The cultural industries, and the urban cultures that energize them, have been extensively studied from different disciplinary angles (Brown et al., 2010; Power & Hallencreutz, 2007; Throsby, 2002; Van Klyton, 2015 ). One of the strongest regularities found across such interdisciplinary literature is the existence of a tight relationship between creative communities, urban contexts and entrepreneurial attitudes in which CI operators are embedded, given their tendency to aggregate into dense, place-based relational networks (Bader & Scharenberg, 2010; Bennett & Peterson, 2004; Cummins-Russell & Rantisi, 2012; Florida & Jackson, 2010; Florida et al., 2010; Lange & Bürkner, 2013 ). The spatial dimension of the complex processes of cultural industrial production has been captured in the entrepreneurial literature through the notion of ecosystem (Bennett, 2004; Peterson & Bennett, 2004 ).

The prevalent focus of the literature on EEs is on industries and entrepreneurship (e.g., Stam, 2015), and EE efficiency results from how enterprises successfully network with the institutions and agents (universities, incubators and accelerators) that populate a localized territory (Audretsch & Belitski, 2017; Autio et al., 2014; Brown & Mason, 2017; Spigel & Harrison, 2018; Mayer et al., 2011; Malecki, 2018). Entrepreneurial ability also characterizes the cultural production sectors, which can be treated as sub-sections of business activities. CCIs include the arts, cultural production, and creative sectors. These encompass activities in which creativity, knowledge and intellectual property take centre stage (DCMS, 1998).

The characteristics of creative sectors and their impact on the local and regional areas have been extensively studied (Caulfield, 1994; Hall, 2000; Jacobs, 1969; Lavanga, 2020; Lorenzen & Frederiksen, 2008; Markusen, 2014; Santagata, 2002; Sacco et al. ... Scott, 2006), as have been the characteristics of clusters and their impact in term of growth and spillover effect. Little has been studied about the relationship between the actors of the networks that characterize these sectors and the territorial prerequisites necessary for them to prosper.

Many factors define the attractiveness and vibrancy of a given urban environment necessary to create an ecosystem. However, there is no pre-established, scalable formula that can linearly determine whether a specific city will become or remain culturally vibrant and productive at any given point in the future, and ultimately, the reasons behind the successes and failures in this regard may remain relatively difficult to be defined. even if a city attracts CCI-entrepreneurs at a particular point in time (e.g., through the quantity and quality of the demand for new cultural goods and services), the dynamic effects on EEs overall are uncertain (e.g., van den Berg et al., 2014).

Various disciplines have extensively studied the link between creative clusters and the urban context. Several authors have examined the social conditions for creativity and cultural production, such as limiting ourselves to a few recent contributions, Amabile and Pillemer (2012), Csikszentmihalyi (2014), Stokes (2014). A consensus point that emerges from this literature is the esthetic and epistemic communities' ability to establish significant relations with broader social forces by providing them with powerful imagery and, at the same time, being responsive to the current socio-economic and political trends.

INSERIRE LETTERATURA CULTURAL INDUSTRIES