

Visual Sociology

No 14 Sept 2017

RC57



Athens, Greece (2016) Julia Tulke

Notes from the Editors:

Dear Visual Sociology colleagues,

Welcome to the summer edition (Volume 14) of the ISA Visual Sociology newsletter! We have lots of news to share and many events to highlight. As many of you know by now, our Visual Sociology Working Group has achieved status as a Research Committee. That is, we are no longer WG03; we are now working on a larger platform as RC 57. In our opening contribution, RC 57 President Valentina Anzoise lays out a brief history of how we got here, what we have achieved thus far, and what this RC status means for us as we move forward. As she notes, this change in status demonstrates both the hard work of this group over many years but also the growing international stature of visual sociology.

Looking back over the last few months, there have been some important events organized by our members. In Montreal, Carolina Cambre (CC) co-organized the 35th Annual Meeting of the International Visual Sociology Association (IVSA), June 19-22. The theme was “Framing/Reframing Goffman: Visual Sociology and the Everyday” and CC has composed a fantastic visual essay of the event for this newsletter.

Gary Bratchford organized the Second International Workshop on Visual Research for Doctoral Students at the University of Central Lancashire (Uclan) on 29 March 2017. As he writes in his contribution, the theme focused on how visual methods, underpinned by sociological enquiry (or vice-versa), can be helpful in investigating the politics of visibility in a good number of settings and contexts.

We also have a few announcements about special issues of Visual Anthropology, Urbanites, and the Journal of Urban Ethnography, as well as news about the remastering of a now 50-year-old film, the Village (the latter to be discussed further in the November issue of Visual Anthropology). Thank you to all of you for sending us Call for Papers (CFPs), Call for Abstracts (CFAs), and announcements about of visual sociology events and publications. A big shout out to Jerome (Jerry) Kruse, who diligently collects these items and sends them to us.

We have one CFP for a conference on Visual Pedagogies (London, UK, 2018) and a CFA for book chapters for a collection entitled Gentrification Around the World: Gentrifiers and the Displaced (edited by Judith N. DeSena and Jerome Kruse).

And last, but certainly not least, is our (drum roll, please) CFA for RC57 sessions at the 19th ISA World Congress 2018 in Toronto (July 15-21). Our conference coordinators are Valentina Anzoise (Italy), Dennis Zuev (Russia) and Gary Bratchford (UK). There are 14 excellent sessions. The deadline is Sept 30th at 24:00 GMT. Should you wish to apply, please see the link below.

<http://www.isa-sociology.org>

We look forward to receiving your abstracts and seeing you all in beautiful Toronto next summer!

Andrea Doucet, Brock University, Canada

Gary Bratchford, The University of Central Lancashire, UK

TOC Visual Sociology Newsletter, Volume 14. September 2017

Editor Notes: Andrea Doucet and Gary Bratchford

1. Contributions:

(i) Valentina Anzoi: Letter from the President

(ii) Gary Bratchford: Second International Workshop on Visual Research for Doctoral Students

2. Announcements:

(i) Special issue of Visual Anthropology Volume 30, 2017 - Issue 3: City Visualscapes: Visual Practices of Urban Research. Edited by Valentina Anzoi, Paolo Barberi & Giuseppe Scandurra

Published online: 05 Apr 2017 <http://www.tandfonline.com/doi/full/10.1080/08949468.2017.1296284>

(ii) Announcement of Special Issue (2): Urbanities – Journal of Urban Ethnography (May issue, Vol 7 No 1, 2017). Available free of charge on line at <http://www.anthrojournal-urbanities.com/>. Coedited by Italo Pardo and Jerome Kruse (notice attached below).

(iii) Film; The Village. Paul Hockings, the editor of Visual Anthropology, informed us that this film is now 50 years old, and documents the last peasant community in the British Isles. A new remastered copy of the film is in the works and the film will be discussed in the November issue of Visual Anthropology (see attached).

