



WELCOME TO HAUTE COUTURE!!!

Dear SCOSers,

Welcome to SCOS 2023 Paris: Haute Couture!

We are delighted to be hosting all of you for our first in-person conference since 2019. In this packet you will find detailed information that includes:

1. Bastille Day/14 July Transportation information
2. Directions and information for the Gala Dinner on 14 July
3. Cultural activity suggestions for 12, 13 & 15 July
4. Key Note Speeches and Speaker Bios
5. Workshop Abstracts and Descriptions
6. Call for Papers for the Special Issue of Culture and Organization for Haute Couture
7. Call for Papers for SCOS 2024 in Nottingham

Briefly, we would like to thank the American University of Paris for hosting SCOS this year, as well as the MSc in International Management Program at AUP for providing resources and support for logistics and event management. We also thank our co-sponsor, the Institut Mines-Télécom Business School for their help in developing the program and content and for joining the organizing committee. A big thank you goes to Isabelle Weber, our Conference Coordinator and organizing committee member. She did all of the heavy lifting and creative problem solving to host an event such this, in Paris – on a holiday weekend.

Warmest regards from the organizing committee,

Robert Earhart
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The MSc in International Management program (MSIM) of The American University of Paris embraces the liberal arts tradition of interdisciplinarity, small classroom teaching, and experiential learning through a blend of in-class and project-based pedagogy. This combination results from a faculty/student collaboration typical of the MSIM program.

An essential part of the program is preparing students for the challenges of the 21st century. The students' learning goals are paramount and framed within the overall learning goals of the program. There can be no misunderstanding that anthropogenic climate change coupled with social justice is the planetary challenge for the global explorers in our program. Anthropogenic climate change is a wicked problem; hence, the program is steeped in its societal, ethical, and organizational complexities.

Offering critical and interdisciplinary approaches grounded in the humanities, economic, and social sciences, we offer tracks for students interested in careers in general management, sustainability management, and mission-based (NGO) management. Conventional approaches are balanced with critical perspectives to advance evolvment as a global citizen, offering meaningful, established, and ethical strategies to meet the complex challenges in the contemporary world. We deploy our resources to support our student's professional and personal objectives as much as possible or to help discover what those objectives might be.

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HATE COUTURE



Bastille Day / 14 July Holiday Notes

Bastille Day celebrations in Paris always take place on July 14, the anniversary of the storming of the infamous Bastille prison in 1789 - a turning point for the success of the French Revolution and the end of absolute rule by monarchs. Bastille Day is a national holiday throughout France.

Paris Bastille Day events kick off with a military ceremony followed by a huge military parade down the Avenue des Champs Élysées and flyover by military aircraft.

The spectacular Bastille Day fireworks show at the Eiffel Tower on the Champ de Mars starts at 11pm and lights up the sky for half an hour. Free concerts will be held at the Champ de Mars for several hours before the start of the fireworks

Due to the holiday festivities, transportation and movement throughout the city will be limited throughout the city.

Metro stations closed from 6:30 am to 2 pm:

Metro stations closed on Lines 1, 2, 6, 8, 9, 12, and 13 include: Champs-Élysées Clémenceau, Franklin D. Roosevelt, George V, Charles de Gaulle-Etoile, Concorde, and Tuileries.

Stations closed on RER A include: Charles de Gaulle-Etoile

As a result, other nearby stations (Argentine, Ternes, Saint-Philippe-du-Roule, Madeleine, Kléber, Pyramides, Palais Royal, Alma-Marceau, Victor Hugo, and even Invalides, Musée, and Pont de l'Alma on the Left Bank) will likely be very busy.

Metro stations closed from 7pm onwards:

Metro stations closed on Lines 6, 8, 9, 10, and 13 include: Kléber, Boissière, Passy, Trocadéro, Bir-Hakeim, Duplex, La Motte-Picquet Grenelle, Cambronne, Sèvres-Lecourbe, La Tour-Maubourg, École Militaire, Invalides, Alma-Marceau, Iéna, Rue de la Pompe, Javel - André Citroën, Église d'Auteuil, Avenue Émile Zola, Boulogne Pont de Saint-Cloud, Boulogne Jean Jaurès, Chardon Lagache, Charles Michels, Michel-Ange Auteuil, Michel-Ange Molitor, Mirabeau, Porte d'Auteuil, Ségur, Saint-François-Xavier, and Varenne.

Stations closed on RER C from 7pm onward include: Pont de l'Alma, Champ-de-Mars - Tour Eiffel, Avenue du Président Kennedy - Maison de Radio France, Javel, and Invalides.

Additionally, the police and security may choose to close down certain roads, potentially blocking both vehicle and foot traffic.

The Gala dinner is hosted at VESPER which is located at 81 Av. Bosquet, 75007 Paris.

You should expect to walk across the river to catch the metro at Concorde or Pont d'Alma. After the fireworks, which are expected to end at 11.00pm, you should find it easier to catch a taxi or Uber car to reach your destination.



HAUTE COUTURE



Gala Dinner & “Emergent” Fashion Show Friday 14 July 2023, 18.30 – 1.00

THEME: “Whoever you are”



As part of SCOS’ value of ‘serious fun’, an ‘emergent fashion show’ will take place at the gala dinner on 14 July.

An **emergent organization** is one that spontaneously emerges from and exists in a complex dynamic environment or marketplace, not a construct or copy of something that already exists. As we have witnessed, this can be a highly creative and productive concept allowing for self-organization, ruptures, surprises, ambiguity and delight. However, *emergence* can result from other forces, such as a lack of planning, underinvestment, disruption, chaos and ambiguity.

