Creativity and innovation—considered to be at the heart of cultural and creative industries, as constitutive elements of the very definition of such industries—are solicited, coveted, and demanded in heterogeneous contexts, professions and sectors. The extension of the creative reference to the various societal realms is the result of a process of freeing artistic creativity from the artistic field (Reckwitz, 2014).

How is this creative turn carried out? On what mechanisms does it rely? The purpose of this conference is to identify the current transformations of work and its creative dimension in different contexts, by analyzing in parallel the sectors of cultural industries, viz. those of the creative industries as well as the traditional sectors linked with production. In the first and second cases, creative activities are presumed to be at the heart of the professions and the “creative economy”, often relying on a confusing rapprochement with each other (Bouquillon, Miège, Moeglin, 2013). In the third case, creative injunctions juxtapose and modify traditional patterns of work organization. How does the creative reference contribute to the evolution of the content and forms of work? What new skills are being sought and which ones are actually being mobilized?

This creative reference, which has become one of the key words of public policies and business strategies since the late 1990s, is mobilized in a systematic and often confusing way. So, can one speak of an ideology? Is it about masking the deep tensions at the heart of economic activity? Is this a new incantation that is meant to “re-enchant” work? The consensual image carried by the creative reference is based on the mobilization of the prestigious image associated with the artist (Heinich, 2005) and the cultural industries, ignoring the organization of work and its negative effects, viz. precariously, individualization of the relationship to work, the strengthening of competition, and the dissolution of work collectivities. Creativity, at the service of the economy as a whole, is reflected in territorial planning policies by setting up creative neighborhoods, industrial clusters and intermediation platforms, while simultaneously encouraging a market orientation of culture in cultural policies. Inside companies, the creative injunction often takes the form of creative workshops and training in creativity management, the aim of which is the quest for innovation to retain and acquire market share. The profusion of advertising agencies, communication consultants, designers and
creative coaches testifies to the enthusiasm of companies for this phenomenon. This research field that we propose to elucidate is part of a critical approach that has been developed for several years for the purpose of an analysis and more adequate understanding of the phenomena of industrialization and commodification of culture and communication (Miège, 2004; Tremblay, 2008; Moeglin, 2010), of that of the emergence of creative industries (Garnham, 2005, Schlesinger, 2007, Bouquillon, 2012, Poirier, 2014) and of the territorial inscriptions of the creative injunction (Vivant, 2013).

This conference is the third part of a scientific investigation focused on the creative reference, omnipresent in the political, economic and managerial discourses. As a promoter of many promises, both in the world of artistic and industrial work, it is mobilized in a rather confusing way, implying various—often ignored—risks. Studying the injunctions to creativity was at first the subject of an international conference held in Montreal (May 2014), within the framework of ACFAS. This was the commencement of an inquiry that was pursued further during a second scientific event at the Ange-Guépin House of Human Sciences in Nantes (April 2015).

A network of researchers from different scientific disciplines—Information and Communication Sciences, Sociology, Economics, Management, Aesthetics and Art Sciences—has been structured around the analysis of injunctions to creativity by establishing a link between cultural and creative industries, on the one hand, and the world of industrial work, on the other. The contributions resulting from these fruitful exchanges were the subject of Proceedings (Andonova et al., 2014) and of a publication in the journal Les Enjeux de l’information et de la communication (Andonova, 2015). The aim of this conference is to pursue and expand these contributions, in particular, from an international perspective.

Four main themes are proposed in order to analyze the current creative turn which takes place in different fields of the contemporary economies:

**Theme 1: Design, a new means of transforming industry fields**

Design, which is often seen as a necessary means toward the achievement of creativity and innovation, reflects a profound tension between the world of productivity and the world of art. By elaborating fuzzy connections between art, craftsmanship and design (Huyhge, 1999), the ideological discourse of creativity seeks to impose a logic of profitability. In the name of the enchantment of the industrial world, and in order to make individuals more creative, design is put under the economic logics of the dominant models. Is it a new activity or a new profession that fits into fields, somewhere between marketing and production? Does it contribute to the process of rationalization, from creation to valorization? How has it discreetly imposed itself as an inescapable model, and on what elements is its legitimacy based on?

**Theme 2: The management of creativity, the new craze of companies**

When companies want to innovate, they seek to stimulate the creative potential of their employees without noticing the fact that innovation is part of an organization and involves a plurality of actors. The managerial rhetoric, borrowing from the cultural sector a term passe-partout, contributes to the growth of practices such as the theater inside the company, the coaching, the workshops on the management of creativity. These practices aim to emphasize everyone’s creative capacity through various means such as role-playing, challenge and creative workshops. They promote an idea of well-being at work, communal membership and motivation. Offered by service providers, independent consultants or artists who seek
financial support, these practices contribute to the fragmentation of the cultural sector and encourage the conversion of the artist into a self-entrepreneur. How does the management of creativity work? By what mechanisms do the models promoted by cultural industries find their implementation in firms operating in other sectors? Can one speak of a revival of innovation management?

Theme 3 : Revisiting creativity in connection with digitalization

The spread of digital technology and the increasing appeal of creativity lead to the transformation of professions, organizations and fields, but their corresponding modalities are yet to be invented and developed. This theme explores how digitalization promotes creativity as well as how new digital tools require new skills for workers. Digitalization imposes many challenges and demands on artists and employees such as working in emergency situations, possessing specific technical skills, constantly training, mastering online visibility, etc. In the field of art, culture or work, digital communication can be a new source of inspiration (Net Art), of new forms of co-creation, of new learning resources, new market forms, etc. However, there are various risks, such as the possibility of hollow discourse, the emergence of new forms of evaluation and control, the making of an image that cannot be controlled by its creators, etc.

Theme 4 : The evolution of “creative competence” training

The various training organizations attempt to adapt to the new context of valuing creativity. This theme questions and seeks to identify different ways of implementing “creative competence” in such organizations. Beyond discourse, how is one trained to be creative? For artistic training, in particular, does the creative injunction mean that one ought to develop an entrepreneurial approach, build one’s own public, find one’s own market? For schools operating under the influence of the practical needs of various businesses—e.g. School of Engineering and Management—how do programs evolve? Does this evolution involve change of teaching modes or change of content? In companies, is this long-awaited “creative skill” carried a responsibility of the individual or of the organization as a whole? Are there dedicated moments and/or spaces for creative activities? This theme aims to identify some of the major modalities of “creative competence” training.

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D’ALMEIDA N. (2001), Les promesses de la communication, Paris, PUF.
MÉDA D., VENDRAMIN P., (2013), Réinventer le travail, Coll. Le lien social, Paris, PUF.

**Submission of proposals:**

Proposals must be submitted by e-mail by **28 February 2017** to the following two addresses: yanita.andonova@gmail.com and anne-france.kogan@univ-rennes2.fr

The subject of the e-mail will be: « **Proposition colloque Varna 2017** »

Proposals will be evaluated by a “double-blind” procedure by the members of the Scientific Committee. Proposals can be written in French or English and must include the following elements:

**First page:**
- title of the paper
- abstract (15 lines maximum) in Times New Roman pt 12, single spaced
- 5 keywords
- surname and first name of the author (s), institutional affiliation, mailing address, telephone number, e-mail

**Second page (anonymous):**
- the text of the proposal must not exceed 8,000 characters (including spaces) in Times New Roman pt 12, single spaced. Must be included: the subject of the proposal and its relevance to the theme of the conference, the theoretical and methodological framework, the field and the main results of the analysis
- the paper’s plan
- a bibliography

**Important Dates:**

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