

VISUAL SOCIOLOGY

Newsletter of The Visual
Sociology Thematic Group TG05



*London from Guy's Hospital, London, UK
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Notes From The Editor

Welcome to the third edition of our newsletter and a big thank you to all who have contributed, particularly Jerry Krase, Kyung-Hwa Yang, Natalie Musumeci and Lidia K.C. Manzo. The (non-intentional) theme of this edition is urban visual sociology illustrated through a four pieces that exploring aspects of life in the USA and Amsterdam. The three American contributions provoke a thoughtful

engagement in, and reflection of, contemporary society through research which discusses meaning making through 9/11, healthcare in Chicago and the Occupy Wall Street protests. The photo essay on northern Amsterdam complements this, taking us on a visual journey through the NDSM Docklands district.

Towards the end of this edition you will find numerous requests for chapter, article and image contributes to forthcoming editions however one call I wish to highlight is that of our forthcoming conference at the ISA's Forum in Buenos Aires (August 2012) on "Visual Activism and Social Justice". I would strongly encourage you to submit a paper and come and join us for an exciting and engaging conference. For those of you who haven't quite managed to submit an abstract, get writing... the call closes on the 15th of December! Enjoy the read, *EQ*

ISSUE 3 NOVEMBER 2011

CONTENTS

	(Re)Making Meaning of 9/11	2-9
	Getting To Know You	10
	The Rachel Tanur Prize	11
	HealthCare Reform in the USA	12-14
	Occupy Wall Street	16-18
	Complex Urban Spaces	19-24
	TG05 Statement, Membership, Call for Papers, Publications & Conferences	25-33
	Agnes & Nancy Film Release	34

(Re)Making Meaning of 9/11: A Decade Later

Photographs and writing by JERRY KRASE

Originally published on September 28, 2011 online at

<http://www.i-italy.org/18249/re-making-meaning-9-11-decade-later>



When the Twin Towers fell, many New Yorkers felt the need to visually express their grief. Here on 7th Avenue in Park Slope one car owner used his rear window as a canvas.

Photograph: Jerry Krase

To try to make meaning out of 9/11, every year since 2001 I have retraced my steps to re-photograph how my neighbors displayed their feelings about the tragedy. As time has passed it has become clearer to me what can and can't be seen in the gentrified landscapes of Park Slope, Brooklyn. I am grateful that the pain we all felt then has, visibly at least, slowly faded away.

Recently, I spoke at a conference -- MAKING MEANING OF 9/11: LOCAL IMPACTS, GLOBAL IMPLICATIONS -- at St. John's University's Manhattan Campus. The title of my talk was "Park Slope, Brooklyn in the Aftermath of 9/11." I explained that every year since 2001 I have retraced my steps shortly after the official commemoration to re-photograph how my neighbors displayed their feelings about the tragedy. As time has passed it is clearer to me what can and can't be seen in the gentrified landscapes. Gratefully the pain has, visibly at least, faded away. The *camera obscura* was a marvelous invention but my annual reverential practice of rescanning the same locations in search of what is less and less in evidence has convinced me that the pin-hole lens that etches our visual memory remains a far more miraculous invention.

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2001



2011

The “Making of Meaning,” is an interesting phrase for any subject, and for the past, present, and future sights that surround 9/11 it is especially challenging. When we ask "Who makes meaning?", we are also asking from where does that “meaning” come. To me, the meaning of what we see comes from our own store of knowledge that has been informed by our experiences. As a visual semiotician I am fascinated by the signs and symbols that are thought to convey meaning to viewers. In my work I argue that ordinary people change the meaning of places merely by changing what they look like. In this way, sidewalks and walls become canvasses for children and graffiti artists alike. For more than half a century I have paid close attention to the most mundane neighborhood landscapes. In that process I have recorded how the most powerless of people transform inhabitable areas of global cities such as the informal townships in Capetown and abandoned neighborhoods of Beijing into homes and communities. These sights have convinced me that 9/11 offers another example of how ordinary people changed the meanings of places and in the process healed a wound with small but immensely effective visual statements that divert our eyes from more painful memories.

Not very long after 9/11 immigrant street vendors surrounded the horror created by Osama bin Laden with a colorfully irreverent outdoor market. In this morbid suk, hordes of tourists further diminished al Qaeda’s stature by buying “We love NYC more than ever” and left-over "NYC Blackout" t-shirts. Many had their photos taken, smiling and standing near the edge of the guarded precipice as they do at the Grand Canyon -- wrought not by terrorists but by the hand of Whomever. It’s as if 9/11 happened so that they would have another place to visit. Few of those tourists know the words of Minoru Yamasaki, the designer of the World Trade Center.

“I feel this way about it. World trade means world peace and consequently the World Trade Center buildings in New York ... had a bigger purpose than just to provide room for



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tenants. The World Trade Center is a living symbol of man's dedication to world peace ... beyond the compelling need to make this a monument to world peace, the World Trade Center should, because of its importance, become a representation of man's belief in humanity, his need for individual dignity, his beliefs in the cooperation of men, and through cooperation, his ability to find greatness."

A few more might make sense of Yakov Smirnoff's mural painting "hanging" high above the site -- "America's Heart" -- including a special message that reflected his belief in the human condition. "The human spirit is not measured by the size of the act, but by the size of the heart." The fewest would see the semiotic analogy between the splintered wooden cross of Pietro Di Donato's *Christ in Concrete* and the twisted steel girder crucifix that stands for the equal sacrifices made by blue, pink, and white-collar workers alike who died for simply being on the "Job".



