

4th INTERREG CONFERENCE

**UNIVERSITY OF SOUTHAMPTON- FACULTY OF BUSINESS AND LAW WINCHESTER
SCHOOL OF ART AND**

EM NORMANDIE

**“GLOBAL CULTURE AND CREATIVITY:
FROM DESIGN TO INNOVATION AND ENTERPRISE?”**

In partnership with following academic journals:

Futures: The journal of policy, planning and futures studies

Luxury: History, Culture, Consumption,

Prometheus: Critical Studies in Innovation, and

Critical Perspectives on International Business

6-7 NOVEMBER 2014, WINCHESTER, UNITED KINGDOM

Conference Chairs

Ashok Ranchhod, John Armitage, H el ena Karjalainan, Joanne Roberts and Tibor
Mandjack

University of Southampton-Winchester School of Art

Keynote Speakers:

- Patrick Cohendet, HEC Montr eal, Canada

- Sean Cubitt, Goldsmiths College, University of London, UK

- Sara deFreitas, Curtin University, Australia

- Stuart Macdonald, Aalto University, Finland, and Leicester University, UK

Global culture is increasingly understood as not only the spread of ideas, meanings, and values across world space but also as the transmission of creativity or the phenomenon

whereby something novel and helpful is created or designed such as innovative notions, inventive artworks, and enterprising solutions to longstanding managerial problems. The concept of global culture arose in the 1990s within the wider dialogue concerning economic, political, and technological globalization. Global culture combines such diverse subjects as: consumption; publishing on the Internet; popular culture; multimedia videogames; international travel; interactive cultural circulation; individualization; and spatially extended cultural relations beyond national borders such as entertainment, design, advertising, and art. Global culture is usually typified by the creative expansion of cultural and material relations, the creation of shared and contested standards and forms of knowledge, individual and collective identities, and rising interconnectedness among different peoples.

A highly noticeable feature of global culture is the diffusion of often-American fast food chains like McDonalds, Burger King, and KFC. Global culture, then, depends largely on big manufacturing and service corporations that frequently have thousands of outlets and employees, millions of customers, and operate in hundreds of countries every day, significantly boosting the possible homogeneity of the forms and contents of goods and services, not to mention countries, cities, and consumption. This is often complimented by the spread of culture through film entertainment such as that produced by Hollywood and Bollywood. Global cultures also spread through technological innovations largely emanating from Silicon Valley and dominated by giants such as Microsoft, Apple, Google and companies such as Activision and Electronic Arts, producing Games that are played by hundreds of millions across the globe, together with companies from Japan such as Nintendo and Sony and Ubisoft from France. Relentless cultural globalization in innumerable countries is consequently accompanied by the necessity on the part of managers, and, by extension, management scholars, to address questions of global finance and global politics, the globalization of knowledge, global consumption patterns, global networks, communications, and histories.

Global cultural industries and firms, therefore, function within the twin context of long-term historical processes and contemporary worldwide human integration and hybridization while looking for answers to questions concerning the 'management' of social geographies and religious beliefs, of language, post-colonization, pluralization, neoliberal capitalism, knowledge dissemination and appropriation, and advanced information and communications technologies. The specific consideration that academic researchers in management, cultural and media studies, creativity, design, innovation and entrepreneurship give to global culture can be explained by their interest in various methodological perspectives on it and by the perhaps disturbing prospect of the metamorphosis of contemporary international organizational diversity into a future global organizational homogeneity driven by Western consumer culture.

Given the apparently all-embracing nature of global culture and the need to understand its organizational diversity, homogenization, consumer and cultural

tendencies, this conference aims to not only to identify emerging managerial theories and practices with a view to understanding, questioning, and explaining today's creative products and services, design-led businesses, enterprises, and innovative global and local cultures. At the same time the conference would be interested in new and novel ideas that can emerge from a fusion of new technologies and global cultural changes within new generation X and Y.

