

**The 25th IMP Conference
Euromed Management**

Thursday 3rd September - Saturday 5th September 2009

Network Creativity and Place Marketing

Prof. Gaetano Aiello
Full Professor – Subject Area SECS/P08
Department of Business and Management – University of Florence
Via delle Pandette, 9 - 50127 Florence - Italy
gaetano.aiello@unifi.it
tel. +39055/4374726

Dr. Raffaele Donvito
Researcher – Subject Area SECS/P08
Department of Business and Management – University of Florence
Via delle Pandette, 9 - 50127 Florence - Italy
raffaele.donvito@unifi.it
tel. +39055/4374679

Dr. Silvia Ranfagni
Researcher – Subject Area SECS/P08
Department of the History of the Arts and the Performing Arts
University of Florence
Via G. Capponi, 7/9 - 50121 Florence - Italy
silvia.ranfagni@unifi.it
Tel. +39055/2757032

Abstract

The purpose of this paper is to outline the features of network creativity within place marketing approach. Empirically the paper presents a preliminary verification of the theoretical hypotheses through an analysis of the Florentine area.

The paper analyzes network creativity which is composed by relationships between businesses which are based on an exchange of knowledge, are highly dynamic (open to change), and follow a co-evolutionary network path (constantly in co-evolution). The authors propose to study networks creativity in a reticular place marketing perspective in which territory cannot be understood as an entity in itself, but must be interpreted as a reticular space consisting of nodes, and local and extra-local links.

The paper finally aim to identify an analytical approach for networks creativity rooted within territories. The study will focus on territories distinguished by the presence of production systems for goods with a high symbolic value (Florence territory case). The methodology we are going to use is mainly based on qualitative tools such as in-depth interviews with opinion leaders of the territory and semi-structured protocol with indirect qualitative tests.

Keywords: Network, Interaction, Creativity, Network Creativity, Place Marketing

The authors share the final responsibility for the contents of this paper. However Gaetano Aiello wrote paragraphs 1, 4.5; Raffaele Donvito wrote paragraphs 3, 4.1; Silvia Ranfagni wrote paragraphs 2.1, 2.2, 4.2; Raffaele Donvito and Silvia Ranfagni s wrote paragraphs 4.3. The authors wrote together paragraph 4.4.

Network Creativity and Place Marketing.

Abstract.

The purpose of this paper is to outline the features of network creativity within place marketing approach. Empirically the paper presents a preliminary verification of the theoretical hypotheses through an analysis of the Florentine area.

The paper analyzes network creativity which is composed by relationships between businesses which are based on an exchange of knowledge, are highly dynamic (open to change), and follow a co-evolutionary network path (constantly in co-evolution). The authors propose to study networks creativity in a reticular place marketing perspective in which territory cannot be understood as an entity in itself, but must be interpreted as a reticular space consisting of nodes, and local and extra-local links.

The paper finally aims to identify an analytical approach for networks creativity rooted within territories. The study will focus on territories distinguished by the presence of production systems for goods with a high symbolic value (Florence territory case). The methodology we are going to use is mainly based on qualitative tools such as in-depth interviews with opinion leaders of the territory and semi-structured protocol with indirect qualitative tests.

Keywords: Network, Creativity, Interaction, Place Marketing

Introduction.

This paper is focused on the analysis of networks creativity within the framework of place marketing. We propose to develop a preliminary hypothetical model to analyze creativity in networks on territories distinguished by the presence of production systems for goods with a high symbolic value, and particularly deep-rooted sectors of production such as fashion, artistic handicrafts, luxury goods and agro-industrial products. Our research will be developed in several empirical steps starting from the analysis of creativity network linked in the Florentine territory. Moreover we aim to construct an operational proposal for promoting the Florentine area, both in terms of the goods produced and of attracting qualified investment for the sectors in question.

It is important to emphasize that the model we are trying to build is based on the concept of networks that evolve along innovative-creative lines and on the analysis of interaction within the network. In this sense, the analytical approach adopted here differs from contributions regarding “creative industries” found in the literature that aggregately analyze district contexts primarily from a systemic perspective (Florida, 2000 and 2002; Lazzeretti, 2004; Cooke and Lazzeretti, 2008). Furthermore, in this area of study, recent contributions have found it necessary to consider the individual actors in the system and the reciprocal connections, while still adopting a predominantly quantitative method of assessment (Stolarick and Florida, 2005). Therefore, in this research the authors will focus on mapping and analyzing the significant actors-nodes in the creative territorial network, both in terms of their contents and in the kinds of relationships which occur between the nodes.

1. The network perspective.

As is well known, contributions to the concept of “network” and its related spheres of application have become widely differentiated over time, from anthropology (Malinowski, 1992; Homans 1961; Boissevain, Mitchell, 1973), to management theory (Allen 1977; Tichy, Tuschman, and Fombrun, 1979), and to sociology (Cooley, 1956; Laumann, 1973), demonstrating that the theme of the network is pervasive and diffuse, and the subject of continuing investigation (Jarvenisivu, Moller 2008). Despite this, and very succinctly, the concept of “network” in a strictly economic context may be interpreted according to three main approaches (Cantù 2006): those stemming from the social studies (Wellman, Berkovitz, 1988; Boari, Grandi, Lorenzoni, 1989; Aldrich, 1979; Trist, 1983; Weick 1979), those of the strategic nets (Jarillo, 1988; Parolini, 1999; Moller, Halinen, 1999), and the approach developed by the Industrial Marketing and Purchasing Group (IMP Group). This paper will primarily based on the perspective of the IMP, according to which the network is founded on nodes (organizations and business units) which are connected to each other by a net of relations (Håkansson, 1982). In this view, each business is considered to be an actor which uses various resources to conduct certain activities. The links which exists between the enterprises within the industrial networks must therefore be analyzed with reference to each one of these elements, that is, the actors, resources, and activities. Based on this logic, the model developed by Håkansson (1987) allows a further investigation into the nature of multi-polar interactions among the organizations.

It presents the network structure as the fruit of the interrelationship between networks of actors (those that control resources or activities, and that are characterized by differing levels of mutual acquaintance), of resources (plants and facilities, financial and human resources), and of activities (of transformation and transaction - the former carried out under the control of an economic subject, the latter determined by the intersection of different chains). The networks that are composed of these three components are, in turn, interrelated and themselves form a broad and complex network. From this perspective, the concept of the network is characterized by three fundamental aspects: interaction, interdependence, and incompleteness (Ford, Gadde, Håkansson, and Snehota, 2002 and 2003). In regards to the interactional nature of networks, the IMP Group has emphasized that the members (nodes) of a business network are active and heterogeneous subjects interacting with each other in search of solutions to their different problems. The characteristic of interdependence, on the other hand, implies that the members of the network are not independent from each other, but rather possess only limited discretion to develop autonomous strategies and policies. This condition means that, *de facto*, the outcomes of the various members are strongly influenced by the attitudes and actions of those with whom they have relationships. Finally, the characteristic of incompleteness means that no single member of the network possess, by itself, the resources and competencies necessary for satisfying the needs of the other subjects, and therefore each member depends upon the resources and competencies held by the other members. Thus, the network permits its own members to access the resources of others by facilitating their circulation.

So according to IMP perspective “there is no single, objective network. There is no “correct” or complete description of it. It is not the company’s network. No company owns it. No company manages it, although all try to manage in it. No company is the hub of the network. It has no “centre”, although many companies may believe that they are at the centre” (Ford, Gadde, Håkansson, and Snehota, 2002, p.4). On this assumption it has large importance a model of managing in networks based on “Network pictures” (the views of the network held by participant in that network), “Networking” (all of the interactions of a nodes in the network) and “Network outcomes” (outcomes related to actors, activities and resources). This work considers this network perspective as a framework for analysis creativity networks and the relationships between place and creativity.

2. Network and creativity.

2.1 From individual to network creativity.

The ability of businesses to initiate relational processes based on the exchange of knowledge and competencies represents the main precondition for producing creativity and realizing shared projects of innovation. Creativity is an individual condition, but it is also a business resource, which, as will be demonstrated, can be increased and exploited through the participation in business networks. It is difficult to formulate just one definition of “creativity” given the interdisciplinary nature of the different academic perspectives.

