Walter Santagata

The Culture Factory

Creativity and the Production of Culture

Contents

	Torino, Italy, 2007	1
	Xian, China, 2007	2
Par	t I A Model of Production of Culture	
2	Producing Culture, Conserving Culture	7
	Four Models of Cultural Policies	7
	Destroying Culture	7
	Neglecting Culture	8
	Conserving Culture	8
	Producing Culture	9
3	The Supply Chain of Cultural Production	15
	The First Phase: Selecting Artists	15
	The Second and Third Phases: Conception and Production	
	of a Work of Art	18
	The Fourth Phase: Conservation	20
	The Fifth Phase: Distribution	21
	The Sixth Phase: Consumption	21
4	Creativity as a Resource, Emotions as a Prerequisite	27
	Creativity as Process	28
	Mind and Brain, Body and Emotions	29
	Emotions Count, the Environment Counts	30
5	Two Models of Creativity: Technological Innovation	
	and Social Quality	33
	Introduction: Defining the Creative Sector	33

1 Introduction: Questions that Came from Afar

1

xii	Contents
All	Contents

	Creativity and Social Quality: The Emergence		
	of a New Model		
	Conclusion		40
Part	Policies that Stimulate the Production of Culture and Make It Possible to Take the Lead in Strategic Sectors	imulate the Production of Culture and Make ake the Lead in Strategic Sectors tivity on International Markets: for Fashion In be Renewed International Succession In Section	
6	The Effects of Creativity on International Markets:		
	The French Genius for Fashion		
	How Creativity Can be Renewed		
	Creativity and Generational Succession		
	France's Creative Advantage		
	The Advantage of Being the First to Arrive		50
7	Potential Cultural Districts and the Production		
	of Material Culture		53
	The Theoretical Basis of Cultural Districts Marshallian Localized		
	Industries and the External Economics of Agglomeration		_
	Models and Types of Cultural Districts		
	Remarkable Cases of Potential Institutional Cultural Districts Cultural Districts' Role in Developed and in		57
	Developing Countries	:	61
8	Intellectual Property Rights Take Command		65
	The Growth of the Intellectual Component		
	in Goods and Services		65
	Copyright and Industrial Property Rights		66
	Individual Rights and Collective Rights		68
	A Procedure for Improving Quality Using Collective		
	Trademarks		70
9	The Cultural and Creative Industries		75
	The Italian Cultural Industry at the Start of the		
	Twenty-First Century		77
	What Is at Stake		81
10	The Market in Contemporary Art		85
	Academies of the Fine Arts		88
	The Italian Market and the Lack of Independent Centers		89
	The Market and Contemporary-Art Cultural Districts:		
	The Example of Beijing		90
11	Producing Culture by Means of Museums		93
	From Museum to Cultural Center		94

Contents	xiii

In Praise of Free Admission and Voluntary Contributions	95
In Praise of decentralization and Democratization	97
In Praise of the Museum as a Co-agent in Economic	
and Social Development	97
2 Conclusions: A White Paper on Creativity and the Production of Culture	101
From Now to 2025	103
Priorities for 2025	104
References	