The **dress code for the gala dinner is “whoever you are”** – the event organizers ask that you wear clothing that you feel expresses some part of your inner-self and communicates that to others.

The principle of this fashion show is that everything – the models, the fashions, and the planning will occur in the moment during the conference gala dinner, including:

- “Who” is the “you” that you are wearing to the gala dinner
- Creative inspiration in the moment
- Design contributions in the moment
- Accessories and items on hand

Together we will make academia, SCOS, and ourselves *authentically* and *fabulously* fashionable for this special evening.

What will happen?!? When will it happen?!? Who will it happen to?!? Will anything actually happen?!?

We find this out together...



Gala Dinner & “Emergent” Fashion Show

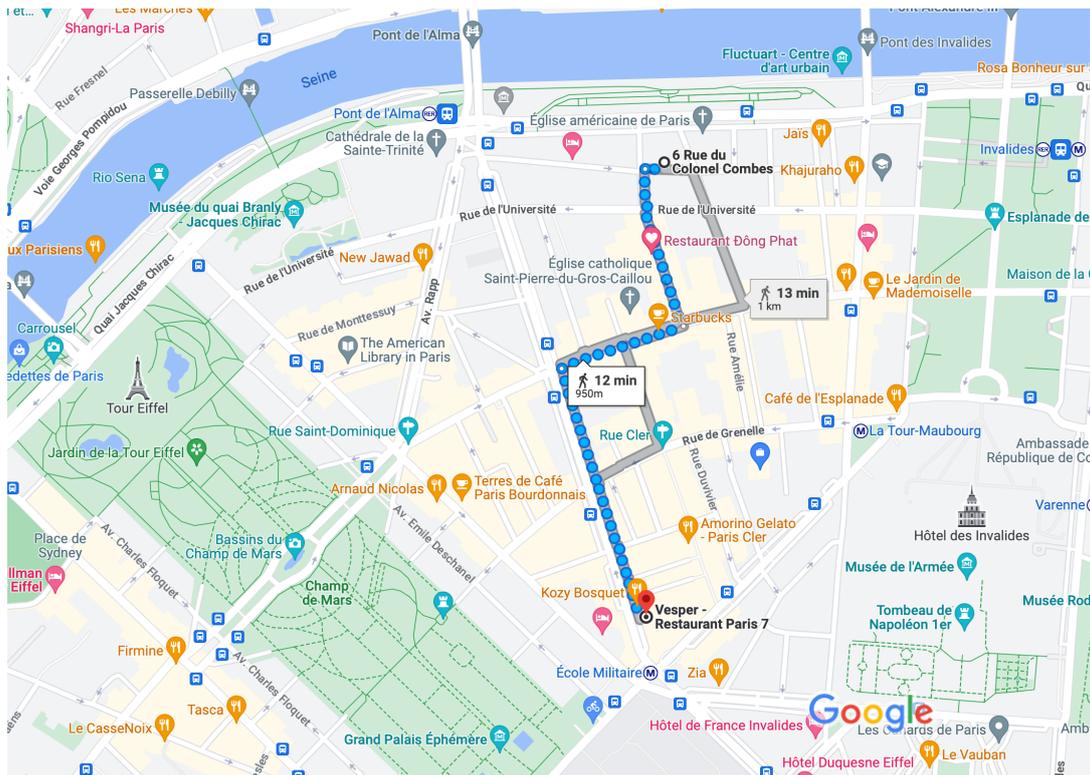
SCOS PARIS, 14 JULY 2023

18.30 – 1.00

Vesper

81 Avenue Bosquet, 75007 Paris

6 Rue du Colonel Combes, 75007 Paris to Vesper - Walk 950 m, 12 min
 Restaurant Paris 7, 81 Av. Bosquet, 75007 Paris



Map data ©2023 Google 100 m

6 Rue du Colonel Combes
 75007 Paris

- ↑ 1. Head west on Rue du Colonel Combes toward Rue Malar

 38 m
- ↶ 2. Turn left onto Rue Malar

 260 m
- ↷ 3. Turn right onto Rue Saint-Dominique

 210 m
- ↶ 4. Turn left onto Av. Bosquet

 450 m

Vesper - Restaurant Paris 7
 81 Av. Bosquet, 75007 Paris



HATE COUTURE



Paris Cultural Activities

While in Paris, you may want to partake in some of the many cultural activities that Paris has to offer. Below are several options that are close to the conference facilities.

Bateaux-Moches - Seine River Cruise: <https://www.bateaux-mouches.fr/>

Hop onto a boat and enjoy a tour down the Seine, on the over an hour-long trip, you will see some of the capital's iconic monuments. Tickets are 6euros and the bateaux departs from Port de la Conférence, only a 10 minute walk from the conference activities.

Schedule of departures : Monday to Thursday departure every 45 minutes from 10:15 a.m. to 3:30 p.m. then every 30 minutes until 10:30 p.m. Friday to Sunday: departure every 30 minutes from 10 a.m. to 11 p.m.

Rue Cler

Rue Cler is one of the most famous market streets in Paris! It is brimming with specialty food stores, pastry shops, butchers, delicatessens, cheese specialists, fishmongers, greengrocers, chocolate shops and cafés. It is only a 7 minute walk from conference facilities.

Opening Hours: Weekdays, all day Saturday and Sunday mornings. Many of the stores are closed on Mondays.