Meaning is always personal, as are our own *little* connections to the times and spaces that we sometimes call history. In the fall of 2001 my daughter Kathryn went by subway to the Children's Aid Society on Williams Street everyday at 9:00 A.M. That morning she delayed her trip in order to help my daughter Kristin who had some post-delivery problems with her second child. My nieces and nephews, John, Peter, and Suzanne worked in finance in Manhattan and experienced history via frantic phone calls from people in the building and horrible views from office windows. My friend Michael's law office was close by and he saw "debris" falling from the towers before realizing that what was falling were people. Another niece, Carolyn, was living at the time in Battery Park City across the street from the WTC.

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I had scheduled an ethnographic field trip to Battery Park City during that fall semester to observe an example of a “modern urban community.” Our meeting point was at the subway entrance to the U.S. Customs Building near the north bridge entrance to the World Financial Center. My only above ground experience at Ground Zero, before it was called that, was standing in the solar oven created by the New York State Office Buildings on one of those class excursions. The only time I was inside the Towers above the first floor was when I was treated to dinner at Windows on the World at which my host mistakenly thought I would prefer sitting closer to the window. Later, in 2002, the high school students in my ACE Mentor team (Architecture, Construction, and Engineering) planned to rebuild the site and create a memorial. They actualized Frank Lloyd Wright’s mile-high skyscraper with a few accoutrements such as anti-aircraft missiles. Their memorial was a polished absolute black granite cube that would reflect the images of its unknowing victims. They also visited the Queens Museum to view the model of New York City in which the Towers were gently wrapped in a red, white and blue bow.



Today we can see that something new will eventually replace what was there before. A few commentators on the NYC scene see Culture Wars (Jihads and Crusades) to define (and perhaps redefine) the landscape of the powerful. Others offer their severe opinions on the pressing need for a new aesthetic of security. A new tower is seen as a powerful expression of our commitment to never surrender to terror, and I agree it is. But, to me the most powerful expressions will always be those of ordinary people, my friends, family, and neighbors who did small things on the days following 9/11. I would argue that, as texts to be read, the efforts of my neighbors were far more transformative.

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On 9/11 I received the following message from my niece:

Subj: Is Everyone Safe????

Date: 9/11/01 5:37:29 PM Eastern Daylight Time

From: (Liz) To: (Uncle Johnny), (Uncle Jerry), (Kristen Krase), (Katherine Krase), (Aunt Maryann), (Aunt Suzanne)

I don't know where everyone works. Can someone please check in with me and let me know our family is all safe and accounted for. Thank you. Love Liz

I immediately sent Liz a note and the next day I sent out my own message to everyone in my address book and to all the professional association list services to which I subscribed. Here it is: We live in Brooklyn but the smoke from the fires and dust from the debris coated the neighborhood and we had to close all the windows and people were wearing dust masks on the street. My family is fine but there is so much horror. I spent the day with my three daughters and two grandsons. My wife worked at one of the hospitals receiving some of the bodies and triaged patients. I and my daughters went to the local hospital to give blood but there were so many people who came to contribute their blood that we were told to come back the next day. I have asked everyone to give blood and say prayers. I will go into the college today and see if I can do something meaningful. I am worried about intergroup problems in the city and especially at the university where students had been at each other's throats over Middle Eastern issues. I decided to play squash today as I usually do on Wednesday mornings and forgot that when I take the subway there is a point en route which has(d) such a wonderful view of the NYC skyline and the twin towers. As we approached the Smith and Ninth Street Station which reputedly is the world's highest subway station I moved to the window and almost simultaneously, and in total silence, people got out of their seats and moved to one side of the car. It was the most quiet time I have ever heard on a NYC subway car. I will not take a picture of any of this as I've already seen too much.



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Note: I had publicly vowed not to photograph scenes of the tragedy (admittedly a rather odd response of a visually oriented sociologist). I was true to my promise and some time later in 2002 I photographed (above) out the same dirty windows of the Manhattan bound F- train and captured what was then the new view of lower Manhattan. Eerily, the smears on the glass emulated what once was an ugly plume of smoke that had wafted across the water over Brooklyn Heights and then made its way up the slope of Brooklyn to menacingly hover for days over my neighborhood and occasionally depositing into the streets, sidewalks, and especially the backyards of my neighbors, an assortment of paper and other light weight debris, including one check from Cantor-Fitzgerald.

In response to my message I received hundreds of responses expressing various degrees of sympathy and support. I was shocked however at the number of people who added a “but” to their notes. As the time from 9/11 and distance from the World Trade Center increased I noticed that how much the view of America, especially by Europeans, had radically changed since we were an Ugly but well-intentioned superpower. I naturally assumed that there would be immediate and unequivocal sympathy, if not support, for the U.S. from among my colleagues. There was for my family, and me but there was too often a qualifier to expressions of compassion. Academics have an annoying tendency to give some kind of informed, objective, emotionless opinion of an historical event and this one was no exception.

