



# CREATIVE INDUSTRIES IN POST-HUMANISM

The 6<sup>th</sup> international conference of CODFREURCOR  
(Collège Doctoral Francophone Régional en Sciences humaines)

16 and 17 November 2018

“Alexandru Ioan Cuza” University of Iași, Romania

**ORGANIZERS:** The Department of Interdisciplinary Research in Social Sciences and Humanities, “Alexandru Ioan Cuza” University of Iași, Romania

**PARTNERS:** The Doctoral School of Economics and Business Administration of “Alexandru Ioan Cuza” University of Iași; AUF; The State University of Moldova; Ilia State University of Tbilissi, Association ALECART

**KEY WORDS:** *creative labor; creative class; vocation; expressivity; emotional identification, creative and social resources, capitalization, mobilization, acceleration, optimization, valorization, Post-humanism*

Creative industries refer to a series of economic activities based on the generation and exploit of knowledge, information, and ideas. The term *creative industry* originates in older theoretical views — coming chiefly from a European area of reference — concerning “the cultural industries” (Hesmondhalgh 2002), “creative economy” (Howkins 2001) or “the cultural production of commodities” (Scott 2004).

Another approach to this topic emphasizes the fact that the creative industries should not be considered “industries” at all, but rather a broad expression of the innovation capacity inherent in all economic activities (Potts et al. 2008, Hartley 2008). This theoretical model ties up the evolutionary paradigm in economics (Schumpeter), the revolutionary rhetoric of web 2.0, and the “participating public”. After the human species has valorized and drained out various types of resources, *the creativity* has been proposed by various theorists as a solution. Its impact comes chiefly from its cohesive role in the formation of a new social class: *the creative class*. Consequently, the creativity has started to be defined not only as the strongest economic resource, but also as the ultimate one (Florida 2002). Whereas the globalized economy has overstepped the Marxist view of social classes and relations among capital, work, and power, these new conceptions do not stress on key terms such as *capitalization* and *mobilization*, but on a new understanding of labor relationships between *the laborer*, on the one hand, and *labor processes* (*valorization, optimization and acceleration*), on the other. The reinsertion within the circuit of academic debates of *concepts* such as “creativity”- “creative labor”-“vocation”, broadly speaking and the return of *a creativity lexis* may have a high social impact on the way labor, subjectivity, and society in general are conceptualized (von Osten 2011).

*Creative economy* means, first of all, using the individuals’ creative imagination with the aim of augmenting the (outset) value of an idea. All transactions within an economy defined as “creative” have thus a double value:

- a. *The value engendered by (non-material) copyright;*
- b. *The value engendered by material products that generally entrench creativity.*

In a broad frame, the creative economy influences the following industries:

advertisement	marketing
architecture	museums/ galleries
arts	libraries
design	the book industry
fashion	IT
cinema	(video) games and toys
music	television/ radio
photography	gastronomy
performance arts	education/research

The spreading of Internet communication and computer usages has altered the original definitions given to domains of social life (art, culture, economics) as well as the theoretical claims anchoring the former debates on creative industries. Departing from the idea that *education* and *research* are the main motors in the production/ diffusion of knowledge, we believe that their societal insertion must be analyzed as the core domain of creative economy. Accordingly, the PhD student, the researcher and the university professor should reflect on their status as “creative laborers”. We invite the participants in our conference to reflect on the role of universities/ research institutes/ education establishments in the creative helix of the future — not only from the viewpoint of the university’s original mission (education of professionals), but also from a perspective that is inquiring about how knowledge is valorized, optimized and accelerated through the research trends manifested in academia.

Keeping an eye on the relationship between emergent societies/ economies (within the francophone world and beyond) and creativity, talks and debates will be guided but by no means restricted to the following **TOPICS**:

*The challenges of long life learning*: education and re-qualification; new jobs on the market;

*The politics/ policies of research. Proliferation vs. consumers*: advantages of the networking paradigm for new types of research communities/ new types of association; interdisciplinary research vs interdisciplinary education; epistemic interdisciplinarity vs experiential interdisciplinarity (encyclopedic memory, networking, cultural immersion);

*Publishers, event factories, and books as common goods*: books, translations, writers as social events; the editors’ literary canons; book industry and new literary genres (graph-novel, comics, digital epistolary); the industry of literary prizes/ awards/ institutions;