Eiffel Tower

Although initially criticized by some of France's leading artists and intellectuals for its design, it has since become a global cultural icon of France and one of the most recognizable structures in the world. The tower received 5,889,000 visitors in 2022, up by 197 percent from 2021, when numbers dropped due to the COVID virus. The Eiffel Tower is the most visited monument with an entrance fee in the world: 6.91 million people ascended it in 2015. It was designated a monument historique in 1964, and was named part of a UNESCO World Heritage Site ("Paris, Banks of the Seine") in 1991.

The Champ de Mars, the large green space in front of the Eiffel Tower is only a 14 minute walk from conference facilities. If you wish to go up the tower, we recommend booking your ticket and appointment ahead of time at: <https://www.toureiffel.paris/en>

Hôtel des Invalides

Hôtel des Invalides holds a series of army museums including a church and the tombs of many famed officers, including Napoleon. It is only a 12 minute walk from conference facilities. Open every day from 10am to 6pm and tickets cost 15 euros.

Other Walking Tours

There are a large number of free self-guided and guided walking tours. Some of the favorites providers of our graduate students providers are Discover Walking Tours (<https://www.discoverwalks.com>) and Sandemans Walking Tours (<https://www.neweuropetours.eu/paris-walking-tours>).



HAUTE COUTURE



SCOS PARIS, 12-15 JULY 2023

Keynote Speaker Bios

DeGendered Fashion

Thursday 13 July 9.45 – 10.30

JEANNE FRIOT

Born in Paris, Jeanne Friot grew up surrounded by multidisciplinary artists and culture. After an Applied Arts High School Degree, she joined the ESAA Duperré, where she started to link Image, Music, Art and Fashion. She then graduated at the Institut Français de la Mode. Since then, she has been working as a designer for brands like Balenciaga, APC & Kitsune. Passionate about creating images, she also collaborated as a freelance stylist on editorials such as Vogue Italia or Les Inrocks.



Since the Covid outbreak, Jeanne has decided to launch her eponymous brand based on very simple values that are close to her.

Jeanne Friot is sourced locally: dead stocks, upcycled items. We do not over-produce: every item is made on demand for e-com or wholesale. We are an inclusive brand creating items or pieces that will be able to find customers regardless of gender, size or style. Everything is made in our atelier or produced locally in France. We value and respect our customers and their needs. We track every item and guarantee quality, on time delivery and fair trade.

Haute Couture: A Mirror of Our Times

Thursday 13 July 13.30 – 14.15

DANA THOMAS

Dana Thomas is an award-winning journalist and bestselling author of *Fashionopolis: The Price of Fast Fashion and the Future of Clothes*, *Gods and Kings: The Rise and Fall of Alexander McQueen and John Galliano* and *Deluxe: How Luxury Lost Its Luster*, all published by Penguin Press, and *Fashionopolis* Young Readers Edition, published by Dial Books. She is the European Sustainability Editor for *British Vogue*, a freelance contributor to the *New York Times*, and the host of *The Green Dream*, a bi-weekly podcast on



sustainability, produced by Talkbox Studio. She wrote the screenplay for *Salvatore: Shoemaker of Dreams*, an award-winning feature documentary directed by Luca Guadagnino, which premiered at the Venice Film Festival in 2020. Distributed by Sony Classics, *Salvatore: Shoemaker of Dreams* was nominated for a Critic's Choice Doc Award in 2022. Her book *Deluxe* was adapted for the docuseries, *Kingdom of Dreams*.

Thomas began her career writing for the Style section of *The Washington Post*, and for fifteen years she served as a cultural and fashion correspondent for *Newsweek* in Paris. Thomas has written for *The New York Times Magazine*, *The New Yorker*, *The Wall Street Journal*, the *Financial Times*, *Vogue*, *Harper's Bazaar*, *T: The New York Times Style Magazine*, and *Architectural Digest*. She has spoken at a host of major conferences and institutions, including the Aspen Institute's Ideas Festival, Harvard Business School, and TED.

In 1987, Thomas received the Sigma Delta Chi Foundation's Ellis Haller Award for Outstanding Achievement in Journalism. In 2016, the French Minister of Culture named Thomas a Chevalier of the Order of Arts and Letters. In 2017, she was a Logan Nonfiction Fellow at the Carey Institute for Global Good. In 2023, Thomas was named an ambassador for the Prince's Foundation, King Charles III's sustainability center, based in Ayrshire, Scotland. She lives in Paris.

"Fashion is individuation, but which ... ?"

Friday 14 July 14.00 – 14.45

HUGO LETICHE

Hugo Letiche is Adjunct Professor of research methods at Nyenrode the Business University Breukelen (NL) and member of the l'Université Paris-Saclay LITEM research lab. He is emeritus Professor of critical management studies and qualitative research methods at the Universiteit voor Humanistiek Utrecht (NL).



There prior, he taught at RSM (Erasmus University) and the Nutsseminarium, University of Amsterdam. He has been Professor (part-time) at Lancaster, Keele and Leicester Universities and at the Institute Mines Telecom: Business School.

His current research focuses on the ethnography of accountability. His focus has been on self-reflexivity and the critical relational awareness of researchers; especially in their intra-action with the 'Other' of research. He is currently writing/co-editing five books; as well as chapters in three other books, and has published recently in *AAAJ (Accounting, Auditing, Accountability Journal)*, *CPA (Critical Perspectives on Accounting)*, *C&O (Culture & Organization)*, *JOCM (Journal of Change Management)*, *RIPCO (Revue internationale de psychosociologie et de gestion des comportements organisationnels)*, *somatechnics*, and *EPAT (Educational Philosophy & Theory)*.