3. CFAs/CFPs

(i) CFA for book chapters: Gentrification Around the World: Gentrifiers and the Displaced. Edited by Judith N. DeSena and Jerome Kruse

(ii) CFP for the Visual Pedagogies Conference, London 2018.
Deadline: November 30, 2017: <https://www.iavc.info/conference/>

(iii) CFA for RC57 sessions, 2018 ISA world Congress, Toronto: Deadline September 30, 2017 (8:00 pm GMT) - <https://isaconf.confex.com/isaconf/wc2018/webprogrampreliminary/Symposium431.html>

Special feature – IVSA 2017 reflection

(i) Carolina Cambre: Reflections of the 35th Annual Meeting of the International Visual Sociology Association (IVSA): Framing/Reframing Goffman: Visual Sociology and the Everyday

President's Report

Dear friends,

I am delighted to open the summer edition of our newsletter informing those who might have missed it, and celebrating it once more with those who already knew it, that – upon a recommendation of the ISA Research Coordinating Committee – an upgrading of WG03 on Visual Sociology to RC57 on Visual Sociology was approved by the ISA Executive Committee at its annual meeting held in St Petersburg this April!

We can really be proud of this upgrade to Research Committee since it is the result of the fantastic collective work our group has been doing all of these years. Let me just remind you a little of our history: the ISA's Visual Sociology Group was established in 2008 and then it was officially recognized as an ISA Thematic Group in 2009, became a Working group in January 2013 and finally Research Committee in April 2017. Well, I believe no other group in the ISA has had such a tremendous growth in less than 10 years! To this regard, I also wish to thank again all of the members who signed the request to be upgraded that we had to submit this January to the ISA Secretariat. Thank you very much for your warm support!

The next ISA Congress will be held in Toronto (15-21st July, 2018) and it will be a very important meeting for our group, for several reasons: it will be our 10th Anniversary and for the first time we will participate in ISA Congress as Research Committee, the RC57 new Statute will be approved during our business meeting and, last but not least, we will also hold a new election. So, start thinking if you wish to submit your own candidature and enter in the RC57 Board!

Becoming a Research Committee implies honors and duties. An RC57 Delegate will have a right to vote at the Research Council and Assembly of Councils meetings (which are always scheduled during the ISA meetings) and as RC we will be able to apply for an activities grant for the next period (2019-2020).

Another reason why the next Congress cannot be missed is the fabulous sessions and workshops we are organizing. I warmly invite all of you to submit your papers and join our activities.

<https://isaconf.confex.com/isaconf/wc2018/webprogrampreliminary/Symposium431.html>

The call for abstracts is open until September 30th, 2017.

Also, for the first time, the ISA has decided to hold ten Integrative Sessions (semi-plenary sessions) at the XIX ISA World Congress of Sociology, which have been selected by a sub-committee, formed by two representatives from the Research Coordinating Committee, two representatives from the National Associations Liaison Committee, the Vice President for Research and the Vice President for National Associations, and the Integrative Session. “Urbanization, Environment and Uncertainty: shifting paradigms, new agenda and the potential of visual methods”, the integrative session which we have proposed together with RC33, RC21 and RC24 – and that we will coordinate – was selected among the best ten proposed and ranked first.

Last but not least, even if this summer we are not going to meet for any ISA Forum or Congress, on 11-14th September 2018 we will be presenting a session entitled “Towards more visual research methodologies?” at the 1st RC33 Regional Conference on Social Science Methodology: Asia, that will be held at the Academia Sinica in Taipei (Taiwan) <http://survey.sinica.edu.tw/rc33-taipei/>

We are very happy RC33 invited us to organize a session at their conference and since we are well aware that getting funds to participate in conferences is always hard, we are really pleased that some of our members have submitted their proposals and will be able to join us in such a thought-provoking conference.

That's all for the moment, you can follow more updates on all of our activities on our Facebook page.

I wish all of you a happy and refreshing summer after such a long and intense year of work!

Valentina

2nd International Visual Workshop Review

Gary Bratchford



9 Days: Ronan Eidelman

The Visual Sociology group have been busy organising events this past 6 months. With Carolina Cambre doing, as I mentioned earlier, an amazing job organising the 35th IVSA meeting in Montreal this summer, I myself had the less daunting task of coordinating the Second International Workshop on Visual Research for Doctoral Students.

Held at the University of Central Lancashire (Uclan) on 29 March 2017, the workshop sought to build upon the successes of the inaugural Visual Workshop co-organised by RC57 president, Valentina Anzoise and Annalisa Frisina in in Padua, 2015.

