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Research Interests

Organization studies, economic sociology, evaluation studies, creative work, access to knowledge, open science, digital platforms, technological change, intellectual property rights

Education

- 2017-2020** **PhD in Sociology**, University of Duisburg-Essen, Thesis: *Zum Verwechseln 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 10.2024** Post-Doc, Helmut-Schmidt University – University of the Armed Forces Hamburg at the Chair for Digital Governance & Service Design
- 03.2021-09.2024** 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

2025	Above and Beyond the Call of Duty (ABCD) Reviewing Award of the Academy of Management OMT-Division (Award)
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 th SASE Annual Meeting. University of Limerick. Limerick 27.-29.06
2022	Session-Organizer "Transformation of and through professional practice? Practice approaches to professions", 34 th 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 rd 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	<i>Liminale Kreativität. Praktiken kleinster Transformationen in der Produktion von Soundalikes.</i> (2023) Marburg: Büchner. (condensed and refined version of the PhD-thesis)
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	<i>Zum Verwechseln ähnlich. Praktiken liminaler Kreativität und die Produktion von Soundalikes.</i> (2021) Thesis: University of Duisburg-Essen. https://doi.org/10.17185/duepublico/73836
Edited Volumes	<i>Neue Entwicklungen und Herausforderungen im Urheberrecht.</i> (2020). Baden-Baden: Nomos. (with S. Beaucamp, G. Fischer, & S. Schrör) <i>Music Practices Across Borders. (E)Valuating Space, Diversity and Exchange.</i> (2019). Bielefeld: transcript. (with G. Peres da Silva)
Peer-reviewed chapters and journal articles	Anticipating Knowledge Applicability in Open Science Through Recycling, Mimicking, and Shortcutting. (2025). <i>R&D Management</i> 0, 1-17. (with M. Leybold, L. Dobusch, & S. Quack) When Fakes Turn Real: Tribute Bands and the Co-Creation of Authenticity Moments. (2025). <i>Academy of Management Best Paper Proceedings</i>, 2025(1). Beyond personal safe spaces: Creating and maintaining collective environments for meaning and identity on digital platforms. (2023). <i>Organization</i> 30(5), 809-829. (with B. Schiemer & L. Vogelgsang) Emerging Novelty through Imitation? Discovering Emulation in Processes of Creating A likeness. (2022). <i>Research in the Sociology of Organizations</i> 77, 89-110. (with L. Vogelgsang) Between Anxiety and Hope? How Actors Experience Regulatory Uncertainty in Creative Processes in Music and Pharma. (2021). <i>Research in the Sociology of Organizations</i> 75, 137-160. (with L. Dobusch, S. Quack, & K. Zangerle) Die Klassifizierung von Ungleichheiten: Tests, Prüfungen und Klassen von Geflüchteten. (2019). <i>Momentum Quarterly</i> 8(4). (with K. Federlein) Zwischen Realität und Virtualität - Memet_innen im Schwebezustand des Doing Meme. (2018). <i>kommunikation@gesellschaft</i> 19.
Chapters in edited volumes	Angebote alternativer Verwertungsgesellschaften (2023) In: Anthology <i>“Monopole im medienindustriellen Komplex? Verwertungsgesellschaften gestern, heute, morgen”</i> 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.): <i>Neue Entwicklungen und Herausforderungen im Urheberrecht.</i> (2020). Baden-Baden: Nomos. (pp. 155-174). Introduction—Music practices across borders. (E)valuating space, diversity and exchange. In: <i>Music Practices Across Borders. (E)Valuating Space, Diversity and Exchange.</i> (2019). Bielefeld: transcript. (pp. 7-40) (with G. Peres da Silva)
Working paper & Preprints	Increasing Vaccine Access in a Shorter Time. Discussing Alternative Regulatory Frameworks in Response to Pandemics. https://doi.org/10.5281/zenodo.8071431 (with M. Leybold) Justifying music practices under regulatory uncertainty: The temporal unfolding of “Metall auf Metall”. (2020) <i>Organized Creativity Discussion Paper Series</i> Vol. 20(1). Shaping Competition, Cooperation and Creativity in Music and Pharma: The Role of Legal Professionals, Intellectual Property and Regulatory Uncertainty. (2018). <i>Organized Creativity Discussion Paper Series</i> 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: Grünewald-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

Qualifizierung und Authentifizierung von Jazzmusik. Eine konventionentheoretische Kritik der Klassifikation von U- und E-Musik (forthcoming in “*Musik und Konventionen*” edited by R. Diaz-Bone & G. Schwegler, Springer 2025)

Tackling grand societal challenges on temporal edges: short- and long-termism in organizations (Invited to the Special Call: Qualitative Research Proposals in the *Journal of Management*)

