VISUAL SOCIOLOGY

Newsletter of the ISA
Visual Sociology Group (WG03)

Photo by Drab

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Notes From The Editor

Welcome to our latest newsletter, a special edition on home, spaces and belonging. The issue features our largest ever number of contributions from researchers working in Bosnia, the Czech Republic, India, Scotland and the USA.

The build up to our Visual Sociology conference at the World Congress of Sociology is in full flow. We received a record 127 submissions for our 18 panels and, with an acceptance rate of 62%, we are happy to announce that 81 papers will be presented. This makes Yokohama our largest conference to date! Thank you to everyone who submitted abstracts and those involved in the selection process. Please register at https://isaconf.confex.com/isaconf/wc2014/registration/call.cgi

Finally I wish to highlight two events: the Rachel Tanur Prize and the ISA WG03 Elections. Full details of both are inside but we would encourage as many students as possible to submit entries for the Rachel Tanur Prize before the 17 February 2014 deadline. As a group keen to promote a global dialogue on visual sociology we would also encourage our members to stand for election to the new WG03 board. I look forward to receiving your nominations! Best wishes *E-J*

The Tucked Away Community

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For three years I have driven two to three days a week from west Georgia into downtown Atlanta. Each time I go, I know exactly where I am going. I am not there to sight see, and usually, I am in a hurry. I take the same exit off of Interstate 20, and I park in the same parking lot. In the three minutes between the exit and the parking lot, I see the same signs pointing to fancy government buildings. I pass a Georgia State Patrol office, Justice Centre, and Department of Public Safety.

But there is more.

Tucked away where busy passersby will not likely notice, there is a community. There are signs pointing to it, but they are not as easy to read as the ones pointing to the government buildings. We sometimes recognize the individual residents of the community when we see them. They are homeless. What we often do not see is the physical community, sitting on a portion of unused city property that stretches out under several bridges. What we often do not recognize is their amazing sense of community. The residents shared many stories with me, all worth repeating, but today, I retell their story of community.

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During my first visit, I met Jessie. *His* "space" was right in the middle of a vast field with three giant bridges serving as cover. About 20 feet from *his* "space," was *another's* "space," and then *another's*. There were three or four men milling around close by. Pointing to the men, he explained "they won't let nobody mess with my stuff." He shared that occasionally during the day "people who stay somewhere else be comin' through here 'cause they know we got stuff." I silently wondered if he thought I was one of them.

Turning his focus to his bed, he asked if I thought it looked like someone was sleeping in it? I did. His cheeky smile made clear that he was quite proud of his ingenuity. He shared that whenever he goes "into the city, I make it up like this." He explained that while other residents would protect his belongings, if they were to leave, his possessions would be vulnerable. But, if a bed looks as if someone is sleeping in it, the outsiders would leave it alone.

After an hour or so telling me stories and taking me on a tour of an area about the size of a city block, Jessie pointed across the street to man sitting on a bucket. He told me that I should visit Kenny next, and Kenny could tell me about that side. Because of his use of the word "side," I asked about boundaries within the community. Jessie looked at me like I had not understood a single thing he told me all morning, but he smiled brightly and with patience in his voice informed me that "anybody can go anywhere." Stretching his arms wide open, he continued "the whole place is our home. You welcome. Unless you tryin to start stuff or steal. Then you gotta go. This ain't their home [if] they tryin to steal stuff. " I realized that there was an underlying theme to what Jessie had spent the last hour sharing with me: he feels a sense of community. The community is technically inside but set apart from the city. The residents trust one another, but not homeless outsiders. And, they know that they are welcome in any part of their community without regard to where *their* "spaces" are located.

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I said my goodbyes to Jessie before clumsily stumbling down a hill and climbing up another hill to reach Kenny. Kenny had begun walking, and when I caught up with him, he was on his way to visit Captain. Kenny wanted to shave but did not have a razor, and he thought Captain would. When we arrived at Captain's tent, Kenny requested a razor, and with few words and no hesitation, Captain began digging around in small, plastic Ziploc bag. Kenny had been correct. Captain found a yellow and white Bic razor in his bag and tossed it to Kenny. Holding up his new razor, he said "that's how it work round here. You need somethin' I got it? I give it to ya. I need somethin' you got, you give it to me." Turning toward Captain, he asked "aint that so, Cap?" "Yep," Captain replied, and as if to help further make Kenny's point, he asked if Kenny had told me about his pole and pointed to an odd contraption leaning against a bridge support opposite from where we were standing. When I replied "no," Captain said "well come on. You wanna know how we work here? Let's tell her bout that, Kenny."

Looking from the pole to me, Kenny quickly realized that I had no idea what the contraption was. Laughing, he told me "it's to keep the rats out Cap's food." He proceeded to share how he found a discarded pole with a hook on it and brought it to Captain. Together they stuck it into the ground, leaned it against the bridge support, hung the crate on the hook, and tied it to the pole with bungee cords. "Voilà! Ratproof!," he said. Captain admitted that Kenny's solution does not keep all of the rats out of the food, but it helps.

Chief among the plethora of insights I learned from Kenny and Captain was how the sense of community Jessie taught me about translates into residents sharing with and helping one another. Many may not use the word community to describe this open space of land covered with makeshift beds and the homeless folks who sleep there. There is, however, no better word to describe it. It is a physical location separate from the city populated by residents who feel welcome and share with, trust, help, and protect one another.

Pictures of 'Home': young people and 'home' in post-war Bosnia-Herzegovina

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The basis of this brief article is to present three drawings and paintings created by young people in Sarajevo, Bosnia-Herzegovina (hereafter BiH) which are reflections on their perceptions of 'home' (i.e. beyond physical shelter). The aim is to draw attention to the possibility that there are many interpretations of the post-war 'home'. This is a piece to stimulate discussion and perhaps challenge our perceptions of what 'home' can mean within the lived experiences of young people (some of whom experienced internal displacement and secondary traumatisation) in a specific post-war and transitional justice context.