The focus of the event was premised upon the Visual Sociology research Committee's (at the time, WG05) continuing commitment to providing a platform for doctoral students to share ideas and practices related to a common theme. A space for visually orientated doctoral students who adopt a sociological lens as well as those working sociologically and using visual methods, to test their ideas and meet likeminded and supportive colleagues, the workshop highlighted the contribution visual research can offer to PhD projects and programs.

The focus of the workshop centered on the ways in which visual methods, underpinned by sociological enquiry (or vice-versa) can help to investigate the politics of visibility in a number of settings and contexts. For a list of the speakers and the abstract please see: <http://visualworkshop.info/2nd-international-workshop-on-visual-research-for-doctoral-students-3/>

Approached from an array of positions, post-graduate students spoke alongside established academics to more than 60 attendees from a host of national and international locations including guests from afar a field as Scotland, Spain, Germany and Sweden. For those unable to attend, the event was live streamed online, via periscope, with over 100 people logging in to view the event over the course of the day.

The day began with an impassioned presentation by Andrew Clark, Reader in Sociology at The University of Salford, with his keynote paper, 'The Allure of the Visual: Possibilities, Promises and Spectres'. Reflecting on his work, his methodologies and the lingering emotional impact that comes when one works with visual material of participants who then pass away. Clark's essay problematized how we work with visual and, over time, use artifact and see the participant engaged in the research in different, perhaps even, more human ways. The scope and depth of Clark's research set the tone for the day and was followed by Julia Tukle from Rochester University, New York. Performed rather than presented, Tukle led the audience through her fieldwork, undertaken in Greece between 2013-16, speaking with the images rather than to them, Tukle's images moved on continuous cycle that proceeded at a engaging pace, moving in and out to the soundtrack of the Greek capital, Athens. Discussing how artwork is not simply 'static representations of the given socio-cultural context it is embedded in' but rather, it has the ability to reimagine 'everyday life by inscribing everyday histories and possibilities on the very surface of the city', Tukle's work reflected the variety of research undertaken by visual sociologists.

After a plentiful lunch, and in an effort to be carbon neutral, Dennis Zuev, Vice President of RC57 presented our co-authored paper on 'Seeing like a Drone' via Skype from his office in Portugal. Problematizing Visual Sociology's capacity to consider the multiple ways in which drone technology allows us to see and engage in visibility-making across three distinct fields: activism, terrorism, and tourism, the day proceeded onto the post-graduate forum and three very engaging papers from three varied perspectives.

First was Sanne Weber, from the University of Coventry's Centre for Trust, Peace and Social Relations who reflected on her nine-month long fieldwork with two villages along the Columbian Atlantic Coast that combined feminist ethnographic approaches with participatory visual methods. Thereafter, the first of two Israeli based researchers took to the stage. Firstly, Mor Cohen, from Manchester Metropolitan University who discussed Contemporary Art Collectives in Israel, followed by Ronen Eidelman, from the Technion, Haifa. Both papers addressed the politics of visibility, image making and representation from varying perspectives and intentionalities; Cohen addressing how mixed Israeli and Arab artist collective's have begun to address a range of social issues in Israel highlighting and problematizing their action in the context of a contested space whilst Eidelman focused on systems of surveillance and the ways in which artist interventions into space of control can reframe how we see such systems and ask the question 'do we want them' and if so, 'how can a community control this technology without giving up their rights'?

The day provided much discussion and over the two events (Padua, 2015 and Uclan 2017) there will be a special collection of papers, reflecting the scope of visually orientated research, to hopefully be published in the Sociological Review Online.

Finally a special mention should go to Jacob Sommer from Stockholm University who received the Visual Sociology Student Travel Grant to enable him to attend the event.

