Call for papers

Special volume on Organizational Creativity and Sustainability
Theme “Paths for Integrating Creativity and Sustainability”

Paul Shrivastava
Concordia University, Montreal, Quebec, Canada H3B3H9

The recent financial crises, the ongoing global shift towards new economic powers, protests against economic inequalities, increasing environmental concerns, and the accelerating pace of new technology development and risks, are some of the challenges facing organizations today (Piketty, 2014). It is essential that organizations respond to these challenges with creative, eco-efficient and eco-effective innovations, which help conserve and improve natural, social and financial resources (Lozano, 2011; Rifkin, 2014; Shrivastava and Statler, 2012). This could help organizations to cope with the risks and challenges of the market, and of workers, consumers and public demands for protecting the environment for present and future generations. Regardless of the sector, private or public, organizations must integrate creativity into their system to provide more dynamic internal and external responses that go beyond the current managerial tool-kit.

Historically, the study of organizational creativity has faced major challenges. Although it is considered to be a vital ability, which must exist in and across all organizations, knowledge about creativity is highly fragmented (Rickards et al., 2008). Scholars and practitioners from such different fields such as psychology, arts, management, innovation, and engineering have kept their understanding of creativity within the boundaries of their particular practice or research disciplines. However, it has been demonstrated that creativity can be approached from cross-disciplinary perspectives to the benefit of organizations, and their increasingly diverse role in modern societies that are confronted with local, regional and global challenges (Sternberg and Lubart, 1991).

In that context, models, frameworks and policy options are being developed, which create more comprehensive and effective approaches for empowering organizational creativity. These models support processes of exploring individual creativity (Amabile, 1996), introduce and explain creativity enhancing techniques (Rickards and Moger, 2000), and the relationships between creativity and sustainability (Ramus and Stegers, 2000). Creativity can help to catalyze the envisioning and implementation of new production processes and structures, and lead to improved quality, efficiency and safety for workers, consumers and the eco-system on whose health which we are all dependent. In these perspectives, creativity is a catalyst for innovation of products and services, as source of resources and improved energy efficiency, and as a foundation for sustainable policies and practices (Gupta, 2013; Shrivastava et al., 2012).

This ‘call for papers’ (CfP) is designed, to bring together academics, consultants, artists, production company managers, and professionals in areas of science and engineering, social sciences and the arts, and management studies to address the diverse interconnections of organizational creativity, with a particular emphasis on achieving sustainability in the sense of the triple bottom-line during the short and long term, i.e. satisfying needs of society and the planet as well as those of commerce. We encourage transdisciplinary approaches, in particular, which can help to merge management techniques with aesthetic sensibilities, engineering solutions with management perspectives, and management analyses with artistic tools. We seek solutions that are financially sound and organizationally stable and result in ecological and social sustainability.

In addition to traditional academic articles, the Guest Editors (GEs) also welcome contributions, which explore new frontiers for the practice of management in organizations. The team envisions that this Special Volume (SV) of the Journal of Cleaner Production (JCLP) will be creative and disruptive in its own right and will explore what it means to go beyond the current managerial tool-kit in relation to creative sustainability in the field of academic journals.

The Guest Editors, recognize the importance and value of the work of creative practitioners and facilitators in organizational creativity and sustainability. We invite authors to engage creative practitioners and facilitators to produce content that could be considered creative in an academic context. The creative outcome solicited in this CfPs is to highlight the integration of academic and practitioner writing so as to stimulate dialogues that catalyze and empower change, not only in organizations but within academic journals as a whole. In order too foster such holistic and seamless integration of perspectives:

- Contributions from creative practitioners’ teams are encouraged in the form of case studies, “notes from the field” describing practical lessons, articulation of approaches developed by creative practitioners and facilitators, which integrate organizational creativity and sustainability.
Contributions from practitioners should include references to key works and case studies that inspired their practices, and will not require stringent references to academic literature common in academic articles.

Contributions of practitioners will be peer reviewed by other practitioners and practice-oriented academics.

