

VISUAL SOCIOLOGY

Newsletter of the ISA Visual Sociology Working Group (WG03)



Lerwick, Shetland by EJ Milne

Notes From The Editor

Welcome to our latest newsletter. We are very happy to announce that we have now been awarded the status of 'Working Group' by the International Sociological Association. The committee would like to thank each one of our members for supporting us over the past 4 years to enable us to reach this point.

Due to our new status we will now be known as WG03, rather than TG05. With our elevation we have received increased access to funds for students and early career academics to attend our conferences, as well as being granted an extend conference program. This news has arrived in time for the launch of our call for papers for Yokohama, Japan under the auspices of the World Sociological Congress. The full call can be found on page 21. We look forward to receiving your abstracts.

This edition contains, as ever, photo essays, photographs and information from our global visual family. Highlights include two thought provoking photo essays by Rabinowska and McGovern and a beautiful photograph by Giugliano. We hope you enjoy it, *EJ*

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How to avoid othering of the Other in visual research: Sentimentalisation of the truth and mimetic representation in cultural ethnography

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This photo essay offers a visual representation of everydayness in one small community living in a post-industrial town in Poland, called Cementownia estate. By creating a collection of ten photographs I share some findings of my cultural ethnography, which is an ongoing project that began in 2008. The representation of buildings and people reflect the mood of the place, but also attest to some empirical details, or 'facts', such as the ruins of the cement factory, thriving under communism but decomposed today, means of transport, forms of everyday social life, or symbols of religion, which are very important for the identity of the community. Through this photo essay, I try to give the evidence of 'the truth' of the place in an ethnographic manner, but I also question the reliability of that truth.

An ethnographically-inspired picture, while trying to be faithful to its object, is also an artistic attempt at evoking a certain meaning: in this case it is the meaning of the ruination of the place and the detachment of the people, who hardly participate in the process of political and economic transition from communism to capitalism. In fact, as I argued elsewhere (Rabikowska 2013), this place is suspended in time and history, still revolving around the substance of communism, articulated in the material ruination of the landscape, and also in people's negative approach to capitalistic transition, which affected most local residents significantly by leaving them with very limited economic means. In line with the state-regulated economy, the local factory served as the only source of employment for the local residents, who were dependent on cement production and the implementation of technology by the Party for six decades. After the cement factory was closed in 1994, the workers were made redundant, and many of the local people still cannot find any other employment in this desolated area. Nevertheless, the factory, which constituted an

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economic and social centre of the place since the Second World War, still lives in the memory of the people through its ruins alongside other forms of communist welfare, such as House of Culture, public library, surgery, post office and sports stadium. The mood of disappointment and nostalgia dominates in this place and this mood is the object of my visual ethnography.

In a critical interpretation of my own pictures made in Cementovia, I want to pose the question: how is it possible to avoid romanticisation and sentimentalisation while producing visual representations of disadvantaged communities? I am not sure if I managed to overcome this dilemma with my camera. I am afraid, in fact, that regardless of my efforts to stay distanced, I have become immersed by the same mood of disillusionment, inertia, and emptiness, which dominates the community. This immersion is subjectively revealed in the way the pictures are taken and what they represent. The binary discourse of nature versus industry, the isolating angle of the frame, the claustrophobic perspective - all this articulates what I had learnt about the community in the course of my research, what I saw in front of me and how I felt in that place. The visual encapsulating of the detached, nostalgic mood is a decision based on years of fieldwork and living in that community. In that sense my photographs represents the only truth I know about this place. After all those years I have become part of my research project. As modern visual ethnographers admit, such merge is unavoidable and needs to be embraced (Rouch 1975; J Ruby 1982; Banks & Morphy 1997; Grimshaw 2001; MacDougall 2006). What my pictures represent in this essay then is my subjective reflection on my objectively structured cultural ethnography and my role in it. Although my physical presence not portrayed in the photographs, it is the work of my camera, which betrays my participation in the process. The subtly chosen angles of capturing reality reveal enough: there is no doubt the photographer was trying to do more than mimetically signify facts. It is the 'margin' of interpretation, which is added to the picture through camera angles, distance, and composition, which give meaning to the content in question.

I argue that without asserting such artistic interference in some way, visual ethnography becomes an indexical record of 'facts', and even then, as Marcus Banks admits, it is not devoid of subjectivity (2001). While indexical representation can be particularly useful in some areas (science, medicine, criminology) (Hayward & Presdee 2010), in the field of culture and social life, the acknowledgement of the 'extra-added value' of the artistic interference into the represented reality becomes another important layer of communication with the viewer. I am interested in this extra-value as a means of articulating research findings.

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My photographs represent the cement estate in a nostalgic manner and this is exactly what I wanted to achieve when taking them. Yet I did not want this place to be pictured as detached, poor, or simply ruined in the name of the truth. Yes, this place is detached, poor and ruined and this is one of many truths about it, and it is also a victim in the processes of economic transition from which many post-industrial towns have been excluded. Showing it in its 'raw' actuality adds to this perception of victimisation and otherness, through which disadvantaged communities are often pictured in visual social sciences. In this way, by trying to be faithful and to picture poverty or inequalities directly, we produce a romantic picture of the Other trapped in the humanistically intended approach of the researcher. I do not think I managed to deter from this approach in my photo essay, in which the locality is suggestively primitive and innocent, while the problem of psychological detachment and post-industrial emptiness is at its centre.

I wanted to imply the marginalisation and exclusion of this community, which has been evident in my interviews and participant observation. From an empirical point of view, I have achieved this aim. While the physical greyness, material ruinisation and psychological emptiness is exactly what characterises this community (and my prior research confirms it), when captured visually it becomes almost offensive to perceive. The 'innocence and charm' of the estate's visual portrait renders its characters (material or human) too vulnerable. Why is it so difficult then to escape the stylistics of romanticisation, sentimentalisation and enchantment of the community on whose behalf we as researchers speak? The need to express the truth has a lot to do with it and it takes over the artistic input of interpretation. From a scientific point of view, I have tried to embrace faithfully the findings from my research while also imposing empirical limits on my interpretation. I did not allow myself to break from the discourse of mimesis or the discourse of othering in representing the object of my research. How else this community could be represented? This is an important question, which relates to the aesthetic discourses we have at our disposal as researchers. How can we articulate nostalgia, detachment and disillusionment of the weak without risking that our argument will not be understood? In its current form, this photo essay speaks with the language recognised immediately through its symbolic convention and it meets the objective of my research. Nevertheless, it has to be admitted that the convention of articulating my findings (yes, it is a poor, disadvantaged and exploited community losing in the process of transition) is bigger than my findings (see Foucault 1984; Nichols et al 1991; Jay 1994; Hartman et al 1999). Is it possible at all to speak about these issues beyond the discursive?

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Would challenging these conventions mean switching completely to the mode of Art? How informative would my photo essay be if I decided to question the discourse of the convention of articulating nostalgia, detachment and ruination while critiquing these themes on a social and political ground at the same time?

I suppose I would need to produce two different arguments: one informing about visual practice and techniques of taking pictures and the other about findings from the area of social and cultural life of a disadvantaged community. Such a separation, however, feeds into the chiasmus between art and science prevailing in Western academic thinking since Descartes. To avoid othering of the Other who is the object of our research we need to take into consideration the convention of our own language, whether visual or textual. Feminist Studies have been telling us this since the 1960's. A visual essay, in a similar way to a textual argument, is a product of cultural politics in which all three parties are involved: the researcher, the object of research and the means of articulation. It has to be stated as well that the relationship between these three parties is never equal and, as epistemological and political *raison d'etre*, this should be a point of departure to any visual ethnography.

Inviting elements of practice into visual representation can ease the sense of dominance that always gravitates toward the researcher equipped with the camera and post-production software. Admitting that dominance directs perception of visual representation in the frame of creativity and artifice, which it is after all. Another basic question is, what does the photograph 'do' in my research which helps understand the relationship between the three parties and establish their roles in the research project? In the case presented here, the visual was employed to articulate findings acquired through multimethodological research seeking the reasons behind marginalisation and exclusion of the Cementovia community. The photo essay designates the symbolic domination of the discourse of Eastern European nostalgia and as such should be recognised as one of the reasons to be blamed for the detachment of the Cementownia community from the discourse of transition.

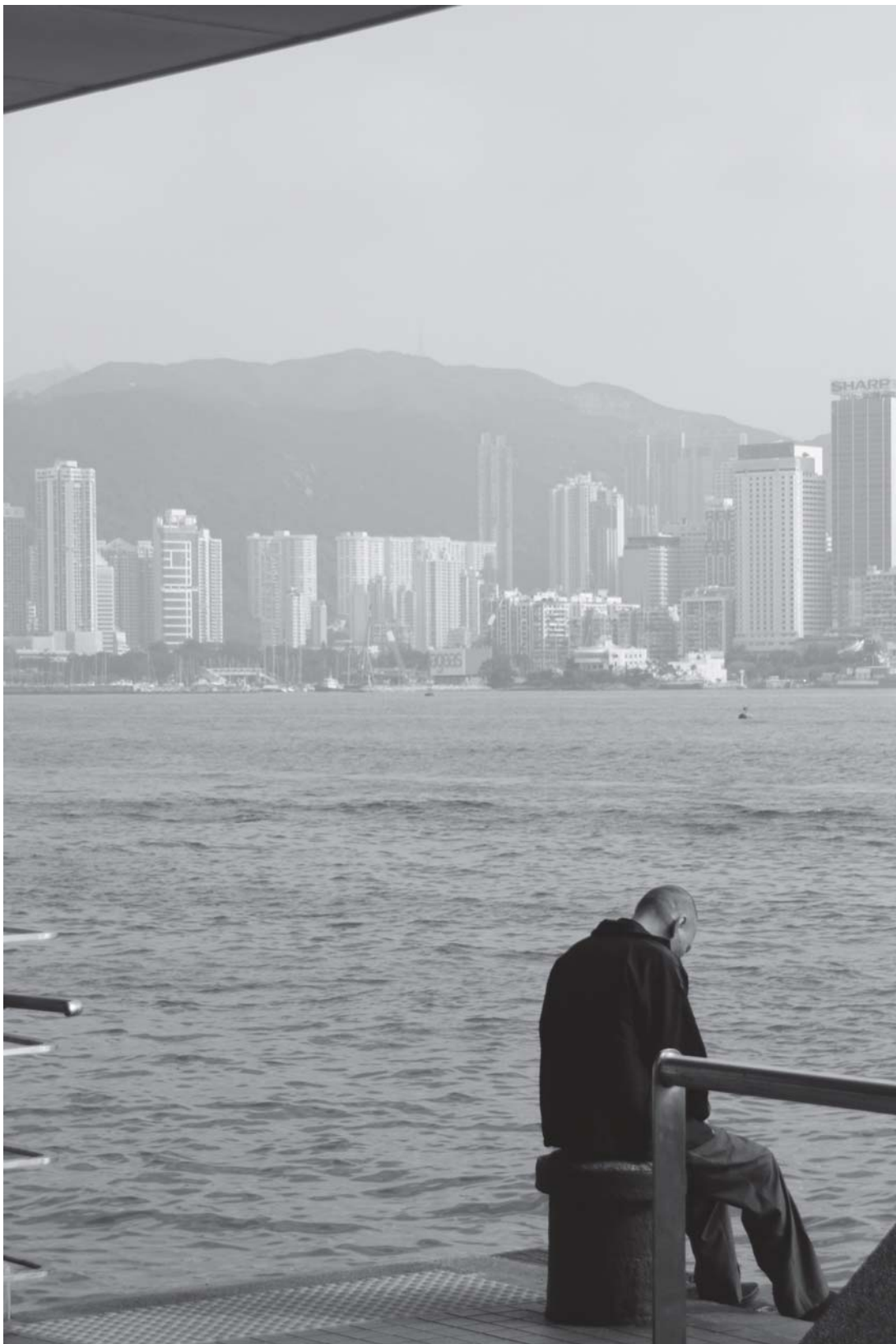
For an extension to this work please see Raboniwska's film Cementownia: A work in progress on youtube <http://youtu.be/eytbY6oKqnk>