If anyone is interested in finding out more about the event, listening to the presentations or reading the abstracts then please visit www.visualworkshop.info where you will find all of the above and more. Should you be interested in hosting the biennial event on behalf of the RC57 event please contact gbratchford@uclan.ac.uk - Gary Bratchford



Bus Stop, 2016 (Salford) - Andrew Clark, Salford, UK

Announcements

Our first announcement is that Valentina, the RC 57 president has co-edited a selection of excellent papers in the latest special edition of Visual Anthropology. For more information please see:

Special issue of Visual Anthropology Volume 30, 2017 - Issue 3: City Visualscapes: Visual Practices of Urban Research. Edited by Valentina Anzoi, Paolo Barberi & Giuseppe Scandurra
Pages 177-190

Published online: 05 Apr 2017

<http://www.tandfonline.com/doi/full/10.1080/08949468.2017.1296284>

Announcement 2: Special Edition of Urbanities:

Special Issue (2): Urbanities – Journal of Urban Ethnography (May issue, Vol 7 No 1, 2017). Available free of charge on line at <http://www.anthrojournal-urbanities.com/>. Coedited by Italo Pardo and Jerome Krase

Dear Friends and Colleagues: We, the co-editors, have the pleasure to announce that the May issue (Vol 7 No 1, 2017) of Urbanities – Journal of Urban Ethnography was published last week and, as usual, is available free of charge on line at: <http://www.anthrojournal-urbanities.com/> The entire Issue, as well as individual articles can be downloaded at the site. Sincerely, Italo Pardo and Jerome Krase

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Jerome Krase and Judith N. DeSena (2016). *Race, Class, and Gentrification in Brooklyn. A view from the street*. New York, London, Lexington Books. by Michel Rautenberg

Sophia Labadi and William Logan (eds.) (2016). *Urban Heritage, Development and Sustainability. International frameworks, national and local governance*. Oxon and New-York, Routledge. by Manon

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Marcello Mollica (ed.) (2016). *Fundamentalisms: Ethnographies on Minorities, Discrimination, and Transnationalism*. London: LIT Verlag. by Kelly McNeal

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Announcement 3: This announcement was sent to us by Paul Hockings - the editor of Visual Anthropology; he informed us that this film is now 50 years old, and documents the last peasant community in the British Isles. A new remastered copy of the film is in the works and the film will be discussed in the Nov. issue of Visual Anthropology.

THE VILLAGE

filmmaker MARK McCARTY • producer COLIN YOUNG • anthropologist PAUL HOCKINGS



An intimate study of the slow-paced diurnal round of activity in Dúnquin, County Kerry, Ireland, the westernmost village in Europe and one of the last Gaelic-speaking communities. At the time of filming, 1967, the village consisted of 180 people, most elderly and poor. This portrait of a peasant society was filmed at a time when acculturation by urban tourists was beginning; the language, customs and subsistence techniques of the past are presented without commentary or narration.

Through this cinéma vérité exploration, key village characters emerge- the postmistress, who dispenses sweets, gossip, and pensions; the pub owner, who is also landlord, grocer, de facto mayor, and traditional yarn-spinner. Isolated from the rest of the country, depleted by emigration and devastated by a harsh climate, the society, traditions, and lives of Dúnquin carry on.

16mm, black & white, 70 min, 1968

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CFAs/CFPs

**(i) CFA for book chapters: Gentrification Around the World: Gentrifiers and the Displaced. Edited by Judith N. DeSena and Jerome Krase,
Call for Book Chapters**

Gentrification around the World: Gentrifiers and the Displaced

Editors: Judith N. DeSena, St. Johns University and Jerome Krase, Brooklyn College CUNY

Topics and Objectives

Gentrification around the World: Gentrifiers and the Displaced addresses the broad question: In what ways does gentrification affect cities, neighborhoods, and the everyday experiences of ordinary people? Historically, gentrification has taken place in many contested cities and we seek to explore both its tangible as well as its intangible elements. We envision this volume as a collection of readable scholarly essays, which analyze the process of gentrification in cities around the world through a wide range of disciplinary and interdisciplinary lenses. While the concept of gentrification has long been well-defined broadly by Sharon Zukin as “the conversion of socially marginal and working class areas of the central city to middle-class [and elite] residential use” (“Gentrification: Culture and Capital in the Urban Core.” Annual Review of Sociology. 13, 1987: 129), we welcome innovative variations on that definition. For Roland Atkinson and Gary Bridge it is an expression of urban colonialism (Gentrification in Global Perspective 2005) and for Loretta Lees, Tom Slater, and Elvin Wyly -- urban neoliberalism. (Gentrification 2008) Today there are many new variations on these themes. In Race, Class and Gentrification in Brooklyn the editors noted that some view gentrification and displacement as “natural” outcomes while others also see them as equally “inevitable” consequences. As other scholar activists and urban social scientists today, we believe these essentially neoliberal and classic urban ecological responses are issues of social justice. For us, questions such as “Who has a right to the city?”, “What is urban justice?”, and “What is a just city?” require affirmative responses. (2016: 133)

