

It is, therefore, crucial to understand and remember that a thorough analysis of the role of culture in urban contexts must take on as multi-disciplinary an approach as possible, considering the four disciplines cited as the main drivers of the development of urban culture. Importantly, it must also be noted that the analysis presented here is intended as a theoretical set of guidelines: the specific space-time context should shape individual investigations, which ought to attach more or less weight to a discipline rather than another.

Finally, we must also bear in mind that culture, understood as a key element stretching across the traditional areas of interest of local and/or municipal governments, is characterized by a high degree of subjectivity. Therefore, we can define culture as an unconventional economic good which finds its greatest success in local urban areas.

## 7 BIBLIOGRAPHY

- UNESCO, 2013. Creative Economy Report, UNDP publishing.
- Galla A. (ed.), 2012. World heritage: benefits beyond borders, Cambridge University Press.
- Bakker G., 2012. "Sunk costs and the dynamics of creative industries", *Working Papers*, n. 172/12, pp. 1-45.
- Barabasi A., 2005. "Network theory: the emergence of the creative enterprise", *Science new series*, vol. 308, n. 5722, pp. 639-641.
- Bertacchini E., Santagata W., 2012. Atmosfera creativa, Bologna, Il Mulino editore.
- Bristow G., 2005. "Everyone's a winner: problematising the discourse of regional competitiveness", *Journal of economic geography*, n. 5, pp. 285-304.
- Camagni R., 2002. "On the concept of territorial competitiveness: sound or misleading?", *Urban studies*, vol. 39, n. 13, pp. 2395-2411.
- Gelosi C., 2013. Territori, patrimonio culturale, fruizione: nuove reti per nuove relazioni, Milano, Franco Angeli.
- Gordon R., McCann P., 2000. "Industrial clusters: complexes, agglomeration and/or social networks?", *Urban studies journal*, vol. 37, n. 3, pp. 513-532.
- Grefe X., 2004. "Is heritage an asset or a liability?", *Journal of cultural heritage*, n. 5, pp. 301-309.
- Higgs P., Cunningham S., Bakhshi H., 2008. Beyond the creative industries: mapping the creative economy in the United Kingdom, Nesta Technical Report.
- Hirsch P., 1972. "Processing fads and fashions: an organization-set of cultural industry systems", *American journal of sociology*, vol. 77, n. 4, pp.639-659.
- Iammarino S., McCann P., 2006. "The structure and evolution of industrial cluster: transactions, technology and knowledge spillovers", *Research policy*, n. 35, pp. 1018-1036.
- Klauser F., 2012. "Thinking through territoriality", *Environment and planning D: society and space*, vol. 30, pp. 106-120.
- Liebowitz S.J., 2005. Peer-to-peer networks: creative destruction or just plain destruction?, *Working paper*, University of Texas.
- Markusen A., 1996. "Sticky places in slippery spaces: a typology of industrial districts", *Economic geography*, vol. 73, n. 3, pp. 293-313.
- Martin R., Sunley P., 2003. "Deconstructing clusters: chaotic concept or policy panacea?", *Journal of economic geography*, n. 3, pp. 5-35.
- Painter J., 2010. "Rethinking territory", *Antipode*, vol. 42, n. 5, pp. 1090-1118.
- Potts J., Cunningham S., 2008. "Four models of the creative industries", *International Journal of Cultural Policy*, pp. 233-247.
- Raffestin C., 2012. "Space, territory and territoriality", *Environment and planning D: society and space*, vol. 30, pp.121-141.
- Salone C., Crivello S., 2013. Arte contemporanea e sviluppo urbano: esperienze torinesi, Milano, Franco Angeli.
- Salone C., 2007. Politiche territoriali: l'azione collettiva nella dimensione territoriale, Torino, Utet.