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The Rachel Tanur Prize

The Tanur Family, the ISA WG03 and the Social Science Research Council are pleased to announce the IV Rachel Tanur Prize will be held in 2014 and awarded at the World Congress of Sociology in Yokohama. To find out more see <http://www.racheltanurmemorialprize.org/>



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Getting To Know You... Paulo Menezes

Visual Sociology, ISA WG03



Paulo Menezes is a Professor at the Department of Sociology, University of São Paulo, Brazil. His research focuses on the relations between art, cinema and documentaries in the constitution of societies, elaborating their imagery in order to create a special kind of reality that operates in a symbolic level.

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1. **If you could have any job what would it be?** The job I have, researching at my university.
2. **What is your most treasured possession?** If I could rephrase the question to what couldn't I live without, I would say my lovely wife, Ana Lucia, who is a treasure but not a possession of course.
3. **Which is your favourite book and why?** It is always strange try to find a unique favourite thing but Thomas Mann's Magic Mountain is the one I remember first. It is a dense narrative with very interesting philosophical debates.
4. **What do you consider your greatest achievement?** Having created and consolidated the sociology of movies and documental cinema as a legitimized area of research and knowledge in Brazilian Universities.
5. **Do you see dreams in black and white or colour?** I dream in colour and always in a very "realistic" way. It is very scary sometimes...
6. **What is the most beautiful scene or image that you have seen?** The Glaciers of Argentina, the wall of sharks in Rangiroa and the end of Brazil's dictatorship.
7. **What is your favorite painting?** Some of Egon Schiele's canvasses and White over Red by Mark Rothko. I must add my favorites films that are Kurosawa's Derzu Usala, Visconti's Death in Venice and Chris Marker's documentary Lettre de Siberie.
8. **How old were you when you took your first photograph and what was it of?** I was 18 but I don't remember the subject. my first essay was about parks in São Paulo and I got some hours in a military cage - I was taking pictures of a closed gate with chains and padlocks at 2am. It was close to a military office. As we lived in a military dictatorship they thought I was planning something...
9. **What, if anything, is not visualizable?** Hope and joy. They are more a matter of perception.
10. **How did you become interested in visual sociology?** I have liked cinema and art since I was a teenager. When I entered University I became a photographer and then wrote my PhD on film and sexuality in the seventies. My current research is to investigate documental cinema as a way to produce social knowledge about this very problematic entity we use to name "reality".
11. **What was the subject of your first visual study?** Modern Paintings and movements, but I also enjoyed making a short film: A Little Visual History of Violence. It was a challenge.
12. **If you could undertake visual research on anything, what would it be on?** Keep going on the study of documentaries and make a Little Visual History of Love.
13. **What advice would you give someone starting out in visual research?** You must persist because sometimes people think you are amusing yourself and researching nothing.
14. **What is the most important lesson your students have taught you?** The perception of multiplicity.
15. **What journal do you most enjoy reading?** The cartoons of Folha de S. Paulo. (Calvin, Hagar and a Brazilian Níquel Náusea, a very disturbing and funny rat).
16. **Which academic or activist would you most like to share coffee and cake with?** Max Weber, Foucault and Che Guevara.
17. **Who has been your biggest inspiration in the field of visual research?** The propositions of Pierre Sorlin (Sociologie du cinéma), in a Max Weber and Foucault's problematizing way to see in a different way what always seems to be the same.

Visual Narrative: A Method for Research with Children (Including Those Identified as Being on the Autism Spectrum)

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The School Playground by William

Visual narrative was one of a number of methods used as part of a larger study looking at the experiences of primary school children (including those on the autism spectrum) in central Scotland. The research was positioned within a Transformative Framework aiming to work 'with' children rather than imposing research 'on' them. This is especially significant for the children identified as being on the autism spectrum as their voices have been marginalised in the current research (Humphrey and Lewis 2008).

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The children were set a task of taking photographs of the places they used most in their school. It was felt that photographs were an inclusive way of researching as it allowed *all* children to have a say. Since photographs are visual in nature they were seen as a natural way to empower those on the autism spectrum as they tend to be visual learners (Dunlop et al. 2009). Photographs helped to address the social and political imbalance between adults and children and provided a format that allowed children to make a contribution to their community dialogue. Cameras are technically straightforward to operate and allowed perspectives to be captured by all groups in the study with similar levels of technical skill.

In similar projects, the task of taking photographs has been left open ended e.g. the children are given minimal instructions to take photographs of places within their school where they feel included (Ryan 2008). However, given that some participants in this project were on the autism spectrum, the task was very structured as it helped to support difficulties with imagination common to this group (Wing 1996). Children were given very specific instructions including how many photographs they were expected to take and a time limit was also set. A map of the places they might choose was also provided as some children were not able to think about the places that they used. In some cases some children asked if they could do other things as part of the task. Some asked if they could take extra photographs because they had used all that was allowed as part of the initial allocation; this was encouraged as the main purpose of the structure was not to limit what they all could do but to enable all to access the research at some level.

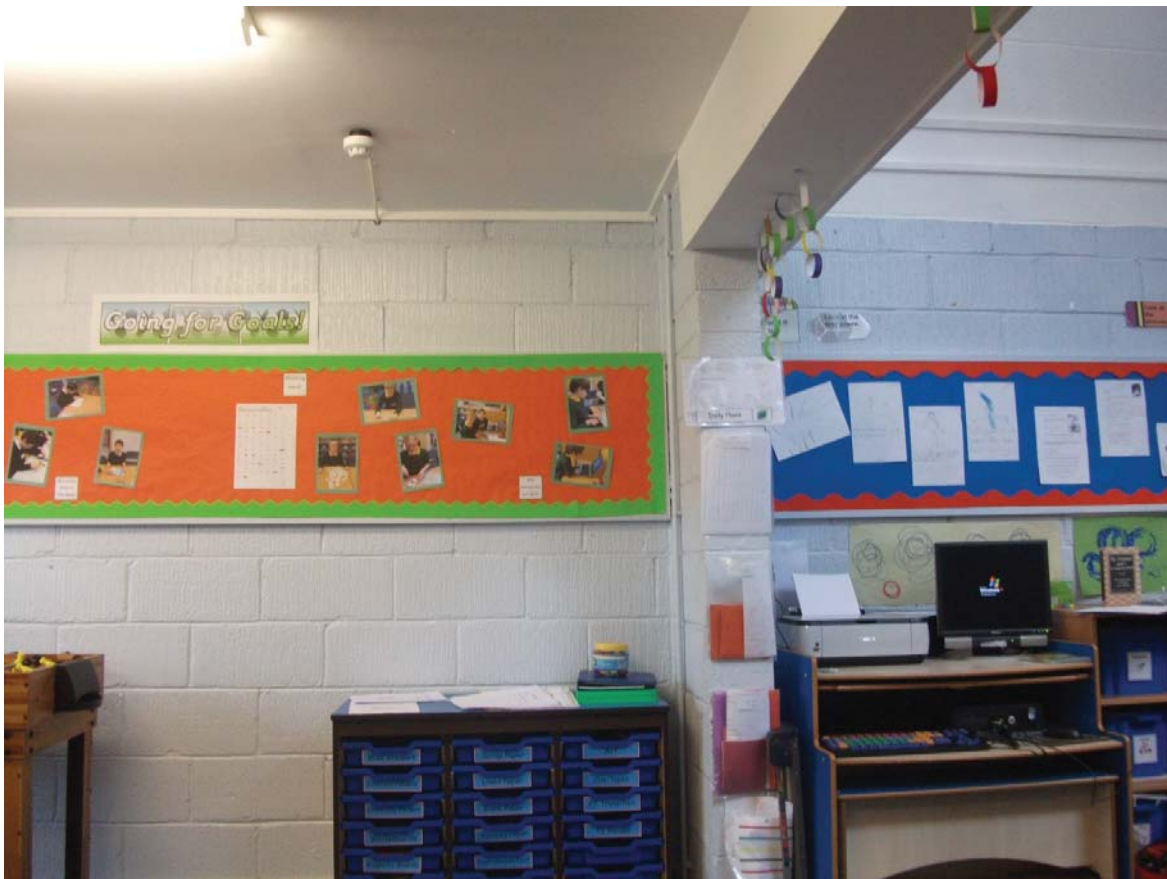
As Prosser (1998) reminds us, 'images as far as research is concerned will always need words'. The individual photographs taken were put together in a sequence using the Photo Story Programme by Microsoft to create the concept of Visual Narrative. Photo Story provided space for 'photo elicitation' - a valuable and underutilised method in qualitative research (Harper 2002). Photo elicitation involves using photographs to evoke comments, memory and discussion in the course of a semi-structured interview. According to Banks (2007, p. 88) with such a method, 'specific examples of social relations or cultural form depicted in the photographs can become the basis for a discussion of broader abstractions and conversely, vague memories can be given sharpness and focus, unleashing a flood of detail'.

Photo elicitation in this study enabled the children to carry out a task that they could complete with minimal researcher input rather than conducting a 'traditional' form of semi-structured interview. This was in an attempt to remove some of the social interactions that the children

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identified as being on the autism spectrum tend to find difficult and also it further redressed some of the power imbalances inherent in adult researcher/children participant relationships. The children were given a lesson (a very short one in some cases) on how to use Photo Story and were provided with the opportunity to tell their story by using a microphone, typing or a combination of both. Children also had the opportunity to ask an adult to type for them or help then if they wished. Only a small number of children made use of this option, and unexpectedly, it was predominantly children on the autism spectrum who opted for this additional support.

