Special Track

Culture, Innovation and Entrepreneurship: challenges in the creative industries

Organizers:

Diane-Gabrielle Tremblay | Teluq-University of Quebec, Canada
Amina Yagoubi | Teluq-University of Québec, Canada

Description:

In the context of globalization, several cases of sector restructuring highlight the urgency for change. In industry, we see a proliferation of policies, programs and actions towards different sectors (garment, movies, etc.). These dynamics are part of the rehabilitation projects of various Cities (City of Culture, City of Light, etc.) and the generation of new societal values (Kuty, 1991). However, although culture is the central pillar of an arrangement of worlds, it proves problematic. It introduces within traditional industries values such as creativity and innovation and poses questions relative to the status of artists, and creative professionals. This raises the question of legitimacy and position of a creative segment, a creative or cultural segment, in a non-cultural sector (CAA, 2008), which results in a confrontation of fields (Pierre Bourdieu). The issue of interconnection between cultural and creative industries, and non-creative and non-cultural industries, has been debated for some time by various international organizations (UNESCO, UNCTAD, etc.). In the end, the scope of the new creative economy remains unclear and elusive (Bouquillion 2010). As for the reconstruction of culture, it goes beyond the limits of its original space in light of the interdependencies which are increasingly important and complex with other spheres, including that of manufacturing (for example the place of design in the garment industry). Thinking of social change on the basis of the observation of contemporary articulations between culture, innovation and entrepreneurship can lead us to analyze the change at different scales (macro-, meso and micro levels). The advent of a creative society leads us to describe the new form of capitalism (Boltanski and Thevenot, 1999) and position ourselves in relation to the expansion of culture. In other words, we are led to consider the boundaries and relations between the Creative Economy and industry, between innovation and creativity values and those of productivity and profitability. The rise of the new economy can therefore be seen as an ideology adopted by the post-industrial societies to engage in “a strategy of distinction” (Tremblay, 2008: 66) and reposition themselves “in a world increasingly globalized” (Ibid. 66). The risk is that creativity and innovation could be used in a utilitarian way without worrying about the actors from this “could result a greater integration of cultural industries in the capitalist logic rather than a problematic “culturalisation” of the economy” (Ibid.).
This track calls for papers on the above themes and could include:

- boundaries of industrial and creative sectors
- integration of creative activities in traditional industries or industrial production
- digitalization and creativity in the IT sector
- creativity in garment/fashion industries
- creativity, technology, and entrepreneurship

Keywords:
Creativity, innovation, traditional sectors, industry, frontiers, boundaries, IT sector, creative sectors

Guidelines:
Researchers wishing to contribute are invited to submit an extended abstract (in Word format) of 1000-1500 words by January 25, 2015. The abstract should address theoretical background, research objective, methodology, and results in terms of expected contribution to Knowledge Management theory and practice. Authors are encouraged to follow the guidelines for both extended abstracts as well as full papers that will be made available on IFKAD site.

Deadlines

- 25 January 2015 - Abstracts Submission Deadline
- 28 February 2015 - Acceptance notification to authors
- 25 March 2015 - Early-Bird registration deadline
- 20 April 2015 - Full paper submission deadline
- 20 May 2015 - Registration deadline
- 10-12 June 2015 - Conference sessions

References:
Yagoubi, Amina et Diane-Gabrielle Tremblay. 2012. «Le rôle des acteurs intermédiaires dans la trajectoire des designers de mode à Montréal, Ville UNESCO de Design». À paraître dans les actes: L’état de la mode contemporaine, Montréal, École supérieure de design de mode de Montréal.


For further information

For further information about this special track, please contact:
Diane-Gabrielle Tremblay dgtreml@teluq.ca