgement to more creatives in the present generation will lead to an increase in the number of creatives in the next generation.

Ambition 3. Guarantee the generational turnover of creative talent in the cultural industry

Ambition 4. Training systems and human capital: the origins of creativity

The Italian education system lags behind those of Europe, Japan and the USA in terms of quality. Urgent reform is required, not only at administrative level but also in terms of teaching techniques and content so that education enables students to give free expression to their creativity.

On the job training is an excellent widespread possibility in Italy. Moreover, in the academic and professional world it is currently underused and often only takes the forms of disappointing, ineffective workshops.

Ambition 5. Enhance Italy's reputation as a creative society. Improve the international standing of Italian culture so that the country is identified as a top "creative nation"

Italy already enjoys an international reputation as a creative country, thanks to its history and cultural heritage, and architects, artists, writers, singers, designers and stylists who have won fame abroad. The Italian creative potential must be supported so as to achieve results and once more make the nation a leading model.

This kind of support, if co-ordinated in a system, especially at international level, can generate spin-offs in cultural tourism and in important Italian production sectors, especially export-driven sectors.

Ambition 6. Italy as a magnet for talent

A programme to attract foreign creative talents and increase the cosmopolitanism of Italian cities

Ambition 7. Support market access and consolidation for new creative talents in Italy by reducing entrance barriers and sustaining consolidation, funded by quotas from profitable creative businesses

Ambition 8. Culture and development

Support the growth of the Italian cultural and creative industries to strengthen their impact on the national economic system

Ambition 9. Develop intellectual property rights

Intellectual property rights in Italy are still not as widely applied as in the rest of Europe, the USA and Japan, especially as regards the field of counterfeiting and commercial piracy.

In other cases, the application of rights has been reduced due to a limited demand and capacity to register rights, which does not reflect the real innovative potential of production sectors.

Ambition 10. Express an Italian position in the European Union on the issue of the cultural and creative industries

As far as the MiBAC is concerned, there is clearly a need for an ad hoc flexible organisational structure, making use of specific skills, which by establishing relations with the key EU institutions pursues the necessary consultation process with all Italian and other stakeholders involved in the sector of culture.

Ambition 11. Setting national priorities: investing in the cultural heritage

The cultural heritage and its impact on the national economic system – from jobs to exports and global competition – has a very low profile on the Italian political agenda. There is a need to raise collective awareness of its economic value, starting from the estimates in this report that the macro sector of the cultural and creative industries accounts for almost 10% of the GDP. Moreover, resetting national priorities must take into account the positive, non-monetary impact on social quality and everyday life.



Creative cities and local territories

Objective

Encourage institutional activities linked to the creativity and production of culture in cities and local areas

Action 1 : The creation of Territorial Agencies for Creativity. Giving voice to creative cities

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