The drawings and paintings were created by young people who were born during or after the 1992-1995 war. The young people live in the Federation of BiH, which was created by the Dayton Peace Accords to end fighting in 1995. The Accords essentially created 'boundaries' (i.e. entities) based on perceived ethnic segregation. The Bosnian Serb government received 49 percent of the territory of BiH. This consisted of the majority of eastern BiH which had previously been home to a Bosnian Muslim majority. The remainder of the territory was given to the Muslim-Croat Federation of BiH and a small neutral and self-governing Brcko District. It is estimated that between 1992 and 1995, 100,000 people were killed and a further two million were displaced by fighting and the shift in 'boundaries' (Smith 2010). Many of these people were forced to flee fighting and/or could not go back to their pre-war homes for fear of retraumatisation. This forced many to rebuild their lives and homes in new places. Hage (1997) argues that in some sense, people who have been internally displaced possess "a desire to promote that feeling of being there *here*". The young people on whom the article is based were from families that were internally displaced and had been subjected to at least some form of secondary traumatisation (Wings of Hope 2012). Therefore, they had no experience of the pre-war and pre-displacement 'home' and did not seem to possess the need to promote being there *here*.

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The paintings and drawings were part of a project which took place in the summer of 2009 in Sarajevo, BiH. It was run by the non-governmental organisation, Wings of Hope BiH and its Center for Women and Youth Development. The project entitled 'Growing up in BiH' brought together 13-18 years old from different ethno-religious backgrounds in an attempt to contribute to community development and post-war healing in local communities. This was by recognising youth as legitimate participants and by empowering their civic engagement in the development process and emerging democracy in BiH. Through discussions on identity, membership, healing and reconciliation, the young people were given a safe space to voice their needs, discuss the perceptions of their communities and to make essential connections between history and moral choices they themselves confronted in their everyday lives. They were also encouraged to express their individual stories and share their personal histories through creative methods such as theatre, drawing, and films. What follows are three interpretations of 'home' drawn or painted by young people during the 'Growing up in BiH' project. Each represents how they see their home within post-war Sarajevo.

Dobrinja by Alisa, July 2009

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The painting on the previous page depicts a 13-year-old girl's reflection of her 'home' in Dobrinja. This is a suburb near Sarajevo situated next to the airport that saw heavy fighting during the siege of Sarajevo (1992-1995). The girl has included in the picture (from top left) a church, shopping centre, and a car. On the bottom left we can see two people smiling, in the middle a tennis court and a basketball, followed lastly by the name Dobrinja.

Home by Dejana, July 2009

This drawing represents a 17 year olds reflection on their idea of home in Sarajevo. It is a picture of a woman with a hat sitting in a pool with a door and flowers drawn onto the picture. We can also see the letters 'TV' and 'F' inscribed in the windows. These represent Televizija Federacija, the Federal Television in the Federation of BiH. The roof is constructed by the words—home, Bosnia, Sarajevo, Mom, sun and happy.

My home in the country by Halida

This final painting was created by an 18 year old depicting her reflection of 'home', which consists of a traditional Bosnian house in the countryside along with a dog, trees, and flowers. This young person is from a smaller community in the outskirts of Sarajevo, which was under Bosnian Serb occupation during the war and saw heavy fighting.

These drawings and paintings are representations of how three young people perceived their 'home'. They do not capture or convey a sense of loss, trauma, fear which could be imagined to be associated with post-war and transitional life. There could be many reasons for this but this is outside the limitations of this brief article. However, one thing that these paintings and drawings on 'home' seem to illuminate is the young people "challeng[ing] the passive notion of home as mere social and physical shelter and attaches it to opportunities for change, improvement, and the unexpected—that is, room for dreaming and imagining" (Jansen and Löfvig 2007).

Dr Michaelina Jakala is a newly appointed Senior Research Assistant at the Centre for Peace and Reconciliation Studies, Coventry University, UK This is her first journey into visual sociology and she would welcome any correspondence regarding this article. Michaelina can be reached by email at *michaelina.jakala@ncl.ac.uk*

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The Rachel Tanur Memorial Prize

The Tanur Family, the ISA Visual Sociology Group (WG03) and the Social Science Research Council, USA are pleased to announce the call for applications for the

Rachel Dorothy Tanur Memorial Prize

Applications close 17th February 2014

The prize recognizes students in the social sciences who incorporate visual analysis in their work. It is named for Rachel Dorothy Tanur (1958–2002), an urban planner and lawyer who cared deeply about people and their lives and was an acute observer of living conditions and human relationships.

First Prize $2500 and a 2-year honorary position as a member of the ISA WG03 Board

Second Prize $1500

Third Prize $500

Open to all students of the social sciences, both undergraduate and graduate, no matter where you are studying

The prize is a biannual grant from the Mark Family Fund. It is administrated by the Social Science Research Council (SSRC), USA, and judged by members of **ISA's Visual Sociology Working Group (WG03)**

The prize will be awarded at the XV111 World Congress of Sociology, Yokohama 2014, although attendance is not a requirement.

To enter or find out more please see **http://www.racheltanurmemorialprize.org/**

At Home in the City? applied visual research with school children

Petr Gibas, Jana Jíchová, Tomáš Princ, and Irena Boumová

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DOX – Centre for contemporary art www.dox.cz/en/ is a prominent gallery in Prague, Czech Republic, which is now preparing an exhibition about home and identity in contemporary (Czech) society. Located in Holešovice, a former industrial borough of Prague, the gallery attempts at addressing not only general art public but also inhabitants of the borough, which has been going through a process of vast redevelopment and thus also gentrification and socioeconomic change. For now, old buildings (of an industrial quarter) and long-time inhabitants have not yet been taken fully over by "redevelopments" and "newcomers." Being part of the process, *DOX* tries to mitigate negative aspects by fostering a local community, and bring together groups of local inhabitants that tend to pass each other.

Called "*Where is my home?*," the exhibition among other things addresses the disappearance of the motivation to participate in "creating a wider 'shared' home / city, province or region" (see http://www.dox.cz/en/exhibitions/where-is-my-home) and the withdrawal of people from public sphere into a still shrinking private world of home. The exhibition will host works of art by both professional and lay artists who responded to an open call. One part of the exhibition will be a bit special: it will (re)present Holešovice as seen and caught by local schoolchildren.