In a few e-mail responses, I had also been saddened by the implication that the actions of my country abroad such as the support for oppressive regimes when it suited what someone had decided was in the national interest somehow lessened the horror. The messages reminded me that people around the world are keenly aware of, and sensitive to, American foreign policy (and military) exploits. When I went to Ireland to deliver the Keynote Address at the Annual Meeting of the Sociology Association of Ireland, in Tralee, not long after 9/11. Many were surprised that I would make the trip so soon after the tragedy, not understanding that for an academic having one’s expenses paid for a trip is a powerful inducement. There besides many warm welcomes I also received the observation by one host that in a way the USA had it coming and thought my wife was about to flatten her. Increasingly in discussions among colleagues, even here in the USA, there were expressions that American foreign policy at least indirectly caused those planes to crash into the Twin Towers as almost a divine intervention.

Six months later I was on a "9/11" Panel at a meeting of the Multicultural Education Society of Europe and the Americas in Padua, Italy. As an introduction to a photo essay “Park Slope in the Aftermath of the World Trade Center Tragedy” I read aloud, for the first time, the words of my 9/12 e-mail message. Tears came to my eyes as I relived that day. I remembered, now from a distance, going upstairs to help my elderly in-laws to close all the windows and thinking that perhaps I would not return as I walked over to my daughter Kristin's house where her two sisters, Karen and Kathryn had instinctively gathered. We stayed there with her and my three-year-old (Spencer) and one-month-old (Leander) grandsons and waited, without admitting that the End might be coming. In the panic of the time there were rumors circulating of further attacks and that the smoke we were breathing was laced with poisonous gases.

Of course, in Padua, my personal pain moved many, but too many others took what I described as a terrible tragedy as an opportunity to “explain” why it happened. Why 3,000 people died in a few minutes of my life. Perhaps this is a stretch but 9/11 was discussed in much the same way that some Americans talk about the "Collateral Damage" in Belgrade, Baghdad, Gaza, Lebanon, Tel Aviv, Dresden, or even Nagasaki and Hiroshima. "Terrible, but after all didn't they have it coming?". Perception of victimization is also an interesting. For example, when I went upstairs to tell my mother-in-law to close the windows on the morning of 9/11 her response was “why do these things always happen to me”. Over the course of her 80

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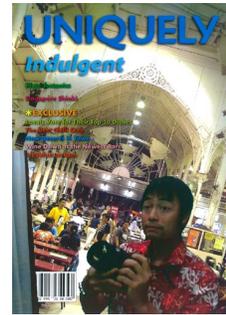
Odd years, she had drawn a very small circle of empathy around herself. It seems that for too many, Americans are outside of that circle. Because of what was done in our name, they erroneously believe that we are not entitled to sympathy. I continue to grieve for the 3,000 who died in the USA on 9/11 but I also must grieve for the tens, if not hundreds, of thousands of victims of America's misguided military adventures abroad that used our first 3,000 victims as an excuse for the pursuit of meaningless vengeance.

**Acknowledgements:**

The Visual Sociology Newsletter would like to thank The Italian/ American Digital Project (IAPD) Magazine who first published this article on 28 September 2011. The original article can be found at <http://www.i-italy.org/18249/re-making-meaning-9-11-decade-later> .

All photographs are copyright of Jerry Krase.

Desmond is an Assistant Professor of Sociology at Keimyung University in Korea. His research interests lies in the performance of the everyday within the areas of leisure, travel and tourism. His approaches find him mingling with visualities, reflexivities, embodiment and mobilities especially as he finds himself gravitating towards interdisciplinarity in the Social Sciences desmondwee@hotmail.com



1. If you could have any job what would it be?

A pirate.

2. What is your most treasured possession?

My earring.

3. Which is your favourite book and why?

'Invisible Cities' by Italo Calvino. You read 'a city' in a minute and spend the next hour w(a)ndering about it.

4. What do you consider your greatest achievement?

Kind words from a mother who was amazed by the transformation of her daughter after a field research expedition in Cambodia.

5. If you could change one thing what would it be?

In the name of diversity, there are universities in the States with something called 'Faculty of Color'.

6. Do you see dreams in black and white or colour?

I imagine they are in colour (see also question 5).

7. What is the most beautiful scene or image that you have seen?

While snorkelling off the South China Sea, I came face to face with a green turtle that returned my gaze for a long while before it swam off.

8. What is your favourite painting?

'Las Meninas' by Velasquez. You're never quite sure who's looking at who.

9. How old were you when you took your first photograph and what was it of?

I got my first instamatic-type camera when I was around 12, but I haven't the faintest clue of *any* of the photographs I had taken with it.

10. What, if anything, is not visualizable?

The gap between what we consider visualizable and what is not.

11. How did you become interested in visual

sociology?

My research concerns tourism and how it is performed in the everyday. Photography is a key instrumentality.

12. What was the subject of your first visual study?

Myself.

13. If you could undertake visual research on anything, what would it be on?

The cultivation of body and identity in public space.

14. What advice would you give someone starting out in visual research?

Watch 'Limits of Control' by J.J., then 'Pina' by W.W.

15. What was the most challenging thing you have experienced during your research or teaching career?

That creativity in writing must remain dormant next to more traditional academic writing.

16. What is the most important lesson your students have taught you?

Just because they know Marx does not mean that they know Che.

17. What journal do you most enjoy reading?

Tourist Studies.

18. What would you like to do when you retire?

Continue what I am doing now: travel.

19. Who has been your biggest inspiration in the field of visual research?

Susan Sontag.

The Rachel Tanur Memorial Prize for Visual Sociology



The eye is drawn first to color, second to composition, and only third to wonder about the subjects. But what are they thinking, feeling, expecting?