Individual creativity. Individual creativity is the ability to create and successfully produce something new and original. In regards to this, Bohn (1998) asserts that “creativity is the outcome from original thinking based on the will to develop new ideas rather than to conform to what is taken for granted or commonly shared knowledge.” Individual creativity is an act “to create”, but also a quality (“creative thinking”). It implies energy, autonomy, a wide range of interests, curiosity (Gardner, 1993; Csikszentmihalyi, 1996) and, above all, an aptitude for problem finding, problem solving, and solution implementation, using the divergent thinking method in the analytical phase and the convergent thinking method during the resolution phase.

Organizational creativity. Organizational creativity is a strategic resource (Ford and Gioia, 2000; Kazanjian et al, 2000; Williamson 2001) at the company level which is not directly correlated with the creativity of single individuals. In other words, creative individuals are important to the business, but a group of creative people do not necessarily make for a creative organization. “Organizational creativity” (Woodman, Sawyer, Griffin, 1993) is “the creation of a valuable, useful new product, service, idea, procedure, or process by individuals working together in a complex social system.” This means that what determines an organization’s creativity is not the quantity of creativity present within it, but rather the way in which the interactions among individuals and the other components generate the proper conditions to allow the organization to create something which is truly innovative (Vicari, 1998). Creativity lies in the interactions, and is a phenomenon rooted in the organization itself rather than some innate quality of the individuals who are part of that organization (Jacob, 1998). The authors agree with Binning (1991), who defines creativity as “the aptitude of a system to evolve.” From this definition, adopted in the literature (Vicari 1998; Goldenberg and Mazursky, 2003), it follows that all social systems - including business organizations - which are comprised of interacting parts, are capable of creativity. In order to express this capability, they must direct their interactions toward change and innovation. However, this direction is a necessary but not a sufficient condition for a system to produce creativity. The system must, in fact, be capable of evolving and changing along lines that are not pre-established. The organization must modify itself and its behavior; it must set new realities into play (Weick, 1988) and change its relationships with its environment according to a logic of dynamic evolution. This produces a creativity that is not merely an isolated incident, but the result of an organization’s internal interactions, put into play according to a logic that is compatible with the dynamics of its environment.

Network creativity. Creativity can be the result not only of an organization’s internal relations, but also of the interactions between enterprises belonging to the same reticular structure. It is possible to move from a company perspective to a network perspective, in which creativity is not a resource belonging to the individual interacting businesses, but of the entire network (network creativity). The network system produces creativity, understood in this sense, if it is composed of relationships between businesses which are based on an exchange of knowledge (knowledge as the input and output of the creative process), are highly dynamic (open to change), and follow a co-evolutionary network path (constantly in co-evolution) as we deepen at the end of this paragraph.

Network creativity assumes interaction-driven cognitive relations, in which the participating actors agree to collaborate and combine their resources and competencies in shared projects for innovation (Castaldo, Verona, 1998). Innovation is, indeed, the result of the creativity which is the condition for it; and it follows that cognitive networks that are able to produce innovative processes suggest a concomitant production of creativity within the network (Håkansson, Huysman, and Meijer, 2001). These are relationships in which

mutual willingness and availability, an ability to work cooperatively, a high degree of interaction, and strong bonds of trust exist between the partners (Håkansson, 1982; Håkansson, 1987). The *relational dynamism* implies that the participating parties continually review their relationship based on the objectives they are pursuing, that they improve their joint activities in a collaborative fashion, giving rise to ongoing comparisons and reciprocal learning processes which may result in changes in the reticulate construction at both the level of its structural components and of the cognitive patrimony that is created.

Learning is “a process of organizational knowledge (re)construction” (Håkansson, Huysman, and Meijer, 2001). In other words, it is a generative act (constructive) and not a purely representative (cognitive) act with regards to an objective reality. For organizations, generating knowledge signifies creating and actively affecting a new reality. The knowledge produced by the individual actors is activated (emergence) and, through a process of the construction of meaning (“sensemaking”), is transformed into new knowledge which is then internally absorbed. The creation of organizational knowledge is not so much a transfer at the individual level to a higher level, but rather a genuine, generative process of sensemaking (Weick, 1995), and it suggests the activation of knowledge or of parts of the environment that do not constitute an objective external reality, but a subjective reality which is delineated through processes of emergence. These processes evolve along with the dynamics of the network structures; the relationships and knowledge that are produced are transformed in an isomorphic relationship with the complexities of the network and, more broadly, of the market. The possibility of activating competency networks (network competence) capable of producing creativity requires specific abilities, which certain authors (Ayviri and Jyrama, 2007) have summarized as: a) a reticulate perspective (“visioning ability”), that is, the ability to identify opportunities for cooperation with other businesses and actors, and initiate relational processes with them; b) the ability to understand how other actors’ resources may be combined with one’s own (“resource-competence combination”); c) the ability to make contact with actors with whom one has not yet initiated cooperative processes (“contact-seeking ability”); and d) the ability to use one’s own contacts and those of one’s partners to identify new potential partners (“potential partner identification”). The above are indispensable qualities, to which may be added that of the ability to coordinate ongoing relational process (“coordination capability”). Visioning ability may encourage the market to be seen as made up of competency networks, each of which can be analyzed on the basis of its ability to create value for the enterprise (Normann and Ramirez, 1994), and on the basis of the level of complexity required to manage relations with actors within the various networks (Ford, Gadde, Håkansson and Snehota, 2002).

2.2 Creativity and the evolutionary dynamics of network.

We think that, in order the analysis the nature of creativity in network, it is relevant to further analyze the evolutionary dynamics of networks. Networks are affected by evolutionary processes that impact the actors’ ability to share resources and knowledge and, in the end, which even influence the potential generation of phenomena related to creativity. Still, it must be noted, the analysis of network dynamics has received less attention in the literature than has the analysis of network structure. Indeed, these dynamics have been examined only in part. Therefore, this section will focus on four areas: a) the evolutionary processes of networks; b) the significance of the evolutionary dynamics of networks.

The evolutionary processes of networks. The change dynamics of networks have been examined from two perspectives (Benson-Rea and Wilson, 2003): one which focused of the context process of change (Easton, 1992), and another which concentrated on the structural change of a network (Holmen, et al., 1999). The first perspective shows how a network, by virtue of its constituent elements (activity links, exchange ties, and actor bonds) changes and evolves insofar as the relations that characterize it evolve. Furthermore, the network’s elements are subject to change that becomes evident over time, becoming more or less obvious according to the evolutionary dynamics that affect it. The second approach, focusing instead on a network’s structural change, primarily demonstrates how the network actors’ dyadic relationships can gradually increase as new members are added to the network or, conversely, decrease in the case where some members no longer feel themselves to be included in the network. On the evolutionary front, and with a perspective that contemplates both the context of process change and structural change, Håkansson and Snehota (1995) have previously underscored that a network is never, in and of itself, stable, and that its structure is distinguished by intrinsic dynamic qualities, characterized by a continuous evolutionary process. These dynamics are the fruit of the links, ties, and bonds that are inherent in the relations, which in turn also evolve, modifying themselves and the network. In this sense, the very process of networking, put into act by the network’s members, plays an important role in the evolution of a network (Ford, Gadde, Håkansson and Snehota 2003). In fact, the nodes may decide to maintain existing relationships or to activate new ones, as well as to accept their position in the network or seek to change it. Networking is then conditioned by the manner in which the members chose to inter-connect. Whereas, in fact, on the one hand an actor may strive to assume a prominent role with respect to

the others, actors must not believe that they can control or “own” the network, because the network is configured as a common sphere, shared by all the actors that animate it and not the property of any one subject (Ford, Gadde, Håkansson, and Snehota, 2003). According to this view, it therefore seems that stability and dynamism coexist in the network, and that the cooperation which occurs within the network provides a stable base from which to launch the network’s activity and innovation. Thus, change can only be achieved through the network, whose structure influences the organization’s actions.

The significance of the networks’ evolutionary dynamics. In regards to the intensity of a network’s evolutionary process, and referring back to the traditional dichotomy between innovative processes, Halinen, Salmi, and Havila (1999) have emphasized that the evolution of a network can be incremental or radical, and especially that it is the first hypothesis that is most frequent and plausible, appearing as the result of the continual networking among actors, activities, and resources (Håkansson and Snehota, 1995). On the contrary, whereas the radical type of evolution is possible, it appears to be quite unusual and rare (Easton, 1992). As will be discussed later in this paper, it is important to emphasize that the presence of evolutionary and innovative phenomena within the framework of a network is a necessary but not a sufficient condition for the network to also take on creative characteristics.