Approached by *DOX*, we, a group of friends and colleagues interested in visual research methods, devised a small applied research project based on photo-elicitation and mapping. The team consists of two geographers (Petr Gibas and Jana Jíchová), a photographer (Tomáš Princ), and an architect (Irena Boumová), but collaborates with other friends and colleagues within (Jana Zdráhalová) and outside academia (Petr Věrtelář, DOX gallery staff). The initial idea was that the project should provide more than just material for the exhibition. The idea of the gallery's representatives was to gain a fresh look at Holešovice and the changes it has been undergoing and thus to have a potential to stimulate the exhibition visitors and attract inhabitants. Another request was that the research should be participatory, again to stimulate inhabitants. We also hoped to practice visual research, which could give us food for thought about visual research methods and their potential for both us as scientists and the gallery and other public uses.

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For all these reasons, we chose to involve children from two local schools in the research (ca. 80 children, 12 and 14 years old). To make the research more interesting for all the parties involved, we decided the children should participate in the research not only as respondents (i.e. to provide us with visual material) but also as researchers. Thus the project consists of two parts. First, we asked some of the children to photograph Holešovice, to photographically respond to our 6 tasks (where I am at home, where I am no longer at home, where I like it in Holešovice, where I dislike it, where I feel safe, and where I feel insecure) and to provide a brief explanation of each picture. A week later, we all gathered at the school and held a discussion (focus group) about the photographs. We sorted them out, identified common topics (i.e. we in a way coded them) and chose the ones to be included in the exhibition.

The second part of the project was a mini-research conducted by the children themselves. The aim was to identify places of emotions (either positive or negative) in Holešovice by means of interviewing people there and to put the places on the map. We prepared brief questionnaires and maps of the borough. Each child got three of each and drew three respondents such as "lady with a dog," "my neighbour," "man with a suitcase," "lady with a pram". A week later, we met again at the school and discussed the children's experience with finding the respondents, getting courage to ask and pursuing the task. We also summarised all the findings and drew them on the map together.

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There is not enough space to discuss in detail the whole process. It is now being finalized and at this stage, we can offer only a couple of remarks about our own experience of doing visual research with children that should moreover be applied (and become part of a larger art exhibition). The research became a constant process of balancing diverse expectations – of the members of the research team, gallery representatives emphasising content, participation, but also aesthetics of the result, and last but not least, the schools, teachers and above all the children themselves. It was also about reconciling the claims on what social science research should look like and what it should result in with the practical needs of the gallery and the time constraints caused by the fact that between the start of the school year and the opening of the exhibition were only about six weeks. Constant anxiety and ambiguity underlined the whole project. It stemmed from the necessity to communicate the research design and progress with gallery representatives, prepare a proposal for the final "art" product, and the need to translate still uncertain final results into a visual outcome that would correspond to the gallery representatives' idea of what is attractive or interesting for gallery visitors in the context of the particular exhibition, and approachable to the audience.

Thus we sorted out the photographs again and plan on presenting them as a mosaic. The photographs of home will form the centre surrounded by the borders of home and what the children see as nice and secure followed by photographs of ugly and insecure spaces. This mosaic will be coupled with a map of Holešovice showing emotional hotspots identified by the children in their research. These two pieces of art/visual information will be accompanied by a map of Holešovice onto which the visitors could plot their own emotional view of the borough with coloured stickers. The map in a sense represents a continuation of the research and further opens questions not only about Holešovice and its emotionality, but also about the material gathered. What we feel is that after the outcomes for the exhibition are ready, we have to face the crucial question. To what extent is a result of such a participatory visual research useable outside its primary context – the exhibition?

Getting To Know You: Piotr Sztompka

Piotr is Professor of theoretical sociology at the Jagiellonian University in Poland. His publications are available in fourteen (14) languages.

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1. If you could have any job what would it be? The pilot of huge passenger jets, or a conductor of a big symphonic orchestra.

2. Which is your favourite book? R.K.Merton's Social Theory and Social Structure, and Ernest Hemingway's For Whom the Bell Tolls. Both are classical in style, clear in language and lucid in message, without all that postmodernist nonsense.

3. What do you consider your greatest achievement? Writing my first English-language book System and Function: Toward a Theory of Society (N.Y.1974) living at Berkeley in 1972/73 in the retirement house (the cheapest possible accommodation) on Fulbright's humble scholarship.

4. If you could change one thing what would it be? The vector of time and aging.

5. Do you see dreams in black and white or colour? Depends on the theme; love in colour, death in black.

6. What is the most beautiful scene or image that you have seen? Austrian Alps from above the cloud level while skiing.

7. What is your favourite painting? Bruegel's village scenes of everyday life. Even better than photography.

8. How old were you when you took your first photograph and what was it of? At 10, my mother in the deep snow in the winter resort of Zakopane in Poland.

9. What, if anything, is not visualizable? Postmodernist philosophy. Neither is it understandable!

10. How did you become interested in visual sociology? By finding out that I may join my hobby (photography) and my job (sociology) and finally enjoy disalienated labour.

11. What was the subject of your first visual study? Going through my photo archive and illustrating my textbook of general sociology with 284 pictures of social situations.

12. If you could undertake visual research on anything, what would it be on? The subtleties and nuances of social bonds as revealed visually.

13. What advice would you give someone starting out in visual research? Just look around and notice that social life is visible and meanings are at the surface.

14. What was the most challenging thing you have experienced during your career? Beginning my first class at UCLA and convincing California students that I am from Poland, and not from Holland.

15. What is the most important lesson your students have taught you? Clarity, orderliness and simplicity of talking and writing. This is necessary for them to come to your lectures.

16. What journal do you most enjoy reading? "Contemporary Sociology" where some vicious reviews assure me that some Colleagues also commit errors.

17. Which academic or activist would you most like to share coffee and cake with? Lord Anthony Giddens. I have had some occasions and would like more. Great coffee drinker and cake eater.

18. What would you like to do when you retire? Read, write and take photos, or in the opposite order.

19. Who has been your biggest inspiration in the field of visual research? Henri Cartier-Bresson, even though he would be outraged if called researcher.

Yokohama 2014 & Call for New Board Members

The organising committee is very pleased to update you about our plans for our upcoming conference in Japan, which will run during the main World Congress of Sociology in Yokohama from 13-19 July 2014. We will be hosting a record numbers of 18 sessions and 81 presentations from all over the world. These will consist of traditional panels, some of which are joint with other ISA groups (Sociology of Arts, Sociology of Aging, Environment and Society, and Regional and Urban Development) and film screenings. Following the success of our workshops in Buenos Aires, we also intend to run a number of workshops alongside our main programme. This includes one on *the challenges of publishing Visual Sociology*. As in our previous meetings, we are proud to host the award ceremony for the biennial Rachel Tanur Memorial Prize in Visual Sociology. For further details see http://www.racheltanurmemorialprize.org/. Our next newsletter will include the full Visual Sociology program for Yokohama. We look forward to seeing you all there and taking part in stimulating discussions. In the mean time please register to join us at https://isaconf.confex.com/isaconf/wc2014/registration/call.cgi.