*Photo: Rachel Tanur
Caption: Craig Calhoun*

The Social Science Research Council announces a twenty-year program of biannual grants from the Mark Family Fund for the Rachel Tanur Memorial Prize for Visual Sociology. 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. Judith Tanur, sociologist and Distinguished Teaching Professor Emerita at SUNY-Stony Brook, observes that

“Rachel’s profound empathy and her commitment to helping those less fortunate than herself accompanied her on her travels and often guided her photography. She delighted in photographing the interactions between people and the artifacts they used and created in such engagements. These, of course, are the raw materials of social science, and Rachel left us a rich legacy of such photos.”

Some of Rachel’s work is collected in the 2008 volume *Visualizing Social Science: Photographs by Rachel Tanur* (New York: SSRC Books). An online gallery can be viewed [here](#).

A new competition for the Rachel Tanur Memorial Prize for Visual Sociology will open in spring of 2012, judged by members of the Visual Sociology group of the International Sociological Association (ISA). Up to three prizes will be awarded at the ISA World Congress in August 2012. First prize is \$2,500, second prize is \$1,500, and third prize is \$500. Winners will be encouraged to attend the World Congress, but attendance is not a condition for receipt of the prizes.

Program Director Mary B McDonnell

Contact tanurprize@ssrc.org

“We Speak about Health Care Reform!”: A participatory video research project

Writing by Kyung-Hwa Yang kyung-hwa.yang@mail.mcgill.ca
PhD Candidate, McGill University

I have been organizing a documentary video production course (*Video-Telling Workshop*) for graduates of the Odyssey Project (OP) every summer since 2008. The OP is a Bard College Clemente Course in the Chicago area, which provides economically-challenged adults with a free yearlong college credited course in the humanities. The graduates can take my video course to learn video production skills and create videos in small groups for approximately five weeks.



Photograph by Michael Burns

When I first started this course, the concept of participatory video research was not in my mind at all. All I wanted was to enable people to reflect upon their lives and express their views through the medium of video. So, I told the participants, “Create a video of any subject that is important to you.” It was the

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course of the second year that inspired me to develop this course as a form of participatory research. While discussing video topics, a contentious debate on racism broke out among the participants, prompting the participants to cope with each other and the issues they raised. I think this happened partly because collective video production stimulates people to think reflexively and critically. Creating something out of nothing is completely different from responding to text prepared by others. Video production compels participants to identify a problem and support or visualize their ideas about it. In so doing, they not only tell their stories but also learn more about them, thereby becoming collaborating researchers! Noting the great potential for participatory research, I began to reorganize the course as a research site for the following year, and in 2010 oversaw a more comprehensive course that generated data for my doctoral thesis.



A still cut from the video created by Ivonne Canellada

Skipping ahead to this year, I set health care reform as the course topic and called for OP graduates to research the topic and speak about their experiences. In order to participate, they were asked to write a short essay (approximately 350 words) about their experiences and perspectives related to health care. Six out of approximately 50 graduates of this year submitted their applications. The participants were given two assignments before creating final videos. The first was to visualize an event or idea chosen by them using a storyboard; the second was to interview each other about their experiences with health care. Finally, the participants created two short documentary videos, titled as *Rx for Health Care* and *Health Care: I Thought I Was Covered. What Happened?* Both videos indicate that health insurance is not affordable to many people and its policies are so complicated that many patients end up paying unexpected high co-payments although they have insurance. Through these videos, the participants suggest creating more community-based resources to inform people about their insurance policies. The participants also discussed expanding preventive health care and simplifying health insurance policies. Both videos are available to view at <https://sites.google.com/site/videotelling/gallery/2011>.

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A still cut from the video created by Marco Garcia

In the United States, the government aids on health care coverage are very minimal and most people have to buy commercial health insurance or live without it. Despite the fact that President Obama signed the Affordable Care Act into law on March 23, 2010, the enactment in each state is still nebulous. Also, as the doctor interviewed in one of the final videos mentioned, Obama's health care reform confuses many people. Furthermore, there has been little effort to accommodate grassroots' views on the process of reforming health care. Responding to this lack, this video project enabled participants to look into the health care system and speak about their unique perspectives.

At the end of the course, the final videos were shown to all the participants and their families or friends and provoked a discussion between the participants and the audience. One of the questions raised by the audience was whether video is a better form of communication than others such as writing. One of the participants answered that video allowed them to easily view the information they gathered and present their ideas more clearly and efficiently through editing. Surely, writing can be similarly done. But I suspect whether the participants could develop and presented their ideas more efficiently if they had to write. Video seems more accessible to participants. What is more, video allows an audience to have quasi-direct contact with speakers in them. When you see someone speak, you can hardly ignore his or her story. Video seems to be more appealing to an audience than writing.

Finally, I asked the audience who else should see the videos. Other than someone mentioning the Tea Party, surprisingly, there was no answer. Where should the voices of the videos travel? Who are the policymakers that we need to reach out to? What channels are available to bridge grassroots and policymakers? Do we have such channels at all? All the participants and interviewees agreed to send the final videos to policymakers in their consent forms. But to whom should we send the videos?

All photographs are copyright of Kyung-Hwa Yang.

Teaching Tips Column: Call for contributions

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

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

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

Submissions should be approximately 500-1,000 words, but can deviate from this guideline. The deadline for the next column is 1st March 2012.

