Sources of Organizational Knowledge: Sound, Color, and Smell
Et pour cela préfère l'Impair

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La musique avant toute chose
Et pour cela préfère l'Impair

Music first and foremost! In your verse
Choose those meters odd of syllable

This Call invites an open-ended critical inquiry into the sources of organizational knowledge, inviting diverse contributions from the international academic community to explore the tensions, uncertainties, and vulnerabilities of 'contemporaneity '. The latter is conceived here as the 'restlessness' inherent to every era—a notion captured well by the first two lines of Paul Verlaine's *Art poétique* (1999 [1882]) in the opening of this Call.

The subtitle of this Call underlines the aesthetic priority that frames and sustains this inquiry—an imperative to the 'uneven', to the 'odd' and dissonant. The subtitle is notably in French, a language that historically rose to prominence as the official medium of international diplomacy during the reign of Luigi XIV (1643-1715). French shaped key treaties, such as the Treaty of Westphalia (1648) and the Congress of Vienna (1815), gradually replacing Latin as the *lingua franca* of statecraft and international relations (Steyaert & Janssens, 2013; Vaara et al., 2005; Deslandes, 2022).

However, following the emergence of the United States as a dominant global power after the First and Second World Wars, English supplanted French as the principal language of influence, becoming synonymous with the ideals of mainstream managerial thought. This historical trajectory reflects a long-term pattern in which dominant and subordinate groups co-navigate moments of transition, experiencing together the restlessness and disquiet that typify such periods. The linguistic transition from French to English indeed marked the beginning of a new era, paving the way for the rise and increasing prominence of English-language critical inquiry literature (Hagen, 1999; Phillipson, 2003).

The significant influence of major American business schools in shaping global business culture—particularly since the mid-20th century, following the end of World War II—has been extensively documented (e.g., Barley & Kunda, 1992; Pfeffer, 1997). While these studies have contributed to a well-established paradigm, expanding the scope of inquiry to include [cross]cultural perspectives remain crucial. Such perspectives, while addressed in critical literature (e.g., Burrell & Morgan, 1979; Alvesson & Deetz, 2000; Alvesson & Kärreman, 2011; Cunliffe, 2011), demand a more in-depth exploration to better capture the multifaceted realities of organizational life, including the process of 'organizing outside organizations' (Czarniawska et al., 2023a, 2023b).

Key contributions to this expanded field include Whittington's (2006) articulation of the 'practice turn' in strategy, Gabriel's (1995) exploration of organizational storytelling, Clegg et al.'s (2006) critical analysis of power within organizations, Gagliardi's (1990, 2006) examination of symbolic artifacts, and Trethewey's (1999) invitation to explore the body as a central *locus* of work and organizational life (Pianezzi, 2025; Ashraf, 2025). These works underscore the complexity of organizational processes, highlighting their embedded and embodied dimensions and how they transcend conventional managerial narratives. Similarly, Morgan's (1986) metaphors and Weick's (1995) seminal sensemaking framework provide powerful tools for exploring archetypal constructs, revealing how symbols and meanings are created, embodied, and perpetuated within organizational contexts.

Building on these foundations, this Call for Papers invites contributions that explore three archetypal constructs as sources of organizational knowledge, which inherently transcend historical and geographical boundaries:

- **Sound**
- **Color**
- **Smell**

Each of these archetypes has been culturally and socially encoded—in various places and moments in time—becoming music, art, philosophy and poetry (Sicca, et al., 2025; Bancou, & de Vaujany, 2023; Martin, 2004; Riach, & Warren, 2015; Sicca, 2000). Accordingly, they open new avenues for scholarly investigation into the relationship between archetypes and organizing, and the processes by which they are also socially decoded.

Tracing the historical evolution of languages as cultural embodiments—languages that transform into social discourses and act as sources of organizational knowledge—this Call for Papers also focuses on how shared and institutionalized forms of communication emerge over time, exemplified most recently by managerial language, which has increasingly shaped academic discourse through the codification of archetypes. The Call also invites contributions that critically examine the role of the sound of languages, as well as the artistic archetypes—sound, color, and smell—and their social codifications, especially in terms of their intersection with organizational practices (Diedrich, 2023).