3. Network perspective and place marketing.

Network and place. Networks and their creativity may be analyzed not just in their constituent parts, but also with reference to specific areas of interaction. The latter may be constituted by the sector, by the kind of product, but also by the geographical areas in which they are located. The place, or territory, could be considered as a platform for networking in which actors interact with each other sharing territorial competencies (Martin, 2003). The field of *relational geography* (Storper, 1997; Low, 1997; Schoenberger, 1999; Baraldi, 2003; Coe, et al., 2004; Amin, 2004) has shown that space is an active resource, and that businesses and their geographical areas are closely linked. By this logic, it is important to analyze not just the impact companies have on the area, but also the impact of the area on business activities (Schoenberger, 1999). Dicken, et al. (2001) point out the high degree of mutual penetration between company networks and territorial areas, and assert that “while networks are embedded within territories, territories are, at the same time, embedded into networks” and thus, firms are “networks within networks.” Therefore, companies are relational entities that feed networks within territorial areas (spaces), defining them and, at the same time, they activate networks in which embedded competencies generate or are the object of broader relational processes that go beyond the territorial boundaries within which these competencies originate. This analytical approach to the relationships between a territory and business networks lays out a path for the study of local competency networks and their ability to produce creativity and processes of innovation

According to IMP perspective space is important because of the existence of substance in the interaction; Actors, resources and activities are placed in a relational space in which the interactions affect their position in network. (Johanson, Mattsson, 1988). The interaction process have consequences in different space dimensions among which geographical location, probably the most evident. (Ford, Gadde, Håkansson, Snehota, Waluszewski 2008, p.21).

In regards to this, Håkansson, Tunisini, and Waluszewski (2003) analyze the concept of place defining it as a combination of “a set of resources” and pointing out the presence of relationships that link a particular territory’s resources with those of another territory. The territory, or place, therefore presents itself as the result of relational interactions between nodes, whose characteristics are conditioned and determined by the same nodes and their long-term interactions. Actors are related to each other through their interactions and their combined interactions give each a different position in the relational space considered also in the geographical dimension.

This perspective is particularly useful for analyzing the evolutionary paths that animate the creativity network mainly rooted in a geographical area, distinguished by its characteristics and ability to produce “creativity. So territory could enact cognitive relations among actors which are aimed at realizing innovative processes, and in which an analysis of the generative and knowledge transference processes. According to us it is important to develop to establish a “vision” of a network (business learning network) composed of actors that interact with each other and exchange resources, activating adapting and learning processes aimed at increasing their cognitive patrimony (Håkansson, Huysman, Meijer, 2001).

The role of place marketing in relation to the network creativity. As stated the aim of this paper is focus on the analysis of network creativity within place; so we think it is valuable to deepen the role of marketing applied onto geographical area to generate interaction for creativity and connected territory development. For this reason we briefly describe place marketing approach emphasizing its reticular nature.

Over time, the literature has addressed the theme of place marketing in various ways. During the course of deepening theoretical study, place marketing has been increasingly associated with an interpretation characterized by a relational perspective of the network. This paper also takes that perspective, seeking to analyze the territorial and creative dynamics in a marketing framework.

Specifically in regards to place marketing, it is possible to observe how the latter has evident reticular characteristics. That is, relationships between and among nodes, resources, and activities may be identified in the territory. Along this line, Valdani and Ancarani (2000) have emphasized that the territory cannot be understood as an entity in and of itself, but instead must be interpreted as a reticular space consisting of nodes, and local and extra-local links (see also Martone, 1998). In this view, place marketing may allow the creation, maintenance, and reinforcement of advantageous exchange relationships between local stakeholders and the relevant external actors (publics), with the ultimate goal of increasing the value and attractiveness of the territory. The network perspective at the territorial level is also evident in the position taken by Caroli (1999), who mainly considers the perspective of Local Government Authorities (LGA) and/or the agency for territorial development; he points out how place marketing must aim towards the creation and consolidation of a “system of relationships between the subject (LGA) that has the task of managing the supply and the potential buyers (of the territory’s supply), represented by the investors and the current or potential users.” (Caroli, 1999 p. 44). These relationships, which appear over a medium-long term timeframe, are characterized by two fundamental elements: a shared system of values and consistency between the investors’ objectives and those of the area decision makers (Latusi, 2002). Upon closer examination, these two elements emphasize the dimension of the territory network and of the related place marketing insofar as, on the one hand, they lead investors to share the social and economic growth model of a certain area, and on the other, they drive those in charge of the area to adopt an interactive approach to investors (Paoli 1999). Therefore, it follows that the objectives of place marketing ought to be defined on the basis of a network perspective that takes into consideration all of the actors that animate it, and not just a single node (Aiello, Donvito, 2006).

In the sphere of networks rooted in territories, as well, it is possible to discern the existence of an evolutionary dynamics of the network and of the marketing activities put into play by the LGA (defined as territorial network actors with high interactive capabilities) (Sansoucy, 2000). In particular place marketing takes on a supportive role to develop the awareness of being part of a network and to share a network common vision of territory (Aiello and Donvito, 2007). Finally, place marketing provides useful contributions to the development of the “netlife” of territorial network and to the emergence of highly creative reticulate contexts. According to Caroli (2007), this occurs on three levels in particular: the integration, fertilization, and connection levels. The first level is realized through the development of a systemic vision of the various elements of the network in territories; place marketing becomes a coordinating and integrating force for the networks various elements. The second implies place marketing’s ability to offer operational tools and methods aimed at promoting integration. Finally, the connection dimension is linked with the efforts of the marketing to avoid the tendency of actors in close physical proximity to refer to each other, which could restrict the field for its initiatives, imposing a local vision of the network which is not open to out of area actors.

4. The creative network of the Florentine area and implications of place marketing: the first results of an exploratory analysis.

4.1 Research aim and methodological approach.

This paper is part of a wider research program that propose to develop a preliminary hypothetical model to analyze networks creativity within the framework of place marketing. Our research will be developed in several empirical steps starting from the analysis of creativity network linked in the territory of Florence and of Paris.

The intent is to offer a comparison between the two realities, in order to identify the similarities and divergences between them. The decision to compare the Tuscan city with the French capital, even though they differ in their size and territorial reach, is because they share the same perception of “beauty” and a creativity directed at the production of goods with a high symbolic value and that are object of the research. So the research will be conducted in four specific phases, of which only the first is the subject of this paper. It is for this reason that the present paper must be considered a work in progress within a broader process that will engage the research group in at least another year of study. At the end we would like to build an operational proposal to attract qualified investments into territories promoting their creativity potential.

I. Exploratory phase for the Florentine territory. This phase aims to identify an analytical approach to reconstruct the Florence network as producer of creativity; we try to produce a network picture recognizing the component of interaction (actors, resources and activities). For this reason we tried to discover the network picture in the mind of Florentine opinion leaders concentrating on the analysis of activities shared by the actors considered creativity producers by the opinion leaders themselves. In order to make out the activities and the actors involved, we asked the interviewed to identify the projects considered by them source of creativity in which they are involved within the Florentine network. In particular we took into account projects in different steps: yet realized, in progress and planned. A qualitative methodology has been adopted for this phase, which provides for in-depth interviews with five opinion leaders held to be important given their position within the territory and their knowledgeable perspective of the reality under investigation.¹ The in-depth interviews were conducted using a semi-structured protocol with indirect qualitative tests and tools for in-depth analysis (Lehmann, Gupta, and Steckel, 1998).

II. Exploratory phase for the Parisian territory. The second phase intends to replicate in Paris (Parisian territory) the explorative analysis that was conducted for the Florentine area. The aim of this phase is to verify the appropriateness of the analytical approach developed in the first phase and to compare the similarities and differences between the network creativity within Florence and Paris.

