

**Research Interests**

Creative work, access to knowledge, digital platforms, technological change, intellectual property rights

**Education**

- 2017-2020**      **PhD in Sociology**, University of Duisburg-Essen, Thesis: *Zum Verwechselln ähnlich. Praktiken liminaler Kreativität und die Produktion von Soundalikes.* (summa cum laude/with distinction)
- 2014-2016**      Studies of History and History of Art, University of Vienna
- 2014-2015**      Business Sciences, University of Hagen (Distance Studies)
- 2009-2013**      **Master (MA) in Sociology**, University of Vienna, Thesis: *Spiegel und Mensch. Analyse von Werbebildern.*
- 2005-2013**      **Diploma (Mag.) in Theater-, Film-, and Media-Studies**, University of Vienna, Thesis: *Die Kunst des Schimpfens. Eine dramatische Malediktologie.* (with distinction)
- 2005-2008**      **Bachelor (BA) in Sociology**, University of Vienna
- 2004-2005**      Civilian Service (Training for disabled young adults)

**Experience**

- since 03.2021**      Post-Doc, University of Duisburg-Essen, DFG-Project: Organizing Creativity under Regulatory Uncertainty: Alternative Approaches to Intellectual Property
- 09.2020-03.2021**      Post-Doc at the Chair for Comparative Sociology, University of Duisburg-Essen
- 05.2020-10.2020**      Lecturer, University of Duisburg-Essen
- 06.2016-04.2020**      Scientific Assistant at the Institute of Sociology, University of Duisburg-Essen. DFG Project: Organized Creativity. Practices of Inducing and Coping with Uncertainty.
- 03.2016-06.2016**      Trainer for German as foreign language and business-German: abc Adult Education GmbH, Vienna.
- 07.2014-01.2016**      Office manager Apartments Singerstrasse 21-25, Vienna.
- 07.2013-02.2014**      IT-English trainer, Bfi Vienna.
- 2005-2012**      English-, German- and communication trainer at Institut Keil, Vienna.
- 2009-2010**      Project collaborator "Continuity and Change in Campaign Communication in Austria, 1996-2006", Austrian Academy of Science, Vienna.
- 10.2007**      Direction trainee at Schauspielhaus Vienna with the production "schwarzes tier traurigkeit" by Anja Hilling.
- 2007-today**      Cello Player of the Band "Ost in Translation" (Vienna).
- 07.2003/07.2002**      Legal Assistant Office of Dr. Heidi Bernhard, Vienna.

**Awards|Grants**

- 2023** Erasmus+ Teaching Mobility Grant (1.100 €) (Grant)
- 2022** The Glasgow Law Fellowship, University of Glasgow (2.000 £) (Grant)
- 2019** Vienna Music Business Research Days Young Scholar's Best Paper Award: "Creativity, Constraints, and Copyright – Hired Music Guns and the Case of Soundalikes." (Award)
- 2018** Erasmus+ Teaching Mobility Grant (1.255 €) (Grant)  
Organized Creativity Young Scholar's Exchange Program (2.250 €) (Grant)

### Academic Events

- 2024** Convenor of the Mini-Conference "Intellectual property rights contested: control over vs. access to knowledge", 36<sup>th</sup> SASE Annual Meeting. University of Limerick. Limerick 27.-29.06
- 2022** Session-Organizer "Transformation of and through professional practice? Practice approaches to professions", 34<sup>th</sup> SASE Annual Meeting. Universiteit van Amsterdam. Amsterdam 09.-11.07. (with K. Zangerle)
- 2021** Session-Organizer „Hybrids and boundary spanners? Professionals and their practices across fields" 33<sup>rd</sup> SASE Annual Meeting. Universiteit van Amsterdam. Amsterdam 02.-05.07. (with K. Zangerle)
- 2020** Organizer Conference "Tipping Points. Zum Verhältnis von Freiheit und Restriktion im Urheberrecht." Weizenbaum Institut Berlin, 20.-21.02. (with S. Beaucamp, F. Döhl, L. Grünwald-Schukalla, G. Fischer, S. Schrör and H. Schwetter)
- 2019** Organizer Spring School: "Organized Creativity: Approaching a Phenomenon of Uncertainty." Freie Universität Berlin, 12.-15.03. (with J. Sydow & E. Schüssler)
- 2018** Organizer Conference: "(E)Valuating Transnational Music Practices." University of Duisburg-Essen, 14.-15.06. (with G. Peres da Silva)

