



CREATIVE
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RÉSEAU INTERNATIONAL

IC industries
culturelles &
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artistique

Call for papers

International Conference

The creative contagion. Media, industries, storytelling, communities

October 17-19, 2018

Panteion University, Athens (Greece)

Following the research in the field of cognitive anthropology, which considers that the brain is predisposed to accept certain ideas more than others, and thus to facilitate their contagion (Sterber, 1996), it seems that our institutions are well predisposed to appropriate the idea of creativity. Indeed, the notion of creativity has become, since the late 1990s, one of the key words of public policies and business strategies, and continues to spread. However, its implementation modalities often remain confusing and equivocal.

The main objective of this conference is to question, in a critical and international perspective, the dissemination of this rhetoric, the political issues and socio-economic models concerned and emerging in distinct fields: cultural industries, creative industries, but also in other industrial sectors, public institutions and associations.

The dynamics of change induced by digital technologies as well as the success of cultural industries' models are at the origin of the injunctions for creativity in productive sectors beyond the strictly defined "cultural field" (Bouquillion, 2010). Thus, the reference to creativity, carrying many promises has infiltrated many working worlds: beyond the worlds of art, cultural and creative industries, it is increasingly present also in the field of media and other industrial sectors

(Régimbeau, 2014). Creativity, most often associated with the world of culture, artistic works, talent and virtuosity, is no longer just the preserve of artists. New fields of predilection for creativity, would then constitute these industries of symbolic goods that would become the model to follow in order to innovate and access new markets (Bouquillion, Miège, Mœglin, 2013). However, the equivalence between cultural industries and creative industries is artificial and deserves clarification (Bouquillion, 2012). Creativity and innovation are solicited, coveted, demanded in contexts, trades and sectors of heterogeneous activities, from start-ups to large industrial companies, to public administration, cultural and associative worlds. Injunctions to creativity, however, harbor deep tensions in organizations and induce transformations in work, content and forms (Andonova et al., 2014). In this context, the aim is to shed light on the different forms of creativity in an expanded range of professional activities from the cultural and creative industries, and other areas studied in organizational communication. From then on, it is a question of identifying vivid questions that arise from the omnipresence of the creative reference in the workplace.

The creative dimension can arise in any work, yet we may ask ourselves what is it like to be creative in the worlds of culture, art and

media (old and new) of businesses and institutions?

How can we define, characterize, observe and analyze this creative part of each activity? Does it contribute to *the hypermodern and trans-aesthetic society* (Lipovetsky, Serroy, 2013) dominated by imperatives of performance, urgency and aesthetic? Would this 'creative contagion' be a response to the "deconstruction of the world of work" (Boltanski, Chiapello, 1999) undertaken in the 1970s?

It is, indeed, this type of questioning that our conference wishes to examine, considering the notion of creation and that of creativity at the work field under a new prism, that of the close association of these two notions with contemporary imperatives in different areas of the productive, private and public sphere.

One of our hypotheses being that the notion of creativity as it is used and practiced today seems to offer a soothing answer to the

postmodern citizen. It solves the "double bind" for individuals in postmodern Western societies by implying the compatibility of incompatibles, that is, creativity despite constraints, as well as practicing permanent shifts between the two. Through this conference, we want to question this main hypothesis in different environments.

Thus, a series of questions follows: with the arrival of digital tools, what are the evolutions of forms of creativity at the workplace? What kind of creative models are needed today? How can we give (or maintain) to work its creative dimension? How is the creative part of the work evaluated, recognized and rewarded in and out of the cultural field? On what mechanisms is creative contagion based? In what ways digital innovations transform the creative dimension of work? What kind of media representations of the world are generated by the use of creativity?

Five major themes are proposed, indicatively, to question the problematic of the conference.

1 / The discourse on creativity

This line of research aims at understanding the rhetoric(s) of creativity.

Is the notion of creativity accompanied by a particular esthetic? To speak about creativity entails to come to terms with the circulation of this notion, since there are different values, in different public spaces that influence the elaboration of the term. Which are the media spaces where these discourses are elaborated? How are they developed and to whom they refer to? How are they spreading? Which are the main obstacles associated with creativity?

For example, the emergence of a creative culture in time of crisis (economic, social, political or ecological) could be a great chance for a project to go ahead. Is this true? Do we conceptualize creativity the same way in diverse sectors? Can we compare Adida's slogan "*Here to create*" to Sony's range of camera lenses one "*Sony puts creativity in your hands*", or to the one issued by communities to promote a "*creative district*"?

2 / The status and figure of the "creative" agent

The creative skills and competences (authenticity, originality, freedom, improvisation, imagination) hitherto reserved for artists, are now associated with professionals from very different sectors of activity: communicators, architects, company executives, R & D researchers, journalists, computer scientists, etc. "Talent management" in business, HR technique in vogue, strongly reminds the rating of talent in the artistic field. On the other hand, new ways of organizing work through digital platforms and applications call for the mobilization of a "creative user": what is expected of him? Is he a consumer, customer, employee or author? How does the very act of consuming, using services and / or products take on a creative dimension?