III. Qualitative phase. The third phase intends to reach the following objectives through focus groups and a second round of in-depth interviews: a) verify the picture of network creativity emerged in the two previous phases; b) define a set of qualitative-quantitative descriptors of relationships in the network; c) analyze the presence of a shared reticular perspective (“visioning ability”) and the related conditions; d) identify and examine the subjects capable of “activating” and “facilitating” relational dynamics in networks analyzed; e) study the contents of the actors’ shared resources and competencies; f) to discover the network outcome for the single actor and for the network as a whole.

IV. Phase extending the scope of the study. Finally, in the last stage, quantitative research will be conducted on a stratified sample of actors located in the Florence and Paris networks in order to measure the items which will have emerged during the preceding qualitative phase of the study.

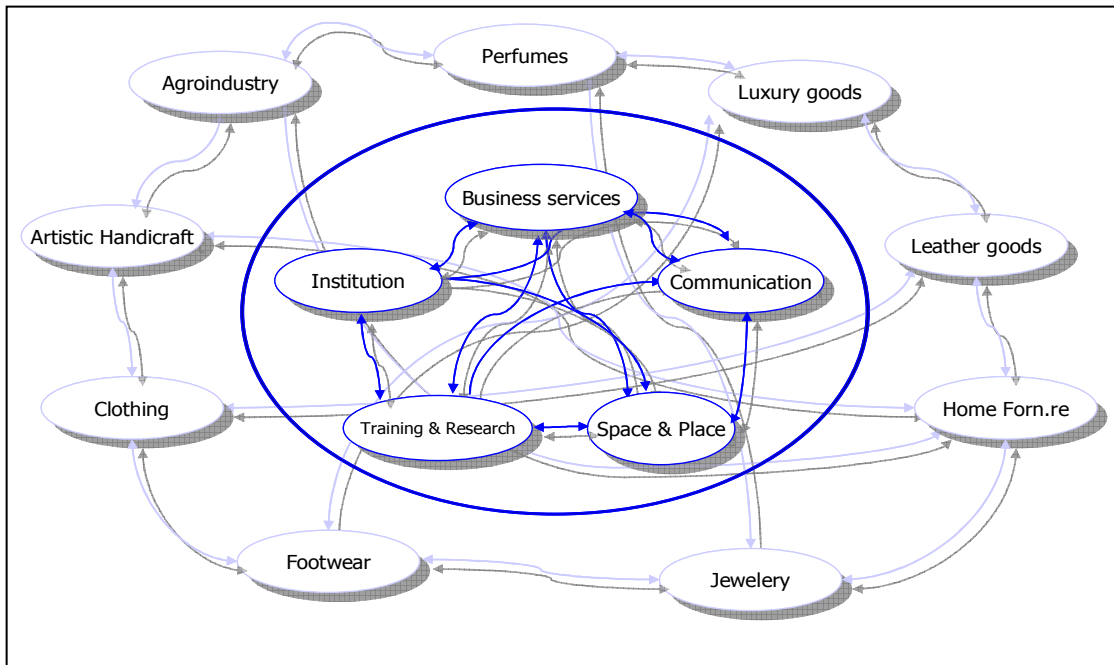
In regards to both Florence and Paris, the final objective of the research process is to identify and analyze:

- The subjects and resources at the disposal of the territory which increase the competitiveness of those sectors producing goods of a highly symbolic nature.
- The ability of some nodes to promote the network’s interactive dynamics, creating relationships that contribute to the development of the productive sectors under study.
- The reasons driving businesses that produce goods with a high symbolic value to embed themselves in the geographical areas under study.
- The role of place marketing to promote the network creativity and territorial economic development.

¹ The interviewees were: for the Municipality of Florence, Dr. Marta Fallani, Superintendent of Economic Promotion, Economic Development Department, Development Strategies Service; for Promofirenze, Dr. Sabrina Montaguti, Superintendent of Place Marketing for Promofirenze, Special Office of the Florence Chamber of Commerce (CCIAA); for Polimoda, Dr. Linda Loppa, Director, and Dr. Maria Stella Giannini, Superintendent of Marketing; for Confindustria, Dr. Agostino Apolito, Head of the Economic Area; for the Giunti Group, Dr. Raffaello Naldi, Director of Sales and Marketing.

According to the aims of the first phase, the authors proposed a reticular schema to facilitate the codification of the network picture perceived by the opinion leaders interviewed. This schema is based on categories of actors rooted within territory (such as institutions, training and research, spaces and places, communication and business services) and on other categories of actors producing goods of a highly symbolic nature. The interaction within and between the actors belonging to the different categories should allow the generation of creativity. (Graph 1).

Graph 1 – Schema for the codification of the network picture territorially rooted and creativity oriented



Source: Authors' elaboration

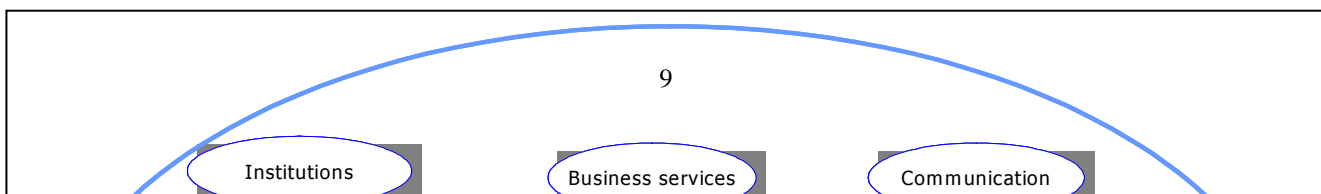
In the figure the circle represents the borders of a territory managed by LGA ; the actors inside them play their main activities referring to the territory in which are rooted. The other actors could be embedded in the territory so identified. Both of them can interact within and outside this territory.

4.2 Network picture and the identification of actors.

In this research phase in order to identify the Florence network picture, we asked the opinion leaders a) to evaluate how categories placed in the territorial borders in our schema (institutions, training and research, spaces and places, communications, business services) could explain creativity actors typology inside a territory; b) to list in each of these categories most representative actors in the Florentine network.

This identification process for each category took place in two contiguous steps. First, after having indicated their agreement with the proposed categories, the sources interviewed were asked to spontaneously name the most representative subjects-nodes in the Florentine network for each category. Then the sources were next shown a control list of names, previously compiled by the research group, for their further consideration. Graph 2 offers a network picture coming out from this first round of interviews; as we can see the picture perceived by the interviewed is partially shared. The actors considered as relevant nodes inside the territory are those which are cited by all the interviewed or by the majority of them. The final results of this survey is characterized by a certain degree of homogeneity and by the wealth of information they contain.

Graph 2 - Florentine Network picture



Legenda:

F=Municipality of Florence; P=Promofirenze; M=Polimoda; I=Confindustria; G=Giunti

Institutions: Municipality of Florence, Province of Florence, Region of Tuscany, Chamber of Commerce, Confindustria (organization for the manufacturing and service industries), Bureau of Museums, APET - Tuscan Economic Promotion Agency, Ente Cassa di Risparmio di Firenze (philanthropic foundation, bank founded), Artistic Handiworks Foundation, Cultural Foundation.

Business Services: Incubatore (services to start-ups), trade associations, Chamber of Commerce, consulting firms, graphic firms, designers, communication agencies.

Communications: Various newspapers, editors, TV station.

Training and Research: University of Florence, Polimoda, ISIA – Higher Institute for Artistic Industry, Academy of Fine Arts, Art Institute, St. Anne School, University Research Foundation, Professional Building School, Leather Working School, European University, Gemstone Factory.

Spaces and Places: Active commercial-residential urban area, historical areas of the city, Murate (reconverted prison complex), Leopolda Train Station, Belvedere Fort, company museums, Florentine museums, Marino Marini Museum, Pitti Immagine, Florence Fair, city theaters, State Archives.

Source: Authors' elaboration

Institutions. In this category it may be observed that there are different typologies of actors such as Local Government Authorities, Trade Associations, Training and Research Institutions and Foundations. The opinion leaders interviewed unanimously recognize the very important role of the Local Government Authorities (the Municipality of Florence, the Province of Florence, the Region of Tuscany) in sustaining the processes of innovation and creativity. The Florence Chamber of Commerce is also considered an institutional actor that is an integral part of the territorial network. Alongside these actors are the banking and cultural foundations, as well as the trade associations considered to be most representative (for example, the CNA and Confindustria), the regional development agency (APET) and the Bureau of Museums (*Soprintendenza al Polo Museale*).