THE VISUAL SOCIOLOGY TG05 LIST SERVE

We have recently launched our new ISA TG05 listserve using The UK Academic Mailing List Service (JISCmail). The service is designed specifically for the further and higher education and research communities and is the foremost strategic collaboration tool within the academic community. If you have joined TG05 you will automatically become a member of this list unless you opt out. If you are not a member and wish to join the listserve please email elisabeth.milne@stir.ac.uk.

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Sleepless nights, energized protesters on Wall Street

By *Natalie Musumeci* natalie.musumeci@gmail.com

September 27, 2011. Brooklyn College.

This article is based upon a journalism assignment by Natalie Musumeci, a student at Brooklyn College, USA. The article is reproduced with thanks from the CUNY website <http://nycitywatch.org/mu/>

All photographs are copyright of Natalie Musumeci.

Thorin Caristo, one of hundreds in the Occupy Wall Street demonstration, has barely been sleeping two hours a night on a mattress in the middle of a downtown Manhattan square that has now evolved into a commune. He says he is more energized than ever.

“I’m out here to raise awareness basically that Wall Street is stealing our assets and stealing not only our natural resources, but also our human resources,” said the unemployed 37-year-old from Connecticut who has been camping out at Zuccotti Park since Sept. 17, day one of the demonstration.



Protesters camping out in the Financial District.

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Caristo describes the atmosphere at Zuccotti Park – the Occupy Wall Street headquarters – as incredible. Everyday when he sees flocks of new faces rolling in to support the cause he gets an extra boost.

“My personal opinion is that we just push Wall Street to the side and basically re-create the American economic structure and the American system,” said Caristo, who said he is determined to make the park in the middle of Wall Street’s financial district his home for as long as it takes.

Occupy Wall Street was in day 11 of its campaign on Tuesday, with hundreds of people marching around the now barricaded financial district. The group has grown following news coverage of some 80 arrests on Saturday.

The nation’s growing economic crisis is among the many issues these people are angry about. Hundreds of colorful hand-painted signs on cardboard pizza box cut-outs line the borders of the park declaring messages that read “Money is the root of your evil,” “Let the banks fail, we’ll build better ones,” “War saves no one,” “Tax the rich.”



Protester Ignati Yurov, 23

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They call themselves “the 99 percent” because they say that they represent the vast majority of middle-class America and they are up against the banks, mortgage industry, and insurance industry that, as they see it, make up the other 1 percent.

“We just simply happen to be the bodies who decided to camp out in a square,” said Michael Levitin, 35, a freelance journalist from San Francisco who traveled to New York because he is in the process of filming a documentary focusing on climate change. “Obviously Washington is not working for us and neither is Wall Street and they’ve trashed our economy and really helped trash the world’s economy – they’ve led us to the point of this global crisis.”

Hundreds of primarily unemployed people have dedicated themselves to this movement and say they are determined to eat, sleep and live in Zuccotti Park for as long as they have to.

“I think people here are committed – the problem is the people you’re seeing are rather unemployed and semi rag-tag,” said Levitin, who admits that the protest also needs to attract employed members of the middle class to make a difference.

“We need the people with political and social capital,” said Kevin Skvorak, 47, a farmer from upstate who believes the country is doomed for a collapse unless its current political and economic structures change. “We are a failed state,” Skvorak said as he held up a cardboard sign that read, “Exponential ‘growth’ in a finite world is a global suicide pact.”

The Occupy Wall Street movement has attracted the support of celebrities including filmmaker Michael Moore and Academy Award-winning actress Susan Sarandon. “Passion is something we lack in the political process and I’m always open to be educated and I’m here to support freedom of speech,” Sarandon said Tuesday afternoon, promising that she will be back to support the cause.

“At the bare minimum we will raise awareness and get people active – there is only so much ... you can post on Facebook. You’ve got to take part in something and not just sit behind a keyboard,” said Daniel Williamson, 32, a resident of Trenton, New Jersey who is currently unemployed.

Acknowledgments:

We would like to thank City University of New York (CUNY) for permission to reproduce this article. The original article can be found at

<http://nycitywatch.org/mu/nycitywatchbrooklyn/2011/09/27/sleepless-nights-energized-protesters-on-wall-street/>

Make Creativity in Complex Urban Spaces:

The transformation of the NDSM docklands area in Amsterdam North.

Photos & writing copyright by Lidia K.C. Manzo
lidia.manzo@gmail.com

Last July I had the opportunity to attend at the Second Comparative Summer School in “Comparative Urban Studies” organized by ISA - RC21 (Sociology of Urban and Regional Development) in Amsterdam. I could not stay still in one place, so I took one chance to visit the urban redevelopment of Westerpark, Westerdok and NDSM-area.

As we know, the built environment may be used as an empirical source. In this area my visual research it concerns the visibility and reflection of the social relations, ideas and developments of creativity in urban space. This visual report leads to three areas of interest where the new urban economy in Amsterdam is just evident.



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The Westerdok area is a newly-built residential development on the waterfront. This modern area close to the canals boasts one of the highest urban densities in the city.