Workshop 1D - Thursday 11.00-12.30

Karen Finn

Professional Doctorate in Systemic Practice student (2nd year) University of Bedfordshire, United Kingdom.

karen.finn@study.beds.ac.uk 00 44 797 334 6715 My current research studies the deeper relationship with Earth which some individuals have developed, leading to significant pro-environmental activities, and asks if a relational intervention might promote a similar relationship within those working in a positivist paradigm such as business and politics?

Whodunnit?

Who has the power in fashion?

With reference to the work of Foucault (2020) and Barad (2007) this workshop will consider six suspects (designer, producer, retailer, media, policy maker and consumer), each of whom are integral to fashion, before workshop participants are split into "fashion police" squads to judge who they believe holds the ultimate power within fashion. The social learning (Wenger 1998) focus allows previously unconsidered viewpoints to emerge in the moment of discussion.

A brief case-study will be presented regarding the activities of a small group of women who targeted policy makers within the Scottish government regarding textiles policy. Having been successful in facilitating private and public discussions (<https://youtu.be/7hY1cWkdZ8M>) with Scottish policy makers, this group have also built positive relations with citizens through public events and the United Nations Environment Programme team for textiles. The incumbent team leader recently received an honour from the new king and has begun a research programme on regenerative textile crops in Scotland. Should these players be considered consumers or media? Or perhaps they can be described as unofficial policy makers?

Finally, a tally of the vote will be shared and the verdict of who is believed to the ultimate power within fashion will be declared.

The aims of this workshop are:

- *to consider alternative forms of power within a capitalist fashion model
- *increase awareness of activist opportunities within fashion

Workshop 2D - Thursday 14.45-16.15

Cancellations and Appropriation in Fashion through the lens of Indigenous, Incarcerated, and Witch Communities

The contested, violent, and divisive terrain of fashion, or more simply, clothing donned, is often determined by geography, economics, culture, gender, and personal preference. All these categories are in flux or shifting to meet or not meet social justice and equity mores. This panel seeks to engage in a conversation between three communities that share mutual characteristics of isolation, ostracization, stripping of identity, and appropriation of their cultures.

Indigenous North American Children and Uniforms as Fashion Brutality:

Indian boarding/residential schools were created under the mantra, "Kill the Indian, save the man." It is believed that over 100,000 children in over 500 schools were assimilated in the false belief of saving these people. Upon arrival at the boarding school, the first things done to these children were to bathe, cut their hair and dress them for Eurocentric assimilation - through the required wearing of uniforms. Erasing tribal identity through uniforms was key to this project. They canceled the children's identity by dismissing their indigenous and symbolically powerful clothing and hairstyles.

Bruce Maggi Ph.D. teaches courses in art history and American Indian cultures at Coastal Carolina University. Maggi's teaching focus is American Indian art and how it has influenced and still influences the art of Euroamerican culture. This influence can be seen throughout the history of The United States and Canada. Although his ancestry is not from an indigenous background, his history has been steeped in interactions with American Indian cultures.

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The Cancellation of Humans Through Prison Attire:

Clothing is a form of expression that hints at character and position in life and alludes to socio-economic status and cultural foundations. Incarceration within the United States strips away those circumstances and cancels notions of individuality. Through a ubiquitous uniform of orange and denim, those locked behind walls are grouped into one singular identity: prisoner.

Reductions in recidivism and the humanization of individuals in Norway will be compared to those within the United States. Their prison "fashion" protocols are dramatically different and contribute to vastly opposing outcomes.

Dr. Tamara White is a visual activist, artist, and researcher examining the intersection of healthcare management and incarceration. Tamara received a doctorate in Interdisciplinary Studies and certificates in Museum Studies and Design Thinking from Union Institute and University, located in Cincinnati. Her book *Visually Representing Health Care Management for the Carceral System* is currently under contract with Brill Publishing. She is the founder of Bader

+ Simon Gallery, a community arts hub that will open in Cincinnati, Ohio, in Spring 2024, focusing on underrepresented voices and themes.

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Witch Wear:

Witches have traditionally been depicted as the hag or the femme fatale, and their clothing has matched the stereotypes. Much research has been conducted on the origin of the witch's accessories, such as the hat, broom, decorative poppets, and jewelry. A lack of attire - a fashion statement in itself - was common in the depictions of the witch as a young seductress. However, couture has reappropriated witch attire on the fashion runway. Beginning with the iconic Kate Moss in Martine Sitbon's black dress, pointed hat, and a long cigarette as a wand in 1983. After discovering she was related to the Salem witch Elizabeth Howe, Alexander McQueen designed a runway dress in 2008 to honor her story. This shifting narrative will compare additional contemporary depictions with historic art history images.

Kathryn Turley-Sonne has a Ph.D. in Humanities with a certificate in Museum Studies, a master's degree in Literature, and a bachelor's degree in English and Composition and Rhetoric. She teaches various honors and regular English and Interdisciplinary Studies courses at Cypress College (Cypress, California), where she is a full professor. Turley-Sonne is also the Director of the Campus Honors Program, the Service-Learning Center, a Puente faculty, Study Abroad faculty, and an assistant curator at the campus art gallery. In addition, she is on the Bader + Simon Gallery board, working on exhibits in London, NYC, and Westport, CT, where she is the head of the MoCA Gives Back Program and founder of Club203, a social and arts-oriented program for neurodiverse adults.

