

**10<sup>th</sup> Organization Studies Summer Workshop and Special Issue  
Organizational Creativity, Play and Entrepreneurship  
21-23 May 2015, Chania, Crete, Greece  
[www.os-workshop.com](http://www.os-workshop.com)**

**Minoia Palace Resort, Chania, Crete, Greece  
(<http://www.minoapalace.gr>)**

Deadline for submission of abstracts for the OS Workshop: **December 15<sup>th</sup>, 2014**  
(Please note: There is a separate deadline for submissions to the Special Issue)

**Conveners:**

Daniel Hjorth, Copenhagen Business School, Department of Management, Politics and Philosophy  
Antonio Strati, University of Trento, Research Unit of Communication,  
Organizational Learning and Aesthetics  
Elke Weik, University of Leicester, School of Management

**Keynote Speakers:**

Chris Steyaert, St Gallen University  
Anna Scalfi Eghenter, [www.scalfiandeghenter.com](http://www.scalfiandeghenter.com)

**About Organization Studies Workshops**

The Organization Studies Workshop is an annual activity, originally launched in June 2005, to facilitate high-quality scholarship in organization studies. Its primary aim is to advance cutting-edge research on important topics in the field by bringing together a small and competitively selected group of scholars, who will have the opportunity to interact in depth and share insights in a stimulating and scenic environment. Since 2010 the OS Workshop has been sponsored by Sage in order to help attract talented scholars from diverse regions of the world, consistent with the editorial mission of *Organization Studies*. The OS Workshops are usually linked to a special issue of *Organization Studies* on the same topic.

**Introduction**

No longer – and digitalization plays a great role in this change – are we looking for creative individuals simply. Instead, collective creativity and organizational creativity are needed. Open Innovation (Chesbrough, 2006) and Crowdsourcing (Chanal, 2010) have made it more or less evident that heterogeneity and openness have big advantages when it comes to creativity and innovation. A perhaps more radical way of saying this is to place emphasis not so much upon what is *in* people, but rather what is *in-between* people. Not only is openness and heterogeneity more central in discussions on how to organize (creatively) for creativity, play, and entrepreneurship, but also the *in-between*, the *entre-*. As relation, this *entre-* represents interdisciplinary potential for new knowledge. It also indicates where movement can happen, and where space for play is incipient (Hjorth, 2005). Our interest in investigating the playful, creative and entrepreneurial sides of everyday organizing has also fuelled an urge to stay with practices, include the body, forces, and the sensorial. We have thus seen the emergence of an interdisciplinary study of art, aesthetics and organization (Strati, 2008; Guillet de Monthoux, 2004; Austin and Devin, 2003) where we are invited to learn how artful making and artful practices provide examples for those who want to learn how to enhance the organizational conditions for creativity, play and entrepreneurship.

In the present shift from a late-industrial into a postindustrial society and economy, organizational life changes rather drastically. Managerialism has sought to normalize the proposal – at least since F. W. Taylor's achievement turning the

practice of management into what we today would describe as a discipline (O'Connor, 1996) – that all of our organized life is subject to management and should (thus) be managed. Managers and management knowledge was central to organizing in the industrial era. The successful emergence of the business school has also assisted in making management knowledge into the lingua franca of the industrial and late-industrial society/economy. This is presently changing, and the story that seeks to explain the necessity of this change often refers to the consequences from integrating Asia into the world economy: we are now all pressed to become more creative and innovative. Since the 1980s, this has been interpreted as a call for entrepreneurship (Birch, 1979). One way to understand the relationships between creativity and entrepreneurship is to think entrepreneurship as the organization-creation that makes the new idea (the invention) become an innovation (a solution that generates users/customers). The virtually new becomes actually new through entrepreneurial actualization, understood as organization-creation (Hjorth, 2012).

How is this new creative, playful and entrepreneurial organizational life to be organized? A life we can, in a Deleuzian language, describe as 'the missing life,' belonging to the coming people of organizations. What are the organizational conditions for creativity, play and entrepreneurship? Amabile has researched individual creativity, group- and team creativity, leadership for creativity and innovation, and her work suggests not only that everyday organizational life is changing due to work becoming gradually re-defined as creative and conducted for the purpose of contributing to innovation as output. It also suggests that creativity can be organized and led. At least that there are organizational conditions that help creativity on the way (Amabile and Khaire, 2008) and thus that one can indeed avoid killing creativity (Amabile, 1998). Is this so, or are organizational constraints thereby underestimated (Elke, 2011)? Is there a dynamics of aesthetics and everyday organizing of creativity, play and entrepreneurship that we are missing?