Dominic's Visual Narrative



The Support Base by Dominic

Dominic (pseudonym) was one of the children in this study who was identified as being on the autism spectrum and he opted for the extra support being provided by the researcher during the

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photo-elicitation stage. A voice recorded discussion between myself and Dominic was made for each of the photographs he had taken and these were put together to create his visual narrative. In the discussion about the Support Base (a place within his mainstream school) he was very positive. Dominic began by saying that this was a place that he came to read and calm down. 'Calming down' for him was not portrayed as something negative as he went on to say that he liked everything about the room and shared his relief that he was glad to be here because the first time he visited he thought he 'wasn't going to get into this school'. He was not the only child on the autism spectrum who identified a 'calm down' space as part of their narrative although a similar space was not identified by pupils who were not on the autism spectrum.



The Classroom by Dominic

Dominic had taken the photographs a few months before this and at the point of revisiting them, he had moved from Primary 3 to Primary 4. He made reference to the fact that this was his old class and that he had now moved on. Once again he was positive about his experience

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in the class and said he liked his teacher. However, he was not as positive about times when people got in a 'fuss'. Despite the wall display being bright and stimulating, he commented that the area was a mess. While for many children this appears to be colourful and inviting, for Dominic and some others on the autism spectrum who may have visual sensory difficulties, such a display can be visually challenging. It is possible that in some cases this could lead to sensory overload (Aquila et al. 2003).



The Foyer by Dominic

Dominic said that this is where he comes to get his taxi. When asked what he liked about it he hesitated a while and studied the picture closely, before saying 'the plant'. It was clear from the proceeding discussion that he was not confident in discussing this place. The research worked on the principle of assent/dissent with space provided for children to opt in and out throughout the process. Assent is not static and dissent can emerge during the research from either verbal or

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behavioural features. A good example of verbal dissent and respect for the research participant can be found in this narrative. The dialogue is as follows:

R Is there anything you don't like about this place?

D I don't like being sent home by Mrs. X

R Okay, what kind of things do you get sent home for?

D Well only got did it last year well I did it last year

R Was it just once?

D Aye, the next day I came back

R Alright would you like to talk about what happened or would you rather not?

D Rather not

As is evident from this discussion, Dominic was provided with the choice of discussing or not discussing why he got sent home from school in the previous year. He opted not to discuss this and we moved onto look at the next photograph. By providing the child with the choice of discussing or not discussing the incident, I was able to address the power imbalance between myself as an adult researcher, and Dominic as a child research participant. This ensured that Dominic was not put in a position where he may have experienced stress or discomfort because reliving the experience for him could have been emotionally challenging. The fact that he didn't want to talk about it highlighted how important it was that he had this option and had it not been provided he may not have had the linguistic skills to have expressed this.

Visual narrative has provided space for a range of voices in the primary school to be heard including those on the autism spectrum. This research method has begun to redress the absence of the voices of pupils on the autism spectrum at primary school level.

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THE VISUAL SOCIOLOGY WG03 LISTSERV AND FACEBOOK SITE

Last year we launched our WG03 Facebook site following suggestions from our members. If you wish to join go to

<https://www.facebook.com/groups/273306526112118/?fref=ts>

If you're not on Facebook - don't worry; Announcements to WG03 members will still be shared through the Visual Sociology listserv.

Our listerv is hosted by The UK Academic Mailing List Service (JISCmail). The service is designed specifically for the further and higher education and research communities. If you have joined ISA WG03 you will automatically become a member of this list unless you opt out. If you are not a member and wish to join the listserve please email elisabeth.milne@stir.ac.uk.

Teaching Tips Column: Call for contributions

The board of the Thematic Group on Visual Sociology is soliciting Teaching Tips for future teaching tips columns in the newsletter. We welcome ideas on the full range of topics relevant to teaching visual sociology at both undergraduate and graduate levels and on-line as well as traditional classroom teaching. Tips can consist of for example:

- Examples of assignments that help students understand methods, theories, concepts, and/or processes related to visual data, visual methods and visual sociology
- Pedagogical or curriculum resources (for example helpful books, websites)
- Descriptions of in-class, small and large group exercises
- Ideas for stimulating discussion on difficult or controversial topics
- Examples of criteria or checklists for assessing assignments incorporating a visual dimension (e.g. photo-essays)

Please send submissions for the Teaching Tips Column to Gabry Vanderveen at g.n.g.vanderveen@law.leidenuniv.nl

Submissions should be approximately 500-1,000 words, but can deviate from this guideline. Please do not include footnotes in your submission. The deadline for the next column is 1st October 2013.

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WG03 Statement

Visual Sociology is a diverse field of study which gathers sociologists and other social scientists involved in visual studies and studies of the visual. As a relatively new discipline and methodology within sociology, Visual Sociology attracts scholars and students who are using visual methods, and/or are interested in the production, use and dissemination of visual knowledge.

The overall goal of the thematic group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The thematic group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the thematic group is on developing theoretical perspectives as well as specific sociological methods, such as website analysis, photo-elicitation interviews, sociological video and photo production and analysis.

The group aims to further discussions concerning the collection of visual data in the field (in archives, photo albums, media, websites etc.) as well as the production of visual materials by the researcher and/or participants (photography and documentaries) with an emphasis on methods of analysis of these data. Another objective is the contemporary and historical analysis of the socio-cultural locus of the visual. The key concern here is how the visual is produced, used and disseminated, and how it intersects with the verbal and other means of communication and sensual experiences.

Lastly, it is our goal to put to debate broader theoretical issues of the sociology of the visual sphere, and discuss the applicability of various sociological theories and methodologies in analysis of the visual data.

MEMBERSHIP of The ISA Visual Sociology Thematic Group (WG03)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join WG03. To join us you need to be a member of The International Sociological Association, which currently has 5,000 members from 167 countries. The benefits of joining include:

- Free subscription to ISA journals **Current Sociology** and **International Sociology**.
- Reception of **isagram**, an electronic newsletter containing announcements of the forthcoming conferences, calls for papers and manuscripts, prizes, competitions, etc & the WG03 Newsletter
- Free access to **e-bulletin** an ISA on-line publication.
- Free access to **sociopedia.isa** an online database with 'state-of-the-art' review articles in social sciences.
- Free Access to **SAGE Full-Text Collection** which includes 37 journals with more than 12,500 articles.
- 45% discount on SAGE Publications books.
- A reduction in registration fees at ISA World Congress of Sociology.
- Preferential consideration for papers submitted to WG03 conferences.
- Access to bursaries to enable members to attend WG03 at the World Sociology Congress and Forum.
- Membership of WG03 Visual Sociology mailing list.

ISA membership is for 4 years. It currently costs \$225/105/35 for employed members (rated according to where you live); and \$120/ 50/25 for students. WG03 membership is an additional \$40/20/10. In many countries these fees can be exempted against tax as a professional membership, thus making membership free.

Visual Sociology Mentoring Scheme

Following suggestions from members at our conference in Buenos Aires, WG03 we have introduced a visual sociology mentoring scheme to encourage PhD students and early career researchers to establish themselves and publish articles on visual research. The list of mentors/mentees will be updated regularly to offer the best possible matches. **We are desperately in need of mentors** so, If you are interested in taking part, please email EJ Milne at elisabeth.milne@stir.ac.uk with the following information:

Wish to volunteer as Mentor?

- Write a brief statement presenting yourself and your experience (4-5 sentences).
- In what areas are you willing to mentor (writing, publishing, teaching, other).
- How many mentees are you willing to accept at a given time?
- Other relevant information.

Wish to be mentored?

- Write a brief statement presenting yourself and your experience (4-5 sentences).
- In what areas are you needing mentorship (writing, publishing, teaching, other).
- Other relevant information.

CALL FOR SUBMISSIONS

Are you involved in visual research? Are you a budding photographer or do you know one? Do you have a colleague or student whose writing or artwork should be celebrated? Do you want an opportunity to stimulate debate? Do you wish to let people know about employment vacancies, internships, courses or summer schools related to visual sociology?

The board of WG03 is seeking submissions for future visual sociology newsletters. If you have a photograph, an image with accompanying commentary or a photo essay you would like published in Visual Sociology, please email EJ at elisabeth.milne@stir.ac.uk. Please mark the subject box 'Submission for WG03 Newsletter'. The next deadline is 1st October 2013. Images should be JPEG or Tiff files and as high a quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph. Submissions will be accepted from outside the Visual Sociology WG03 group but priority will be given to members or their students.

Visual Challenges in an Unequal World

Visual Sociology Working Group, International Sociological Association

13-19 July 2014, Yokohama, Japan

CALL FOR PAPERS

Abstract submission

3 June - 30 September 2013

Working under the International Sociological Association (ISA), the Visual Sociology Working Group (WG03) will hold its biennial conference in ISA's XVIII World Congress of Sociology, **13-19 July 2014, in Yokohama, Japan** and will focus its sessions on **Visual Challenges in an Unequal World**, with a subset of sessions focusing on **Environmental Visibilities**.

General instructions for participation in WG03 Sessions

- Anyone interested in presenting a paper should submit an abstract on-line to a centralized website which will be operational from 3 June through 30 September 2013 (24:00 GMT). To upload your abstract please visit <https://isaconf.confex.com/isaconf/wc2014/cfp.cgi> (Only abstracts submitted on-line can be incorporated in the sessions).
- Abstracts should be of no more than **300 words** in English.
- Notification letters will be sent by **November 30th 2013**.
- Each session will last 110 minutes and will accommodate 4-5 papers of **15-20 minutes** each as well as comments by a discussant, and a collective discussion.
- Language(s) of WG03 presentation: papers may be presented in English, French or Spanish (the official languages of the ISA for academic matters). In addition, WG03 can accept a limited number of paper proposals in Japanese. **However, to be considered, the title and abstract of all papers must be submitted through on-line abstract submission platform in English.** Due to budget constraints we will unfortunately be unable to provide formal simultaneous or sequential translation.
- Presenters will be asked to send a draft of their full papers (of 6000 words, including references) to session organizers by 12 June 2014 (one month prior to the conference).
- All participants **MUST** register for the World Congress by the early registration deadline of **April 1, 2014** in order for their names to appear in the Program Book or in the Abstracts Book. Failure to do so will automatically result in being deleted from the program. For more information on Congress Registration, please visit: http://www.isa-sociology.org/congress2014/congress_registration.htm.
- In accordance with ISA World Congress regulations, a person may not present in a session of which s/he is chair, and no one may be in the World Congress program more than twice – as author, co-author, discussant, plenary speaker, session (co-)chair, critic, roundtable presenter, and/or poster presenter.
- One cannot present a paper in the same session that one is chairing.

[Click here for WG03 full list of session abstracts](#)

Conference Calls

Media and Religion: the Global View University of Colorado Boulder January 9-12, 2014

This will be the fifth in a series of successful international conferences held by the Center for Media, Religion, and Culture. The previous meetings have brought together an interdisciplinary community of scholars for focused conversations on emerging issues in media and religion. Each has proven to be an important landmark in the development of theory and method in its respective area and has resulted in important collaborations, publications, and resources for further research and dialogue.

Confirmed speakers include:

-Pradip Thomas, School of Journalism and Mass Communication at the University of Queensland, Australia and co-director of the Centre for Communication and Social Change
-Magali do Nascimento Cunha, Department of Theology at The Universidade Metodista de São Paulo, Brazil

Other invited speakers:

-Brian Larkin, Department of Anthropology at Barnard College.

