

# **Rethinking Culture and Creativity in the Technological Era International Workshop**

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## **Cross boundaries to produce novelties at the intersection of two creative sectors the role of techno-creative innovations and intermediaries**

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Since the beginning of the 21<sup>st</sup> century, we witness an intensification of cognitive-cultural capitalism (Scott, 2014) due to the ambition of numerous cities to attract members of the « creative class » (Florida, 2002) and cultural, creative and technological activities on their territory to drive their regional economies and promote innovations in potentially related sectors (Frenken et al., 2007). As many of them now face an urban crisis (Florida, 2017), the problem of how to manage the presence of these activities becomes a challenge for the future of cities on the one hand, and for the innovation in cultural and creative sectors on the other hand. In this context, too little have been written on the coexistence of these two sectors in the same city or region. The aim of this paper is to understand more specifically if, and how, two related innovation/epistemic communities belonging to cultural, creative and technological sectors do innovate together ?

Our work draws on the idea of boundaries and proximities (Boschma, 2005) between communities belonging to cultural/creative sector on one side, and digital sector on the other side. Boundaries could be crossed and proximities activated by intermediaries, thus favoring collaborations and potentially innovations at the intersection of sectors. These intermediaries are of different types - spaces, places, events, projects and people (Cohendet et al., 2010 ; Lange and Schübler, 2018 ; Rantisi and Leslie, 2010) - and the uses and practices of these intermediaries depend of some local contexts. We highlight specifically the intermediation processes and the role that can be played by different intermediaries. We also propose to determine which ressources (social, cognitive, spatial

and finance) are the most important to both actors, depending the socio-economic and spatial context they evolve in.

Using semi-structured interviews with membres of two innovation/epistemic communities in the city of Nantes (France), we investigate a territory which gather musical activities (numerous clubs and artists, labels and other actors of the industry) and digital technologies activities (software engineering, web services, start-up scene). It doesn't mean there is already combinations but this case invite us to explore our research questions. The example of video-mapping illustrates techno-creative innovations and related communities which are developing in the city.

Finally, we define the characteristics of intermediaries in cities that help communities to work together and innovate in cultural/creative sector, digital sector, and at the intersection of both. Different types of intermediaries contribute to an incubation role of the creative city, helping people to meet each other, experiment, share knowledge or face innovative and creative productions. Based on our results, this work precise the uses of each type of intermediaries, which depend of the type of activity, the presence or absence of key ressources, or any specialization in a creative sector. Ultimately, we contribute in management of creative innovation by ranking the intermediaries and help managing the ressources to sustain creative activities in cities.