Training and Research. In the category "Training and Research," all of those consulted named the University of Florence (*Università degli Studi di Firenze*) as an important actor; in particular, they referred to the creative role of the Departments of Architecture and of Engineering. The Academy of Fine Arts (*Accademia delle Belle Arti*), Polimoda, and ISIA, all of which are training institutions with deep roots in the city, also figure among the most representative actors in this category.

Cultural Places and Spaces: In the category "Places and Spaces," those interviewed identified three main fronts: a) actors that manage areas with creative and cultural content (Pitti Immagine and Leopolda Station), b) museums and theaters (the Florentine system of museums, the Marino Marini Museum, company museums, city theaters), c) areas of the city with a high degree of activity (Oltrarno, San Ambrogio) as well as the historical areas of the city (broadly speaking, the historic center). All of those consulted expressed their

personal perception of the need to promote the emergence of more places able to develop creativity and be a meeting place for talent.

Communications. In this category, the opinion leaders identified the important subjects in the creative territorial network as the local newspapers (La Nazione, La Repubblica, Il Corriere Fiorentino, Il Tirreno), publishers (Giunti, Vallecchi, Polistampa), and other actors with a distinctive profile (such as Alinari 24Ore, the Province of Florence TV station, and Dada).

Business services. In regards to the services for businesses, this first exploratory phase revealed - along with certain specific actors such as Incubatore (which will be discussed later in this paper), the Chamber of Commerce and its Special Agencies, and the trade associations – the presence of categories of subjects which provide services to companies (consulting firms, graphic firms, designers). It is important to explain that the sources interviewed use business services, but at the same time they may themselves be providers of such services to the actors with which they interact. Given these results, it is deemed interesting to further investigate this area, and identify more specifically the individual actors that are representative of the various categories of service providers.

This preliminary sketch reveals the significant role of the training and research institutions and “actors.” These two nodes are distinguished by their predominantly local nature, although they also have creative relationships with regional (Sant’Anna School in Pisa) and international (the European University) subjects. In contrast, the actors in the “spaces and places,” “business services,” and “communications” categories are more heterogeneous, and in a preliminary exploratory analysis appear instrumental primarily in the improvement and sharing of the network’s creativity.

4.3 Creative Activities in Florence network.

In order to perform a deeper study of the relationships between the actors within the Florentine network, the research group have tried to identify and analyze the projects considered by the interviewed as source of creativity for the network and able to produce benefits for the local economy. During the fieldwork (in depth interview) we focused our attention on the Actors (organizations) that are in the network picture represented above and in which the interviewed work for. To better understand the creative content of the projects we asked the interviewed to describe those projects in which the Organization are involved as “promoter” and so interaction drivers of the project themselves.

The analysis of creative projects has tried to identify the following items: a) the promoter actor; b) the partner actors (local, regional, national, international); c) the objectives and the activities of the projects; d) inter-organizational link typology; e) project timeline.

In the part below of the paper we describe the projects promoted by the actor under analysis and characterized by their potential creativity.

Municipality of Florence. Regarding the Municipality of Florence, the Superintendent of the Department of Economic Development – Development Strategies Service (*Comune di Firenze, la Responsabile della Direzione Sviluppo Economico - Servizio Strategie di Sviluppo*) has identified three projects that are particularly significant in terms of creativity and their relational content: Incubatore, the “Conventino” Center for Contemporary Handicrafts, and the “Le Murate” project.

Incubatore. Incubatore is an experience that came into effect in 2004, and which is still operating. The Municipality of Florence sponsors and manages Incubatore through the Higher Institute for Industrial Technologies (*Scuola Superiore di Tecnologie Industriali*, a training institution in which the Municipality participates). It is an initiative whose purpose is to “incubate” start-up businesses (possessing the entrepreneurial spirit that is in firms’ DNA), offering a series of auxiliary and support services, both real and financial. In particular, the Municipality’s Incubatore seeks to stimulate the creation and start up of new high-tech companies, promoting the transfer of technology from the scientific world to that of businesses. The realization of this initiative anticipates the interaction of various local actors, setting into action relational dynamics of a territorial nature. In fact, along with the Municipality of Florence, a series of partners are involved, including the Region of Tuscany, the Province of Florence, Federmanager, the Business Angel network, and the University of Florence. At the regional level, the partnership with the Region of Tuscany should foster the connection between the Florentine incubator and the actors that support it with the network of Tuscan incubators that the Region is itself developing. According to the opinion leaders interviewed for this study, the relationships between the partners should be intensified, particularly those with the University, which in turn has its own network of university incubators. At the international level, on the other hand, contacts and interaction with non-Italian actors are only sporadic. From a formal perspective, the relations between actors involved in the project are governed by a protocol of agreement that was approved in 2000.

“Conventino” Center for Contemporary Handicrafts. The “Conventino” Center for Contemporary Handicrafts (*Centro dell’artigianato contemporaneo “Conventino”*) is a project, currently under way, with the objective of becoming the reference point for the contemporary handicrafts sector in Florence – as may be inferred from its name. The project has been financed by the Municipality of Florence since 2004, and is now completing the renovation of the property that will house the Center. Situated in an area of the city with a historically artisan vocation (Oltrarno), the new headquarters were formally a religious complex and is already surrounded by a number of artisan businesses. This area is currently undergoing a significant conversion process which will entail the redistribution of the structure’s internal spaces, providing for an anticipated thirty artisanal businesses chosen for their capacity for innovation and the level of creativity of their products. Coventino will also become the headquarters of the Florence Handicrafts Foundation (*Fondazione Firenze Artigianato*), as well as a distribution center for services aimed at the artisanal businesses, including face-to-face courses on topics pertinent to the artistic handicrafts industry. The Municipality of Florence, which has sponsored and develops this project, hopes that it will also serve as an instrument for the international promotion of the Florentine artisanal businesses. The other actors involved in the development of this project, besides the Municipality of Florence, are the Province of Florence, the Chamber of Commerce, and the local artisanal trade associations (CMA and Confartigianato). These actors, each of which were identified as nodes in the Florentine creative territorial network, are all formally linked to the Conventino project through contractual relationships. In this phase of the initiative’s development, regional-national and international partners are not yet involved.

The “Le Murate” project. The “Le Murate” project, now in the advanced planning stage, is an initiative aimed at creating a center for the contemporary jewelry sector in Florence. As with “Conventino,” it entails the reconversion of a former religious complex - which, in this case, had been subsequently used as a city prison. A first part of the reconversion process has already been realized with the re-designation by city planners of a portion of the complex. The project in question commenced in 2004 with the initiation of the work planned for the second Murate parcel, and falls within the scope of the PIUSS (*Piano di Intervento di Sviluppo Sostenibile – Sustainable Development Plan*), a type of “umbrella super-project.” The center will have to be multifunctional, including both a commercial space where contemporary Florentine handcrafted metal jewelry (not just gold) is presented and, at the same time, the offer of services for businesses in this sector. The project starts with the observation that many artisanal businesses do not have an efficacious connection to the market nor, in general, referred points of sale. It is for this reason that the Municipality of Florence, which is the initiative’s sponsors, wishes to group many jewelry businesses into one space and develop a point of sale. This commercial area will probably not be organized in a fragmented way, with the creation of numerous mini-shops (one for each artisan), but instead will be structured as a single point of sale with its own distinctive logo under which to sell a wide assortment of products-brands. The Municipality has commissioned a feasibility study for the development of the project, which should identify the project’s possible partners as well as the subject that will manage the center.

Confindustria. The in-depth interview with the source at Confindustria revealed three important projects that are characterized by the involvement of a very large nucleus of actors which are not only from the local areas. These projects are: 1) special laws for Florence; 2) Firenze Cultura (“Culture and Florence”); and 3) Firenze Internazionale (“International Florence”).

Special laws for Florence: The goal of this project is to highlight the historical-cultural characteristics and the traditions that differentiate Florence from other cities in the international panorama. It represents a preliminary study to determine specific regulations to justify the allocation of adequate financial resources for the preservation and enjoyment of the city’s cultural heritage. The local partners are comprised of the principal institutions, in particular, the Region; the Province, and the Municipality of Florence, and the trade associations. These local partners are joined by institutional partners consisting of members who represent the Italian Parliament.