Visual Sociology Executive Board 2014-2018 Call for Nominations

Yokohama will also see the election of a new executive board, which will be voted on during the Business Meeting. This is where you can get involved in shaping the group and suggest and plan future activities for WG03. We are looking for people to stand for President; Vice President (Secretary); Vice President (Research); Treasurer; and six additional Members of the Board (one with special responsibility for the Rachel Tanur Prize; one with special responsibility for the newsletter). In addition the board will consist of the Ex-President and First Prize Winner of the Rachel Tanur Memorial Prize (appointment for 2 years). All nominated candidates should be regular members of WG03 and all regular and affiliated members of WG03 are entitled to nominate candidates.

Nominations should be sent to E-J Milne, the Elections Officer, no later than 26th March 2014 ej.milne@ed.ac.uk. Each nomination must include: Name, affiliation, postal address and email; A brief statement (one paragraph) on what the nominee feels that he/she would contribute to WG03; A brief statement (one paragraph) summarizing research interests and experience; and the name of another WG03 regular member supporting the nomination.

All WG03 members will be notified of prospective candidates before 5th May 2014 when nominations and ballot papers will be circulated via the listserv, email and by post (for members without an email address). Details will also be included in the April 2014 newsletter. Voting can be completed via secret ballot at the WG03 Business Meeting or via post if you are unable to attend in person. If you have any questions please contact E-J.

Young People Creating Belonging:
spaces sounds and sights

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The 'Sight and Sound Project' used creative sensory methods to explore how young people who are 'looked after' feel that they belong, or do not belong, in the places that they live. By 'looked after' we mean young people who are not living with a biological parent, rather they are being looked after by the state and either living with foster parents, or in kinship care, residential schools, children's homes, secure accommodation or they have been adopted. In this project the concept of 'belonging', which is often used in relation to faith or ethnic groups (Yuval-Davies 2011), is applied to home spaces. Research suggests that 'sensory experience can provide a strong sense of belonging' (Adams et al. 2007) and that sounds, textures and what people see in the places they live are important in terms of making a person feel 'at home'. For example, participants in studies of parental substance misuse have reported not feeling at home in houses dominated by loud music and arguments, and often tried to make their bedrooms feel safer by playing music to blank out these sounds (Wilson et al. 2012). Research has also pointed to the significance of personal items in building and maintaining self--identity and relationships (Miller 2008) and of sounds – including music (DeNora 2000) to making spaces feel safer. Feelings of belonging whether positive, negative or ambivalent therefore affect everyone in different contexts. Drawing on these key ideas, the Sight and Sound Project sought to explore how belonging, and the sensory experiences connected to it, were relevant to children who are looked after, and their carers. This article focuses primarily on the relationship between the senses (visual, audial, smell and touch) and participants' feelings of belonging (or not) while looked after and leaving care. It also outlines other key issues raised by the young people, including their relationships with various agencies, notably the police. A summary of the activities and methods employed in the research is presented at the end of the article.

Introducing the project

This two-year project explored the links between the senses and belonging with young people who are looked after across Scotland. We worked with 22 young people (13 young men and 9 young women aged 10-23) from across mainland (14) and island (8) Scotland. In total, 22 young people took part in the initial activity/interview, 14 in the second, and six were involved in creating films and music to disseminate project themes. Each young person had different supervision and residential requirements and 25% of the participants moved between one type of living arrangement and another over the two years. These transitions, in addition to exams and geography, affected participation in the second and third activities/ interviews. All of the names used in this document are pseudonyms suggested by the participants, all of whom have given permission for their comments, photos and drawings to be used.

The complex nature of belonging

Our research indicated that belonging is very complex. The spaces the participants felt they belonged included places (and people) not conventionally associated with ideas of 'home' or 'family'. Personal items were of huge significance. Many participants worked hard to maintain connections across different spaces, but their access to places that they considered to be important was often fragile, dependent on strained relationships. Losing access to such spaces often affected their emotional wellbeing.

Spaces and belonging Ideas of 'home' are often related to a singular living space associated with a 'nuclear' family. Several participants described such arrangements. They spoke of strong relationships with their carers and with pets, access to comfortable, private bedrooms, and feeling at ease in shared rooms and with the environment around their homes. Maylak (12, kinship care) identified how '*happy*' he felt '*just going into my house*'; Tiger (10, foster care) identified his comfortable bed, his bedroom, 'his' seat in a communal room that he'd helped decorate and 'his' space in the garden as his favourite places. Several others spoke at length about how they'd decorated their rooms. Leah's room (20, adopted) reflected her love of bright, sparkly colours and objects, while Steven's (16, secure accommodation) posters of New York represented his dreams of future travel. For Plankton (12, foster care), emotional security came from living in small, tightly knit, rural community where she had come to know the local people well. She identified her bedroom, her foster carers, and their house, not only as her favourite spaces and objects, but also as her dream place to live.

Some respondents in residential care felt that they belonged in general, but they were ambivalent about some aspects of their children's homes. Often shared spaces such as living rooms were associated with unwanted noise and conflict. Marissa (10, children's unit) feared another resident and avoided his room: '*You feel a bit cautious like a time bomb's going to go off*'. However, some residents associated care workers' officers with comfort and safety, while bedrooms were particularly important. Marissa's bed and bedroom were among her favourite –and safest- spaces '*because I can go there any time and it's just me, nobody else.. and it's got all my books and my bed and things in it...I just stay on the inside and there's a sort of lock which you can turn easily*'. Security generally was very important. Like others, Marissa also highlighted the importance of small, private often 'secret' spaces, in which to be alone. For her, these included an alcove in her bedroom and a shed and tree in the garden. '*My space is the shed outside..it's really quiet and nobody thinks of looking for me there..sometimes I want to get away from it a bit*'. The importance of physical comfort (beds, rugs, smell box), privacy (secret bed, soundproofing), personal items (books), in addition to a desire for safe, communal spaces (chairs and tables for the friends she couldn't usually invite to tea in the unit) is obvious in Marissa's imaginative drawing of her 'ideal space'.