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Workshop 3A - Thursday 16.45-18.15

MOVING RELATIONS: A COLLECTIVE RESEARCH-CREATION EXPERIMENTATION

Proposal: SCOS CONFERENCE PARIS, 12-15 July 2023

Sara Biglieri , ESCP Paris sara.biglieri@edu.escp.eu

“There is no such thing as a body that is not relational.”

(Manning 2007, p.127)

In OS, a growing interest in aesthetics since early 1990 has produced a wide proliferation of literature exploring experiences and understandings that originate from the senses. Strati (1992,1999,2010) and Gagliardi (1996) aimed to address the value of aesthetics as “a manner in which organisational life is approached, studied and understood” (Strati 1992, p. 215). The aesthetic approach has been fruitfully used in understanding organisational life and its ‘non-rational’ elements to explore what has traditionally been hidden in mainstream organisation and management studies. Strati (1992, 1996, 1999) suggests that the researcher is key to aesthetic research because we sense and feel in our own experiences and are, therefore, able to study the aesthetics of an organisation. For example, he proposes that researchers might gain a ‘feel’ for the aesthetics of an organisational episode by sensually experiencing it for themselves when conducting fieldwork. However, Strati’s reflections on the researcher’s position open a critical question about to which extent senses can be considered a fixed and aprioristic internal subjective essentialism and the consequences in artefact analysis and the creation of organisational narrative. (O’Doherty, 2008).

Together with the researcher’s positionality, more broadly O’Doherty is criticising and questioning the largely utilitarian way researchers use aesthetics for creating interpretative and purpose-driven accounts of an ego-centred organisation. Indeed, art has been mostly used as a capture device that pumps out the most rebellious energies to put them at the service of technological acceptability, academic excellence and entrepreneurial innovation. (Citton,2018).

In line with these reflections, I am interested in how we can engage and conduct aesthetic research, combining artistic and organisational research to find new meaning and values, opening to the emotional and sensible faculties that are not individual but trans-individual.

To answer this question, I turn to “research-creation “methodologies.

Research creation is a transdisciplinary methodology which emerged in academic circles in USA, Canada, and France (Manning,2018; Citton, 2018, Truman, 2021). These practices privilege investigations, observation, and research activities based on artistic devices that shift perspectives and engage participants in seeing differently what sometimes is in front of us. Research creation has been mobilised in two ways: as a methodology and theoretical framework that informs qualitative research; and as a method or procedure for enacting empirical research (Chapman & Sawchuk, 2012; Loveless, 2019; Manning & Massumi, 2014).

My interest in research-creation comes from my transdisciplinary background. I come from political science and sociology —two research areas generally considered part of social science and a background in innovation and transformation, which is usually considered part of management studies. I am also a dancer, practising and teaching a specific form of dance called dance improvisation. I perform and create choreographic work.

For SCOS, I like to make a proposition as a set of conditions that tweak the experience in the making (Manning, 2008). I invite you to a community-led, collective, research-creation gesture.

In this workshop, through materials-based and space-based practices, we will experiment with different ways of ‘being together’ by putting our bodies in movement and letting emerge a new collectivity.

Movement will put us in a state of potential becoming, opening to a range of possibilities that do not exist before encountering the other.

Opening ourselves to movement can invite us to investigate our positionality as researchers and how it is intimately linked to the environment in which we are bodily embedded. Movement invites us to counteract the broad acceleration our controlling society forces us by connecting deeply to the more-than-one that is our body. (Manning, 2013).

This workshop is open to everyone as it requires no particular skill but only an “ethical commitment to become affected.” (Mc Cormack, 2008) and defamiliarise our thinking (Truman, 2021).

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Workshop 3D - Thursday 16.45-18.15

**Trapped in the eternal present of progress:
Fashions vs. Eschaton**

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Abstract for the SCOS Conference

American University of Paris, Paris (France)

July 12-15, 2023

Abstract

Fashions have been pointing out the present as always in flux, as a river of constant change. Rather than emphasizing a precarious state, fashions seem to reveal a kind of pointless, eternal present, where constant evolution joins unpredictable destination. In this paper, I hold that theories of organizations need to counterbalance the emphasis on fashions to go beyond this eternal present. Therefore, I introduce an underexplored conceptual counterbalance of fashion: *eschaton*. Fashion focuses organizational analysis on change and degree of conformity. In order to better align with widely accepted social norms, organizations change to conform to the categorical imperative (Zuckerman, 1999). In order to create space for new fashions to emerge, organizations promote perpetual change (Kotter 2014). *Eschaton* represents the opposite view. *Eschaton*, from the old Greek word meaning “the ultimate end”, focuses on the destination of organizations. By looking at the *Ende* of organizations, referring upon Benjamin’s meaning of the German word, organizations see themselves as players for the destiny of society, either utopian or dystopian, rather than for its simple evolution.

This paper is structured in three parts. First, I delve into the two concepts. I discuss how the fashion perspective builds upon the “principle of accuracy” (Cacciari, 2022) where organizations, and the involved human beings, only engage in the effective organization of resources, including themselves, via the diffusion of efficient practices and the calculation of compromises among extant interests. This organizational calculative effort reduces the world to a meaningless though accurate organization of the progress where fashions play the role of ceremonies to celebrate the domination of organizing and the *magnifiche sorti e progressive* of perpetual change (Kotter, 2014) and ideal organizational forms (Eberhart et al., 2022).

