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## Places and third-places, are they the missing puzzle pieces in dynamic of cultural and creative clusters?

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## Référence à la session / reference to the session

## Résumé / Summary

This paper extends a simple argument. It posits that the cultural innovative activities are the products of cities or regions (the terms 'city', 'region' and 'urban region' are used throughout to refer to urban agglomerations, cluster or metropolitan areas), but above all art entrepreneur do not only need some cities to innovate, or some areas / quartiers and district (Florida et al, 2016 ; Jacobs, 1961), entrepreneurs need some places. We can ethnographically observe unique art worlds (Becker, 1982) such as Wicker Park (Lloyd, 2005), British punk subculture (Hebdige, 1979), the design industry of Los Angeles (Molotch, 1996) or the neighborhoods of New York City (Currid, 2007). As staded by Jane Jacobs, a bohemian neighborhood– filled with used clothing boutiques, late night bars, tattoo parlors, smoke shops, galleries, ethnic restaurant and marginal individuals is highly suitable as laboratories for generating new consumption styles and ideas. We come up here with the

idea that places and third-places (Oldenburg, 1991) are where style, movement or artistic innovation are collectively discussed, prototyped and diffused and are therefore a missing puzzle in our understandings of how collective innovation and art world work.

Innovation is considered as a particular (re)-combination of existing skills and bits of knowledge (Shumpeter, 1942). Artistic field, broadly considered, is largely concerned with collaborative and interactive dynamics because artistic entrepreneurs benefit from peers' attention and skills to produce art. When these social interactions help to refine and co-define by mixing up different point of views and practices, this would finally lead to some prototypes that would become a movement if it is accepted. Artistic trajectory, as a whole is a particular combination of skills and complementary talents but is also nurtured and influenced with local urban amenities. Cohendet et al (2010) have opened up the black box of such a trajectory at a metropolitan level. By studying two famous creative industries in Montreal, Cirque du Soleil and Ubisoft, they suggest a framework based on three necessary and interrelated layers of actors. Each of these layers intervene with specific role in the creative process, and their overlapping enables new ideas to transit from an informal micro-level, the underground, to a formal macro-level, the upperground, through the accumulation, the combination, the enrichment and the renewal of bits of knowledge. Between both layers, there is a middleground nurturing with communities, events and places. This is the level where the work of evolving communities is decisive in designing the grammars of use of knowledge. Simply put, middleground plays the role of a socio-cognitive filter between an underground deeply explorative and well established creative and cultural firms as well as institutionalized artistic organizations with large audience and deeply exploitative (Caves, 2000). But to some extent, this analysis does not cover the varieties of the frontier of this artefact, the middleground. We come up here with an extensive framework that typified the varieties of places and third places that are involved in the micro creative process that would lead to the performance of cultural and creative cluster as a whole. Our proposal relies on a theoretical framework that expand the model of Cohendet et al (2010). We taking into account a large variety of third places (Oldenburg, 1991) where some of them can be part of a middleground. We also suggest that depending on type of attendees and on the way they manage or not cognitive distance, third places can produce artistic innovation with some specificities going from disruptive to simple varieties for existing actors. By highlighting the dynamics of situated creativity we also suggest some new ways to structure a cultural and creative eco-system trough places.

The paper is organized as follow. A first part is devoted to literature on collective production of art. A second part depicts how third-places can help structuring some collective ideas and therefore some emerging artistic movement as a particular combination of underground and upperground mindset. Two research propositions are then discussed. The third part presents an integrated framework on how third places can interplay with artistic innovation regime. Finally, a last part discusses our findings, our proposals and opens a research agenda.

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