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'My dream home' by Marissa

For secure unit residents with limited freedoms, such a sense of belonging was difficult (and potentially undesired). Thomas' (14, secure unit) favourite places were his mum's room, her house and garden and a nearby park where he met his friends, none of which he could access. He also '*took all the decorations down'* in his room at the unit because he didn't want '*to make it homely or roomy..It's not my home'*. Several older participants (some of whom had left care) hated where they officially lived, preferring to move between different points of networks of inside and outside spaces. In the islands where it was often wet and there were often strong winds and gales, friends' places provided a degree of privacy and shelter. In mainland Scotland, outside spaces were often important. In their networks of favourite places, Channel (17, foster care) included a beach and buses :'*I don't argue with anyone…all my feelings just go whoo..away from my head. I feel relaxed when I'm on a bus'* and Reggie (23, independent living) chose a park close to his former residential unit: '*I still go there every week, walk through, just spend time there, it's nice and peaceful..even when it's busy'*. These networks often included places with family connections (Channel's aunt's house near the beach; Reggie's mum's place), but also friends' flats, where they often slept. These networks were fragile however and by the time of the second interview, Channel had lost access to her aunt's and friend's places, and Reggie to his mum's, after arguments.

Objects and belongings The importance of 'transitional objects' has long been recognised in social work practices such as 'memory boxes' and 'life story work'. Our questions around 'important objects' produced a wide variety of responses. Teddies and other soft toys were often identified as important, even by older respondents, as someone to talk to and as sources of cuddles and familiar smells.

Teddy given to Bob by his foster carer, by Bob

They were also important visual mementoes of significant people, as were many other objects including photos (of birth family members, former foster carers, siblings), guitars, a family tartan, scraps of wallpaper and several (sometimes broken) clocks. Tiger had few things from before his placement but had taken up his 'adoptive' brother's hobby of collecting animal ornaments: '*I just like lions, I like big cats as well, ..all animals really*'. Participants' histories of moving between numerous placements over time, or between points in a network of places, made objects- which could be moved – especially important. Reggie didn't even like to have too many things: '*I think it's partly to do with the move-ability.. Having too much just slows you down*'. His tattoos which he saw as permanent, visual representations of his life story can be seen as the ultimate portable object.

Continued…

Many objects identified initially seemed less personal; however the importance of often multi-functional technologies (mobile phones, computers) became clear. Computer games were often used to calm down and to socialise (often over the internet). As Penfold (14, foster care) explained *'you don't need to think of anything that's worrying you, just get on Xbox and it'll calm you down…*; mobile phones allowed contact with siblings living elsewhere and also stored photos. Toni (16, part time foster care) emphasised that her phone allowed her to carry family photos around with her as she moved between foster care and home each week. Access to TV programmes, youtube, music and books, was also important. Five respondents were passionate readers, using books as a means to escape or as a way of processing experiences through empathy with the fictional characters. One girl (13) in foster care emphasised: '*I was always thick … I couldn't read for anything until I was nine, and.. I got given this book by .. my therapist.. and I was like .. ,'wow I want more', so I ended up getting addicted.. I felt like I was so there ..part of the family and I knew it all..they have to move away cause the dad's abusive and that happened to us'*. Similarly, music was very important to most participants as a source of encouragement, to cheer themselves up and blank out upsetting thoughts, but also to explore complex experiences or feelings.

Building strong relationships and belonging Analysis of the young people's responses to our activities around spaces, sounds and objects illustrated often very strong relationships with current and former carers, as well as suggesting practices that helped to build such relationships in new placements. These included being involved in collective activities and decision-making around the decoration of communal spaces and bedrooms, and of being able to listen to music, play computer games, read or lie on their beds there. Having other quiet places to be alone was again important. The front porch was a place Penfold could think in the early days of his placement. '*Out on the front porch that's where I feel safe.. when I first came here I used to always run away and then eventually when I got brought back.. I wouldn't come into the house, I'd just sit there and I'd get used to it.*' Later his favourite place became 'his' corner of the conservatory where he had his gaming chair, computer and games and could calm down, alone or with a dog. Similarly, Liz (12, foster care) remembered: '*When I was at my first carers..whenever I got really stressed or angry they put a cardboard box in the front porch for me and I'd go and like step on it and …vandalise it [laugh]...got my anger and stress out'*. In contrast, other respondents pointed to difficult placements where they had been unable to find or create such places or to listen to the music they liked.

Animals were often important in new placements, allowing respondents to give and receive physical affection. Mackenzie (14, living with mother) explained: '*that's my favourite cat.. He's so cuddly and friendly..you can just pick him up and cuddle with him.. I just sit there and talk to him!*'

Some animals also had biographical significance. Maylak talked to his dog, which had previously belonged to his late mother. Penfold spoke of his carers' dogs in very human terms, describing them as 'his' and looking after them throughout the interview. He also liked the dogs being with him when otherwise alone in his corner of the conservatory. '*That gaming chair's exactly where I sit, and Charlie'll come up and sit on me while I play it…he'll just lie across me and I'll play the Xbox*'. None of the participants in residential or secure units spoke of pets, but Steven loved a new bee-keeping and gardening project in a secure unit.

'Charlie on my gaming chair' by Penfold

Transition

Several older respondents were dealing with transitions to semi - or independent living. The happiest of these were two respondents who lived in purpose-built supported accommodation. Although security was a problem (one had been burgled, the other kept a baseball bat handy in case of intruders), these young people felt relatively 'at home'. In contrast, none of the respondents who had left care felt 'at home'. Often they reported a lack of money and practical help to decorate, furnish, heat, deal with repairs and utilities. Kayden (16, independent living), interviewed a week after moving into a tiny council flat (social housing), had found a broken table, broken blinds, and a door he could not open - which later revealed a broken hoover (vacuum cleaner). His attempts to contact the council were hampered by the lack of credit on his phone. '*I've not got minutes to phone. I've only got text and you cannae [can not] text council*'. Reggie, who did not know where he would be living until the day of his move, found on arrival that a previous resident had left large debts to utility companies and then ran up his own. He had received a lot of advice prior to this move, but much less support once he had left and needed to deal with these debts and council tax and

Continued...
housing benefit forms. A foster carer emphasised angrily how she felt that successful foster placements could be undermined by young people being given information about transitioning to independent living on the basis of age, rather than any consideration of a person's emotional or practical ability to live alone, or of the type of living arrangements they were used to.