Firenze Cultura. The objective is to make Florence the center of cultural attention at the international level. To this purpose, the project proposes to improve the city’s cultural system through the synergies created among its constituent parts; this means creating more interaction between the Florentine cultural realities and both the hospitality sector and the companies which provide services that contribute to the enjoyment of the local artistic patrimony. The realization of this project causes Confindustria to interface with both local actors (the Municipality and the Province of Florence, the Bureau of Museums, and the cultural associations) and with national actors (Ministry of the Artistic and Cultural Heritage).

Firenze Internazionale. The goal is to improve and exploit Florence’s image in the world, and make the city a magnet for investment in the cultural and industrial spheres. It represents an attempt to attract both international cultural bodies and training institutions, able to transfer their own technical-creative competences to local artisanal business, making Florence a magnet for the location of such organizations. To do this,

Confindustria maintains contacts with the principal local institutions (the Region, Province, and Municipality of Florence), but especially with international organizations such as the United Nations and UNESCO.

Promofirenze. The in-depth interview with the source from Promofirenze revealed two planning initiatives that are distinguished by the joint involvement of a set of nodes in the Florentine network. More specifically, these are constant collaborative processes between Promofirenze and the trade associations on the one hand and the project entitled “Sector Group Tourism and Cultural Heritage” on the other.

Ongoing collaborative processes with the trade associations. By its very nature Promofirenze, in its role as sponsor of the Florentine economic fabric, establishes continuous, ongoing relationships with various actors in the territorial network. Notable among these are the initiatives - shared by the trade associations (Assindustria, CNA, Confartigiano, Confesercenti, Confocommercio) - in support of internationalization and of the activities to increase the value and status of the local economic and cultural fabric. In regards to codifying the relationships between the actors, since 2007 Promofirenze has set up annual protocols for collaboration, automatically renewed, that are characterized by specific budgets decided on the basis of the individual initiatives agreed upon with the trade associations. In addition to increasing awareness among Florentine businesses to the internationalization initiatives, these collaborative processes have especially helped foster the transfer of technology from the scientific realm to the world of business. Promofirenze, as the primary sponsor of these initiatives for continual collaboration, has also drawn in other, not strictly economic, actors, such as the Cultural Foundation of Florence, making itself the spokesman for the main cultural events affecting the city’s territory.

Sector Group Tourism and Cultural Heritage Project. The “Sector Group Tourism and Cultural Heritage” project has as its goal the development of sustainable tourism, based on accepted European models and, more generally, supporting more advanced planning models for the territory, with particular attention to the cultural sphere. This project, which began in 2008 and is anticipated to continue for 3-5 years, is stimulated and coordinated by the European Union; Promofirenze has assumed the role of promoter for the local working group in Florence. The network dynamics of this project are based on the interactions of local actors (Promofirenze, APT, trade associations, and the local pool of businesses), regional-national actors (trade associations), and international actors (the European Union and 25 European Chambers of Commerce). These actors, which operate under the general coordination of the European Union, have signed a formal protocol with the EU in order to set specific objectives and regulate behavior, while at the same time developing temporary partnerships.

As a whole, the project should have a series of positive ramifications for the Florentine territory, which may be summarized as follows:

- Improvement in the quality of tourist flows.
- Innovations in the territory’s planning strategies.
- Exploitation of the benefits deriving from the coordinating principles of the Cultural Heritage.
- Activities to increase the awareness of local institutions with regard to the issue of tourism.

Polimoda. The projects in which Polimoda participates with other actors in the Florence area are primarily educational. With respect to this, the sources interviewed highlighted an important training project for the Florence-creativity pairing, which consists of the realization of a three-year experimental course on the subject of fashion. The partners for this project would be the ISIA (*Istituto Superiore per le Industrie Artistiche* - Higher Institute for Artistic Industry) and Centro Moda (Fashion Center).

Giunti Group. The projects of the Giunti Group, one of the most important publishers in Florence, are aimed at increasing the profile abroad – albeit indirectly - of the Florentine publishing tradition. These projects include those aimed at internationalizing Giunti’s publishing activities. In fact, since 2005 the Giunti Group has undertaken a process of vertical integration: upstream, with the acquisition of foreign publishing houses and, downstream, by opening its own bookstores. In realizing these projects, Giunti has mostly interacted with private partners consisting of foreign publishing firms and the owners of chains of points of sale. Recently, Evro-Giunti was formed in Belgrade, through which Giunti Editore, with a 50% stake, entered the Balkan publishing market and reinforced its foreign operations.

The objective of other projects is the *valorization of local publishing competencies*; an example is the 50% acquisition of the Florentine publishing house, Patatrac, known for its high quality graphics.

Table 1 briefly summarizes the main characteristics of some of the important projects underway within the Florentine area creative network. An analysis of these projects permits the identification of individual networks within the creative network, which are composed of actors whose activities have repercussions for the territory’s economy. If each of these projects is analyzed from this relational point of view, it is possible to understand why the interacting actors are predominantly local institutions (the Region, Province, and Municipality of Florence, and CNA - National Confederation of Crafts and Small and Medium-Sized

Enterprises) that are involved in shared activities aimed, above all, at boosting the induced productivity and at improving and exploiting the artistic-cultural system. It is obvious that the types of interaction are often limited to formal protocols or agreements for coordinating projects. The authors limit themselves, at this phase in the research, to this network interpretation, but they are fully aware that in order to completely understand whether these networks connote creativity, a deeper analysis is required. Moreover, if the concept of creativity is accepted to mean a system oriented towards change, then it is indispensable to examine not just the network system actors, but also the exchange of competences and resources within a framework of reciprocal integration, as well as the learning paths initiated between the actors themselves according to the dialectics of a dynamic environment.

4.4 Reflections on the network creativity in Florentine network.

The approach here proposed seems to be an effective tool for representing the actors endowed with specific competencies and the real and potential synergies between these competencies. The network's ability to generate creativity depends on the presence of certain presuppositions and conditions in the interactions of the network actors (see paragraph 3). It is not the intention of this paper, that is a working progress, to make a full and complete analysis of creativity in network; in fact we focus on the empirical examination of actors and of their activities not having analyzed yet shared resources and competences. So the authors limit themselves to some brief reflections on the main results of this first analysis.

What emerges is that the actors, be they institutions or businesses, promote reticular creativity on the basis of a *subjective picture of networks*, and therefore engage in "activating" relations as a result of their own preconceived vision of reality. Networks are activated on the basis of the mutual recognition of roles and competencies. In the authors' opinion, this, *in the absence of the ability and willingness to explore the unfamiliar* and to create new relationships, may give rise to "conventional" networks, inclined to be closed, made up of actors whose relations with each other tend more to be static and bureaucratic rather than dynamic, and consequently with a low potential for interacting on which to graft processes of mutual comparison and learning. Setting predetermined limits to the creative network favors "reticular myopia," the result of which may be the realization of similar projects on the part of the same territorial actors. In other words, creativity in territorial network composed of different actors may develop, but characterized by the same objectives and the same relational activities.

The possibility of avoiding the danger of *creative fragmentation and redundancy* implies the presence of *network mixers* alongside the network activators. These mixers are "subjects" capable of mediating between the actors in order to raise their awareness of the positive effects produced by the integration of their resources-competencies and so, in the final analysis, of fostering the interaction that is the motor of territorial network creativity. The network mixers are not necessarily institutions, firms, or people, but can consist of specific opportunities around which to create new relational processes among actors that had not had the chance, up until then, to initiate mutually advantageous exchanges. The interviews conducted for this research revealed that cultural events whose importance derive from their continuing impact on the territory can represent indispensable opportunities for network actors to compare themselves with each other and encourage the exploitation of a territory's creative potential, with attention to improving and utilizing an integrated supply system.