Please send a 300-word abstract by July 15, 2013 to MediaReligion@Colorado.EDU

Please include in your abstract submission a preferred email address and university and department affiliation.

Media and Religion: The Global View is an event of the Center for Media, Religion, and Culture. For more information, visit our website at: cmrc.colorado.edu

Job Vacancies

The Department of Sociology, Lancaster University

We seek to appoint a Senior Lecturer with a specialism in the media industries.

You are expected to be research active with high-level publications and significant research funding, and have excellent teaching abilities at both UG and PG levels, relevant administrative skills and the ability to take a leadership role. Candidates with experience of working in the media industries are particularly encouraged to apply. If appointed, you will develop new postgraduate and undergraduate modules on the media industries, and new collaborative teaching initiatives with other departments. Salary will be in the range £47,314 - £53,233.

Lancaster Sociology is a research-oriented department with specialisms in science and technology studies, cultural political economy, mobilities, media and cultural studies, political sociology and gender and women's studies. In the last UK Research Assessment Exercise the Department was placed in the top five group of UK departments. It was also recently placed 5th in the UK in the 2014 Complete University Guide, and in the top 40 sociology departments in the world in the 2013 QS World University Rankings.

For more information on the post, including how to apply, go to: <http://hr-jobs.lancs.ac.uk/Vacancy.aspx?ref=A722>.

The closing date for applications is Monday 24 June 2013; the interview date is to be confirmed.

Informal enquiries are welcome and should be made to Dr Bronislaw Szerszynski, tel +44 (0)1524 592659, e-mail: bron@lancaster.ac.uk.

The Department's webpage is at <http://www.lancs.ac.uk/fass/sociology/>.

PhD/MPhil Scholarships

New ways of articulating the value of the arts: the challenges and opportunities of evaluating Greater Manchester's talent development offer to visual artists: a collaboration with the Castlefield Gallery, Manchester.

Deadline June 28th 2013.

Awarded includes all Fees and a 12,000 tax-free stipend

Project summary

Finding new ways to articulate value is the defining debate for all involved with arts and cultural policy (Belfiore, 2012). This doctoral project will contribute new knowledge by working with our partner organisation Castlefield Gallery to devise and trial methodologies of evaluation that reflect the workings of small arts organizations and the deferred impact of their talent development offer to visual artists – something about which little is known (Thelwall, 2010). It is currently standard practice to define the value of the arts using functional and quantitative measures such as footfall, external funding etc. (Holden 2010; Bakshi, Freeman & Hitchen 2009; Knell & Taylor 2011; Flemming & Erskine 2011). These measures have been criticized for missing complex cultural values, dichotomizing instrumental and intrinsic values and favouring high impact organizations over small and medium sized ones (Thelwall 2010; Belfiore 2013). For smaller organizations whose activities display 'non-commercial tendencies' and/or have deferred impact, such performance indicators are ill-suited to their unique particularities and strengths (Thelwall, 2010, Gordon-Nesbitt, 2012).

The student will develop a consensus-building programme in Greater Manchester with arts organisations and artists at different stages of

their careers to agree new ways of evaluating and articulating value, focusing on artists' talent development. The student's time will be divided equally between Castlefield Gallery (developing the methodology, conducting primary research and developing a framework for the data analysis) and MIRIAD/MMU (research skills training, analysing data, writing the research report and thesis).

Data from the research process itself will also be captured to assess the impact of the research on the professional community. Findings will be widely disseminated for use in other regions. The research will increase MMU's capacity to bid for funding (leading to an AHRC Standard grant bid) and consultancy work and inform MSA/MIRIAD's articulation of the value of its arts curriculum, ATD and artistic research.

Project aims and objectives

The project aim is to develop and test methodologies for evaluating the impact of artists' talent development opportunities (ATD) in ways that can become part of organizational learning and be integrated with more functional quantitative measures.

Project objectives are to: a) model new methodologies for assessing ATD opportunities; b) assist arts organisations in articulating the value of their work with artists; c) build capacity for Research and Knowledge Exchange opportunities in the area of cultural value and artists' development; d) identify and capture data to evaluate the impact of the research project.

For further information contact

Dr Amanda Ravetz (DoS) (Senior Research Fellow, MIRIAD, MMU)

Contact details: Tel: 0161 247 4606; Email: a.ravetz@mmu.ac.uk

Call for Journal Contributions

Social Justice & Democratization e-Space

The International Sociological Association and Sage Publications have recently launched a new open access e-space initiative. The project, initiated by Margaret Abraham, ISA VP Research and developed in partnership with Robert Rojek and Naomi Blumsom, SAGE Publications is called the Social Justice and Democratization space (<http://sjdspace.sagepub.com/>).

The “Social Justice & Democratization Space” provides an environment to support and enhance communication, cooperation, and efficacy in international dissemination and exchange of information among researchers, teachers and practitioners that can contribute to transformative change.

You can access, submit, suggest and share resources under the following categories.

Archive space/ E-Special space: An archive of relevant articles from Current Sociology, International Sociology and any other articles related to the ISA Second Forum of Sociology plenary themes of:

- Social Justice and Democratization
- Gender and Human Rights
- Social and Economic inequalities
- Public Sociology

Resource space:

- **Policy:** Policy related resources (reports and articles)
- **Pedagogy:** Teaching related materials from across the world (syllabi, books, videos, articles and other pertinent teaching resources).
- **Practice:** Reports and materials that demonstrate how social justice and democratization are practiced at the local, national, transnational, regional and global contexts.

Visual lens: Images that capture social justice and democratization

Urbanities

Journal of the IUAES Commission on Urban Anthropology (CUA).

Urbanities is an open-access peer-reviewed international academic journal. It aims at publishing original articles on research at the forefront of the discipline, at exploring new trends and debates in Urban Anthropology that promote critical scholarship and at highlighting the contribution of urban research to the broader society. We welcome contributions from new and established scholars, researchers and practitioners who can make a valuable contribution to the subject matter and to international anthropology. Alongside scientific articles, **Urbanities** publishes review articles, book reviews and news on research done and in-progress and on recently completed doctorates in urban anthropology. In order to stimulate debate, **Urbanities** encourages publication of letters and comments. It also publishes brief announcements of forthcoming conferences and other relevant events, conference reports, University courses and jobs. Please visit <http://www.anthrojournal-urbanities.com/>

Street Signs Magazine

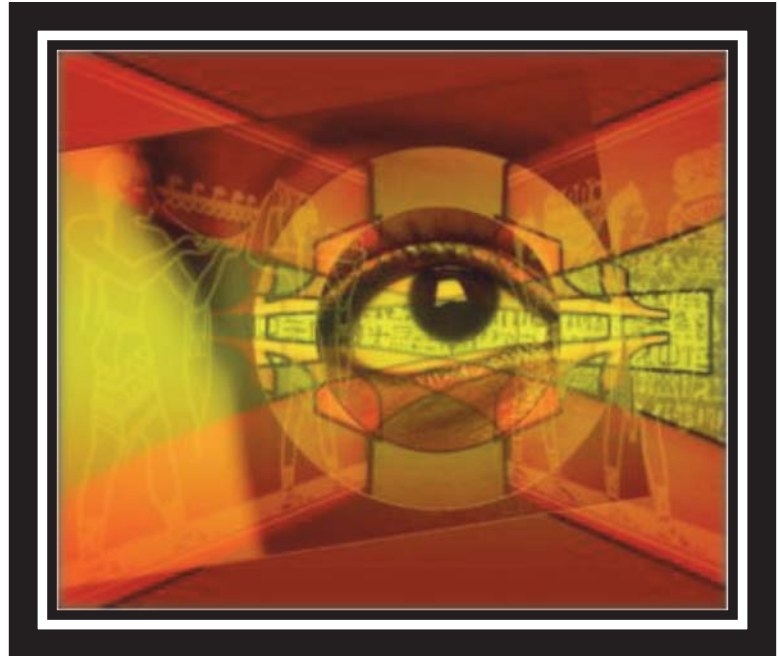
The Centre for Urban and Community Research (CUCR) at Goldsmiths, University of London, produces a magazine called 'Street Signs'. The magazine provides readers with updates on recent work and developments at the Centre but also includes original writing and reviews by both graduate students on our MA and PhD programmes and academic associates. Copies of Street Signs are also available to download free of charge. We welcome contributions from associates, students and others interested in the work of CUCR. We publish photographic essays; book reviews and occasional pieces (the more idiosyncratic the better (this is not meant to be a peer review refereed journal). Please e-mail either [Caroline Knowles c.knowles@gold.ac.uk](mailto:c.knowles@gold.ac.uk) or [Carole Keegan c.keegan@gold.ac.uk](mailto:c.keegan@gold.ac.uk)

VISUAL METHODOLOGIES

A Post-Disciplinary Journal

ISSN: 2040-5448 (Print). ISSN: 2040-5456 (Online)

Visual Methodologies (VM) is an international peer-reviewed post-disciplinary journal, positioned to articulate the increasing fluidity between the visual and other forms of knowledge, values systems and power. The scope of VM includes the study of visual aspects of human and organisational behaviour, as well as the use of visual media in research. VM invites contributions of original work embracing a visually oriented approach to research. VM publishes work from a range of methodological positions, approaches and paradigms and provides a forum for visual



studies scholars however defined. Research on aspects of visual and material culture increasingly informs critical enquiry in the social, cultural and organizational spheres and VM communicates scholarly outputs on all aspects visual-based inquiry. VM is international in its scope and places no restriction on the topics discussed other than the need to demonstrate the potential to contribute to knowledge and inform the academy and society. A primary goal for VM is to be an accessible source of authoritative information that provides both theoretical and practical insights of relevance to practitioners and scholars. VM is targeted at a broad audience in the academy, as well as in the public, private and third sectors. VM operates a double-blind review process and encourages visually-led submissions.

CALL FOR CONTRIBUTIONS

VM is extending a general call for contributions. All submissions should be made online through the journals electronic submission facility at: <http://journals.sfu.ca/vm/index.php/vm/index>

Editor: William G. Feighery PhD Email: william.feighery@edutf.org

Conferences

3rd International Visual Methods Conference **Visual methods in mediated environments:** **connecting diverse worlds**

Victoria University of Wellington in conjunction with Museum of New Zealand Te Papa Tongarewa 2 - 6 September 2013
Wellington, Aotearoa New Zealand

Linking the ideas of mediated environments and diverse worlds with visual methods, we aim to give scholars and reflexive practitioners scope to speak from their particular locales and backgrounds, into a different and difference-attuned collegial setting.

We are meeting in Wellington, “the middle of Middle Earth”, to some, Te Upoko o Te Ika a Maui (the head of Maui's fish) to some Tāngata Whenua (people of the land). It is a small capital city that offers a particular kind of in-between-ness: simultaneously an antipodean, post-colonising, Pacific-rim, bi-cultural, administrative centre. It is also a creative-industry-hub, with several research institutes and tertiary institutions. On a number of critical social/economic and environmental axes, it exemplifies this gathering's purpose.