All four of the participants who were living independently hated where they lived, but felt obliged to stay due to housing law provisions on intentional homelessness. Under UK law a local council has no duty to re-house someone seen to be homeless through their own choice. One respondent suffered panic attacks when alone in her flat, another was on medication for anxiety. After previous positive experiences of living in busy residential units, Dylan (18, independent living) and Reggie both hated the silence of living on their own and spent most of their time at friends. Dylan tried to eradicate the silence with loud music and pet animals. Keith described a feeling of desolation – symbolised in his drawing by the lack of a lampshade after arriving at his bedsit with his belongings in plastic bags. After two years, he found he was still unable to decorate the flat: *'I think it's the isolation, I think it's being by myself but I hate the place. I hate it. ..I didn't decorate it but I know it won't help [laughs].. I just don't feel good there'.* Another participant told us *'I took a wee freak out/ black out sort of fit thing and chucked my bed out, so I've only got a mattress now [laugh]!.. I just hated everything in the house'.*
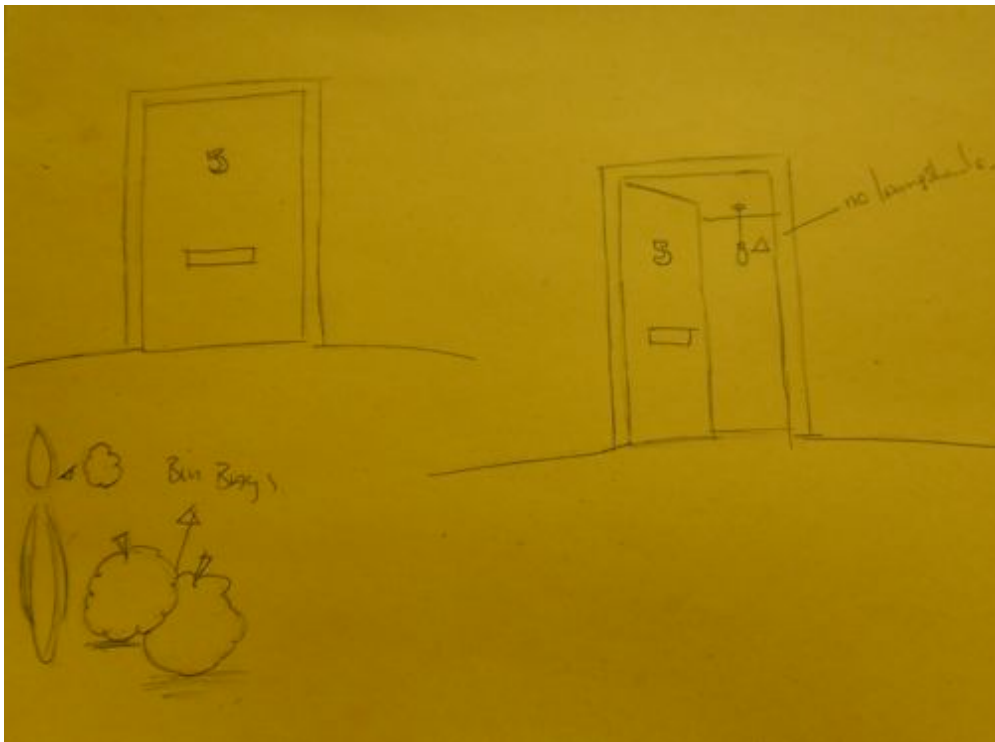
'Arriving at my new flat' by Keith

As a result of 'the local connection' test employed by local authorities, respondents were sometimes obliged to live in towns, or in Ned's case (17, part time foster care) on an island, where they did not feel they belonged. The location of flats could also be alienating; participants spoke of violence in surrounding streets or of keeping weapons hidden by the door for protection, while another disliked looking out on a landmark where young people who were in care had committed suicide.

Relationships with significant agencies, especially the police

Our methods also prompted the participants to talk about their relationships with various agencies. Many paid tribute to the practical support, care and fun provided by a variety of statutory and voluntary sector workers. However, several respondents from Glasgow and the islands identified places associated with the police as their 'least favourite spaces'. Four islands participants felt targeted by the police. One young woman (16) explained: '*I'm known to them now..they just pick me up instead of anyone else*'. She also felt that the police were abusive: '*They throw you on the floor..they take your blanket and your mattress away..They take your shoes off, take your belt off, take your jumper off, and if you refuse to do it they'll pin you down, and they'll actually take your bra off.. they ask you ..'do you harm', 'no', 'have you ever self-harmed?' 'no' and then they do it anyway*'.

Similarly a Glasgow participant compared the police unfavourably with secure unit staff '*[The police] always try and hurt you..they don't care, they just pure squeeze yer heid [head] down..in here [secure unit]..they try to keep you safe... They're putting you down on the ground but they're placing you down safely and they're just like that 'come on ..just calm down'..and they point out good things to point oot [out]*'.

'My least favourite place: the police station' by EJ Milne taken on behalf of Thomas

Jodie (15, children's unit) and Mackenzie, whose contact with the police came as witnesses to incidents that led them into the care system, criticised how they had been left scared, tired, hungry and thirsty in police stations very late at night. Jodie felt that rather than being a witness, it was as if she had been arrested and put in a cell. Mackenzie recalled that '*[the police] called the social work but it took them two hours to do that…and then after that it took about an hour for the taxi to get there, and then another hour to get to the place (emergency house) that I was going, so I was there at about three o'clock in the morning and I had school the next day.*' She also criticised the police's response to her after

Continued…

contacting them on behalf of a friend who was thinking of committing suicide: '*they said 'we'll call you back' and I was waiting up until [2.15am] and they still didn't call me, they've still not called me now'.* Several participants emphasised how they found the physical environment of children's hearings intimidating, while Daniel (16, foster care) complained that social work arrangements for contact with his birth family members forced him to return regularly to a local shopping centre, associated with drug use, that held bad memories for him. Further, some participants complained of worker turnover and heavy caseloads, which prevented social workers and others from providing effective support when they needed it. Others, who were settled in their placements, found the periodic interviews they were required to attend with social workers intrusive.