### Publications

- Monographies** *Liminale Kreativität. Praktiken kleinster Transformationen in der Produktion von Soundalikes.* (2023) Marburg: BÜCHNER. (condensed and refined version of the PhD-thesis)
- Zum Verwechseln ähnlich. Praktiken liminaler Kreativität und die Produktion von Soundalikes.* (2021) Thesis: University of Duisburg-Essen. <https://doi.org/10.17185/dupublico/73836>
- Edited Volumes** *Neue Entwicklungen und Herausforderungen im Urheberrecht.* (2020). Baden-Baden: Nomos. (with S. Beaucamp, G. Fischer, & S. Schrör)
- Music Practices Across Borders. (E)Valuating Space, Diversity and Exchange.* (2019). Bielefeld: transcript. (with G. Peres da Silva)
- Peer-reviewed chapters and journal articles** Beyond personal safe spaces: Creating and maintaining collective environments for meaning and identity on digital platforms. (2023). *Organization* 30(5), 809-829. (with B. Schiemer & L. Vogelsgang)

- Emerging Novelty through Imitation? Discovering Emulation in Processes of Creating A likeness. (2022). *Research in the Sociology of Organizations* 77, 89-110. (with L. Vogelgsang)
- Between Anxiety and Hope? How Actors Experience Regulatory Uncertainty in Creative Processes in Music and Pharma. (2021). *Research in the Sociology of Organizations* 75, 137-160. (with L. Dobusch, S. Quack, & K. Zangerle)
- Die Klassifizierung von Ungleichheiten: Tests, Prüfungen und Klassen von Geflüchteten. (2019). *Momentum Quarterly* 8(4). (with K. Federlein)
- Zwischen Realität und Virtualität - Memet\_innen im Schwebestand des Doing Meme. (2018). *kommunikation@gesellschaft* 19.
- Chapters in edited volumes**
- Angebote alternativer Verwertungsgesellschaften (2023) In: Anthology "Monopole im medienindustriellen Komplex? Verwertungsgesellschaften gestern, heute, morgen" edited by G. Fischer, M. Zill & S. Klingner, Marburg: Büchner. (pp. 57-79).
- Onlinemärkte für Musiksamples und die Fixierung flüchtiger Waren. In: Schrör, S., Fischer, G., Beaucamp, S. und Hondros, K. (Eds.): *Neue Entwicklungen und Herausforderungen im Urheberrecht*. (2020). Baden-Baden: Nomos. (pp. 155-174).
- Introduction—Music practices across borders. (E)valuating space, diversity and exchange. In: *Music Practices Across Borders. (E)valuating Space, Diversity and Exchange*. (2019). Bielefeld: transcript. (pp. 7-40) (with G. Peres da Silva)
- Working paper**
- Justifying music practices under regulatory uncertainty: The temporal unfolding of "Metall auf Metall". (2020) *Organized Creativity Discussion Paper Series* Vol. 20(1).
- Shaping Competition, Cooperation and Creativity in Music and Pharma: The Role of Legal Professionals, Intellectual Property and Regulatory Uncertainty. (2018). *Organized Creativity Discussion Paper Series* Vol. 18(1). (with L. Dobusch, S. Quack, & K. Zangerle)
- Further articles & Blogs**
- Three Faces of Openness in Organizing IP. (2022) University of Glasgow CREATE Center Copyright Evidence Synthesis Blog Series 21 for 2021. Published on <https://www.create.ac.uk/blog/> (with L. Dobusch)
- Book Review: Georg Fischer: Sampling in der Musikproduktion: Das Spannungsfeld zwischen Urheberrecht und Kreativität. In: Grünwald-Schukalla, L., Jóri, A., Schwetter, H. (Eds.): *Musik & Marken*. (2022). Wiesbaden: Springer. (pp. 281-285)
- Platform rules! Terms and conditions on professional creative platforms shifting copyright. (2021). Published on: <https://governancexborders.com/>
- Towards "alternative" as an analytical lens for investigating "alternative approaches to IP" (2021). Published on: <https://governancexborders.com/>
- Ongoing since 2017: various blog entries about creativity, music, and copyright on Medium: <https://medium.com/@konstantin.hondros>
- Schimpfen und Humor. Ein Theaterblick. (2014). *Paradigmata* (11).