3 / Staging the work activity and creative marketing

The creation of original and interactive content (videos, tutorials, blogs, web-series, etc.) profoundly transforms the way companies communicate. Indeed, the demands of consumers lead to revising marketing strategies to differentiate, rebuild trust, capture attention, etc., whether it's

storytelling, branding, and more recently inbound marketing (Oliveri et al., 2017). In this respect, the aim is to create / produce media content that informs the products and their uses in order to capture the attention of the consumer. All these marketing tools are included in the managerial practices, as can be seen in the process of making look some employees as charismatic (see, for instance, the designers of Ikea), and especially business leaders. But also the use of the social web by the organizations appears as a major opportunity for the establishment of new forms of links with the consumers, and leads to an imperative of valorization of the company which is propagated to all the staff (Jammet, 2017). The valorization and the staging of products and organizations call upon creative methods that deserve to be questioned in a critical perspective.

4 / Plurality of mediations and creativity

The continuous diffusion of digital technologies has contributed to new ways of interaction, supported by the emergence of new media. The implicated actors are no longer restricted to media professionals, but expanded to all those who are involved into the communication process, by producing, translating, spreading, consuming knowledge, etc. If the tools and forms of mediations are evolved and multiplied, then the mediation activity should follow the same sweeping movement.

Therefore, creativity is widely used to develop new ways of capturing attention and even valuing that attention (Citton, 2014). For example, it can be used to design new services *via* intermediate platforms, or even more, to format all the metrics and data produced by the traces left on the digital spaces (narration of the data).

The question that occurs is how activities and trade are evolved within the traditional media field? And beyond that, who are those new actors who invest in media activities in order to strengthen their existence in this new digital public space. What are they doing? Finally, can we confirm the hypothesis about an ongoing and increasingly complex interactivity between traditional media and new media?

5 / Creativity, storytelling and the media

The gradual development of a transmedia culture questions the articulations between factual narrative, reality, truth, play. What are the articulations that one could observe and conceptualize between intermedial narration of the world and promise of authenticity? Keeping in mind that, the blurring of the boundaries between truth / fiction / imaginary (Iser, 1993) has always existed, the injunction to participation, would rather erase the boundaries between producers and users, in favor of a more contested and more playful world apprehension? In the context of multiple levels of transmedia and/or synergistic storytelling (Jenkins, 2006) on various media platforms (old and new) what are the modalities of sense making?

The increasing level of daily intermedial practices shows that the world "as it is" is inextricably linked to the media world, forming a public sphere with various layers of intelligibility and this for any media *genre*: authentic, playful or fictitious. What new issues of intelligibility of the world do they appear in relation to a 'creative' storytelling using digital technologies?

The international conference "**The Creative Contagion. Media, industries, storytelling, communities**" is a continuation of the reflections carried out for several years on the theme of injunctions to creativity, since they are no longer reserved for the cultural and creative industries, but increasingly contaminate other traditional sectors. It is the fourth scientific event, organized as part of the CREA2S international "Creative Shift Studies" network on the creative turn: <https://crea2s.hypotheses.org>, after that of Montreal (Canada) in 2014, Nantes (France) in 2015 and Varna (Bulgaria) in 2017. Our objective is to continue the development of this international network and to deepen the scientific questions previously discussed. In addition, it involves questioning the "creative contagion" by specifying the analysis of the creative reference, on the one

hand, to the media activities and, on the other hand, to the context of crisis (economic, political, social, ecological) which the European countries in particular are currently facing.

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Submission process:

Abstracts must be submitted electronically **no later than May 7th, 2018** by using the following addresses:

vovou@panteion.gr et anne-france.kogan@univ-rennes2.fr

The subject line of the email should be entitled: "*Athens Symposium Proposal 2018*"

All abstracts will be peer reviewed, so the submitted abstract should be prepared for blind review. Abstracts must be written in French or in English and they must include the following elements:

First page :

- Title of the communication
- abstract (15 lines maximum), 12 pt. Times New Roman font, single spaced
- 5 key – words
- surname and first name of the author (s), institutional affiliation, telephone number, e-mail

Following pages (anonymous) :

- The text of the proposal (excluding the references) must range from 6000 to 8000 characters, including spaces, in Times New Roman, character 12, single spacing. It must clearly describe: the subject of the proposal and its adequacy with the main objective of the conference, the problematic, the theoretical and methodological frameworks used, the chosen field and the main results of the research.
- Bibliography -References

Deadlines:

Deadline for abstracts submission	May 7th, 2018
Notification of decision for papers submitted by conference scientific committee	June 22th, 2018
Final conference program	September 2018
Conference	October 17-19, 2018

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