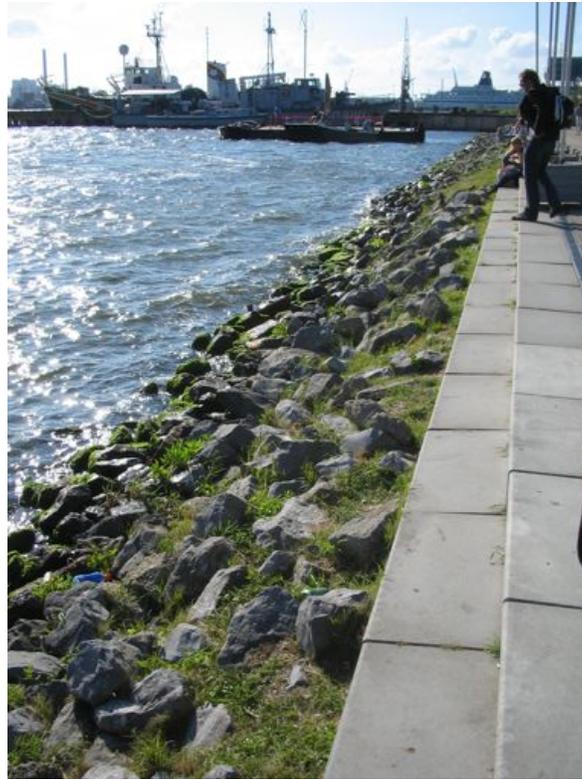
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Across the IJ river there is the slightly anarchistic NDSM-area.

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This is one of the first industrial harbor areas where the creative frontiers settled down and started urban revitalization in a non-conformist way.



The area is a mix of alternative culture and it is involved in a series of interesting projects and initiatives, from the reuse of industrial heritage, architecture and new programs, to festivals and public spaces.

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*Amsterdam's largest cultural incubator is located in the hall of the former
ship yard at the NDSM site.*

The Kraanspoor, the Over-the-IJ Festival, The Golden Pheasant Hotel Restaurant, the Eye Film Institute, the famous MTV studios, or the green shore are beautiful examples, among others.

By realizing creative ambitions in urban spaces we can get another, unexpected, Amsterdam.

continued...



References

References are available at: <http://www.dro.amsterdam.nl/>

Acknowledgements

The author would like to thank RC21-ISA and the Amsterdam Institute for Social Science Research (AISSR), Urban Geographies.

All photographs are copyright of Lidia K.C. Manzo.

More pictures can be seen in a slide show format on the author's youtube site:

<http://www.youtube.com/watch?v=jcgx5Wigt8Q>

TG05 Statement

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

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

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

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

MEMBERSHIP of The ISA Visual Sociology Thematic Group (TG05)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join TG05. 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 TG05 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 TG05 conferences.
- Access to bursaries to enable members to attend TG05 at the World Sociology Congress and Forum.
- Membership of TG05 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. TG05 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

Call for Chapter Contributions in Edited Books

Book Title: Travel, Tourism and Art

Edited by: Dr Tijana Rakić and Dr Jo-Anne Lester

Art, in its many forms, has long played an important role in people's imagination, experience and remembrance of places, cultures and travels as well as in their motivation to travel. Travel and tourism, on the other hand, have also inspired artists and artworks. These fascinating relationships between travel, tourism and art encompass a wide range of phenomena. Drawing on historical contexts these include some of the eighteenth and nineteenth century travellers' journeys made in order to experience works of art along with their literary travel writing, poetry, drawing and painting while away from home. Conversely, present-day travel inspired by art as well as artworks produced by contemporary travellers is also of interest. With its chief focus being the role of art and artwork in imagining, experiencing, representing and remembering places, cultures and travel/tourism experiences as well as the role of art in motivating travel, this edited volume aims to provide a space for an exploration of the complex relationships between travel, tourism and art. Themes which this edited volume aims to address include, but are not limited to:

- § art and its role in motivating both historical and contemporary travel and tourism
- § imagining, experiencing and/or remembering places through works of art
- § the role of travel and tourism in inspiring artists and/or artworks produced by travellers
- § representations of 'touristic' places, locals, travellers and tourists in artworks

This edited volume aims to include contributions from authors working within different disciplines and fields of study including geography, anthropology, sociology, arts, media and tourism studies to name just a few, ensuring in such a way the volume's interdisciplinary relevance and contribution. In addition, the editors will encourage inclusions of studies related to a range of different locales widening the overall geographical relevance of the volume.

Proposals for chapters should be sent to the editors in a form of an **extended 500 word abstract** accompanied by **author(s) full contact details, affiliation(s)** and **30 word short bio(s)** by no later than the **15th December 2011**.

Following the abstract review and selection process, the editors will submit the book proposal to the publishers and thereafter plan to invite contributors to submit their full-text (5,500-6,000 word) chapters by the end of August 2012.

For more details and to submit a chapter proposal, please email the editors:

Dr Tijana Rakić
Edinburgh Napier University
t.rakic@napier.ac.uk

Dr Jo-Anne Lester University of Brighton

Call for Images

To be edited into a chapter in the forthcoming book: Life, Death and the States in-Between (Press TBD)

We are seeking photo contributions that consider the migrant experience as outlined in the abstract below. Please limit your submission to five (5) 5x7in images (72/96 dpi). For EACH image please include a title, the place and date where the image was made, and confirm that you have consent to publish the image (from any recognizable persons). If selected, we will respond and ask that you write a paragraph about the context in which each image was made (5-10 sentences). We expect to curate a chapter that consists of 30-35 images. Please send all submissions to migrationimages@gmail.com. All submissions must be received by February 15, 2012.