The two prior International Visual Methods Conferences (Leeds '09, OU Milton Keynes '11) demonstrated that visual methods/(audio)visual practices are proliferating. Professional associations, academic disciplines, corporations and institutions of vastly different sizes, with either local or global 'reach' are affected by the rise of 'free-to-use' networking possibilities. This is due to the world-wide take up of social media, increasingly accessed via mobile devices, and the relative low cost of other image/sound recording technologies. The

ubiquity of camera/video capabilities in mobile devices makes visual ‘documentation’ of events, an any-time, anywhere, activity. As with our previous conference announcement for creative and collaborative [proposals](#) for non-paper sessions, we seek to provoke engagements with the plethora of these (audio)visual methods and their, sometimes unpredictable, effects in specific places (whether physical, virtual or both at the same time).

The conference programme will consist of pre-conference workshop(s) and a postgraduate social event, three days of paper presentations, panel sessions, keynote plenaries, and small group discussions. (Sessions will be organised around 90 minute blocks, with individual paper presentations occupying between 15-20 minutes.) The final day will involve outcomes of various collaborations between visiting delegates and local organisations: a range of exhibitions, screenings, activities and performances around the city. There will be a conference reception and conference dinner. A limited number of full and partial registrations will be available for presenters who would otherwise not be able to attend (full details of registration categories, keynote speakers and travel/accommodation options are posted on the conference site <http://visualmethods.org/>



Morgan Centre Interdisciplinary Conference: Encounters

Date: 3-4 July 2013

Venue: Humanities Bridgford Street,
University of Manchester, UK

In this major conference we will be using the theme of 'encounters' as our starting point for interdisciplinary dialogue.

Keynote speakers

- Jackie Kay (Poet, novelist and Professor of Creative Writing, University of Newcastle): 'Fantasy Africa'
- Henrietta L. Moore (Professor of Social Anthropology, University of Cambridge): 'The Ethical Imagination and the Work of Encounter'
- Nikolas Rose (Professor of Sociology, Kings College London): 'Human subjectivity in a biological age - sociology encounters the life sciences'

Please follow this link to our full conference programme:

<http://www.manchester.ac.uk/morgancentre/events/2012-13/encounters/programme/>

Registration

£140 (standard) £65 (concession)

Advance registration is essential. To register please visit:

<http://www.manchester.ac.uk/morgancentre/events/2012-13/encounters/registration/>

Deadline for registration: 29 June 2013

For more information please visit our website:

<http://www.manchester.ac.uk/morgancentre/events/2012-13/encounters/index.html>

IVSA 2013 Goldsmiths, University of London, UK

The International Visual Sociology Association 2013 Annual Conference will take place from 8 to 10 July 2013 at Goldsmiths, University of London. The conference will be hosted by CUCR - Centre for Urban and Community Research gold.ac.uk/cucr

Inspired by Michael Burawoy's concept of "public sociology," we dedicate the 2013 IVSA conference to the concept of the "public image", and the ways that visual sociology can meet Burawoy's challenge to bring a sociological understanding of social life to a vibrant, active and diverse public. Public sociology endeavors to bring sociology into dialogue with audiences beyond the academy, an open dialogue in which both sides deepen their understanding of public issues.

Themes covered this year include:

*activism and engagement * walking and seeing the city * surveillance * public and private images * resilience and urban change * social networks and virtual image worlds * new visual methodologies * rethinking visual theory * urban visibilities and invisibilities * visual ethics * visual sociological publics*

<http://visualsociology.org/conference/2013-ivsa-conference/2013-ivsa-conference-intro.html>



Photographing Everyday Life: Ageing, Lived Experiences, Time and Space

Invitation to an Interactive Photography Exhibition and Research Presentations

Friday 28th June 2013

Photography Exhibition opens at 10am; talks begin at 11am

Speakers: Professor Les Back (Goldsmiths College, University of London); Professor Julia Twigg (University of Kent); Professor Ian Rees Jones (Cardiff University); Professor Geoff Rodgers (Brunel University); Dr Wendy Martin (Brunel University); Dr Katy Pilcher (Brunel University); and some of the research participants.

We are delighted to invite you to our dissemination event for the ESRC (Economic and Social Research Council) research project *Photographing Everyday Life: Ageing, Lived Experiences, Time and Space*. The research involved a diverse sample of 62 women and men aged 50 years and over who took photographs of their different daily routines to create a weekly visual diary. This diary was then explored through in-depth photo-elicitation interviews to make visible the rhythms, patterns and meanings that underlie habitual and routinised everyday worlds.

The exhibition will highlight some of the photographs from the weekly diaries and there will be a series of talks by the researchers, participants and members of the research advisory group. The aim is to present the research data and findings in novel ways in which exhibition attendees will also have the opportunity to interact with the data, ideas and findings and offer their own feedback and interpretations of the exhibition.

Venue: Council Chamber (Research Presentations) and Michael Sterling Atrium (Photographic Exhibition), Brunel University, Uxbridge, UB8 3PH.



PROGRAMME

- 10.00** Registration, coffee and exhibition open
- 11.00** ***Welcome to Brunel***
Professor Geoff Rodgers (Pro Vice Chancellor for Research)
- 11.10** ***The Research Project***
Dr Wendy Martin (Principal Investigator)
Dr Katy Pilcher (Research Fellow)
- 11.50** ***Photographing Everyday Life Presentations***
Research Participants
- 12.15** ***Panel Discussion and Q&A***
ESRC Advisory Board Members (Professor Les Back, Professor Julia Twigg and Professor Ian Rees Jones) and Research Participants
- 13.00** **Lunch**
- 14.00** **Photographic Exhibition:** explore the dynamic and interactive exhibition that highlights aspects of our daily lives. This will also be an opportunity to engage with the researchers, artists, research advisory group members and some of the research participants, to provide any reflections and feedback that you may have.
- 16.00** **Drinks Reception**

REGISTRATION

The event is FREE but registration is essential.

Please contact: Thomas Ryan, Corporate Relations Officer:

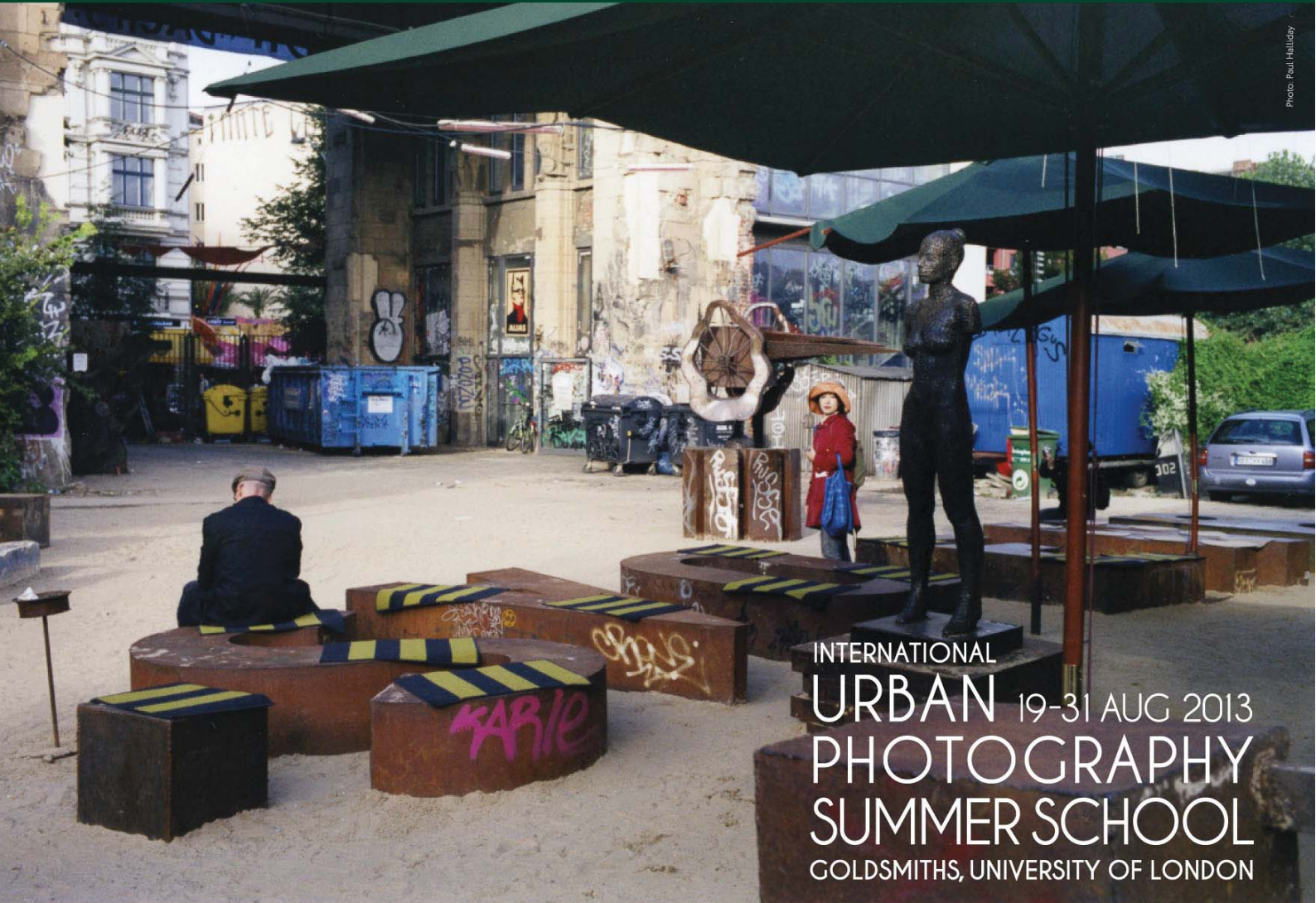
corporate.relations@brunel.ac.uk or telephone **01895 267277** to reserve your place.

Please also let us know if you have any specific dietary or other requirements.

The exhibition can be accessed anytime between 10am-6pm in the Michael Sterling Atrium.

To view the exhibition only, you are welcome to drop in at any time throughout the day.





INTERNATIONAL
URBAN 19-31 AUG 2013
PHOTOGRAPHY
SUMMER SCHOOL
GOLDSMITHS, UNIVERSITY OF LONDON

Designed for photographers, artists and ethnographers whose work addresses notions of urban space and culture, the Urban Photography Summer School provides a highly intensive two week practical and theoretical training in key aspects of urban visual practice. The course aims to offer participants a wide range of relevant skills resulting in the production of a photography portfolio drawn from London's urban environments, along with a collective final exhibition.

The programme has been developed in collaboration with Urban Encounters and the Centre for Urban and Community Research (CUCR). The course will be taught by tutors from Goldsmiths' Sociology Department and the international MA in Photography and Urban Cultures. The programme draws on the advanced theoretical, research and practical image-making specialisms of key practitioners in the field. Summer School tutors include: Paul Halliday (MA in Photography and Urban Cultures Convener), Beatriz Véliz Argueta (Coordinator/ Goldsmiths), Les Back (Goldsmiths), Caroline Knowles (CUCR Director), Mandy Lee Jandrell (Southampton/ Goldsmiths), Peter Coles (Oxford/ Goldsmiths), Alex Rhys-Taylor (Goldsmiths), Manuel Vazquez (Goldsmiths), Laura Cuch (Goldsmiths) and Jasmine Cheng (Goldsmiths).