*The cultural prestige and the industries of communication, advertisement and branding*: “integrated” creativity; “trust”, “emotional identification”, and “privileged communication” as currencies of the nowadays consumer; creativity within on-line community vs individual creativity;

*Cinema and adaptation of histories*: adaptation theories; adaptation of novels vs original films; the industry of biographies; history and romantic taste;

*New types of business*: gift economy; outsourcing models; temporary business; “just-in-time” teams;

*Forms of life of the new creative class*: capitalization, mobilization of resources, valorization, optimization and acceleration; expressivity – creativity – cultural labor – vocation; ways of physical and intellectual enhancement: the myth of eternal youth, forms of mixt life, the machine-man;

*New tourist routes*: cultural itineraries (of identity, of memory); exploring the world through food industry (trends, manuals, TV programs, etc.); museums as urban chic; sites and objects of pilgrimage;

*Creative cities for creative societies*: creativity and social cohesion as engines of sustainable development and urban regeneration; citizenship and creativity; sustainable development based on the individuals’ value/ inclusion of marginalized groups; new solutions for common challenges; valorization/ professionalization of creativity in creative hubs; creativity and utopia/ dystopias;

*Creative intelligence and intelligent creativity*: creative knowledge vs technical knowledge; forms of social evolution in posthumanism; creative destruction as natural innovation; the pragmatic of creativity

(the stock price of creativities); the emergence of cultural industries in the context of Internet development; criteria for fair payment of artists/ creative laborers.

**WORKSHOPS AND DEBATES:**

- *University, government, industry and civil society interlaced in the creative helix of the future?*

We propose a workshop devoted to the *interlacement* of economics, academia, civil society, industry and other social actors interested and involved in the debate on creative societies.

- *Workshops of PhD Students*

We invite professors and researchers (PhD tutors) and their teams of PhD students to join our conference. Proposals for thematic sections, workshops and roundtables are welcome.

**Timeline :**

E-mail: [industries.creatives2018@gmail.com](mailto:industries.creatives2018@gmail.com)

Submission of Proposals: 15 June 2018

Notification of acceptance: 15 August 2018

Fee payment: 15 September 2018

Submission of Articles: 15 December 2018

Conference languages: French, English, Romanian

The SUBMISSION SHEETS must be filled in and sent before June 15, 2018 at [industries.creatives2018@gmail.com](mailto:industries.creatives2018@gmail.com).

The participation fee is 50 EUR. For payment, please use the following bank account of ALECART ASSOCIATION: **RO51BRDE240SV02509302400** (BRD Iași, Romania). All delegates from universities affiliated to CODFREURCOR are exempted from fee payment.

Selectively, articles developing the conference talks will be published in the journal of CODFREURCOR, *EISH-ETUDES INTERDISCIPLINAIRES EN SCIENCES HUMAINES*. All articles must be sent before December 15, 2018 at [industries.creatives2018@gmail.com](mailto:industries.creatives2018@gmail.com).

The proposals will be selected by the Scientific Committee of the conference (double blind peer review).

**Organizing Committee:**

Adriana ZAIȚ (Head of the Doctoral School of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania)

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Mzago DOKHTOURICHVILI, Iliia State University, Tbilisi, Georgia; Ludmila ZBANTȚ, The State University of Moldova, Chisinau, Republic of Moldova; Kariné GRIGORYAN, Briussov State University of Languages and Social Sciences, Erevan, Armenia (Founding Members of CODFREURCOR)

Conference secretary: Carina-Ionela BRÂNZILĂ (Faculty of Economics and Business Administration, “Alexandru Ioan Cuza” University of Iași, Romania).

## **SUBMISSION SHEET**

- **Title (Mrs., Mr.):**
  
- **Position (professor, researcher, PhD student):**
  
- **First Name:**
  
- **Last Name (in capital letters):**
  
- **Affiliation:**
  
- **Postal Address:**
  
- **Phone:**
  
- **E-mail :**
  
- **Title of Paper (max. 20 words) in French and English:**
  
- **Abstract in French and English (max. 500 words):**
  
- **Key words (5 key words):**
  
- **Short bio-bibliography of the delegate (max. 10 lines):**