

## Editorial

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Nick Mansfield and Nicole Matthews introduce this special issue on ‘Disciplining Innovation’ by insisting that we must take seriously both the forms of accountability generated by the managerial university and the possibility of finding ways to negotiate them; rather than retreating into a principled but ineffective critique, we must develop ‘discourses of pedagogy that transform critique ... into a positive engagement with institutional practices’. Each of the essays in the first section of this issue seek to do just this: find new ways of engaging with the way we teach, and of turning accountability into a tool of critical practice.

In the New Writing section, Robyn Ferrell’s ‘Income Outcome: Life in the Corporate University’ takes a contrasting and more intransigent approach to the corporate culture of accountability: on her reading, it represents a kind of bureaucratic stranglehold on intellectual life, the casting of knowledge into the terms of risk management. Against this culture she sets the Kantian postulate of thought and reason as ‘virtual systems without justification beyond their self-

justification': its mode of being, its immanent ends are incompatible with audit and accounting.

Lindsay Barrett's essay on Hiroshima, 'The Shadow', is a beautifully crafted meditation on this 'perpetually ironic story' whose ironies and horror he evokes through the smallest and most telling of details. The essay blends meticulous research with a constant, controlled irony and an ability to speak in the most personal of voices.

The first of the articles in the third section of this issue, Jean Duruz's 'At the Table with Hungry Ghosts: Intimate Borderwork in Mexico City', also speaks in a first-person voice, in a 'very personal' argument emerging from narratives of food exchange to theorise the formation and crossing of boundaries and borders—a crossing which she thinks through the work of Michel de Certeau. The 'company of hungry ghosts' here are those of 'diaspora and cosmopolitanism, nostalgia and memory, gender and ethnicity, home and belonging', and the culture that divides and binds them is that of the making and the eating of food.

Fiona Nicoll's "'Blowing Up the Pokies": The Pokie Lounge as a Cultural Site of Neoliberal Governmentality in Australia' discusses the meanings and values embedded in the technologies of gambling in Australia, taking the transformation of pubs and clubs by the poker machine as her central example. The essay moves from detached historical and sociological analysis to a representation of the pokie lounge as an emblem of the neoliberal privatisation of public goods, and of the pleasures that sustain and legitimise it.

Lizardo Herrera's 'Utopias and Paradoxes: The Experience of Drugs in *The Rose Seller*' reads this Colombian film about drug-addicted children as a paradoxical representation of drugs both as a component of a world of murderous violence and as a mode of utopian desire. The space they create is that of Benjamin's 'weak messianic power': a utopian space which contains the violence from which it allows a provisional escape, and which makes possible the formation of a kind of community.

By examining a set of records of the experiences of migrants to Australia gathered for the *Oral History Project*, together with a 'hypothetical' entry for her own grandparents, Bryoni Tresize's 'Discursive Belonging: Surviving Narrative in Migrant Oral History' explores the 'culturally normative codings' which migrants

needed both to respond to and to escape, and at the same time seeks to recuperate those codes through a writing that remembers her grandparents' memory, slipping between their voice and her own and attempting to reconstruct the space of migrant survival, 'both neither here nor there, and neither before nor after'.

Bob Hodge and Ingrid Matthews in 'Critical Incident Analysis and the Semiosphere: The Curious Case of the Spitting Butterfly', take ideas from chaos and complexity theory to develop an analytic model designed to explore emergent effects of social complexity—in this case the chaotically spreading uptake of news stories. At the heart of their analysis is the concept of nonlinear causality and its working in a range of social phenomena. Their essay makes innovative use of a text mining software program and has direct applications to the study of the media; it's also illuminating as a study of the relation between government, the law and race.

Finally Deborah Bird Rose, Stuart Cooke and Thom van Dooren in 'Ravens at Play' draw out the deep entanglements of place, people and animals and the ethics of inter-species encounters. Here 'play' between species becomes a demand to make one passing moment 'crackle' across time to convene a new imagining of 'environment'. And they offer a further order of accountability, that of human to animal and place. What might that translate as in terms of new 'institutional practices'?