The editors seek contributions that investigate the social, political, and economic significance of gentrification based on original research that has not been previously published. Topics, as they relate to gentrification, include but are not limited to: social class, neoliberal development, im/migration, housing, race relations, political economy, power dynamics, inequality, displacement, social segregation, homogenization, urban policy, planning, and design. Especially sought after are papers in venues outside of Western Europe and the United States of America, or those that use innovative approaches in any city. As to methodology, we are looking for contributions that utilize qualitative approaches in general, and more specifically, those that emphasize ethnographic and participatory methods. Visual approaches that interrogate the representation of gentrification in the arts, film, and other mass media, well-crafted cross-national comparisons, and engaging discussions of theoretical and practical issues are also welcome.

Target Audience

The volume is intended to provide readers with innovative, cutting edge scholarship on contemporary and, perhaps, future aspects of global gentrification. It is also meant to contribute to an ongoing dialogue and debate regarding the impacts of gentrification and other urban processes around the world. We believe Gentrification around the World will be of interest to academic and lay audiences seeking to gain a deeper understanding of the role of gentrification and displacement in the sociospatial dynamics of cities today.

The main theoretical fields include: anthropology, architecture, cultural studies, ethnology, geography, history, planning, political science, and sociology. It will also be useful to professionals involved in governing, planning, designing, and transforming urban places and spaces such as policy makers, government officials, urban planners, designers, and architects. The book will be a good resource for undergraduate, Masters and PhD students who are studying and researching urban life and culture.

Tentative Submission Deadlines and Guidelines

After receiving your expression of interest, the editors will require an extended abstract of 500 words, or more, to be sent to them by email before September 1, 2017

The editors will then select chapter proposals based on the potential relevance to the book's themes and goals, originality, theoretical rigor and envisioned quality of empirical data. All abstract authors will be informed about decisions via email. The selected abstracts will be included in a book proposal to publishers who have already expressed interest in a preliminary prospectus for the volume.

Given the acceptance of the proposal and offering of a contract, further instructions and guidelines will be shared with contributors.

Proposed Chapter Abstracts should be sent to:

Judith DeSena (desenaj@stjohns.edu), Professor, St. Johns' University, Queens, New York and

Jerome Krase (jkrase@brooklyn.cuny.edu), Emeritus and Murray Koppelman Professor, Brooklyn College CUNY

Please note that final paper length, format, and style will be determined by the publisher and will then be provided to authors.

VISUAL PEDAGOGIES: London 2018

CALL FOR PAPERS

Deadline: November 30, 2017



Submissions: <https://www.iavc.info/conference/>



5th Biennial Conference of the
International Association for Visual Culture
September 13 - 15, 2018
UCL Institute of Education

Confirmed Participants:

Jill Casid (University of Wisconsin - Madison, Keynote); Teresa Cisneros (The Showroom);

Inés Dussel (Cinvestav, Mexico, Keynote); Joanne Morra (Central Saint Martins);

Griselda Pollock (University of Leeds, Keynote); Emily Pringle (Tate);

Amanda du Preez (University of Pretoria); Will Strong (Calvert 22); Sofia Victorino (Whitechapel Gallery)

See website for conference themes: <https://www.iavc.info/conference>

Logistical Details

Submission: Proposals should be 250 – 500 words in length and may include supplementary material (i.e., images, videos, links). Please also include an abbreviated CV and/or a link to a professional website.

Please direct all submissions in PDF format to GreetingsIAVC@gmail.com by the November 30, 2017 deadline.



Program Coordinators:

Valentina ANZOISE, Ca' Foscari University of Venice, Italy, Italy, valentina.anzoise@gmail.com

Dennis ZUEV, Independent Scholar, Russia, tungus66@gmail.com

Gary BRATCHFORD, The University of Central Lancashire, United Kingdom, gbratchford@uclan.ac.uk

Sessions:

*Frameworks and Methods for Evaluating Visual Research

*Going Public? Negotiating Ethics and Consent in Participatory Visual Research

*Indigenous Visual Knowledge Production and Visual Activism.

