**Call for Papers**

Innovation and creativity, as spheres of academic inquiry, have been a source of fascination in management studies throughout the history of the field and have enjoyed a renewed and intensifying popularity in recent years. The lure of the new and the inherent creativity in the destruction of the old seem to be endlessly mesmerizing. Areas of study such as innovation management, entrepreneurship and new product development all have this affinity for the new as their stock in trade, and thus innumerable articles and books have been written about new products, new services, new ventures, new organizational forms, and even the ‘new economy’. Still, there is a specific issue in all this that has received remarkably little attention, and this is precisely the very category of ‘the new’.

Although we are conditioned to accept novelty at face value, as *fait accompli*, key questions about the new – What is it? How can we know it? How does it come to be? – still remain. And as long as the conditions under which we can use the word ‘new’ are seen as self-evident, the philosophical problem of how something can be truly new, essentially different (or perhaps not), has not been adequately addressed.

What, exactly, makes e.g. an innovation ‘new’? Is it something inherent to the product or service itself? Is it just a marketing slogan? Is it something that is born *ex nihilo nihil*, or a construct created through the process we call innovation management? Can the ‘new’ be managed, i.e. can management play a role in making something ‘new’? And is novelty merely a contemporary issue? These are some of the questions we provocatively want to put forth with this special issue.

By critically engaging with a concept that has been taken for granted, become part of the furniture so to speak, we feel that one can both develop theory and find original perspectives for empirical studies. We therefore wish to invite a broad range of papers addressing the issue of novelty in economy and business. Although this obviously allows for a number of possible interpretations of the theme, we identify four specific thematic dimensions:
Philosophies of the new
What is the new? When all things and all concepts in some form, by necessity, are pre-existing, where does novelty come from? What is the phenomenological essence of the new? These reflections may serve as guiding questions for developing a philosophical investigation of novelty. The new might, as Wittgenstein would probably have it, be just a concept we use without really needing to define it, a way to play language games. Or, as Heidegger might claim, it could be something fundamental that speaks of Being and Time. Obviously, it has some connection to the temporal, but at the same time it may speak of our striving for the Complete and the Absolute.

Histories of the new
What is the relationship between history and novelty? Is each new creation the opening up of history and the creation of a new world? The study of the new has commonly been linked to the contemporary, but each novel development is by logical necessity new in a specific historical context – what was novel in the 1970s seems retro and old-fashioned today. Conversely, we can perhaps apply an anachronistic analysis of innovation to product development in eras such as the 1950s or even the 17th century. We could also explore how the new restructures the past in that it alters the ways in which earlier achievements are perceived and interpreted.

The sociology of novelty
Arguably, the new is always a social construction. Something is new because it is in juxtaposition to what was before; that is to say it is new within a specific set of social facts. Similarly, practices such as marketing and politics play a part in positioning things in the social nexus in a way that makes them ‘new’ or ‘novel’. The social aspect of newness further extends to the ways in which the new becomes a cultural issue, such as e.g. the way our contemporary society has made novelty into a moral good. The study of how culture defines and/or glorifies the new and of how the new seems so intricately bound up with the very notion of modernity also belongs to this kind of analysis.

The language(s) of the new
The various issues described above also permeate our language, and e.g. analyses of how they are used to discursively create specific realities could well extend our understanding of novelty. When ‘new’ has taken on the role of signifying ‘the good’ in a progress-oriented market society, is there anything analytical left within the concept? We live in a world where almost anything can be described as being new, and where literature positively brims with references to novelty. After ‘Marketing speak’, ‘new world orders’ and ‘the new economy’ – is the new just a linguistic remnant? Has ‘novelty’ become just a genre?

Deadline and Submissions
Please submit your paper electronically to cim@bbt.utwente.nl. The deadline for submission is 31 March 2005. Papers will be double-blind refereed. Manuscripts should follow the submission instructions of creativity and innovation management (see: www.blackwellpublishing.com/journals/caim).

Guest-editors/editorial team
Alf Rehn is Chair of Management and Organization at Åbo Akademi University (Finland) and SSES Visiting Professor of Innovation and Entrepreneurship at the Royal Institute of Technology (Sweden). His research has mainly concentrated on innovative milieus and the critical analysis of knowledge production in management studies. (www.alfrehn.com/)

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Klaasjan Visscher will represent the editorial office for this special issue. Patricia Kuiper is the editorial office’s assistant. Both are at the University of Twente and may be reached via cim@bbt.utwente.nl.
**Provisional timetable**

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