The programme will explore how the practice of urban image making informs the development of a reflexive and critical research perspective, and will include assignments and guided fieldtrips focusing on (1) landscape, (2) material objects and (3) street photography.

Application deadline: **10 June 2013**
For more information: www.gold.ac.uk/cucr/summer-school/
www.iupss.com



ARALIG 2013 PhD Course

Reflecting Through Images: Theorizing and Practising Participatory Video and Social Photo Matrix

organised by

Action Research Action Learning Interest Group (ARALIG)

in co-operation with

Business Administration Doctoral School, Corvinus University of Budapest (CUB) and

Department of Urban and Rural Development, Swedish University of Agricultural Sciences (SLU), Uppsala

Budapest, 23-28 June, 2013

Theme and Objectives The ARALIG-2013 PhD course aims to contribute to participants' self-development as reflective practitioners. It will advance their critical craftsmanship with a focus on skillfulness as an expression of nature of the person as action researcher. In particular it aims to address the opportunities, constraints, and paradoxes of participation as experienced through the application of different action research and action learning methods. The course will combine theoretical discussions with practical activities and provide group tutoring exercises in order to support participants to develop their reflective capacities and methodological reach and to advance their research topic. ARALIG-2013 will have visual techniques for participation as its focus.

Methods Participants will have an opportunity to learn together about applying participatory video and social photo-matrix as part of action research methodology.

On Participatory Video

Participatory video (PV) can be understood as "... a collaborative approach to working with a group or community in shaping and creating their own film, in order to open spaces for learning and communication and to enable positive change and transformation" (PV-NET, 2008). The definition emphasises an open, experimental approach to working with people and therefore a rich set of opportunities for engagement and action research.

There are very long standing traditions of practice to draw on in contexts such as community development, health communication, organisational learning and environmental governance. However, thinking on how to integrate participatory video into research methodology is much more recent and there is a lot of space for innovation and developing new techniques. This makes it a good space for a pragmatic and phronetic (sensu Flyvbjerg, 2001) scholarship that questions social experiences to explore what works and how to bring research and practice closer together.

Chris High says of PV:

„I discovered a link between participatory video and fostering social learning in research by accident. In 2001 I took a friend out to India to help my make a film with some of the key research partners from my PhD fieldwork. My first contact with the organisation two years previously had involved helping them to write a policy report, and it was hard work. Six weeks of nail-pulling, distractions and grind to create a text that captured the heart of research that they'd done and present it to an international policy audience. Even then it was only a draft that needed a lot of polishing.

The same people scripted a 20-minute training video for the UK department for international development in an afternoon workshop, which was then filmed over the next week. Everyone seemed to enjoy the process and if anything it was richer in analysis, links between theory and

examples and collective depth of thinking than the report. It changed my career because I wanted working with people to be more like that. Scripting, planning, shooting, editing and presenting a film all open massive opportunities to facilitate social learning. I think it worked because it draws on ways of organising information that many people are familiar with, and because film-making is an inherently social process.”

The training will aim to develop your understanding of the use of PV in research and expose you to the range of skills required to make it work. You won't necessarily know everything you need to in order to use it well, but you'll be in a position to know what more you need to learn. The practical focus of this training will be on authentic voice and facilitating participants' natural literacies and agency as media producers. It will draw on documentary styles of film making in particular, though reference will also be made to drama based traditions.

On Social Photo Matrix

To quote Burkard Sievers, the founder of this method (Sievers, 2008:234):

„[t]he social photo matrix is an experiential method for promoting the understanding of the unconscious in organizations by viewing digital photos taken by participants. Using association, amplification, systemic thinking, and reflection, the hidden meaning and deeper experience of what usually remains unseeable can be perceived and put into thoughts.”

The method is based on two other approaches that are well-known within the circles of organizational psychodynamics, namely social dreaming (e.g. Lawrence, 2005), and organizational role analysis (e.g., Newton, Long and Sievers, 2006). Similarly to a social dreaming matrix, in a social photo matrix

„... there is space for as many associations as there are people in the room and, in comparison to a work group, there is no need to reach a consensus or to arrive at a shared meaning. In the matrix, therefore ... the photograph – and not the photographer – is the medium of discourse. This challenges the common assumption that photographs are owned by the photographer.”
(Sievers, *ibid.*)

The theme of the social photo matrix is: 'Understanding our role[s] as an academic'.

The title is inspired by a workshop given in the Fall of 2012 at the CUB by Dr. Robert French (Bristol Business School, University of the West of England). Therefore the social photo matrix at the ARALIG workshop will be an extension and continuation of theme that is of an utmost importance for us. However we truly hope that prospective participants of the ARALIG workshop will be equally motivated to have a renewed, and most probably fresh, look at their own academic roles, as well as the role[s] of the academic in general – including e.g. the complexities entailed, the changing nature of academia and our roles, the increasing demands and expectations on the academic role holder (and ways of coping), the insecurities and conflicts involved, as well as the affluent inspirations and drives that the academic role still offers.

It is assumed that photographs taken by participants about their own roles are not just 'subjective impressions' but representations of what might be called 'the role-in-the-mind' (in our case the 'academic role-in-the-mind') and thus related to the social world at large. In this sense your photographs – and the Social Photo-Matrix methodology – are intended to contribute to a better understanding of what is underneath the surface of the academic role. An experience in the social photo matrix might help us better understand ourselves, our roles, our organizations and the wider contexts, which might then help us make more informed choices about work issues – individually, and perhaps as a group or as an interest group.

Resource Persons:

András Gelei (PhD) works as an Associate Professor at the Department of Organizational Behaviour, Corvinus University of Budapest, Hungary. He is also an Organisational Development consultant and coach. His research and consulting interests include organization development and learning, interpretive organization theory and hermeneutics, action research and action learning, and the systems-psychodynamics of organizations.

Chris High (PhD) is a Lecturer in Systems Thinking and Practice at the Open University, Milton Keynes, UK. He has worked on learning and communication projects for sustainable development in Africa, India and Europe. His current projects include educational initiatives with the homeless in the UK, action research to improve social learning for sustainable agriculture in Ireland and supporting the Wellcome Trust's international public engagement programme on science and health. He has particular expertise in participatory video, and in facilitating open learning processes.

Tutors:

Sára Csillag (PhD) is the acting Head of Department of Entrepreneurship and Human Resources, Budapest Business School and Assistant Professor at the Department of Organisational Behaviour at the Corvinus University of Budapest, Hungary. Formerly a HR business professional, nowadays she is conducting research on responsible human resources management, workplace stress, and work integration for mentally or physically constrained people. She has particular expertise in cooperative research.

Carla Gonzalez (PhD) is a post-doc researcher at the Group for Mediterranean Ecosystems and Landscapes (EPM) of the Institute for Mediterranean Agrarian and Environmental Sciences (ICAAM) at the University of Évora, Portugal. She is conducting research on human-nature relationship and transition processes in farming rural areas. She is committed to a trans-disciplinary integration of different types of knowledge and disciplines and understanding social-ecological change by connecting science and arts.

Hans Peter Hansen (PhD) is a postdoctoral research fellow of Environmental Communication and an Assistant Professor at the Department of Urban and Rural Development at the Swedish University of Agricultural Sciences, Uppsala, Sweden. He studies phenomenon of socio-political marginalization and the tendencies of political exclusion within contemporary society in general and within contemporary sustainability policy in particular. With inspiration from Critical Theory, he collaborates with citizens groups and various institutional actors in the creation of community agora in rural Sweden in order to recover multiple rationalities for public deliberation of sustainable development.

György Pataki (PhD) is an Associate Professor at the Department of Environmental Economics and Technology of the Corvinus University of Budapest, Hungary. He is one of the founders of Environmental Social Science Research Group (ESSRG) that is practising participatory action research and facilitating science-society dialogues in Hungary. He enjoys working together with students through service learning and project-based learning. He has conducted participatory action research on agro-biodiversity and rural development issues.

Nadarajah Sriskandarajah (PhD) is a Professor and Chair of Environmental Communication at the Department of Urban and Rural Development of the Swedish University of Agricultural Sciences, Uppsala, Sweden. For two decades, Sri has sought to tackle the challenge of complexity at the human-nature interface, taking a systemic, inter-disciplinary and learning-oriented approach. He prefers to intervene in situations of competing interests and conflicting worldviews in order to understand as well as bring about change through action research approaches. Systems thinking and practice coupled with transformative learning provides the theoretical and methodological basis for his work.

Local Organising Team:

Veronika Fabók (doctoral researcher, Environmental Social Science Research Group, ESSRG)

Ágnes Kalóczkai (doctoral researcher, ESSRG)

Gabriella Kiss (PhD Candidate, Department of Environmental Economics and Technology, CUB)

Eszter Krasznai Kovács (PhD Candidate, Department of Geography, University of Cambridge)

György Pataki (Associate Professor, Department of Environmental Economics and Technology, CUB)

Credits

5 ECTS

Course Fee

250 EUR (incl. accommodation, meals, field trip)

Contact

fabok.vera@essrg.hu

Application Process

To apply please send an extended abstract of your current or planned research activities as related to AR and/or AL (min. 800, max. 1,200 words) and a filled application form (available through the contact above).

After acceptance, participants are asked to send a paper (max. 10 pages), specifying: i) context, ii) goals, iii) approach and methodologies, iv) main results, difficulties, discussions and conclusions if they exist of their AR and/or AL related research. The paper should particularly address opportunities, constraints, and/or paradoxes of participation with a reflection upon methodological approaches and/or methods and tools applied.

After the course, participants will be asked to propose alternative outputs as a reflection on the ARALIG-2013 course, such as a reflection paper (approx. 3 pages), a blog, or a short video, that specifies:

- How did this course contribute to you at personal level?
- How did it change planning of your research?
- How did it influence your methodological reach?

Field Trip: The field trip will be to Szeged (the third largest town of Hungary with more than 170,000 inhabitants). We will visit the site of an ongoing participatory action research (applying, among others, PhotoVoice) project where local Roma/Gypsy inhabitants work together with local researchers and activists supported by ESSRG in order to raise issues of local human rights and improve access to education for local children.