Summary of activities offered to the young people

All of the young people involved were offered three activities to be involved with.
Activity/ Interview 1:
Take photographs of:
- Your 2 favourite places (any space inside or outside, from different angles)
- Your 2 least favourite places (any space inside or outside, from different angles)
- The door/ entrance to your favourite and least favourite spaces.
- 1 room which is used by you and by others where you live
- 3 objects or 'things' that are most important to you

Make 1-3 minute sound recordings of:
- 3 sounds that are positive or make you feel good inside. Include at least one music track that makes you feel good or that you play the most
- 2 other sounds which are important to you or which you want to tell us about

Activity/ Interview 2:
My dream home or room
- Tell us what your dream home would look like. If you want you can make something in advance or, if you prefer you can do it with us.

Music with a Message
- Choose 2 pieces of music with words which are important to you or with lyrics that you would like someone else to hear.

The Place I Live
- Make a map of the place you live or spend most of your time. Add stickers showing where you like, don't like and the spaces you use and don't use

Activity 3:
All the participants who had taken part in activities 1 and 2 were invited to take part in film making, song writing or art workshop days to communicate their experiences of being in, transitioning through and leaving care. The young people were supported through these days by the research team, three of the participants' key workers and SWAMP media in Glasgow.

Continued…

This article is an abridged version of Young People Creating Belonging: spaces, sights and sounds published in 2013 by the University of Stirling, Stirling. For a full copy PDF of the report, research findings and policy recommendations, or to see a multi-media site with the photographs, films, music and sounds, please visit **http://sightandsoundproject.org.uk**

Acknowledgements

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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 ej.milne@ed.ac.uk

Power of 'Place'

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Temple Street Market, Sri Parthasarathy Temple, Thiruvellikeni, Tamilnadu India

'To be is to be in place' – Casey,E S.

The image is set against the massive compound wall of 8th century Sri Parthasarathy temple complex dedicated to Lord Krishna located at Tiruvellikeni, Chennai. Deriving its name from the holy tank, Tiruvellikeni remains subconsciously indissociable with the temple context. The image captures a scene of the weekly market held along the streets bordering the temple complex. The market is a major attraction amongst the local people as it offers a variety of things catering to all age groups, from toys to household utensils at reasonable price. Apart from this the market is especially popular for its additional features such as balloon shooting, 'robot' astrology and handicraft making, adding more vibrancy and entertainment to the experiences of the market

environment. Interestingly the mind's eye needs to delve deeper into the multiple layers embedded within the scene to comprehend the underlying connotations of peoples lived experiences of the market. Amidst all these 'visible' aspects of the market, a significant feature which blends perfectly with the colourful and lively ambience so as to transform itself almost into an 'invisible', is *the temple's compound wall*. Humbly playing a perfect backdrop for the shops arranged along its entire length, it firmly connects people with the context at various levels. Functionally its physical continuity creates a sense of direction and movement for people amidst the busy and crowded settings of the market environment. In its immediate context the temple's compound wall partly painted (red and white) below symbolising auspiciousness and its natural colour and texture on the top evoking a strong sense of past, plays a passively active role in reassuring the cultural identity of people. In the larger context, the temple itself acts as a metaphor for continuity in time, subconsciously providing the required sense of stability and security amidst the rapid changes of modern society. Linked strongly to the temple context, the tangible aspects of the market place, people, objects and colours interpenetrates and superimposes onto one other, creating a strong sense of identity both at individual and collective level. There exists a momentous transactional relationship between people and the place, where the people identify themselves with the place and in turn the place reciprocates in reassuring their identity physically, symbolically and metaphorically thereby firmly anchoring people to their lives. This great ability of *place* to 'orient' people amidst the rapid changes of modern society is a panacea for the present era of alienation. Remarkably, the wall not only acts as a physical backdrop for the market but unconsciously 'situates' people in their everyday living, establishing a profound and meaningful relationship with the physical world –the very essence of human existence. The market scene clearly epitomises richness of the intangible aspects of places rendering meaning to our tangible experiences of everyday lives, asserting the *extraordinary power of 'place'*.

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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 Working 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. **To join ISA and TG05 please apply online at http://www.isa-sociology.org/memb_i/index.htm**

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 gngvanderveen@gmail.com

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 April 2014.

Visual Sociology Mentoring Scheme

Following suggestions from members at our conference in Buenos Aires, 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 ej.milne@ed.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 April 2014

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 conferences, 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 E-J at ej.milne@ed.ac.uk Please mark the subject box 'Submission for WG03 Newsletter'. **The next deadline is 1st April 2014 although it is filling up fast so please email E-J in advance if you wish to be considered for submission.** 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. Please confirm you have this consent when you submit your images. Submissions will be accepted from outside the Visual Sociology WG03 group but priority will be given to members or their students.

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 or Carole Keegan c.keegan@gold.ac.uk

Call for Journal Contributions

International Journal of Educational Studies

You are cordially invited to submit or recommend papers to *International Journal of Educational Studies*, a fast track peer-reviewed and open access academic journal published by *ESci Journals Publishing*, which is one of the largest open access journal publishers around the world. To date ESci Journals have been indexed by many important databases.

International Journal of Educational Studies is using online article submission, review and tracking system for quality and quick review processing. Journal provides rapid publication of research article. After **30 days Rapid Review Process** by the editorial board members or outside experts, an accepted paper will be placed under *In Press* within **24 hours** and will be published in the next issue. Send your manuscript to IJES@escijournals.net

ESci Journals are open access - international journals. Researchers worldwide will have full access to all the articles published online and be able to download them with zero subscription fee. Moreover, the influence of your research will rapidly expand once you become an OA author, because an OA article has more chances to be used and cited than does one that plods through the subscription barriers of traditional publishing model.

The scope of International Journal of Educational Studies embraces a range of disciplines covering scientific, cultural, economic, political, organizational and social issues in education, and explores the processes and outcomes of teaching, learning, and human development at all educational levels in both formal and informal settings. Manuscripts covering educational policy, planning and practice, cross-disciplinary, integrating education with academic disciplines such as anthropology, demography, economics, history, law, linguistics, philosophy, political science, psychology, and sociology are accepted for publication.