- Work in Progress** Was liegt zwischen U und E? Jazz und musikalische Praktiken in Zwischenräumen von Kategorisierungen (Revision: Anthology *“Musik und Konventionen”* edited by R. Diaz-Bone & G. Schwegler)
- Recycling, mimicking, and sidestepping: How organizations strategize open science (under review *Business & Society*)
- Shaping property rights in markets for immaterial goods. (under review *Socio-Economic Review*)
- Ambivalence of contracting. A practice perspective on contracting in the music business. (under review *Law & Society Review*)
- Producing soundalikes: creativity and uncertainty in similarizations. (before submission to *Poetics*)
- Creative edgework: Liminality in client-creator relationships. (before submission to *human relations*)
- Ageing utopia. Environmental, personal, and ideational temporality of alternative organizing. (before submission to *Organization Studies*)

### **Conference Talks**

- 2023** “Recycling, Mimicking, and Sidestepping: How Organizations Strategize Open Science.” *Academy of Management Proceedings*, 04-08.08. (with M. Leybold).
- “Organizing Legacy And Imaginary Of The Common To Create An Alternative Collecting Society.” *39<sup>th</sup> EGOS Colloquium. University of Cagliari*, 06-08.07.
- 2022** “Repurposing and Tinkering: How Open-Source Vaccine Initiatives Alternatively Organize for Novelty” *34<sup>th</sup> SASE Annual Meeting. University of Amsterdam*, 09.-11.07. (with M. Leybold)
- “Balancing creativity, market, and morality in the knowledge economy? Alternative intellectual property practices in music and pharma” *38<sup>th</sup> EGOS Colloquium. WU Vienna*, 07-09.07. (presented by M. Leybold)
- 2021** “Live life without filters”: De-ignoring failure through aestheticizing organizational ignorance” *37<sup>th</sup> EGOS Colloquium*, 08-10.07.
- “Justifying and strategizing global vaccine commons. How Covid-19 tempers with practices of intellectual property” *33<sup>rd</sup> SASE Annual Meeting. Virtual Conference*, 02.-05.07.
- “Contracting creativity and creative contracting. How contracting practices shape uncertainty about intellectual property in creative industries” *Law and Society Annual Meeting. Virtual Conference*, 26-30.05.
- 2020** “Digital Entrepreneurial Practices and the Metamorphosis of the Music Fan into an Investor.” *32<sup>nd</sup> SASE Annual Meeting. Virtual Conference*, 18.-21.07. (with R. Duffner)
- “Moments of originality and the vicious cycle of intellectual property: Uncovering the “Fake Festival” and its tribute bands.” *36<sup>th</sup> EGOS Colloquium. Virtual Conference*, 02.-04.07.
- “Evaluating likeness across creative processes in distant fields: What similarities in Music and Pharma reveal about novelty and innovation” *36<sup>th</sup> EGOS Colloquium. Virtual Conference*, 02.-04.07. (with L. Vogelsgang)

“Der Markt für Musik-Samples und die Kommodifizierung flüchtiger Objekte”  
Tipping Points. Zum Verhältnis von Freiheit und Restriktion im Urheberrecht.  
Weizenbaum-Institut, Berlin 21.-22.02.