Second, I highlight two distinct implications of the counterbalance between fashion and *eschaton*: (i) what is the meaning of organizational future in a world of fashions? In such a world, future and progress collide. However, the progress we see looks like a panoply of detailed descriptions of the contemporary (Schmitt, 2015). Schmitt’s argument reminds to the image of progress as the storm that prevents from giving sense to history, in the interpretation of Paul Klee’s *Angelus Novus* by Walter Benjamin (1962-2014). Only a meaningful history allows discussing the future of organizations not only describing their *progress*; (ii) what is the meaning of organizational history in a world of fashions? I argue here that in such a world, history looks like the accumulation of events proceeding without a direction. History itself is reduced to a progress made of a never-ending present. At the same time, history is meaningless without an *eschaton*, since history is the finite bridge between the eternity of the origin and the eternity of the ultimate end (Taubes, 2019). As Taubes (2019) remarks

In the confusion around the meaning of history, we cannot find a criterion within the single events: rather we need to go beyond the single events and ask what

does it make an event 'history'? What is history itself? We can find a criterion and a position about the essence of history only if we start from the eschaton (Taubes, 2019: 27).

Third, as a concluding remark, I underline the importance for organizational scholars to combine the acknowledgement of the importance of fashion and the reflection upon organizational *eschaton* in order to have a say on the challenges outlined by philosophers on anomie (Agamben, 2022), alienation (Rosa, 2010), and fear (Nussbaum, 2018). In the still inspiring words of Heidegger in 1943, quoted by Taubes (2019), I found an unparalleled description of the implications of a world where fashion does not find any counterbalance in the reflection upon the organizational *eschaton*:

“Forgetting the divine level, they (the human beings) feel more and more bewildered and take themselves as the measure of everything... Posing themselves as the measure of everything, the human beings hide the real tie among the objects and start producing artificial objects, fill the world with goals and certainty. The world gets trapped in a shell and closed in itself”

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Workshop 4D - Friday 9.00-10.30

Karl-Heinz Pagner (Copenhagen Business School)

Quelle couture, quelle identité?

A participative catwalk lecture about T-shirt communication



2017: Christian Dior created a T-shirt declaring "We Should All Be Feminists". (Farfetch 2017)

NB: The contribution will be performed in a participative catwalk lecture, where SCOS 2023 participants will be asked to act as catwalk models presenting artifacts from my T-shirt collection.

Global production and sale of T-shirts and their enormous economic and political impact are well researched. Rivoli (2006) by following her T-shirt's life across the world investigates globalization, politics, global trade, and markets. However, we lack knowledge about consumption: How have T-shirts become an icon of globalization, not only for producers, but also for consumers?

From being a piece of underwear, the T-shirt has moved to the surface and has become a canvas to express the personal and social identity of the person wearing it. T-shirts are not only an item of clothing and dress but also a tool of communication: Wearers use T-shirts to encounter and express coziness, casualness and leisure or sports. Wearing special brands show the affiliation to a specific social group or a specific brand community. Some T-shirts display pieces of art, mark high-end design and fashion – even haute couture. T-shirts invite others to communicate with the wearer by offering statements about fashion, lifestyle, or personal, social, or political statements. They display ironic critique, travesty, and adusting. The wearers also express concerns about climate crisis and other serious environmental issues, social inequalities, global crises, pandemics etc.

These global trends became possible because of technical inventions and – more important – because of the active use of T-shirts by the "unmanageable consumers" (Gabriel and Lang 2006) and the wearers as 'prosumers' taking an active part in the production and use of the goods they consume (see Ritzer and Jurgenson 2010). They use T-shirts as communication tools for creating their personal and social identities (see Giddens 1991 and Featherstone 1991), the T-shirt hereby becoming identity marker and identity creator. T-shirt communications is a multi-voiced 'glocal' phenomenon, which still leave space for local, even individual expression and creation.

The T-shirt is a means and an end of a more participative culture or fashion, and of democratic design or participative design trends. Regrettably, these democratic and participative trends at the same time have led to profoundly serious environmental and social problems. In this sense, the non-sustainability of mass production (unsustainable cotton farms and industries, pesticides, sweatshops, poor and life-threatening working conditions, dyeing chemicals, an obscure labyrinth of subcontractors) and mass consumption (transport, cleaning, water waste, chemicals, competition with small local textile producers, waste) challenge the triumphant march of the (cotton) T-shirt in the future.

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Workshop 5E - Friday 11.00-12.30

Haute Couture, SCOS Paris, 12-15 July 2023

Workshop outline: Weaving the fabric of a shared vulnerability

Bob Townley, School for Business & Society, University of York, UK
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“We are never so vulnerable as when we love, and never so hopelessly unhappy as when we lose the object of our love.” Sigmund Freud, Civilization and Its Discontents

The idea for a workshop was conceived during the first lock down in the recent pandemic in 2020 and the subsequent killing of George Floyd. The idea was developed further after the Solidarity SCOS in the summer of 22 and, in particular, the research of Liz Awad, the ‘Voices of SCOS.

The content of the workshop has been informed by the work we have been engaged in over many decades of practice working with a range of vulnerable groups and the staff who support them, across the UK and Europe.

Through the workshop we will explore the meaning and interpretation of ‘shared vulnerability’, as an idea that needs connections and applications to be woven into a fabric which may have meaning for personal, communal, and organisational life and research practice.

We will explore our experiences of shared vulnerability and the legacies it has left us and how it potentially affects our aspirations and ability to take risks in the future. We will also consider examples of shared vulnerability that we may be conscious of or not and which skills and human qualities we might need to cultivate to support the implementation of the idea.