Life, Death, and States in-Between

Ch. 6: Photo Essay: Visual Representations of Security Measures on Migrant Lives and Deaths

The chapters in this volume explore and explain the multiple ways migrants' lives and deaths are affected by evolving and expanding forms of state and local security measures in the United States and Mexico. Utilizing images solicited through a public call, this chapter illustrates the embodied consequences of the security apparatus for migrants throughout their migration trajectory. The selected photographs visually represent lived realities as migrants engage in clandestine crossings, negotiate violent spaces, survive marginalization and oppression, as well as resist, negotiate and appropriate security measures and discourses in order to meet their health needs. We encourage a broad interpretation of these themes and expect submissions to illustrate varied perspectives on the topic of health and security involved with migration.

Call for Journal Article Papers

Research in Social Movements, Conflicts and Change, Volume 35

Special Section: Visual Analysis of Social Movements

Research in Social Movements, Conflicts and Change (RSMCC), a peer-reviewed volume published by Emerald Group Publishing/JAI Press, encourages submissions for Volume 35 of the series. This volume will have both thematic and open-submission sections and will be guest edited by Nicole Doerr (University of California, Irvine) Alice Mattoni (University of Pittsburgh) and Simon Teune (Social Science Research Center Berlin). For the open-submission/non-thematic section, submissions appropriate to any of the three broad foci reflected in the RSMCC series title will be considered. The thematic session is dedicated to the visual analysis of social movements. We encourage submissions that address the subject on one of three levels:

First, visual analysis refers to a category of expressions of social movements. Social movement research is too focused on texts: interviews and surveys, documents and manifestos, newspaper coverage, laws and official reports. The rich visual language developed in social movements is neglected in most studies, even though posters and banners, photos and videos, gestures and outfits, symbols and images carry important messages.

Second, social movements are perceived to a large extent on the basis of visual representations. Mass media are more likely to report about movement events when they produce strong images. However, protest groups have a very limited influence on the images linked to them. A stereotypical visual representation of protest is the rule rather than the exception. Protests are not perceived as what they are but what they look like in press photos and TV news images.

Third, the visual analysis of social movements and protest comprises the analytical question of visibility and exclusion in societies. Protestors do not all have the same chances of being seen by audiences. While some claims are obvious for large parts of the society, others are filtered out by hegemonic routines. Protesters who articulate their goals without using imagery that is familiar, expected and compatible with the mainstream experience are likely to be marginalized. Attaining visibility through counter-hegemonic images that recall, but at the same time subvert, hegemonic discourses is a major challenge for social movement actors and, in particular, for discriminated groups who have different experiences than the majority.

[Research in Social Movements, Conflicts and Change](#) is a fully peer-reviewed series of original research that has been published annually for over 30 years. We continue to publish the work of many of the leading scholars in social movements, social change, and peace and conflict studies. Although RSMCC enjoys a wide library subscription base for the book versions, all volumes are now published both in book form and are also available online to subscribing libraries through Emerald Insight. This ensures wider distribution and easier online access to your scholarship while maintaining the esteemed book series at the same time.

To be considered for inclusion in Volume 35, papers should arrive by **February 1, 2012**.

Send submissions as a Word document attached to an email to Nicole Doerr, Alice Mattoni and Simon Teune, guest RSMCC editors for Volume 35, at ndoerr@uci.edu, alm232@pitt.edu and teune@wzb.eu. Remove all self-references (in text and in bibliography) save for on the title page, which should include full contact information for all authors. Include the paper's title and the abstract on the first page of the text itself. For initial submissions, any standard social science in-text citation and bibliographic system is acceptable. RSMCC boasts quick turn-around times, generally communicating peer reviewed-informed decisions within 8-10 weeks of receipt of submissions.

RSMCC Website:

<http://www.emeraldinsight.com/products/books/series.htm?PHPSESSID=ao67n2qdbm56lqa36v0k6mivb1&id=0163-786X>

NEW PUBLICATIONS & CALLS FOR PAPERS

A new journal has been launched:

Visual Methodologies (VM) is an international peer-reviewed trans-disciplinary journal, positioned to articulate the increasing fluidity between the visual and other forms of knowledge, values systems and power. VM invites contributions of original work embracing a visually oriented approach to research.

VM publishes work from a range of methodological positions, approaches and paradigms and provides a forum for visual studies scholars however defined. Research on aspects of visual and material culture increasingly informs critical enquiry in the social, cultural and organizational spheres and VM communicates scholarly outputs on all aspects visual-based inquiry.

VM is international in its scope and places no restriction on the topics discussed other than the need to demonstrate the potential to contribute to knowledge and inform the academy and society. A primary goal for VM is to be an accessible source of authoritative information that provides both theoretical and practical insights of relevance to practitioners and scholars. VM is targeted at a broad audience in the academy, as well as in the public, private and third sectors. VM operates a double-blind review process and encourages visually-led submissions.

VM is extending a general call for contributions. All submissions should be made online through the journals electronic submission facility at:

<http://journals.sfu.ca/vm/index.php/vm/index>

Journal for Artistic Research

As a newly emergent and rapidly evolving field, the status of artistic research is still hotly debated. Until now there have only been limited publication channels making it difficult to stay informed about the development of the many topics pertinent to artistic research. With the arrival of JAR we now have an online journal that focuses on artistic practice as research, and marries the multi-media capabilities of the web to the peer-reviewing and scholarly rigour of the academic journal.'