For more detailed information, please visit: **www.eSciJournals.net/IJES**

Papers are expected to be submitted at "**Article Submission**" section in the above website. Feel free to contact us if you have any questions about the journal. You are more than welcome to keep us updated on the latest focuses of your academic interest and inquiries.

Call for Articles

sociopedia.isa. is a new online publication of the International Sociological Association with review articles on subjects in the social sciences. It is a new concept in the production and dissemination of knowledge as it combines the best of two worlds: i) the opportunities the Internet offers for rapid publication and dissemination ii) the quality guaranteed by thorough and imaginative editing and peer review. All the articles in **sociopedia.isa** are up-to-date, 'state-of-the-art' reviews and will be revised on a regular basis. Each entry will have a discussion section to supplement it. Once a paper is accepted and finalized it will only take a few days before it is published online.

Sociopedia.isa is a joint venture of the International Sociological Association (ISA) and SAGE Publications. The editorial office of sociopedia.isa is located at the VU University in Amsterdam. **Sociopedia.isa** was launched during the ISA World Congress of Sociology in Gothenburg on July 13th, 2010. At the moment, it includes over 40 peer reviewed articles, some of which are also published in French and/or Spanish. Various articles are supplemented by commentaries and/or replies.

We have been approached by the Editor who has invited members the Visual Sociology Thematic Group to submit a paper for **sociopedia.isa** on one of the topics covered by our TG as they would like to include entries on visual sociology. SAGE has agreed to pay authors of accepted entries $250 upon completion of the manuscript.

For more information on what the aims and scope of **sociopedia.isa** are, what structure the entries should have and what the submission procedure looks like please visit our website: http://www.isa-sociology.org/publ/sociopedia-isa/

If you are interested in submitting an article please also contact Dennis Zuev, Vice president (Research) of the TG05 so he can co-ordinate entries: tungus66@gmail.com

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Conferences

European Research Network Sociology of the Arts

The Conference organizing committee hereby announces the **8ᵗʰ midterm Conference of the European Research Network Sociology of the Arts,** which will take place from **4 to 6 September 2014** at **"Babes-Bolyai" University in Cluj-Napoca, Romania**.

The **Call for Papers** is thematically broad and includes various topics of arts sociology. Researchers from all social sciences disciplines, philosophy and humanities, as well as PhD students and artists, who are interested in inter- and trans-disciplinary dialogue, are welcome to participate in this conference.

Send the abstract by email to the Conference Secretariat esa.arts2014@gmail.com with Cc to Dan Eugen Ratiu (daneugen.ratiu@gmail.com).

Key dates:

· Deadline for abstract submission is February 15, 2014.
· Acceptance of abstracts will be notified by March 31, 2014.
· Registration opening: April 1, 2014.
· Registration deadline for presenting authors: May 31, 2014.

For more information visit the homepage of the conference: http://hiphi.ubbcluj.ro/ESA-Arts-2014

IVSA 2014
26-28 June 2014

The International Visual Sociology Association 2014 Annual Conference will take place June 26-28, 2014 at Duquesne University (Pittsburgh, Pennsylvania US).

Post-industrial societies require new forms of visual imagination and research. In this context visual researchers create new ways of capturing and interpreting our constantly transforming social life, and construct alternative epistemologies that dialogue with increasingly broader audiences and disciplines.

We invite visual sociologists and related scholars, including independent scholars and other visual professionals to submit proposals for panels to be part of the 2014 IVSA conference. These panels can address the conference theme directly or they may raise related questions regarding methods, theory, and content. Panel proposals should be sent electronically to IVSA2014@duq.edu by January 15th, 2014. All proposals must provide the following information:

• Panel title and abstract. The abstract must not exceed 300 words and should be phrased as a call for papers.
• All abstracts must be sent as a word document (not PDF), single spaced, with a standard font. The proposal must include:
• A short biography of the person(s) submitting and chairing the panel (up to 200 words, including affiliation and recent publications, activities.)
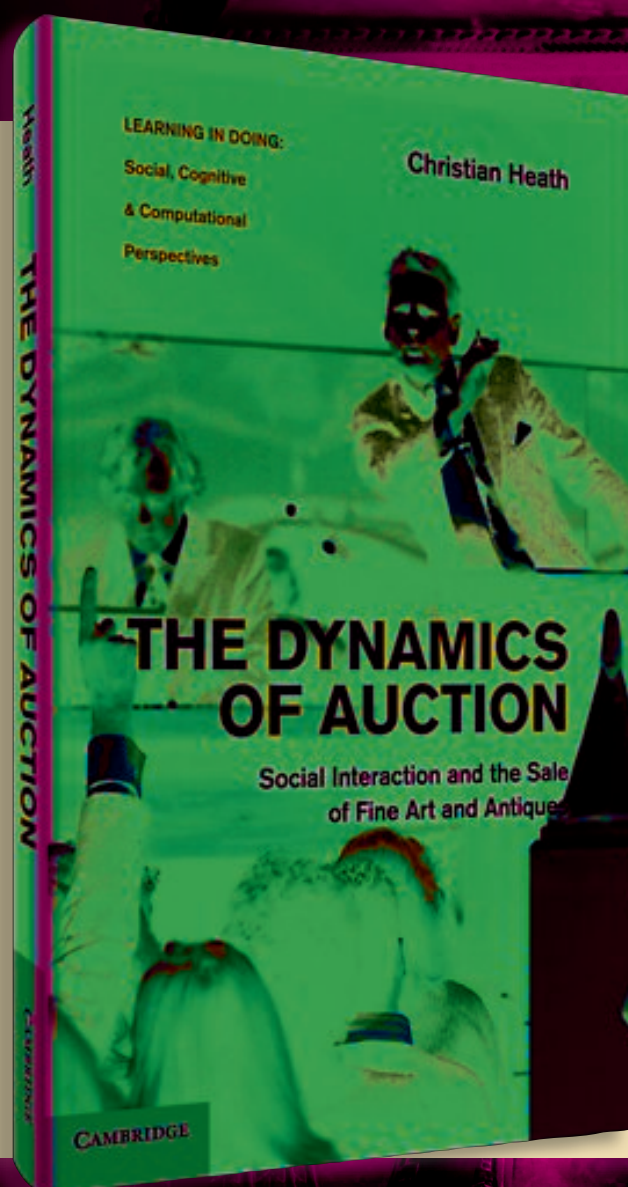• Email address where the paper proposals are to be submitted.