Literature Cited

- Flyvbjerg, B. 2001. *Making social science matter: Why social inquiry fails and how it can succeed again*, Cambridge: Cambridge University Press.
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Preliminary Programme:

	Day 0: Arrival	Day 1	Day 2: Field trip	Day 3	Day 4	Day 5
7:30-8:30		Breakfast	Departure at 8:00	Breakfast	Breakfast	Breakfast
9:00-10:30		Introduction Qs/As on AR		Organising narratives (participatory video)	Social Photo Matrix	Reflecting on lessons learnt for ARIAL
10:45-11:45		Qs/As on AR				
12:00-13:30		Lunch		Lunch	Lunch	Lunch
13:30- -17:00		Talking <i>with</i> people (participatory video)		Social Photo Matrix	Social Photo Matrix	Evaluation and feedback
18:00- 19:30	Welcome game	Group tutorial		Moving on (participatory video)	Group tutorial	Beyond Budapest socio-cultural walking tour (incl. dinner)
20:00-21:00	Dinner	Dinner		Dinner & Film	Dinner	
			Arriving back around 22:00			

University of Antwerp Summer School

1st International Visual Methods Seminar: Observing and Visualizing Urban Culture

**August 25–September 3, 2013,
Antwerp, Belgium**

CALL FOR PARTICIPATION

The University of Antwerp announces a 10 day program of study and practice in visual methods research and teaching in the social and cultural sciences. The seminar will primarily focus on conducting visual studies in urban contexts but also will address a broad array of more general research and teaching issues. Seminar activities have been designed (and will be led) by four veteran scholars whose research, leadership and teaching have contributed substantially to the International Visual Sociology Association, the Society for Visual Anthropology, and the ISA Thematic Group on Visual Sociology.

Participants will be fully involved in an interactive learning process by taking part in focused introductions to selected issues and techniques and engagement in intensive group discussions. Additionally, participants will be encouraged to take the methods, techniques and concepts that are presented and discussed in the classroom and apply them in real life environments. While Antwerp as an urban environment will serve as the main field for the research exercises and activities, theory and practice will not be limited to any specific ecological or geographic location or time frame.

Participants will receive pre-seminar readings on key aspects of visual research and will be asked to relate their current work or research interests to this literature as a basis for discussion. In addition, they will be encouraged to carry out a simple visual assignment in their home town prior to attending the seminar which can then be used as a personal introduction to the group. During the seminar participants will also be encouraged and supported to pursue projects and seminar activities that are tied closely to their current and emerging interests.

Participants will need to bring a simple or more advanced digital camera and ideally, a laptop computer to the seminar to carry out a number of visual exercises and also to design and present the research findings of their final project.

Setting and Location

The summer school will take place at the premises of the Faculty of Political and Social Sciences located in the heart of Antwerp, only a ten minutes' walk from the central train station. Flying either to Brussels or Amsterdam is just a short and direct train ride to Antwerp Central Station, one of the most beautiful railway stations in the world.

Antwerp is the largest city in Flanders and is situated in the northern part of Belgium. It is a historic town by the river Scheldt and a bustling trading, artistic and cultural center with an international atmosphere. Antwerp is known for its diamond trade and as a city of painters like Rubens, Van Dyck, Jordaens and Breughel, as well as contemporary artists like Panamarenko and Jan Fabre.

The international travel guide publisher Lonely Planet has added Antwerp to its prestigious [2009] list of the world's ten most interesting cities. 'Few places offer such an appealing mix of classic and modern features.' 'Eclectic art nouveau houses right next to neo-classic villas and medieval castles provide a fantastic backdrop to the many bars and pavement cafés.' Antwerp is a very walkable and culturally diverse city (hosting about 170 different nationalities!) so offering ample opportunity to study aspects of material culture or human behavior. Moreover, world cities like Paris, London, and Amsterdam are only a few hours away by train.

Program Components and Objectives

The seminar will include morning and afternoon sessions consisting of a lively combination of informal lectures, demonstrations, structured observational exercises, break-out sessions, field trips, local exhibitions, mini-projects, individual and small group reviews, critiques and discussions. A key activity will be the step-by-step development of an individual visual project involving the production, processing and presentation of visual data and analysis.

The seminar will pursue these key questions:

- How can visual strategies and methods help illuminate the social organization of the city and processes of everyday urban life?
- What roles can 'found' images and researcher-generated images play within these strategies and methods?
- What special contributions can be made by visual studies that involve direct collaboration with research subjects and community members?
- How can scholars make more effective links between research questions, visual data, and different research reporting formats?

A detailed day-by-day program will be published on the dedicated website (www.ua.ac.be/VisualMethodsSeminar). It will be contingent on the specific needs and the level of expertise of the participants.

Seminar Tutors

The 10-day program of study will be guided by four seasoned visual scholars:

Richard Chalfen is Senior Researcher at the Center on Media and Child Health at Boston Children's Hospital. He is also Emeritus Professor of Anthropology at Temple University, former Chair of their Department of Anthropology and Director of the MA Program in Visual Anthropology. His research combines interests in cultural anthropology and visual communication and, for the past 20 years, the visual culture of modern Japan. At the Center, he focuses on applying participant media research methods to studies of childhood chronic illness and examining relationships of mobile telephonic media and young people. Publications include *Snapshot Version of Life* (1987), *Turning Leaves* (1991) and *Through Navajo Eyes* (co-author, 1997), and most recently, *Photogaffes – Family Snapshots and Social Dilemmas* (2012).

John Grady is the William I. Cole Professor of Sociology at Wheaton College in Norton, Massachusetts. He is a past president of the International Visual Sociology Association (IVSA). He is currently the New Media Editor for *Visual Studies*. His research and teaching interests include the study of cities, technology, and social organization. He has written extensively on visual sociology in general and on the use of the visual mass media as evidence for social and cultural analysis. He has produced numerous documentary films including *Mission Hill and the Miracle of Boston* (1979) and *Water and the Dream of the Engineers* (1983).

Luc Pauwels is a Professor of Visual Culture at the University of Antwerp (Department of Communication Studies), Belgium. He is head of the Visual Studies and Media Culture Research Centre (ViSMc) at Antwerp, former Vice-President of the International Visual Sociology Association (IVSA), and Board Member of ISA's Visual Sociology Working Group (WG03). As a visual sociologist and communication scientist, he has written on visual research methodologies, family photography, urban culture, multimodal website analysis, and scientific visualization. Books include: *Visual Cultures of Science* (2006, UPNE), *The SAGE Handbook of Visual Research Methods* (2011, together with Eric Margolis) and *Reframing Visual Sociology* (forthcoming, Cambridge University Press).

Jon Wagner is Professor Emeritus in the School of Education at the University of California, Davis. His research focuses on children's material culture, qualitative and visual research methods, school change, and the social and philosophical foundations of education. He is a past President of the International Visual Sociology Association and was the founding Image Editor of *Contexts*, the American Sociological Association's general interest publication. He authored *Misfits and Missionaries: a school for black dropouts* (1977), and also edited two volumes that focus on the intersection of visual

studies and social research: *Images of Information: Still photography in the social sciences* (1979) and *Visual Sociology* 14(1 & 2): *Seeing Kids' Worlds* (1999).

Who Should Attend?

This intensive program of study will be useful for students and faculty involved in teaching visual methods in sociology, anthropology, and communication as well as for scholars from urban studies, social and cultural geography, media and cultural studies, history, criminology, and arts related disciplines who want to complement their current research approaches with a more visual slant. Specific visual or sociological experience is not a prerequisite though candidates should have a keen interest in learning more about the visual exploration of society and culture. The seminar will be conducted in English, so participants must have a sufficient command of English.

Application Procedure

Applications can be submitted by completing the online registration form at www.ua.ac.be/VisualMethodsSeminar from January 1st 2013 until May 31st 2013. Participants will be asked to submit a concise motivation letter, and a short CV (indicating their prior experience and specific interest). Applicants will be notified soon after their application whether they have been accepted.

Fees & Costs

Participants can choose for an 'all-in package' (tuition fee: including refreshments, lunches, course materials, receptions and social events, and basic lodging for 10 nights, breakfast included in student flats nearby= 1150 euro) or pick a hotel of their choice and just pay for the tuition (800 euro) (see our website for some suggestions).

ECTS Accreditation

Upon successful completion of the seminar participants will obtain a course certificate that qualifies for 5 ECTS credit points.

Additional Information?

For administrative and logistic matters, contact the seminar coordinator:

- Piet De Vroede: piet.devroede@ua.ac.be / tel: 0032(0)3 265 52 83

For questions about the content and format of the program, contact the seminar director:

- Prof. Dr. Luc Pauwels: luc.pauwels@ua.ac.be

Visit the conference website for regular updates:

www.ua.ac.be/VisualMethodsSeminar

Creative Research Methods workshops

Two one-day workshops for academic researchers interested in creative research methods

Organised by researchers at Birmingham Institute of Art & Design (Birmingham City University) and Communication and Media Research Institute (University of Westminster)

Creative research methods are approaches to research where participants are invited to express themselves in non-traditional ways, such as through making a physical object or collage, or sharing an experience. Such methods have been slowly growing amongst some social science researchers.

A parallel thread of activity can be found within art and design, where researchers are asking participants to create physical, visual and experiential 'things' as part of the research process.

These workshops bring together researchers from the two areas, and aim:

- to provide opportunities to network and share experiences of creative research methods
- to move forward the debate on creative research methods, identifying issues and opportunities for the future

The workshops are participatory, activity-based and exploratory. At each one, attendees will *share* their previous experiences of creative methods, or their ideas for future research; *experience* a creative method as a participant; and finally *reflect* on their ideas and experiences.

Thursday 16 May

Workshop 1: What do we mean by creative research methods?

Birmingham City University (School of Art, Margaret Street, Birmingham)

Register for workshop 1: <http://crmworkshop1.eventbrite.co.uk>

Wednesday 19 June

Workshop 2: Thinking of ourselves as creative researchers

University of Westminster (309 Regent Street, London)

Register for workshop 2: <http://crmworkshop2.eventbrite.co.uk>

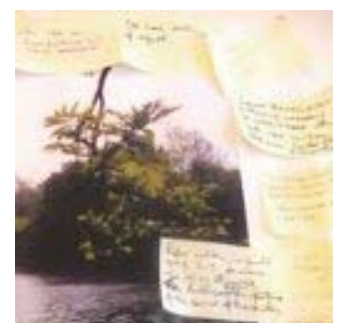
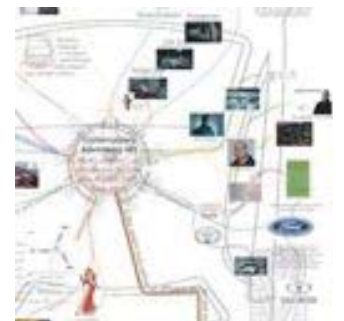
These events are primarily intended to support a dialogue between PhD and early career researchers in art/design and media/communication, although researchers from other areas with an interest in creative research methods are also welcome to attend.

Each event, including refreshments and lunch, is free, but you must register using the links above. Participants are encouraged to attend both workshops, in order to allow conversations and relationships to develop.

Arrive from 10.30am for tea/coffee. Starts at 11.00am, ends at 4.30pm.

Funded by the Arts and Humanities Research Council – Collaborative Skills Development programme.