*Looking at Urban Centres As Sites of Power

*Memory Counts: Creating, Producing and Collecting Collective Memories of Human Right Violences in Digital Age.

*Multi-Media in the Visual Sociology of Power, Violence and Justice

*Setting Agenda for Drone Research: New Media, Scopic Regimes and Research Affordances

*Social Research and Multiple Modalities: Epistemic Opportunities, Challenges and Barriers in Addressing Social Complexity

*The Politics of Visual Pedagogy

*The Possibilities and Limitations of the Use of Visual (and Other Sensory) Research Outputs to Try to Re-Frame Public Debate

*The Transformative Power of Visual Encounters

*Ubiquitous Images and Collective Video Practices in the Public Sphere

*Visual Methods in “the Posts, Post-Posts and Neo-Posts”: Representation, Non-Representationalism, and Social Justice Research

*Visualizing Power: Epistemological and Theoretical Aspects of Studying Biographies Affected By Violence and Injustice

Submissions here: <https://isaconf.confex.com/isaconf/wc2018/webprogrampreliminary/Symposium431.html>

Call for Submissions to the ISA Visual Sociology Newsletter Next Deadline: December 5, 2017

Are you a visual sociologist? A visual researcher? A researcher who is experimenting with visuals and visibility? A professor or instructor who teaches visual sociology, visual methods, or visual culture? Are you a budding photographer or do you know one? Do you want an opportunity to stimulate debate? Do you wish to let people know about conferences, employment vacancies, internships or summer schools related to visualsociology? If you responded yes to any of the above, then please submit your work, ideas, reflections or notices to the ISA Visual Sociology newsletter.

We are interested in the following type of submissions:

A photograph or an image with accompanying commentary or a photo essay;

Reflections on/from your visual sociology project (e.g. process, methods of data collection or data analysis, findings, dilemmas, tensions, questions).

An overview of a visual sociology or visual methods workshop you have just presented;

Notices for upcoming conferences, workshops, summer schools, courses; Jobs, internships, scholarships and postdoctoral opportunities;

Calls for papers and special journal issues;

Any other interesting ideas that you would like to share with-us.

Send your submissions or questions to: isavisualsociology@gmail.com

Please mark the subject box ‘Submission for RC57 Newsletter’.

Please include the following with your submission: your name, email, institutional or work affiliation, and a few lines about yourself.

We suggest 2-4 photos maximum.

The newsletter fills up quickly, so do email us in advance if you wish to be considered for submission.

Images should be JPEG or Tiff files and as high 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.

IVSA 2017 MONTRÉAL, CANADA

FRAMING/REFRAMING: GOFFMAN, VISUAL SOCIOLOGY & THE EVERYDAY

REFLECTIONS ON THE 35TH ANNUAL MEETING OF THE
International Visual Sociology Association (IVSA)



by Carolina
Cambre

Getting the ball rolling

A year ago, I prepared a 32-page bid in order to host the IVSA meeting in Montreal.

Once accepted, the board met to discuss the theme. I had proposed something around a Canadian scholar, Erving Goffman, whose visual sociological trajectory was evident early on.

This theme was debated, pro-s & con-s analyzed with concerns about it being a bit narrow and possibly not attracting enough people. Collaboratively we came to the final title. In the end, we had a wildly Goffmanesque showing within the theme, aside from a healthy number of regular conference sessions.

In a session on Reframing Goffman, a number of attendees who had known him personally, having studied under or worked with him, shared their insights on his work and how it he would see it taken up today. Unexpectedly, at our closing reception, a sharply dressed man with long silvery hair, beard, and wearing black bowler hat appeared. Who was he? I discovered from Jon Wagner that this man had attended school with Goffman in his youth and had wanted to see what the fuss was about!