Suspecting this might be so, we are eager to point out the importance of considering the 'knowing-in-practice' (Gherardi and Strati, 2012) that characterize the dynamics between entrepreneurship, play and creativity, grounded on and embodied in the materiality of the tacit, relational and aesthetic nature of everyday organizational life (Strati, 1999). The various forms of embodiment of organizational life (Special Issue, *Scandinavian Journal of Management*, 29(4), 2013) resound the aesthetic and intellectual richness of studies on managing creativity (Paris, 2007), aesthetics and entrepreneurship (Beyes, 2009), or work and play (Sørensen and Spoelstra, 2012).

The aim of this workshop (and the subsequent Special Issue of *OS*) is to: (a) advance studies of creativity, play and entrepreneurship in organizations and in contexts of everyday life's organized conditions; (b) stimulate innovative theorizing on creativity/play/entrepreneurship in a variety of organizational, spatial, and cultural settings; (c) facilitate discussion and connections with creativity/play/entrepreneurship studies from diverse disciplines; and (d) develop understandings of performative scholarship and possibilities for making a difference through creative/playful/entrepreneurial participation.

### **Possible Topics**

This Workshop (and Special Issue) is intended to encourage scholarly interest in the contextual, practice oriented aspects of organizational creativity, play and entrepreneurship. We welcome submissions from a variety of disciplines and perspectives. In particular, we are interested in submissions tackle the in-between (the entre-) of creative and playful organizational life, striving towards innovative output. We also encourage submissions that can craft an interdisciplinary conversation and make e.g. philosophy, sociology, anthropology, literary studies come into play in analysis and conceptualizations of the organizational conditions for creativity, play and entrepreneurship. In addition, we welcome contributions that can re-consider scholarship in creative/playful/entrepreneurial terms and show how 'performing research' can itself become a more creative/playful/entrepreneurial act. With this in mind we encourage submissions that

focus on the following issues:

- Papers that examine how creativity, play and entrepreneurship are part of the postindustrial conditions of organization
- Papers that examine the novel relationships between management and entrepreneurship in the context of innovative work
- Papers that examine how play and playfulness are related to creativity and entrepreneurship in organization
- Papers that examine the aesthetic dimension of organizational creativity, its beauty and its ugliness, its sensorial worlds.
- Papers that explore a philosophy of organizational creativity
- Papers that examine how we can learn from art and artful practices in conceptualizing organizing and leading for creativity and entrepreneurship in organization
- Papers that explore how play and creativity are embodied in the entrepreneurial everyday organizational practices
- Papers that draw on literature and literary studies to conceptualize creativity, play and entrepreneurship in the context of work organization
- Papers that examine nascent forms of organization, emergent organizations, organization-in-creation
- Papers that address the in-betweens as a source of creativity, play and entrepreneurship: interruptions, breaks, pauses, postponements, upsetting.
- Papers that examine the process of organizational creation, the dynamics of the virtual and actual
- Papers that examine the role of fabulation, fiction, imagination for organizational creativity and entrepreneurship
- Papers that examine creative/entrepreneurial leadership; leadership for creativity/entrepreneurship
- Papers that examine collective creativity; the social dynamics of play

## Submissions

The **10<sup>th</sup> Organization Studies Workshop** will take place **in May 2015, in Crete, Greece**. Interested participants must submit an abstract through the following link:

<http://os-workshop.com/abstractsubmitform.html>. The abstract should be of no more than 1,000 words for their proposed contribution by **December 15<sup>th</sup>, 2014**.

Authors will be notified of acceptance or otherwise by **January 16<sup>th</sup>, 2015**. Full papers must be submitted by **April 30, 2015**. The venue of the workshop is Minoa Palace Resort, Chania, Crete, Greece (<http://www.minoapalace.gr>). The Workshop venue, comfortable, beautiful, and situated by the sea, will provide an ideal setting for participants to relax and engage in authentic and creative dialogues.

Further details on the logistics of the workshop will be published through the OS Workshop Website ([www.os-workshop.com](http://www.os-workshop.com)).

Following the workshop, a Special Issue will be announced in *Organization Studies*. To be considered for publication, papers must be submitted via the OS website at <http://mc.manuscriptcentral.com/orgstudies> by **November 30, 2015**. There you can also find guidelines for submission and information on the review procedures. Please note that participation in the workshop is highly recommended (but not a prerequisite) if you intend to submit a paper to the Special Issue.

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