<http://creativeresearchmethods.wordpress.com> #creativemethods



Images by: Zoe Millman, BIAD; Amy Twigger Holroyd, BIAD; Peter Dukes (work of Iannish Posoaa), CAMRI; David Gauntlett, CAMRI; Didem Ozkul, CAMRI; Sharon Watson, BIAD



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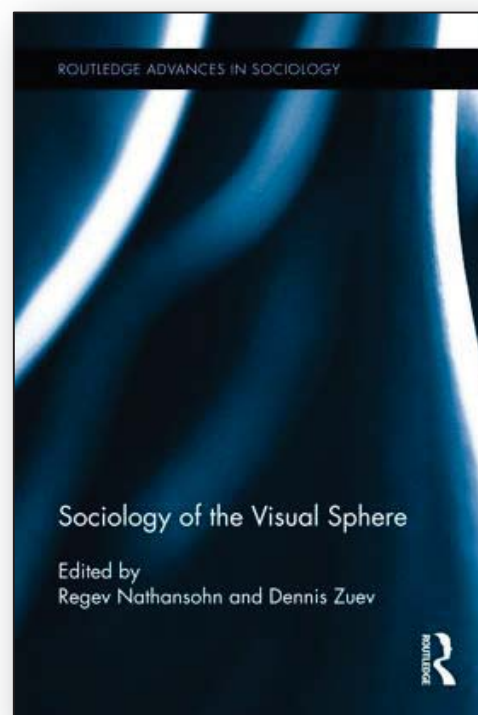
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WESTMINSTER

Sociology of the Visual Sphere

Edited by Regev Nathansohn, Dennis Zuev

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discount
see back for ordering details

This collection of original articles deals with two intertwined general questions: what is the visual sphere, and what are the means by which we can study it sociologically? These questions serve as the logic for dividing the book into two sections. The first ("Visualizing the Social, Sociologizing the Visual") focuses on the meanings of the visual sphere, and the second ("New Methodologies for Sociological Investigations of the Visual") explores various sociological research methods to getting a better understanding of the visual sphere. We approach the visual sphere sociologically because we regard it as one of the layers of the social world. It is where humans produce, use, and engage with the visual in their creation and interpretation of meanings. Under the two large inquiries into the "what" and the "how" of the sociology of the visual sphere, a subset of more focused questions is posed: what social processes and hierarchies make up the visual sphere? How are various domains of visual politics and visibility related (and how are they presented in such a way)? What are the relations between sites and sights in the visual research? What techniques help visual researchers to increase sensorial awareness of the research site? How do imaginaries of competing political agents interact in different global contexts and create unique, locally-specific visual spheres? What constitutes competing interpretations of visual signs? The dwelling on these questions brings here eleven scholars from eight countries to share their research experience from a variety of contexts and sites, utilizing a range of sociological theories, from semiotics to post-structuralism.



December 2012: 192pp

Hb: 978-0-415-80700-5: ~~\$125.~~ \$100.

Dennis Zuev is a Research Fellow in the Centre for Research and Studies in Sociology (CIES-ISCTE-IUL) in Lisbon, Portugal.

Regev Nathansohn is the president (2010-2014) of the Visual Sociology Thematic Group working under the International Sociological Association, and a Ph.D. candidate in the Department of Anthropology at the University of Michigan, Ann-Arbor.

Selected Contents: 1. Sociology of the Visual Sphere **Part I: Visualizing the Social, Sociologizing the Visual** 2. The Limits of the Visual in the "War Without Witness" 3. From a Slight Smile to Scathing Sarcasm 4. Sociology of Iconoclasm 5. Picturing "Gender" **Part II: New Methodologies for Sociological Investigations of the Visual** 6. Production of Solidarities in YouTube 7. On the Visual Semiotics of Collective Identity in Urban Vernacular Spaces 8. Representing Perception 9. Operations of Recognition

For more information on *Sociology of the Visual Sphere*, please visit:

<http://www.routledge.com/books/details/9780415807005/>

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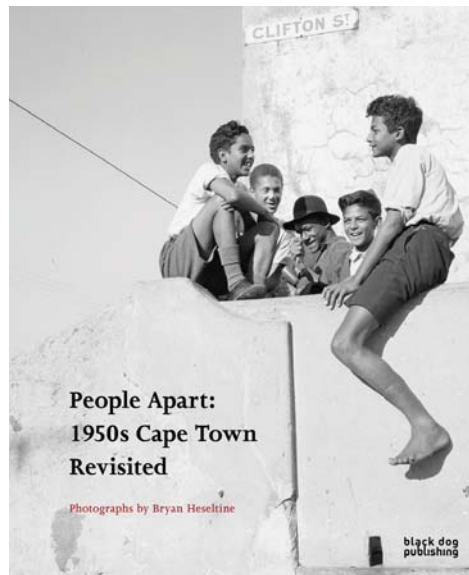
PEOPLE APART

1950s CAPE TOWN
REVISITED.
PHOTOGRAPHS
BY BRYAN HESELTINE

DARREN NEWBURY
FOREWORD: AMANDA HOPKINSON
ESSAYS: VIVIAN BICKFORD-SMITH
AND SEAN FIELD

March 2013
Paperback
192 pages
209 colour and b/w ills
28 x 23 cm / 11 x 9 in
ISBN 978 1 907317 85 9

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US: \$29.95



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People Apart: 1950s Cape Town Revisited. Photographs by Bryan Heseltine offers a rich and fascinating insight into South Africa at the very beginning of the apartheid era through Bryan Heseltine's previously unpublished photography of the early 1950s.

Heseltine's work is replete with historical, social and political implications; yet, at the same time, these images transcend the purely documentary to earn a place in the realm of 'art'. The photographs evidence a respect for the subjects and their urban environment that ran counter to the ideology of apartheid; and Heseltine's sensitive approach gave visual expression to the emerging anti-apartheid sentiments of the period, a fact highlighted in the later 1950s when the images were appropriated by the emerging international anti-apartheid movement.

Through extensive biographical and socio-historical research, Darren Newbury, Professor of Photography at Birmingham Institute of Art and Design, Birmingham City University, situates Heseltine's photography within its contemporary context as well as asking what Heseltine's images offer today, in the post-apartheid era. Amanda Hopkinson contributes a substantial foreword on Heseltine's photographs presented in the book. In addition, Vivian Bickford-Smith and Sean Field examine the relationship of the collection to oral history, memory and identity, and to other visual and written representations of Cape Town and its people.



Filmed in Haifa, Israel

Independent Production by
Emanuela C. Del Re and
Roberto Cipriani

Authors:
Emanuela C. Del Re and
Roberto Cipriani

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Emanuela C. Del Re

Executive producers:
Emanuela C. Del Re and
Roberto Cipriani

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Franz Gustincich

Camera operator:
Ruben Lagatolla

Video Editing:
Gianmarco Bonavolontà

Video Editing Assistant: Mario
Pesce

Digital Imaging specialist:
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Tonia Moreo @ VL Studio,
Cerignola (Italy) Research

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Research Group Assistant: dr.
Marco Pasini

**Arabic language consultant
and translator:**
dr. Luana Crisarà

Arabic language consultant:
dr. Ma'Moun Barguti

**Hebrew language consultant
and translator:**
dr. Paola Abbina

**Pictures of the Second
Intifada by**
Angelo Turetta/Contrasto



a film on coexistence

by **Emanuela C. Del Re** and **Roberto Cipriani**

Directed by **Emanuela C. Del Re**

2013, color, 16:9, stereo, 87'

www.haifasanswer.it

Presentation:

Different communities living together in the same town in a country of conflicts strive to find a form of coexistence that would respect the identity of each of them, allowing dialogue and peaceful coexistence.

Haifa is a unique example of coexistence in the context of the Israeli-Palestinian conflict

although the ideal of a fully shared society seems still to be far.

In the metropolitan area of Haifa live around 600.000 people: 90% Jews, of which one quarter from the former Soviet Union, and 10% Arabs, mostly Christian. Not much is known about the richness of the life of Christian Arabs in Israel.

Haifa is also the home of the Bahá'í World Centre.

Haifa is considered to be a unique example of a form of coexistence that finds its utmost and highest symbolic expression in the Holiday of Holidays, a unique and extraordinary festival in which the most significant holidays of the three main religions of the local population – Judaism, Islam and Christianity – are celebrated at the same time.

The festival is a true example of conflict resolution and prevention, because it is focused on art and traditions that are particularly representative of the Arab and Jewish population.

Is coexistence possible then? The film explores all this and many other issues taking the viewer by hand in an exciting and involving journey, delineating an analytical and critical picture of a situation that although still complex, incomplete and full of contrasts is perceived by the local population as hopeful.

More than 50 interviews in four languages and long field work, giving voice to artists, intellectuals, religious leaders, politicians, activists, and the people of Haifa, are at the basis of this film, that launches a message for the populations in conflict and for those in peace.

The film has been sponsored by:

University Niccolò Cusano of Rome (Italy)

University Roma Tre of Rome (Italy)

Municipality of Haifa (Israel)

University John Cabot of Rome (Italy)

Beit Hagefen, Arab-Jewish Cultural Center, Haifa (Israel)

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Emanuela C. Del Re on the origin of the film: “The idea to film the Holiday of Holidays in Haifa in the wider contest of the Israel-Palestinian conflict came to my mind when I met Asaf Ron, the director and producer of the festival, in Mitrovica (Kosovo) during a meeting of the Forum for Cities in Transition, organized and Chaired by Padraig O’Malley, who has developed a unique methodology for conflict resolution. Listening to Asaf talking about the Festival and the peculiarity of Haifa, was so inspiring that I decided to make a film about it, involving also in the research Roberto Cipriani, a true pillar in the field of visual sociology”.

The Authors

Roberto Cipriani, is a known Italian scholar, professor of Sociology and Chairman of the Department of Sciences of Education at the University RomaTre (Italy). A specialist in Sociology of Religion, he has published books and essays which have become classics. He has been President of the International Sociological Association Research Committee, and has covered many other prestigious positions. He has carried out field work in many countries studying the social context and transformation especially under the religious aspect. Visual Sociology is very relevant in his studies. He has filmed several documentaries with the same passion and interest that inspires Emanuela C. Del Re, co-author of Haifa’s Answer. Amongst his films: *Rosso Continuo*, 1990; *Las fiestas de San Luis Rey*, 1998.

Emanuela C. Del Re is a known Italian scholar, currently professor of Political Sociology at the University Niccolò Cusano of Rome (Italy). A specialist in geopolitics and conflicts, she has carried out researches on field in conflict areas in the world since 1990 – from South Africa to the Balkans, to the Caucasus and Maghreb – focusing on aspects that range from pilgrimages to security issues, social transformation and conflict resolution. She has founded and chairs EPOS Intl. Mediating and Negotiating Operational Agency. She acts as consultant for many organizations and writes on leading scientific journals. She has published several books and essays on the themes of her researches. Filming scientific documentaries is for her a great passion and engagement, that she shares with Roberto Cipriani, co-author of Haifa’s Answer. Amongst her films: *Sangam: a river of Humanity at the Kumbh Mela*, 1995; *The Mountains the Qiri and the Virgin Mary. Rebirth of a religious festival in Albania*, 1993.