Table 1 – Some important projects in Florence network: actors and creative activities

Project	Objectives and activities	Promoter actor	Role of promoter actor	Local partners	Regional, national, international partners
Incubatore	<ul style="list-style-type: none"> - Start up new high-tech companies - Offer start-up services - Promote the transfer of technology 	Municipality of Florence	Sponsor and manager	<ul style="list-style-type: none"> - Province and Region of Florence - Federmanager - Business Angel - University of Florence 	<ul style="list-style-type: none"> - Contact other regional incubators
Center for Contemporary Handicrafts (Conventino)	<ul style="list-style-type: none"> - Create a location for the most innovative artisans - Become the headquarters of the Florence Handicrafts Foundation - Offer support services for businesses - Advance the level of artisanal businesses 	Municipality of Florence	Sponsor and developer	<ul style="list-style-type: none"> - Province of Florence - CCIAA - CNA - Confartigianato 	<ul style="list-style-type: none"> - ...
“Le Murate” project	<ul style="list-style-type: none"> - Create a center for contemporary jewelry (not just gold) - Create a point of sale for the artisanal production of contemporary jewelry - Offer support services for businesses 	Municipality of Florence	Sponsor	<ul style="list-style-type: none"> - To be identified after a feasibility study 	<ul style="list-style-type: none"> - ...
Special laws for Florence:	<ul style="list-style-type: none"> - Highlight Florence’s historical-cultural characteristics and distinctive traditions - Set out specific regulations - Obtain adequate financial resources to preserve and promote the enjoyment of the city’s cultural heritage 	Confindustria	Sponsor	<ul style="list-style-type: none"> - Municipality, Province, and Region of Florence - trade associations 	<ul style="list-style-type: none"> - Member of the Italian Parliament
Firenze Cultura	<ul style="list-style-type: none"> - Make Florence the cultural center of attention at the international level - Improve Florence’s cultural system through a synergistic approach (cultural businesses, hospitality sector, services) 	Confindustria	Sponsor	<ul style="list-style-type: none"> - Municipality and Province of Florence - Bureau of Museums - Cultural associations 	<ul style="list-style-type: none"> - Ministry of the Arts and Cultural Heritage
Firenze Internazionale	<ul style="list-style-type: none"> - Improve and exploit Florence’s image in the world - Make Florence a magnet for cultural and industrial investment 	Confindustria	Sponsor	<ul style="list-style-type: none"> - Municipality, Province, and Region of Florence 	<ul style="list-style-type: none"> - UN - UNESCO
Ongoing collaborative processes with the trade associations.	<ul style="list-style-type: none"> - Increase companies’ awareness of internationalization - Foster the transfer of technology from the scientific sphere to business 	Promofirenze	Partner and main sponsor	<ul style="list-style-type: none"> - Trade associations - Cultural Foundation 	<ul style="list-style-type: none"> - ...
Project	Objectives and activities	Promoter actor	Role of promoter actor	Local partners	Regional, national, international partners
Sector Group Tourism and Cultural Heritage	<ul style="list-style-type: none"> - Develop sustainable tourism, based on accepted European models, improving the quality of tourist flows. - Give preference to more advanced planning models for the territory, with particular attention to the cultural sphere - Bring innovations to territorial planning strategies 	Promofirenze	Sponsor of the local work group	<ul style="list-style-type: none"> - APT - Trade associations - Local pool of businesses 	<ul style="list-style-type: none"> - EU - Trade associations - 25 European Chambers of Commerce
Experimental fashion course	<ul style="list-style-type: none"> - Realization of a three-year experimental course on the subject of fashion 	- Polimoda	- Sponsor	<ul style="list-style-type: none"> - ISIA school - Fashion Center 	-
Internationalization of publishing activities	<ul style="list-style-type: none"> - Improve (indirectly) the profile of the Florentine publishing tradition abroad 	- Giunti	- Sponsor and implementer	-	<ul style="list-style-type: none"> - International private partners
Increase international profile of local publishing	<ul style="list-style-type: none"> - Retain local publishing competences 	- Giunti	- Sponsor and implementer	<ul style="list-style-type: none"> - Private partners (local publishers) 	-

Source: Authors’ elaboration

The empirical analysis demonstrates that the creative idea connected to a specific project sponsored by a particular actor can be followed by individual relations, and not so much by *relational processes*, fostering creativity at the level of a specific institution/company, and not at the level of the entire *network*. The creative idea in and of itself remains static, as it is unable to become a factor propelling the resources-competencies combination process or to contribute to the production of new knowledge or of new creative content.

The results of this research highlight that an in-depth analysis of network creativity territorially rooted could produce a body of knowledge that is important for policymakers. It is relevant insofar as it represents a tool for moving beyond a subjective vision of the network, for setting up pathways of convergence between different competencies, and for directing public resources towards specific projects, to which those actors actually able to contribute to the production of new creativity should be directed. In order to develop a model which can guarantee this efficacy, it is important to define certain qualitative-quantitative descriptors for relationships in the network creativity, to analyze the conditions for an objective reticulate vision, and to more deeply examine the contents of the actors' shared competencies. On the basis of this analysis, those subjects capable of "activating" and "mixing" the relational dynamics of the creative territorial networks should be identified and studied. In the authors' opinion, these subjects represent an important strategic asset for creating policy to enhance the value of the territory.

4.5 Further research development

This paper is the first part of a wider research program; here the authors try to reconstruct the Florentine network as producer of creativity recognizing the components of interaction (actors, resources and activities). The qualitative results related to Florentine network highlight the central role of LGAs in generating creativity; for this reason we are going to deeper analyze this kind of actors and their specific role for innovation and creativity.

As previously shown in methodology, the analytical approach developed in this phase need to be firstly verified within the Parisian territory. Comparing Florence and Paris networks, we are going to better identify and analyze the most relevant actors in producing creativity. Through the qualitative results, the authors aim to focalize the research field defining a set of relationships descriptors for the creative network; furthermore we think it would be important to identify representative actors belonging to fashion, artistic handicrafts, luxury goods and agro-industrial sectors. Finally, on this more delimited research range, we will conducted a quantitative survey on a stratified sample of actors located in the Florence and Paris territories to develop a model to analyze creativity in networks useful for decision makers.

Bibliography.

- Aiello, G., Donvito, R. (2006), "The Role of Integrated Communication within Place Marketing: The Province of Florence Case," 22nd Annual IMP Conference, Milan, 7-9 September, 2006.
- Aiello, G., Donvito, R. (2007), "L'evoluzione dei network per il marketing territoriale e l'attrazione degli investimenti," *Mercati e Competitività*, Vol. 1, No. 1, Franco Angeli.
- Aldrich, H.(1979), *Organizations and Environments*, Prentice-Hall, Englewood Cliffs.
- Allen, T. J. (1977), *Managing the Flow of Technology*, MIT Press, Cambridge.
- Amin, A. (2004), "Regions Unbound: Towards a New Politics of Place", *Geografiska Annaler*, Vol. 86, pp. 33-44.
- Äyväri A., Jyrämä A. (2007), "The Networking Abilities of Craft Entrepreneurs," 23rd IMP Conference, University of Manchester (30 August – 1 September).
- Baraldi, E. (2003), "The Places of Ikea: Using Space as a Strategic Weapon in Handling Resource Networks," *Proceedings of the 19th IMP Conference*, Lugano, Switzerland, 2003.
- Benson-Rea M., Wilson H. (2000), "Performance and the Lifecycle of the Firm and Its Networks," paper published at the 16th IMP Conference, Bath, U.K., 2000.
- Binning, G. (1991), *Dal Nulla. Sulla Creatività dell'Uomo e della Natura*, Garzanti, Milano.
- Boari C., Grandi A., Lorenzoni, G. (1989) "Le organizzazioni a rete: tre concetti di base," *Economia e Politica Industriale*, No.64.
- Bohn, D. (1998), *On Creativity*, Lee Nichel, ed., Routledge, London.
- Boissevain, J., Mitchell C. (1973), *Network Analysis in Human Interaction*, Mouton, Hoogue.
- Cantù, C. (2006), "La convergenza tra network di telemedicina-tele sanità e di teledomotica," *Dipartimento Economia e Gestione Aziendale, Facoltà di Economia, Università Cattolica del Sacro Cuore*.
- Caroli, M. G. (1999), *Il Marketing Territoriale*, Franco Angeli, Milan.
- Caroli, M. G. (2007), "Introduzione," *Mercati e Competitività*, Vol.1, Franco Angeli.
- Castaldo S., Verona G. (1998), *Lo Sviluppo di Nuovi Prodotti: Teoria e Analisi Empiriche in una Prospettiva Cognitiva*, Egea, Milan.
- Coe, N., Hess, M., Yeung, H. W. C., Dicken, P., and Henderson, J. (2004), "Globalizing Regional Development: A Global Production Networks Perspective," *Transactions of the Institute of British Geographers*, Vol.29, pp. 468-484.
- Cooke, P., Lazzeretti L. (2008), *Creative Cities, Cultural Clusters, and Local Economic Development*, Edward Elgar, Cheltenham, U.K.
- Cooley, C. H. (1956), *Human Nature and the Social Order*, Free Press, New York.
- Csikszentmihalyi, M. (1996), "Creativity: Flow and the Psychology of Discovery and Innovation, Decision Making," *Journal of Management*, Vol. 26, No. 4, pp. 705-732.
- Dicken, P., Kelly, P. F., Olds, K., Yeung, H. W. C. (2001), "Chains and Networks, Territories and Scales: Towards a Relational Framework for Analysing the Global Economy," *Global Networks*, Vol. 1, pp. 89-112.
- Easton, G. (1992), "Industrial Networks: A Review," *Industrial Networks - A New View of Reality*, Björn Axelsson and Geoffrey Easton, eds., London, Routledge, pp. 3-27.
- Florida, R. (2000), *The Economic Geographic Class*, Basic Books, New York.
- Florida, R. (2002), *The Rise of the Creative Class*, Basic Books, New York.
- Ford, C. M., Gioia, D. A. (2000), *Factors Influencing Creativity in the Domain of Managerial*, Harper Collins, New York.
- Ford, D., Gadde, L.E., Håkansson, H., Snehota, I. J. (2002), "Managing Networks", 18th IMP Annual Conference, Australia, 2002.