Yet, it is difficult to consider cultural globalization as a wholly 'positive' influence in management thought and practices as managerial discussions of it are often confined to Western businesses. Of particular significance in the contemporary era is the neglect in management discussions of companies based in Brazil, Russia, India, and China (the BRICs), which are playing a major part in the proliferation of alternative cultures across the earth. Moreover, those enterprises deriving from countries with low levels of development are rarely considered, despite growing interest in the opportunities available at the bottom of the pyramid. Many cultural industries are, in reality, local rather than global, yet internationally there is a cultural domination from the USA in particular. Furthermore, global, local, or even 'glocal' managerial theories and practices have occasionally to be offset against the realpolitik of post-colonization, dominant and emergent products, foreign and domestic spaces and changing regulatory regimes. These managerial theories and practices are also decidedly contested, chiefly because of the numerous critiques of global culture that view it as a danger to the cultural identities of individuals and nations. Likewise, global cultural management is habitually practised instantly at the global level rather than theorised steadily beforehand (i.e. it does not signify meticulously designed cultural strategies but careless ones). Such management, of course, has resulted from a world in accelerated motion. Thus, it is hard to reconcile, for example, indigenous local cultural industries with foreign global cultural industries, particularly in developing societies under conditions of hybridity - and investigating them will almost certainly not produce the 'correct' cultural theory, logics of practice, or the 'one best way' to appreciate globalization. Accordingly, the conference welcomes critical papers that address the menacing and challenging aspects of global managerial practices, cultural industries, or the implausible reconciliation of global managerial practices, cultural nationalism, tribal, and cultural resistance.

Conference Topics and Tracks

All the above topics are acceptable themes of discussion by conference attendees as long as they establish linkages with global culture and creativity, design, innovation and enterprise. Areas of interest include, but are not limited to:

- The management of meanings, values, and artworks in global markets
- Economic, political, and technological consequences of creative activities
- Knowledge consumption, publishing, and the Internet
- Shared and contested standards and forms of knowledge ownership
- Intellectual property in an era of global culture
- Popular culture, multimedia, social media, virtual worlds and international mobility
- Individual and collective identities and rising interconnectedness
- Interactive cultural circulation, individualization, and spatially extended cultural relations beyond national borders
- Entertainment, advertising, material and immaterial relations
- Cultural and creative spaces: from the communities to the city and beyond to the global metropolis
- Design, innovation and enterprise from the top to the bottom of the global pyramid
- Globalization of cultural sectors: from art, media and design to software, museums and universities
- Virtual globalisation and games related topics
- Challenges of a global mono-culture

Additionally, we invite papers for any of the following four conference tracks that are specifically linked to the conference's academic journal partnerships:

Track 1: Futures of gaming in art and design

Track 2: Global luxury consumption and production

Track 3: Global cultures of creativity and innovation

Track 4: Critical perspectives on global creative businesses

This conference aims to initiate discussions and debate on global cultural theories and practices in management, strategy, and organization identified with creativity, design, innovation and enterprise. We invite prospective conference attendees to submit papers that include a broad range of global theories and cultural methodologies. Only contributions that make explicit links with the conference themes will be included.

Provisional Advisory Board -

John Armitage, University of Southampton-Winchester School of Art

Héléna KARJALAINEN, Ecole de Management de Normandie

Tibor Mandjack, Ecole de Management de Normandie

Ashok Ranchhod, University of Southampton-Winchester School of Art

Joanne Roberts, University of Southampton-Winchester School of Art

Calin Gurau, Grande Ecole, Sup de Co Montpellier

Claire Gauzente, Facultie de Droite, Universite de Nantes, France

Julie Tinson, University of Stirling

Mine Karatis-Ozkan, University of Southampton

Sunil Manghani, University of Southampton

Patrick Cohendet, HEC, Montreal

Sara deFreitas, Curtin University

Stuart MacDonald, Aalto University Finland and Leicester University UK

Ted Fuller, University of Lincoln

Jonathan Faiers, University of Southampton

Agnes Hofmeister-Toth, Corvinus University, Budapest

Hakan Hakansson, BI Norwegian Business School, Oslo

Deadlines, Submission and Review Process:

31st May 2014 – Deadline for submission of Abstracts

Please submit between a 500-1000 word abstract of a topic suitable for the conference.

30th June 2014 Confirmation of acceptance of abstracts

31st August 2014 Deadline for submission of full paper (5,000 to 8,000 words including references)

15 September 2014 Deadline of registrations

6-7 November 2014 4th Interreg conference, Winchester, United Kingdom

The best papers from the conference will be included in the academic international peer-reviewed journals: *Futures: The journal of policy, planning and futures studies*, *Luxury: History, Culture, Consumption*; *Prometheus: Critical Studies in Innovation*, and *Critical Perspectives on International Business*.

There will be a nominal fee of £100 for delegates to cover refreshments, meals, conference dinner and conference packs

Paper Submission to:

Doctoral DAY – 5th November

Chairs: Dr Mine Karatas-Ozkan (University of Southampton) and
Dr. Sunil Manghani (University of Southampton)

The conference will feature a Doctoral colloquium where PhD students will have the opportunity to present and discuss their work with academic mentors. There will be sessions on several aspects of doctoral training including the research process, methodologies, publishing and doctoral examination.