We will develop an understanding of the sort of environment that would be needed as well as the safeguards to be in place in the different environments referred to above. As an outcome we are hoping that the workshop group will help with our weaving to think about new ways for us all to share and apply into our lives, families, communities and organisations. We hope to create an ongoing collaborative network of people interested in evolving the understanding and use of the concept of shared vulnerability.

The quote from Freud at the beginning of this short introduction, indicates not only the importance of shared vulnerability but also the disabling effect of not being able to experience it.

Workshop 6D - Friday 16.15-17.45



HAUTE COUTURE



SCOS PARIS, 14 JULY 2023, 16:15-17:45

THE AMERICAN UNIVERSITY OF PARIS - Room Q801

Democratizing the Runway: A Workshop



Tanya Diagileva



Alex Mart

In honour of the SCOS philosophy of ‘serious fun’ – serious in the dedication of the development of unusual and groundbreaking ideas in the analysis of organization, organizing, management and managing - and fun because SCOS members are themselves a source of enthusiasm and inspiration with the social side being essential to both intellectual and practical endeavours – we intend to train SCOS members to be runway fashion models.

Ms. Diagileva and Ms. Mart, professional runway models, are hosting a workshop on “Democratizing the Runway” – to train interested SCOS members in how to perfect their own runway walk. All bodies, cultures, genders and theoretical positions are welcome.

In this 90-minute workshop you will:

- Learn about basic runway modelling techniques from professionals in the field, and ask any questions that may come up
- Learn tips and tricks for overcoming discomfort and self-consciousness that may come with being “seen” by others, taking fashion as an example for being in the world
- Have a dialogue on how the fashion industry works for couture, prêt à porter shows, and fashion shoots
- Explore your inner confidence through practicing runway walking techniques
- Put into practice what you have learned

For a final exam, conference delegates who graduate from this workshop may be asked to volunteer to demonstrate their skills at the gala dinner. (But no pressure.)

WORKSHOP 8D – Saturday 15 July 11.30-13.00

Symbolic Value: New Classification of Stock Tickers as Positional Haute Couture. A Workshop.

James Noel Ward, M.Sc.F., F.R.M., P.R.M., D.E.A.

Assistant Professor of Finance

Department of Economics and Management Science

The American University of Paris

In this workshop participants will classify stock tickers along a proposed hermeneutic framework to establish an empirically testable value index. The capital of public corporations traded on stock markets is specified by 'stock tickers' and is a fundamental organizational identifier within the portfolio of symbols that contribute to brand consciousness of these organizations. The most famous example is the glyph "F" as ticker symbol for Ford Motor Corporation listed on the New York Stock Exchange.

The stock ticker is only one element in public corporation symbol portfolios which include specific elements such as brand names, logos, design fonts, colors, alpha adopter/influencer choice, distribution locations, etc. Previous research has established tickers have value (for example, single-letter tickers are auctioned by the NYSE). But is that all? Does that ticker contain other value information? In this workshop participants will engage with 'bucketing' a selection of stock tickers into forced-choice binary categories after instructions. Willingness to participate in this fun survey and following discussion are the only requirements.



HAUTE COUTURE



CULTURE & ORGANIZATION

SPECIAL ISSUE CALL FOR PAPERS

SCOS PARIS 2023 – HAUTE COUTURE

Special Issue Editor(s)

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Ha(u)te Couture: Fashion, Representation, Culture and Organization

This special issue addresses the territory of fashion, what is fashionable, and how these various notions and issues around fashion relate to, impact, and create meanings and understandings of organization – consistent with the theme of the 2023 SCOS Paris Conference.

FASHION is contested terrain. What is beautiful or fashionable --- who defines, determines and governs? COUTURE as a dominant representation of fashion used to be directly connected to the state. How many shows per year, persons you have to employ, skills you have to demonstrate; it was all highly regulated for a long time. COUTURE represents ideas of inclusion versus exclusion, in terms of work, economics, status and culture. It is a form of business that flourished as tightly protected and regulated, and now it is a sector that has lost much of its significance in business terms and influence, and it is more an object of prestige for a few of the major fashion houses. It is a massively expensive advertising campaign, yet also represents a crucial crafts sector in France and other European countries. It encompasses tensions between empowerment and exploitation, high and low culture, fast and slow fashion, conspicuous consumption and deconsumption, shared popularity and individual expression, criteria of beauty and use (Korica and Bazin, 2019).

COUTURE has long served as a metaphor for rapid changes, and for superficiality and for the transience of social conventions, but also as an expression of status and formal position (Bauman, 2010), from sumptuary laws to uniforms to the Emperor's new clothes. Gilles Lipovetsky (1983, 1987) has celebrated the democratization of society away from dress control towards individualized identity; Elisabeth Wilson praised the 'pointlessness of fashion' (1985, p. 245), adding that it at times can bring forward what has been marginalized with a revolutionary force: 'Out of the cracks in the pavements of cities grow the weeds that begin to rot the fabric' (ibid., p. 245). And Rene ten Bos (2000) has tried to convince us to see the virtues that come with the *temporariness of the present*, arguing that management studies is really all about fashion.

Recently, a clothing brand called its collection Haute COUTURE: triggering awareness of an evolution from HAUTE COUTURE to HATE CULTURE. The claim was 'the more hate you wear the less you care,' to reappropriate hateful labels such as 'faggot,' 'nerd' or 'wannabe,' and to de-sensitize yourself to ridicule, repression, exclusion and violence. Wear and proclaim derision and discrimination in order to escape their power. But is escape really possible? Quilting and patchwork/doll-making have served as a model for a reliance on traditional, folk or minority knowledge (Letiche, 2009; Rippin, 2010). COUTURE could well provide a framework for creative arrangements of thoughts,

theories or (top) models, wherein elegance and taste intertwine with epistemological, political and ethical concerns. Serres (1997) proposed the image of Arlequino, whose brilliant coat was made of others' (sometimes rejected) pieces, as the model of thinker, researcher who is third-instructed, whose learning from the others provides a key for personal thinking and wisdom.