- Ford, D., Gadde, L. E., Håkansson, H., Snehota, I. (2003), *Managing Business Relationships*, John Wiley & Sons, Chichester.
- Ford, D., Gadde, L. E., Håkansson, H., Snehota, I., Waluszewski A. (2008), "Analysing Business Interaction", 24th IMP-conference in Uppsala, Sweden.
- Gardner, H., (1994), "The Creators' Patterns," in Feldman, D.H., Csikszentmihalyi and Gardner H., eds, *Changing the World: A Framework of the Study of Creativity*, Praeger, Westport, pp.69-70.
- Goldenberg, J., Mazursky, D. (2003), *Creatività ed Innovazione di Prodotto*, Etas Libri, Milano.
- Håkansson, H., Huysman, M., Meijer, A. (2001), "Inter-Organizational Interaction and Organizational Teaching," in Håkansson, H., Johanson J., *Business Network Learning*, Pergamon.
- Håkansson, H. (1982), *International Marketing and Purchasing of Industrial Goods*, John Wiley & Sons, Chichester, U.K.
- Håkansson, H. (1987), *Industrial Technological Development*, Croom Helm.
- Håkansson, H., Snehota, I. (1995) eds., *Developing Relationships in Business Networks*, Routledge, London.
- Håkansson, H., Tunisini, A., Waluszewski, A. (2002), "Place as a Resource in Business Networks", 18th IMP Conference, Dijon, France, 2002.
- Halinen, A., Salmi, A., Havila, V. (1999), "From Dyadic Change to Changing Business Networks: An Analytical Framework," *Journal of Management Studies*, Vol. 36, No. 6, November 1999.
- Holmen, E., Pederson, A. C., Torvatn, T. (1999), "Is It Possible to Conceptualise the Interplay between Structure and Process in the Industrial Network Approach?" in McLoughlin, Damien and C. Horan, eds., *Proceedings of the 15th IMP (Industrial Marketing and Purchasing) International Conference*, Dublin, September 1999.
- Homans, G. C. (1961), *Social Behaviour: Its Elementary Forms*, Harcourt, Brace & World, New York.
- Jacob, N. (1998), *Creativity in Organizations*, Wheeler Publishing, New Delhi.
- Jarillo, K. (1988), "On strategic Network", *Strategic Management Journal*, Vol. 9.
- Jarvensivu, T., Moller, K. (2008), "Metatheory of Network Management: A Contingency Perspective", Department of Marketing and Management, Helsinki School of Economics, March, Working Papers W-448.
- Johanson J., Mattsson LG. (1988), "Network Position and Strategic Action – An Analytical Framework", Working Paper, University of Uppsala, Department of Business Studies.
- Kazanjian, et al. (2000), *Creativity and Technological Learning: The Roles of Organization Architecture and Crisis in Large-Scale Projects*, The University of Chicago Press, Chicago and London.
- Latusi, S. (2002), *Marketing Territoriale per gli Investimenti*, Egea, Milan.
- Laumann, E. (1973), *Bonds of Pluralism: The Firm and The Substance of Social Network*, Wiley, New York.
- Lazzeretti, L. (eds) (2004), *Art cities, cultural districts and museums*, University Press, Firenze.
- Lehmann, D. R., Gupta, S., Steckel, J.H. (1998), *Marketing Research*, Addison Wesley, Reading, Massachussetts.
- Low, B. (1997), "Managing Business Relationships and Positions in Industrial Networks," *Industrial Marketing Management*, Vol. 26, pp. 189-202.
- Malinowski, B. (1992), *Argonauts of Western Pacific*, Dutton, New York.
- Martin, R. (2003), "Putting the Economy in its Place: On Economics and Geography", *Proceedings of the Cambridge Journal of Economics Conference*.
- Martone, R. F. (1998), "La città in ascolto. Una nuova visione del city marketing", *Economia & Management*, No.6, 13-23.
- Moller, K., Halinen, A. (1999), "Business Relationship and Networks: Managerial Challenge of Network Era", *Industrial Marketing Management*, Vol. 28.

- Normann, R., Ramirez, R. (1994), *Designing Interactive Strategy: From Value Chain to Value Constellation*, Wiley, Chichester.
- Paoli, M. (1999), *Marketing d'area per l'attrazione di investimenti esogeni*, Guerini e Associati, Milan.
- Parolini, C. (1999), *The Value Net: A Tool for Competitive Strategy*, John Wiley Books, Chirchester.
- Sansoucy, L. (2000), "La Francia," in Bellini Nicola, ed., *Il Marketing Territoriale. Sfide per l'Italia nella Nuova Economia*, Franco Angeli, Milan.
- Schoenberger, E. (1999), "The Firm in the Region and the Region in the Firm," in Barnes T. and Gertler, M., eds., *The New Industrial Geography: Regions, Regulation, and Institutions*, London, Routledge.
- Stolarick, K., Florida, R. (2005), "Creativity, Connections and Innovation: A Study of Linkages in the Montreal Region," *Environment and Planning*, Vol. 38, 2006, pp. 1,799-1,817.
- Storper, M. (1997), *The Regional World: Territorial Development in a Global Economy*, Guilford, NewYork.
- Tichy, N. M., Tuschman, M. L., and Fombrun, C. (1979), "Social Network Analysis for Organisation", *Academy of Management Review*, No. 4.
- Trist, E. L. (1983), "Referent Organizations and the Development of Inter-Organizational Domains", *Human Relations*, Vol. 36., No.3.
- Valdani, E., Ancarani, F. (2000), "Il marketing territoriale tra esterno ed interno", in *Strategie di Marketing del Territorio*, Valdani, Enrico and Fabio Ancarani, eds., Egea, Milano, 23-54.
- Vicari, S. (1998), *La Creatività dell'Impresa*, Etas Libri, Milano.
- Weick, K. E. (1979), *The Social Psychology of Organizing*, Addison-Wesley Publishing, Reading, Massachusetts.
- Weick, K. E. (1989), *The Social Psychology of Organizing*, Newbery Award Record (first edition 1969), Italian translation (1993), *Organizzare*, Isedi, Turin.
- Weick, K. E. (1995), *Sensemaking in Organizations*. Sage Publications, Inc., Thousand Oaks, California.
- Wellman, B., Berkowitz, S. D. (1988), *Social Structures: A Network Approach*, Cambridge University Press, Cambridge.
- Williamson, B., (2001), "Creativity, the Corporate Curriculum and the Future: A Case Study", *Futures*, Vol. 33, pp. 541-555.
- Woodman, R. W., Sawyer, J. E., Griffin R. W. (1993), "Toward a Theory of Organizational Creativity", *The Academy of Management Review*, Vol. 1