June 19th-22nd
Concordia University

This event brought about 230 people together from as far north as the Yukon, as far south as South Africa: Australia and New Zealand to the west; Macau and Hong Kong to the east. People made very long journeys from Iran, India, Cyprus, Greece, Thailand, Mexico, Uruguay, Argentina, Brasil. Scandinavian and European countries were well represented as well as the UK with Ireland, Scotland and England. Canada, as host had a large contingent representing provinces from coast to coast, as did the USA. ISA representatives such as Gary Bratchford, EJ Milne and others were also present, and it is my hope that we will continue to cross-fertilize between the IVSA and the ISA's Research Committee 57, Visual Sociology.

All my decisions in the planning of IVSA 2017, from the lengths of sessions, to the number of coffee breaks, were made with the twin aims of fostering community and creativity, as core values and guiding principles. In what follows, I offer some reflections on the event.



Photographs by: Nigel Brunson; Violetta Tsitsiliani; Johnny el Hage

Pre-conference workshops

The idea behind having a series of concurrent workshops was to tie the conference to the local community, to ignite conversations between people and to get everyone ready for opening night. We were able to offer experiences that got people out onto the streets such as *Balades Urbaines/City Walks* by photographer Edward Hillel and a team from Goldsmiths in the UK, as well as Mapping as counter-narrative community tool by António Brito Guterres from Lisbon who works with the International Network for Urban Research and Action. We had a Canadian team working on *Cellphilmimg*, and also with mobile experimentation as focus, there was *Mobilidanse* by Gaby David from the Sorbonne Nouvelle, Paris. We also featured two workshops on visual pedagogical practices, running consecutively to build conversation led by Joanna Kedra, University of Jyvaskyla, Finland, and Sireita Mullings-Lawrence, University of Bedfordshire, UK respectively.

Within the conference proper, we featured two 2-part workshops; Ethnographic photography and Ethnographic filmmaking led by IVSA president Douglas Harper, and board members Molly Merryman and Greg Scott respectively. These enabled participants to engage in practice and then receive feedback.

Welcome & Opening Plenary

We began the formal conference program with two important things that needed to be said, thank-you and welcome. Yet, as the Concordia University responds to Canada's Truth and Reconciliation Commission's call to action, we recognize that it was not our role to welcome. And so, after a territorial acknowledgement, an opening prayer was offered by Norman Achneepineskum followed by two drum songs by the Buffalo Hat Singers, and we closed with a prayer and teaching by Kanahsohon Deer of the Mohawk Nation.

These moments set the tone for the event, and while a territorial acknowledgement is only the first step towards reconciliation, it is an important part of foregrounding indigenous history and culture and recognizing how we as settlers are here on their land. I was grateful for the authenticity of the welcome, and for the willingness of the IVSA to allow local concerns to flavor the event.

After a gracious opening by the IVSA president, co-chair David Howes, who co-sponsored the event as director of the Centre for Interdisciplinary Studies in Society and Culture introduced Homa Hoodfar as our honorary chair.

(Pictured above with David Howes on stage)





Homa Hoodfar, some may recall, was arrested in Iran while conducting fieldwork and spent months imprisoned, while scholars internationally worked for her release. Amongst the accusations leveled against her, was her dangerous practice of “dabbling in feminism.” I was thrilled to have Homa’s distinguished presence with us throughout the conference.

Our opening plenary speaker, Jody Berland from York University in Toronto set the bar high from the start with a talk presenting her new theory of mediation weaving Goffman’s ideas in with another Canadian, Marshall McLuhan. Dense with graphic depictions, this talk showed us how animals in this case the giraffe, their very bodies, are also mediators through both time and space pressed into service for human-centered ends. Both empirically rich and theoretically sophisticated, the audience of 150 plus members, was left with much food for thought. And

hunger! We were then shifted into an embodied experience of the very space we were sitting in with a stereoscopic projection installation in 3D by Concordia’s *Possible Movements Research Group* that showed us the architecture of the old Grey Nuns hospice come to life. As we transitioned to the outdoor reception we were able to pass through the chapel space on which the artwork was based. We then enjoyed local fare, and local Montréal musician Ida Toninato and Jennifer Thiessen innovations with live experimental video art by Paul Neudorf.

The budget, and overall costs of the conference totaled about \$62,000 Canadian. Our funding from the IVSA was registration based (\$100 USD per participant), thus providing about half the costs. The rest was raised over the year leading up to the event and included a Social Sciences and Humanities Research Council of Canada Grant, Sponsorship by Tourisme Montréal and many Concordia University groups.