**2019**

“Balancing exploitation and dissemination or swinging moods of justice? -How justifying sampling in court cases develops over time.” *Politics & Law: Winter School for Young Scholars*. Centre Marc Bloch, Berlin 28.-30.11. (invited poster presentation).

“Creativity, Constraints, and Copyright – Hired Music Guns and the Case of Soundalikes.” *10<sup>th</sup> Vienna Music Business Research Days*. University of Music and Performing Arts Vienna. Vienna 11.-13.09.

“Between Indifference and Hope? Actors’ Perceptions of Uncertainties Related to Intellectual Property Regulations in Creative Processes in Music and Pharma” *Organized Creativity International Conference*. Freie Universität Berlin. Berlin 11.-12.07. (with S. Quack)

“Creativity, Constraints, and Copyright – Hired Music Guns and the Case of Soundalikes.” *35<sup>th</sup> EGOS Colloquium*. University of Edinburgh Business School. Edinburgh 04.-06.07.

“Konventionen, Kreativität und Urheberrecht. Aushandlungsprozesse kreativer Praktiken vor Gericht.” *Institutskolloquium des Instituts für Soziologie, Universität Duisburg-Essen*, 12.06. (with S. Quack)

“Balancing exploitation and dissemination or swinging moods of justice? -How artistic freedom emerges as justification in court cases of hip-hop music.” *Law and Society Annual Meeting*. Washington D.C. 30.05.-02.06.

“Wahrnehmung und Bewertung – Von transnationalen Musikpraktiken und der Evaluation von Raum, Vielfalt und Austausch.” *Jahrestagung des DGS-Arbeitskreises Soziologie der Künste*. Kunstakademie Düsseldorf. Düsseldorf 04.-05.04. (with G. Peres da Silva)

“Creativity, Constraints, and Copyright – Hired Music Guns and the Case of Soundalikes.” *Organized Creativity Spring School 2019*. Freie Universität Berlin. Berlin 12.-15.03.

**2018**

“Klassen in der Klasse? Von Selbst- und Fremdklassifikationen in Schulklassen geflüchteter Personen.” *11. Momentum Kongress – Klasse*. Hallstatt 18.-21.10. (with K. Federlein)

“Between Ignorance and Hope? Actors’ Perceptions of Uncertainties Related to Intellectual Property Regulations in Creation Processes in the Music and Pharma Industry.” *19<sup>th</sup> ISA World Congress of Sociology*. Metro Toronto Convention Center, Toronto 15.-21.07.

“Professional Practices at the Intersection of Regulatory and Artistic Uncertainty: Music Lawyers As the New Cultural Intermediaries of the Digital Age?” *30<sup>th</sup> SASE Annual Meeting*. Doshisha University, Kyoto 23.-25.06. (presented by S. Quack)

**2017**

“Ist das noch Gleichheit oder schon Vielfalt? – Über Grenzphänomene von Ähnlichkeit und Unterschied.” *10. Momentum Kongress – Vielfalt*. Hallstatt, 19.-22.10.

“Transforming Regulatory Uncertainty in Musical Creativity? Legal Professionals’ Practices in the Music Business.” *8<sup>th</sup> VMBR Days*. University of Music and Performing Arts, Vienna 12.-14.09. (with S. Quack)

“Beat Producers producing Practices between GEMA-free and Sound Alike.”  
*PhD Workshop Cut and Paste Culture*. TU Berlin 14.07.

“Competition, cooperation and creativity: the role of intellectual property in arts and science.” *33<sup>rd</sup> EGOS Colloquium*. CBS, Copenhagen 06.-08.07.

“Justifying Intellectual Property – Analyzing Court Cases about Copyright in Popular Music.” *29<sup>th</sup> SASE Annual Meeting*. Université Claude Bernard, Lyon 29.06-01.07.

“The China-Buffer Uncertainty-artefact and action-based perspectives on uncertainty.” *Spring School Uncertainty and Action*. University of Duisburg-Essen, Essen 08.-10.03.

