



Screen Cultures Research Lab



SIGHTLINES

Filmmaking in the Academy

Call for submissions

The Screen Cultures Research Lab at RMIT University, with the support of the Australian Screen Production Education & Research Association (ASPERA), is pleased to announce the festival-conference "Sightlines - Filmmaking in the Academy", to be held from 23 to 25 November 2014 in Melbourne, Australia. Sightlines is a multidisciplinary event designed to both interrogate and celebrate filmmaking practice in the context of academic research and explores its significance in a variety of clustered streams through screenings, panels, presentations, roundtable discussions and keynote addresses.

Stream:

Toward a re-distribution of the sensuous in organization and management studies

Convenors: [Laurent Marti](#) (School of Management, RMIT and St. Gallen University) and [Martin Wood](#) (School of Management, RMIT University)

In today's digital cultures, technological innovations are incessantly challenging and changing the economics, politics, and aesthetics of the media world. While these innovations simultaneously urge and allow for new social science research methods in terms of data gathering and analysis (e.g. audio-visual ethnography with affordable cameras), the media of presenting and distributing the research outcomes remains largely reduced to aesthetics of the written word (e.g. journal articles and books).

This one-day stream probes into the absence of such multi-media research accounts (e.g. documentaries, interactive websites, embedded videos in journal articles) in the world of organization and management studies by critically elaborating on the particular challenges and potentials of distributing sensuous presentations, which go beyond mere words. Therefore, the panel workshop invites **paper contributions** focusing on and **audio-visual research accounts** serving as creative examples for a debate along, inter alia, the following questions:

- What are the current possibilities of presenting and distributing audio-visual research accounts in organization and management studies and social sciences in general?
- How do the politics and economics of the academic world (e.g. university evaluation systems, strategies of publishing houses) eventually perform the absence of audio-visual research accounts?
- How might audio-visual researchers resist some of the more obvious features of economic, professional, and bureaucratic control?
- What is the potential of audio-visual research accounts to extend our knowledge of organizational processes? Do they open up new lines of sensuous knowledge (e.g.

aesthetics and affect in management), for example in teaching and education (instead of simply showing exemplary feature film sequences or TV series episodes)?

- How does the attempt to distribute publications in a particular media format (e.g. documentary film) reversely affect the data production and analysis (e.g. backwards from the imagined product) and thereby challenge our very understanding of knowledge creation in general?
- Do audio-visual research accounts as collaborative (e.g. working with sound engineers, cinematographers, web designers) and technology-intense (e.g. editing knowledge, data storage, software systems) endeavors ask us to fundamentally rethink our traditional understanding of academic authorship, evaluation criteria or funding logics?
- What sort of spaces (as arenas of consumption and evaluation) should “we” disclose in order to allow for “successful” distributions and presentations of audio-visual research accounts? What are the ground-breaking examples? And how can we tackle this disclosure? Not only generally, but also specifically in relation to our own audio-visual research accounts!

By addressing these questions, the stream not only attempts to break down the boundaries between artistic and more traditional social science research methods. In particular, it creates an arena for debate bringing explicitly those together who create and apply audio-visual research accounts in organization and management studies (from young documentary film makers to established senior researchers) and those who manage and support its dissemination (from journal editors to university managers). In doing so, we celebrate the aesthetics of audio-visual research accounts as a core political, economic, technological, and therewith, professional academic challenge of the 21st century.

Submission guidelines

We encourage creativity in the production of submissions. We accept conventional, written papers focusing on the above-mentioned questions or audio and/ or visual accounts of various formats (successfully finished, in the making, or epically failed) for consideration.

Submission

We prefer that you submit contributions electronically. Submit conventional, written word *papers* (5000 words) via **email** to laurent.marti@rmit.edu.au and martin.wood@rmit.edu.au. Submit *video* and *sound* contributions via a **Vimeo** (<https://vimeo.com/>) or other link. Send us the link to your (interactive) *website*. Or surprise us with a detailed teaser for your audio-visual *exhibition/ installation* or another format. For all submissions add an abstract (300 words) and include name, title and affiliation of each author/ director. The submissions will be peer-reviewed.

Publication

Written word papers, video, and sound material selected for the stream will go through a process of peer review for publication in a special issue of the online, open-access academic journal [Organizational Aesthetics](#).

Deadline

To be submitted by 5.00pm, Friday 29 August 2014.

Schedule, venue and accommodation

The stream is scheduled as a one-day event for 25 November 2014. Find more details soon on festival-conference [website](#).

With the support of the Australian Screen Production Education & Research Association (ASPERA)