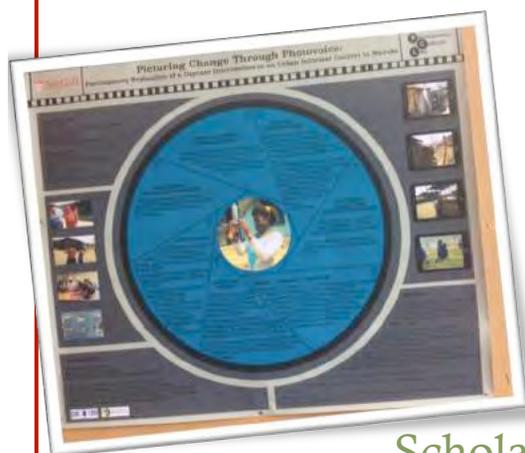


Sessions Galore

Research Posters & Film Stream

Below are some images from the research posters where our poster session including voting on your favorite poster through our conference app, or by putting a colored sticker on the board. These were then tabulated by Tonya Davidson of Carleton University, Ottawa. We held a student poster competition judged by an invited international jury. Winners received cash prizes, and it turned out that the people's favorite was also the first prize winner, Milka Nyariro of McGill University with her poster on *Picturing Change through Photovoice* (below left).

We experimented with ethnographic film work by having filmmakers do talks with snippets and then running a curated full film stream in one room, where delegates could decide to go and see the entire film presented and then discuss with the artist.



Scholarly Collaboration

A look at the program (www.IVSA2017.com) quickly reveals the strength of the work presented, its diversity and international influences. Great support was provided by two eminent Canadian scholars who held their research institutes concurrently with the event and brought their teams from around the world: David Howes created multiple panels focused on sensory studies, and Claudia Mitchell, James McGill endowed chair, created many sessions on participatory visual methods.

Additionally we were able to feature two spotlight plenary sessions on Visual Pedagogy, and Visual Criminology respectively.



Research-Creation Exhibition

Curated by Natalie Doonan (who is headed to McGill University this fall to take up a post-doctoral fellowship, the video and time based works, photography and installation pieces were given special focus. Doonan worked one-on-one with artists from all over the globe to create spaces to show the work and as part of the organization of the event we ensured that snacks coincided with these exhibitions so delegates could linger and respond to them.

Closing Plenary

We were fortunate to be able to have Akosua Adomako Ampofo travel from Ghana to share her thoughts on representation and the African voices that are still so often missing from the conversation. With her talk on *Whose Africa? Re-presenting the self, Re-telling our stories*, she helped us end the conference with a critical call to authentically reframe the everyday.



Professors Dancing on the Rooftop

Yes, it did really happen, thanks to the innovative and catchy sounds of another Montréal based band, *Want Slash Need*, and here is the photographic evidence featuring Goffman expert Marilyn Merritt, and our special guest Per Eriksson from Lillehammer, who organized IVSA 2016 and was an indispensable, constant presence at our registration desk and beyond this year.



Special mention Concordia Students

Concordia's graduate students were everywhere during this event, presenting posters, participatory panel sessions, (featuring the new ethnography lab space (see right), volunteering, bartending, doing security, going above and beyond in every way and sharing their city and their school generously and graciously: Chapeau!



Big Thanks are due to Concordia's Milieux Institute for Arts-Culture-Technology for fabulous spaces and even more fabulous staff!

MILIEUX
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On behalf of the IVSA, and co-host CISSC,
A BIG Thank-You to all delegates, volunteers, creators, students and participants,
& for support from SSHRC; Concordia University & Tourisme Montréal.



RC57 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 working group in Visual Sociology is to bridge discussions on theoretical and practical aspects of the analysis of visual data. The working group also provides an opportunity to share, exchange and develop ideas relevant to Visual Sociology in the global arena. The focus of the working 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 (RC57)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join RC57. 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:

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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 RC57 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 RC57 conferences.

Access to bursaries to enable members to attend RC57 at the World Sociology Congress and Forum. Membership of RC57 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. RC57 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 RC57 please apply online at http://www.isa-sociology.org/memb_i/index.htm