Creating space for similarity: Soundalikes in the interstice of originality and plagiarism (under review *Poetics*)

Selected Talks

2025

“When fakes turn real: Tribute bands and the co-creation of authenticity moments.” *Academy of Management, Copenhagen, 25-29.07.*

- Academy of Management Best Paper Proceedings

“Exploring the Strategy-Identity Nexus Through an Alignment Work Perspective.” *Academy of Management, Copenhagen, 25-29.07.* (with M. Leybold)

“Configuring the human-machine boundary in creative work.” 41st EGOS Colloquium. *The American College of Greece, 03-05.07.*

2024

“Time for utopia? The impact of temporality on organizing alternatives.” 40th EGOS Colloquium. *University of Milano, 04-06.07.*

“Mission shift, not mission drift? Radical mission fluidity in a public benefit organization.” 40th EGOS Colloquium. *University of Milano, 04-06.07.* (with M. Leybold)

2023

“Recycling, Mimicking, and Sidestepping: How Organizations Strategize Open Science.” *Academy of Management, Boston, MA, 04-08.08.* (with M. Leybold).

- Nominated for the SAP-interest group Best Paper Award

“Organizing Legacy And Imaginary Of The Common To Create An Alternative Collecting Society.” 39th EGOS Colloquium. *University of Cagliari, 06-08.07.*

- 2022** “Repurposing and Tinkering: How Open-Source Vaccine Initiatives Alternatively Organize for Novelty” *34th 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” *38th EGOS Colloquium. WU Vienna*, 07-09.07. (presented by M. Leybold)
- 2021** “Live life without filters”: De-ignoring failure through aestheticizing organizational ignorance” *37th EGOS Colloquium*, 08-10.07.
- “Justifying and strategizing global vaccine commons. How Covid-19 tempers with practices of intellectual property” *33rd 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.” *32nd 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.” *36th 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” *36th EGOS Colloquium. Virtual Conference*, 02.-04.07. (with L. Vogelgsang)
- 2019** “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.” *35th EGOS Colloquium. University of Edinburgh Business School. Edinburgh* 04.-06.07.
- Nominated for the Best Student Paper Award
- “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.
- 2018** “Between Ignorance and Hope? Actors’ Perceptions of Uncertainties Related to Intellectual Property Regulations in Creation Processes in the Music and Pharma Industry.” *19th 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?” *30th SASE Annual Meeting. Doshisha University, Kyoto* 23.-25.06. (presented by S. Quack)
- 2017** “Competition, cooperation and creativity: the role of intellectual property in arts and science.” *33rd EGOS Colloquium. CBS, Copenhagen* 06.-08.07.

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

Courses taught

2025	<i>Designing and Controlling Digital Organizations.</i> Helmut Schmidt University, Hamburg (MA-Exercise, 24 hours) <i>Foundations of Organization Theory.</i> Helmut Schmidt University, Hamburg (MA-Exercise, 24 hours, with M. Heimstädt)
2022-2023	<i>Global digital platform work.</i> University of Tübingen (MA-Seminar, 24 hours)
2020 -2023	<i>BA- & MA-Colloquium.</i> University of Duisburg-Essen. (every semester recurring colloquium, 20 hours, with J. Preunkert)
2020	<i>Kreative Arbeit in der globalisierten Kulturwirtschaft und über diese hinaus.</i> University of Duisburg-Essen. (BA-Seminar, 30 hours) <i>Visuelle Soziologie: soziologische Analyse von Bildpraktiken und Digitalisierung.</i> University of Duisburg-Essen. (MA-Seminar, 30 hours) <i>Einführung in die Soziologie der Bewertung.</i> University of Duisburg-Essen. (BA-Seminar, 30 hours)
2018	<i>Praktiken kreativer Arbeit – Praxistheorie und qualitative Interviews.</i> University of Duisburg-Essen. (BA-Seminar, 30 hours) <i>Introduction to Practice Theory – Routine and Creativity.</i> University of Padua, with Erasmus Teaching Mobility. (PhD-Workshop, 4 hours) <i>Understanding and Doing Segmentanalysis.</i> University of Padua, with Erasmus Teaching Mobility. (MA-Seminar, 4 hours)
2017	<i>Bild und Werbung – eine Einführung in die visuelle Soziologie.</i> University of Duisburg-Essen. (BA-Seminar, 30 hours)
2014 + 2013	Teaching Assistant <i>Introduction to Atlas.ti</i> (ECPR Winter School, Vienna)

Supervisions (Co)-Supervision of 25 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
- AOM – Academy of Management
- GMM – Gesellschaft für Musikwirtschafts- und Musikkulturforschung

Ad-hoc review for Organization Theory; Journal of Organizational Sociology; Culture & Organization; Economics of Innovation and New Technology

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)

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

Leer, 16.08.2025