**2014** Weeks of Sociological Junior Research, University of Vienna.

### **Courses taught**

**2022-2023** *Global digital platform work*. University of Tübingen (MA-Seminar, 24 hours)

**2020 -2023** *BA- & MA-Colloquium*. University of Duisburg-Essen. (every semester recurring colloquium, 20 hours, with J. Preunkert)

**2020** *Kreative Arbeit in der globalisierten Kulturwirtschaft und über diese hinaus*. University of Duisburg-Essen. (BA-Seminar, 30 hours)

*Visuelle Soziologie: soziologische Analyse von Bildpraktiken und Digitalisierung*. University of Duisburg-Essen. (MA-Seminar, 30 hours)

*Einführung in die Soziologie der Bewertung*. University of Duisburg-Essen. (BA-Seminar, 30 hours)

**2018** *Praktiken kreativer Arbeit – Praxistheorie und qualitative Interviews*. University of Duisburg-Essen. (BA-Seminar, 30 hours)

*Introduction to Practice Theory – Routine and Creativity*. University of Padua, with Erasmus Teaching Mobility. (PhD-Workshop, 4 hours)

*Understanding and Doing Segmentanalysis*. University of Padua, with Erasmus Teaching Mobility. (MA-Seminar, 4 hours)

**2017** *Bild und Werbung – eine Einführung in die visuelle Soziologie*. University of Duisburg-Essen. (BA-Seminar, 30 hours)

**2014 + 2013** Teaching Assistant *Introduction to Atlas.ti* (ECPR Winter School, Vienna)

**Supervisions** (Co)-Supervision of 22 Bachelor- and Master Theses

**Management Tasks** from 2020-2022 acting as representative of the “Mittelbau” (Doctoral- and Post-Doctoral Staff) at the Institute of Sociology, University of Duisburg-Essen

**Memberships** DGS – German Society for Sociology  
EGOS – European Group for Organizational Studies  
SASE – Society for the Advancement of Socio-Economics  
LSA – Law and Society Association  
GMM – Gesellschaft für Musikwirtschafts- und Musikkulturforschung

## Abroad

- 04.-05.2023** Glasgow, UK (Glasgow Law School Fellow at the CREATE Centre for Copyright and New Business Models in the Creative Economy, School of Law, University of Glasgow)
- 05.2023** Norwich, UK (Erasmus Teaching Mobility, Visitor at the University of Norwich School of Law)
- 10.2018** Padua, Italy (Erasmus Teaching Mobility, Visitor at the University of Padua Department for Sociology)
- 05.2018** Glasgow, Scotland (Research Visitor at the CREATE Centre for Copyright and New Business Models in the Creative Economy, School of Law, University of Glasgow)

## Write|Draw

- 2020** The Bananas. (unpublished Picture Book)
- 2018** Kako Italiano. Pärchenurlaub. Novel.  
(Picture Booklets): Armer Armin; Konstantin küsst Katharina; Mensch mögen; Menschen hassen; Menschen mit Penissen.
- 2017** (Picture Booklets): Der unheilvolle Tanz auf gebrochener Eierschale; Sachen, die anders riechen, als sie riechen sollten.
- 2016** (Picture Booklets): Alle Menschen sind gut; Mein Freund, der Rollstuhlfahrer;
- 2015** Das Gelsenbuch. Short Novel.
- 2013** Die gute Zahnbürste. Picture Booklet.
- 2008** Bordello Blanco, Theater Play.  
*find some work on [www.tauben.space](http://www.tauben.space)*

## Languages

German (Mother tongue), English (C1), Spanish (B1), Greek (B1), French (B1), Italian (A2), Dutch (Beginner)

## Skills

Gendermainstreaming/Diversity Management (Certificate)  
SPSS, Atlas Ti, MAXQDA  
Photoshop, iPhoto, iMovie, Final Cut, CMS (Typo3, wordpress)  
Cello, Piano, Guitar; Dramatic Writing Class (Schauspielhaus Vienna)  
Driving License, practised Cyclist

Duisburg, 14.11.2023