Central to this inquiry is the dynamic interaction between organizational researchers (who are at times also artists) and artists themselves—practitioners who master the grammar of their respective disciplines, whether as musicians, painters, or writers. Such interdisciplinary dialogues resonate with a body of influential scholarship, including Czarniawska's (1997) work on narrative practices, Becker's (1982) analysis of collective cultural production, and Schultz and Hernes' (2013) exploration of the temporal dimensions of artifacts. Strati's (1999) and Gagliardi's (1990, 2006) focus on the aesthetics of organizations further enrich this perspective. Collectively, these approaches offer a framework for understanding how cultural, aesthetic, and symbolic artifacts shape and reflect organizational life, particularly within contexts where boundaries are fluid and continually evolving (McCloskey, 2023). The sound of the language is thus worth exploration, as well as how songs in different languages, pronunciation and breathing (Berardi, 2019; Burnside, 2014) shape and perform social and artistic languages (Sicca, 1997), producing organizational discourses (Abrams, 2024).

Pursuing this dialogue between organizational scholars and artists offers a rigorous model of interdisciplinarity. It emphasizes the recognition of others' expertise (Longman, 2023), fostering fresh and often unconventional perspectives that challenge conventional binaries such as true/false in favor of plausible/not plausible arguments (Gherardi, 1994; Sicca, 2020; Pianezzi, Sicca, 2024; Benozzo et al., 2024). This robust **inter**disciplinary engagement demands prior **intra**disciplinary depth and a deconstruction process (Knights, 1997), both essential for meaningful collaboration (Sicca, 2022; Boncori et al., 2017).

Proposed Themes for Exploration

We suggest the following, but encourage contributions that extend beyond these boundaries:

- **Aesthetics and Organizations**: The influence of visual, musical, or literary elements on organizational dynamics
- **Archetypes and Organizations**: The symbolic transformation of sound, color, and smell into cultural forms
- **Bodies and Organizations:** Organzing bodies and bodies as the *locus* of organizational life
- How the **sound of the words shapes and performs** social languages, producing organizational discourses
- **The Concept of Contemporaneity in Organizations**: Organizations as spaces of instability and continuous evolution

- **Alternative Epistemologies**: Challenging traditional paradigms through interdisciplinary and decolonizing approaches
- **Organizations and the Humanities**: Reinterpreting texts from philosophy, literature, and poetry to uncover organizational phenomena
- **Organizations as Social Performances**: Insights from theater, dance, and the performing arts
- **Organizations as Sonic and Visual Spaces**: The roles of soundscapes and visual elements in shaping culture
- **Languages as Archetypes in Organizations**: How languages, as cultural embodiments, evolve into social and organizational knowledge systems, focusing on their archetypal elements—such as sound and rhythm—and their role in shaping shared communication and institutional frameworks
- **Art and Management**: Examining how art informs organizational learning and innovation
- **Temporality, Spacing, and Organizing**: The interplay of time, memory, spacing and projection in organizational practices

Expected Contributions

We welcome empirical, theoretical, and methodological submissions from a diverse range of disciplines, as well as multilingual contributions (accompanied by an English translation) that aim to evoke and celebrate 'the resonance of other languages.'

Innovative and interdisciplinary approaches are particularly encouraged, including:

- Case studies of arts and culture organizations
- Theoretical explorations using frameworks from the humanities or arts
- Comparative analyses of traditional and critical organizational paradigms
- Philosophical or aesthetic reflections on contemporary organizational challenges
- Media/Book/Art Review on the topics of the Call

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Target Audience

This Call seeks contributions from scholars, researchers, and doctoral candidates interested in the intersections of organizations, culture, and contemporaneity. Contributions should foster an open and dynamic dialogue, advancing the academic discourse in organizational studies.

This Call aims to establish a platform for innovative and rigorous explorations, inviting contributions that deepen our understanding of organizational knowledge through the lens of sound, color, and smell.

Provisional Timeline

- April 1, 2025: Stream dedicated to the launch of the SI, held as part of the workshop on 'Poetry and Management' organized by Tamara: Journal of Critical Organization Inquiry
- Promotion through the official website and all social media channels of Tamara: Journal of Critical Organization Inquiry and the puntOorg International Research Network
- June-July 2025, Promotion during academic conferences (e.g., EURAM, EGOS, SCOS, etc.).
- January 19, 2026, Abstract Deadline
- March 4, 2026, Accepted abstract[**]
- April 4, 2026, Online Workshop: Meet the guest editors
- June-July 2026, Relaunch of the Call for Papers Promotion during academic conferences season (e.g., EURAM, EGOS, SCOS, etc.)

[**] The acceptance of an abstract does not guarantee the acceptance of the corresponding full paper. Similarly, full papers may be submitted and considered even without a prior abstract submission.

- August 28, 2026, Full Paper Deadline
- Mid, 2027, Response to the First Round of Peer Review
- Late 2027, End of the Peer Review Process
- 2028, expected published online

Should you require any further information, please feel free to reach out to the guest editors at the following address: tamarasisok@puntoorg.net.