The needle and the thread remind us of the rhizomatic nature of organisation (Deleuze et al., 1987), as well as the social complexity of organizing represented as tapestry in writings of Edgar Morin (2005) and others. They evoke craftsmanship set by Richard Sennett (2008) in opposition to the dark sides of industrialisation. In its guise of fast fashion, COUTURE showcases the exploitation of humans and non-humans, while slow fashion and upcycling movements promise a turn towards ecology and sustainability. Yet many reactions remain locked within the framework of the same economic system implicated in the exploitation, and HAUTE COUTURE, with its system of stars and its emphasis on big business of luxury helps us see the Janus-faced identities of consumerism.

The fashion industry itself offers fertile terrain as a focal point of social, economic, environmental and aesthetic considerations. Morton (2013) indicates that the design, sourcing, manufacture, sale and distribution of fashion are embodied in much larger forces extending beyond human comprehension and perception. The production of fashion also offers insights into the freedom of things-in-themselves, Kantian noumena, that challenge (often) groundless dogmas. The metaphors and aesthetics represented through fashion, particularly as embodied in the ideas and perceptions of HAUTE COUTURE, enable third-person objects or noumena into first person encounters and gets us closer to the 'zero-person' aspect of things, meaning their reality apart from any observation or introspection (Harman, 2018; Ortega, 1961).

Submission Instructions

According to these broad interpretations of these themes, we are inviting papers which consider (in the context of management and organizational studies):

- Notions of the 'fashionable' organization
- Fashion as a form of cultural production
- Theory, fads and fashion
- Organization in the fashion industry
- Inclusion and exclusion in fashions and trends
- Management fashion and guruism
- Aesthetics of organization
- Denialism: the eternal present
- Any other papers relating broadly to themes of organization, fashion, and theory

Contributions not addressing these specific themes but relevant to the scope of this call are also welcome.

Deadline for submission of final manuscripts for review is 16 October 2023. Please submit under the special issue title when submitting your paper to ScholarOne.

We anticipate a publication date for the special issue to be early to mid 2025.

SCOS 2024, Newcastle upon Tyne, UK

July 2024

Electricity

What is a soul? It's like electricity - we don't really know what it is, but it's a force that can light a room. (Ray Charles)

We invite abstract submissions for SCOS 2024 on the theme of 'Electricity'.

A history of power and innovation, including the invention of the incandescent lightbulb and the harnessing of hydroelectricity, inspires and provides the symbolic focus on **electricity** for our conference in the beautiful host city of Newcastle upon Tyne.

Electricity plays a crucial role in human existence as the driving force behind various physiological and cognitive processes, including electrical impulses and signals to transmit information through synapses and between neurons, affecting our thoughts, emotions, and behaviours. Early philosophers such as Aristotle and Plato explored the concept of electricity as a form of energy, while later thinkers such as Descartes and Leibniz argued that electricity was a form of matter. Hegel and Marx considered the implications of electricity for the development of industrialisation and the emergence of modernity. 20th century philosophers such as Deleuze explored the implications of electricity for the development of technology and its impact on human life, while Lefebvre has argued energy is part of the core triad of space-time-energy that shape social and material relations. In addition, there are many examples of electricity as the inspiration for, as well as the form and substance of artistic works: Korean visual artist Nam June Paik, known as 'the father of video art', famously said that '*Without electricity, there can be no art*' (c1976). Electricity has revolutionised the way we live, work, play and interact. It has enabled us to develop new technologies, to explore new ways of working and to create new forms of communication. From communication devices to transportation, electricity is the foundation of all these inventions.

We invite explorations of the implications of electricity for the way we understand and organise management, work, organisations, society and our interaction with our natural and anthropogenic world. This could include examining and critiquing the idea of electricity as a form of power, as a form of control, as a form of communication, and as a form of transformation. Energy can be conceptualised both as generative, a stimulus, and destructive, an annihilator. Such explorations and provocations seem ever more relevant at this moment in our existence with the recent explosion of AI which is more sophisticated and capable of performing a wide range of tasks that were once considered exclusive to human intelligence.

We welcome contributions from a range of theoretical and methodological perspectives, including but not limited to:

- Electricity shaping management and leadership of organisations
- The electric and its positive (and masculine) organisational resonances: “energising” leadership, “stimulating” strategies, “powerful” management
- Electricity, work and organizations over time and space
- Impact of electricity on the structure and functioning of organisations
- Electricity and the way we understand organisations and their dynamics
- Electricity and its impact on the way we work and the nature of work itself
- Electrical metaphors in work and/or organizations, education, learning and/or development
- Electricity and relational, sensory and/or embodied knowing
- Electricity as enlivening, electricity as destructive, electricrkey
- Any other papers relating broadly to the themes of organization and electricity, and related concepts such as energy, power, currents, charge, shocks, magnetisms, light, etc.

We welcome papers that explore these and related questions, as well as those that consider the implications of electricity for other aspects of organisational life such as energy, power, technology, culture, identity and inequality.

Abstracts should be 500 words in length.

The deadline for submissions is February 1st 2024