Authors are encouraged to submit their articles to the 1st ARTEM Organizational Creativity International Conference (see call for papers at: http://conference.icn-groupe.fr/ARTEMOC2015/) to be held on March 26th and 27th, 2015 in Nancy, France. This event will be an opportunity to receive feedback prior to paper submission to this Special Volume.

Topical areas

This volume is designed to catalyze the rethinking of paths for applying creativity from transdisciplinary perspectives. The Guest Editors welcome theoretical papers, review papers, methodological papers, and case studies that investigate the following areas:

Creativity and sustainability

Authors are invited to investigate existing and new relationships and synergies between creativity and sustainability. How can creativity drive triple bottom-line initiatives during the short and long term? What are the consequences and ethical limits to individual and organizational creativity? How can governments and inter-governmental organizations balance the need for creative solutions for global sustainability, and the drive creation of wealth and well being in all economies? How can creativity be applied in education for sustainable development? What are new drivers of competitiveness that support the development of socially equitable and environmentally sustainable societies? Does corporate social responsibility support or hamper creativity? If so, why? Is sustainable creativity possible?

Creativity and environmental management initiatives

Authors are invited to introduce and explore new strategies and synergies between creativity and sustainability. How can creativity drive triple bottom-line initiatives during the short and long term? What are the consequences and ethical limits to individual and organizational creativity? How can governments and inter-governmental organizations balance the need for creative solutions for global sustainability, and the drive creation of wealth and well being in all economies? How can creativity be applied in education for sustainable development? What are new drivers of competitiveness that support the development of socially equitable and environmentally sustainable societies? Does corporate social responsibility support or hamper creativity? If so, why? Is sustainable creativity possible?

Creativity and environmental management initiatives

Authors are invited to introduce and explore new strategies and synergies between creativity and sustainability. How can creativity drive triple bottom-line initiatives during the short and long term? What are the consequences and ethical limits to individual and organizational creativity? How can governments and inter-governmental organizations balance the need for creative solutions for global sustainability, and the drive creation of wealth and well being in all economies? How can creativity be applied in education for sustainable development? What are new drivers of competitiveness that support the development of socially equitable and environmentally sustainable societies? Does corporate social responsibility support or hamper creativity? If so, why? Is sustainable creativity possible?

Creativity, aesthetics and management

Private and public organizations search for new sources of differentiation, be it to attract new customers, forms of investment, or new audiences. How can design and architecture be more creatively used to create sustainable urban landscapes that help to develop and support innovative, committed, and responsible citizens? Is it possible to extend the commonalities between aesthetics and usability in the creation of sustainable products and services? What are the drivers, structures, processes and knowledge associated with beauty in industry? How can corporate leaders facilitate the integrative use of creativity to foster enhanced engagement and improved performance in incorporating sustainability throughout all dimensions of their organizations within the context of Corporate Social Responsibility? How can aesthetic inquiry trigger creativity in organizational performance for the production of cleaner and more sustainable products and services?

Creativity and sustainable innovation

Organizations often strive to innovate by introducing new processes, new structures, new products and services. What are the drivers of sustainable innovation in private and public domains? What are the characteristics of the institutional frameworks that foster creativity and innovation towards sustainable societies? What are the characteristics of organizational culture, which catalyze sustainable innovation? How does an ethical work climate contribute to creativity and innovation? How can creativity and innovation be measured? How do crises such as climate change related threats help to foster or hinder holistic integration of creativity within organizational strategy development and implementation?

Please note: The topical areas, which authors may address for this Special Volume are not limited to those referred to in the foregoing list. The Team will also welcome papers that establish or suggest new contact points between institutions, sustainability, and creativity. Also, cross-field contributions blending the fields of arts and aesthetics, management and organizations, and engineering and production, and linking the domains of arts and science are strongly welcomed.

