

# Guidelines and Criteria for the Submission of Short Papers at EGOS Colloquia

Short papers should focus on the main ideas of the later full paper, i.e. they should explain the purpose of the paper, theoretical background, the research gap that is addressed, the approach taken, the methods of analysis (in empirical papers), main findings and contributions. In addition, it is useful to indicate clearly how the paper links with the sub-theme and the overall theme of the Colloquium, although not all papers need to focus on the overall theme. Creativity, innovativeness, theoretical grounding and critical thinking are typical characteristics of EGOS papers.

Your short paper should comprise **around 3,000 words** (inc. references, appendices, and other material).

**Submission deadline** for short papers for the (main) 42<sup>nd</sup> EGOS online Colloquium hosted by the University of Bergamo, July 9–11, 2026:

- Tuesday, January 7, 2026, **12:00 CET**

The deadline is unchangeable and therefore **extensions can not be granted!**

## Formatting your short paper

Your short paper should comprise **around 3,000 words**, according to the following format:

- Font: 12 pt, Arial or Times New Roman
- Margin left/right: 2.5 cm
- Line spacing: 1.5
- Use APA style for your citations

**Do not use capital letters** in your paper's title, unless they are proper nouns (e.g. "London", "Thomas"), quoted titles, or if it is the first word after a colon or hyphen. For example: *Mark Twain's "The Adventures of Huckleberry Finn": Summary, analyses, and quotations*. Do not write your title in ALL CAPS.

Please **state your name** (and that of your co-author/s, if applicable) + affiliation + email at the top of your short paper (because no [single/double blind] peer review).

Short papers should be submitted as a **pdf or docx file**. Please do not upload txt files!



## Steps prior to uploading your short paper

- To upload a short paper, you must be a **registered user** on the EGOS website.  
If you have never been an EGOS member, never uploaded a short paper for one of the previous EGOS Colloquia, or never attended an EGOS Colloquium before, you need to **register on the EGOS website**. Click [here](#) and follow the instructions. Once you have an EGOS member number and password, please **log in to the member area “MyEGOS”** and follow the instructions for uploading your short paper listed below.
- If you are an active (or former) EGOS member, **log in to “MyEGOS”** using your email [or your EGOS member number] and your password.

## Uploading your short paper

You can **only upload one short paper** with your EGOS member number! If your short paper is co-authored and you have already submitted a (single-authored) short paper to another sub-theme, then your co-author (one of your co-authors, respectively) has to upload this co-authored short paper by using their EGOS member number. Please note: You may only appear as **co-author in a maximum of TWO further short papers!**

- In the MyEGOS section of the website, click on **Submit your short paper**.
- Fill in the form.

Do not use ALL CAPS for your paper title.

As the uploader, you are the main author. Add all co-authors (can also be added when submitting your full paper).

Upload your paper as pdf or docx.

- If you want to re-upload your short paper because you submitted it to the wrong sub-theme or have an updated version, you can do so until the deadline:

In MyEGOS, you will see Status: Edit your short paper

Click delete your short paper application.

Submit your short paper again.

If you have any further questions, please contact the [EGOS Executive Secretariat](#).



# Sub-theme 12: [SWG] Craft and Emerging Forms of Organizing: Recovering Heritage, Meaningfulness, and Tradition through Craft



42<sup>nd</sup> EGOS  
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## Call for Papers

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In recent decades, craft has reemerged as a reaction against technologism and globalization, a “counterweight to industrialized mass production” (Miller, 2017, p. 2). We see industries dominated by large-scale industrialization and homogenization experiencing a “craft revolution” where traditional craft approaches are reimagined for the modern world, drawing on heritage as a dynamic source of innovation that bridges the past and present (e.g., Elzinga et al., 2015; Negro et al., 2011; Raffaelli, 2019). Craftworkers embedded within specific cultural contexts, infuse their creations with layers of meaning, based on traditional beliefs and narratives reclaiming and revitalizing essential aspects of collective identities (Holt & Yamauchi, 2019; Yamauchi & Hjorth, 2024). We also see a corresponding burgeoning interest among consumers for craft-based products (Campbell, 2005; Garavaglia & Swinnen, 2017; Luckman, 2015) where consumption is taken more seriously, beyond the parameters of buying/using/replacing objects and services. There is a growing acceptance of scaling back from excess and a move to consider that object carries with them a story, a history, and a



legacy.

Here we are interested in the tensions in the interplay between heritage and novelty and how craft activities are infused with a sense of continuity whilst at the same time evolving and innovating, a symbiotic dance between the old and the new (Sasaki & Ravasi, 2024). We explore the transformative potential of engaging with craft to re-envision consumption as taking over a responsibility for an object well made, made to be maintained, consumption as a more sustainable practice and a rejection of the disposable mindset that characterizes much of contemporary consumer culture. Craft embodies this ethos by emphasizing not just the act of acquisition but rather the assumption of responsibility for objects well-made and intended to last (Clarke & Holt, 2016). Craft-produced items are “imbued with touch...[and] offer a connection to the maker through the skill and learning apparent in their construction” (Luckman, 2013, p. 252), we wish to explore how craft gives voice to human ingenuity, creativity, and resilience and is a form of expression both individually and collectively.

Craft is not only about the manner in which objects are made, but also a way of thinking about and approaching work fundamentally different from a “dispassionate and utilitarian involvement with one’s work” (Kroezen et al., 2021, p. 72). In particular we see craft as a humanist approach to work that prioritizes “human engagement over machine control” (Kroezen et al., 2021, p. 5) providing an alternative and more meaningful model of work infused with the values and ideals destroyed by industrialization and embodying the working practices needed for “good labour” (Baljon, 1997; Crawford, 2009; Ocejo, 2017). Beyond its material and technical, craft is communal and imaginative encompassing the evaluative and emotional experience of those both creating and using craft objects. We seek to develop insight into craft as a form of meaningful engagement with the objects we create and consume and cultivate a deeper understanding of craft’s capacity to weave together the threads of our past, present, and future.

Building on these ideas, we invite contributions that examine craft as a site of meaning-making, innovation, and continuity in contemporary society. We are particularly interested in how craft, as both a process and a philosophy, challenges dominant models of industrial production and consumption, offering alternative ways of engaging with work, materials, and heritage. At its core, craft embodies a tension between tradition and renewal, where historical practices are reimagined for contemporary contexts, shaping new forms of identity, community, and value. We aim to examine how craft fosters more meaningful and sustainable engagements with objects – both in their creation and consumption – by resisting the disposable mindset of mass production and embracing responsibility, skill, and care. Beyond its material and technical dimensions, we view craft as a deeply human and relational



endeavour that reshapes occupational identities, reconnects individuals with the labour of making, and offers a framework for re-enchanting work.

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