Coverage/target audience

This volume engages academics, policy-makers, corporate leaders, managers, NGOs and other practitioners in developing manuscripts, on the topic of organizational creativity in its different dimensions, including, but not limited to, sustainability, environmental management, aesthetics, equity, and innovation. The manuscripts could be based upon original research using comprehensive literature reviews, theoretical frameworks, empirical studies, case studies, aesthetic inquiry, arts based methods, or on new techniques and technologies from the field. Book reviews and editorials are also welcome.

1. Tentative schedule

Authors are encouraged to develop and submit 1500 words extended abstracts as the first step of a two-step process of full paper development by January 15, 2015. Authors will receive feedback from the editorial team by February 15, 2015. Authors with questions or preliminary proposals for papers are encouraged to communicate with the editors and co-editors by e-mail to: nuno.guimaraes-dacosta@icn-groupe.fr.

Tentative submission timetable and deadlines

Full paper submission – July 30, 2015
Reviews to Authors – Oct 30, 2015
Revisions submitted – Dec 31, 2015
Further reviews and acceptance – Mar 30, 2016
Final Special Volume sent to JCJP by June, 2016

2. Contributions

Submissions should be between 4000 and 5000 words for in-depth case studies, 7000 and 8500 words for full scientific papers based upon theoretical and empirical foundations, and 9000 and 13000 words for comprehensive, integrative reviews. All submissions should be developed based upon the editorial guidelines provided in the instructions for authors for the Journal of Cleaner Production, which can be accessed at this website: http://www.elsevier.com/wps/find/journaldescription.cws_home/30440/authorinstructions.

Upon receipt of the completed documents, three to five independent reviewers will be invited to provide peer reviews for each
Call for papers / Journal of Cleaner Production xxx (2014) 1–3

3. Editorial and advisory board

Guest Editors

Paul Shrivastava, Concordia University, Canada and ICN Business School, France
Nuno Guimarães da Costa, ICN Business School, France
Matt Statler, NYU, New York, USA
Ralph Kerle, Creativity Skills Training Council, Australia
Rodrigo Lozano, Utrecht University, The Netherlands

Authors may also confer with the Editor-in-Chief of the Journal of Cleaner Production:

Professor Donald Huisingh, Ph.D.
University of Tennessee

E-mail: donaldhuisingh@comcast.net

Editorial Advisory Board

Nancy ADLER, McGill University, Canada
Ariane BERTHOIN-ANTAL, WZB Berlin Social Science Center, Germany
Pavan CHAUDARY, CEO, Vygon, India
Stewart CLEGG, UTS Business School, Australia
Carmella CUCUZELLA, Concordia University, Canada
Pierre Guillet DE MOUTHOUX, Copenhagen Business School, Denmark
Piers IBBOTSON, Director, Creativity Leadership, UK
Vera IVANAJ, Université de Lorraine, France
STEWART Liff, CEO, Stewart Liff & Associates, USA
Louise MAHLER, The Art of Business, Australia
Andre MAMPRIM, Former Executive Director, Banff Centre, Canada
Mozart MENEZES, Haskayne School of Business, University of Calgary, Canada

Kamel MNISRI, ICN Business School, France
Daniel MUZIO, Newcastle University Business School, United Kingdom
Stephen PARRY, Manchester University, United Kingdom
Sybille PERSSON, ICN Business School, France
Miguel PINA E CUNHA, Nova School of Business and Economics, Portugal
Kim POLDNER, University of St. Gallen, Switzerland
Robert RICHARDSON, Pratt Institute, USA
Tudor RICKARDS, Manchester University, United Kingdom
Klaus-Peter SCHULZ, ICN Business School, France
Bettina von STAMM, Innovation Leadership Forum, United Kingdom

Curt TOFTELAND, Founder, Shakespeare Behind Bars, US
David WASIELESKI, Duquesne University, Pittsburgh, USA
Dina WILLIAMS, University of Huddersfield, United Kingdom
DAVID WITTENBERG, CEO, The Innovation Workgroup, India

References


Please cite this article in press as: Shrivastava, P., Special volume on Organizational Creativity and Sustainability, Journal of Cleaner Production (2014), http://dx.doi.org/10.1016/j.jclepro.2014.06.015