JAR invites original submissions that actively contribute to the field of research in the arts. The journal welcomes documentary reflections on artistic research practice from across and between the various disciplines in the arts, and from contributors working in academic or non-academic contexts. Its specific aim is to expose artistic practice as research.

With the aim of displaying and documenting practice in a manner that respects artists' modes of presentation, JAR is the first journal supported by a specially developed online software, the Research Catalogue. JAR abandons the traditional journal article format and offers its contributors a dynamic online canvas where text can be woven together with performer, who works outside traditional academic research environments, we invite you to think about ways in which you can foreground the research in your work; if you work in academic settings, we invite you to experiment with alternative, more suitable and artistic modes of presenting your research than a classic journal format may support.

JAR is guided by an editorial board that works with a large panel of international editors and peer reviewers from the field of artistic research.

NEW PUBLICATIONS & CALLS FOR PAPERS

together with image, audio and video material. The result is a journal which provides a unique 'reading' experience while fulfilling the expectations of scholarly dissemination. Read our inaugural issue at <http://www.jar-online.net>

Part of JAR's mission is to re-negotiate art's relationship to academia and the role and function of research in artistic practice. Furthermore, JAR embraces research practices across disciplines, thereby emphasising the transdisciplinary character of much artistic research. If you see yourself as an artist, a designer, a musician, a performer, who works outside traditional academic research environments, we invite you to think about ways in which you can foreground the research in your work; if you work in academic settings, we invite you to experiment with alternative, more suitable and artistic modes of presenting your research than a classic journal format may support.

JAR is guided by an editorial board that works with a large panel of international editors and peer reviewers from the field of artistic research. JAR is published by the Society for Artistic Research.

The Journal of Artistic Research is published twice a year. For subsequent issues, submissions will be considered on a continuing basis.

Please use the Research Catalogue software to prepare submissions. Direct your browser to <http://www.jaronline.net/index.php/pages/view/123> for more information on how to register an account and get started.

Venets:

The Belogradchik Journal for Local History, Cultural History and Folk Studies

<http://www.venets.org>

Venets is a periodical consisting of three main sections: Literary Section, Archives Section and Research Section. The profile of the journal (peer-reviewed in its research part) embraces the following topics:

Local/Family History, Oral History, Heritage Studies, Rural Studies, Memory Studies, Folk Studies, Visual Studies.

Contributors from all over the world are encouraged to send manuscripts in the above mentioned areas that should be written in a readable and scholarly manner. Manuscripts (in English or in Bulgarian) should not exceed 20 standard pages in length including illustrations, tables, figures and references. Articles must be accompanied by a summary of size not exceeding 20 lines.

Style should conform to that of the Publication Manual of the American Psychological Association (APA).

The electronic submission of the manuscript (in word format) is preferable.

Conferences

The 40th World Congress of the International Institute of Sociology (IIS), India Habitat Centre in Delhi on 16-19 February 2012. The theme of the congress is *After Western Hegemony: Social Science and Its Publics*.

Visual Activism and Social Justice

Visual Sociology Thematic Group, International Sociological Association

1-4 August 2012, Buenos Aires

CALL FOR PAPERS

Abstract submission 25 August 2011 - 15 December 2011

Working under the International Sociological Association (ISA), the Visual Sociology Thematic Group (TG05) will hold its mid-term conference in ISA's Forum on Social Justice and Democratization, **1 to the 4 August 2012 in Buenos Aires, Argentina** and will focus its sessions on **Visual Activism and Social Justice**.

In our sessions, we would like to both create the opportunity for a sociological discussion of the meaning of Visual Activism and Social Justice, and at the same time endeavor to democratize the ways our knowledge and practices are produced and shared. Following the general instructions below please find the descriptions of the 9 sessions to be held by the Visual Sociology Thematic Group.

General instructions for participation in ALL TG05 Sessions

Anyone interested in presenting a paper should submit an abstract online to a centralized website which will be operational from 25 August through 15 December 2011. To upload your abstract visit

<http://www.isa-sociology.org/buenos-aires-2012/tg/tg.php?n=TG05>

(Only abstracts submitted online can be incorporated in the sessions).

Abstracts should be of no more than **300 words** in English.

The author is required to state the TG05 session in which s/he wishes the abstract to be included.

Each session will last 90 minutes and will accommodate 4-5 papers of **15 minutes** each as well as comments by a discussant, and a collective discussion.

If accepted to the programme, a **full paper** (of 7,000 words) should be submitted to programme coordinator by **1 June 2012**.

It is anticipated to turn conference proceedings into one or two journal special issues in high impact peer reviewed journals. Papers should therefore be based on original research and should not have been published already or be under consideration for publication elsewhere. Please note that inclusion in the conference programme does not guarantee inclusion in any publications arising from the conference.

In order to be included in the programme, the participants (presenters, chairs, discussants, etc.) need to pay the registration fee by the early registration deadline **10 April 2012**. If not registered, their names will not appear in the Programme Book nor in the Abstracts Book. Online registration will open August 25, 2011, on the ISA Forum website: <http://www.isa-sociology.org/buenos-aires-2012/tg/tg.php?n=TG05>

A person (including sole author, coauthors, discussant, plenary speakers, session (co)chair, critic, roundtable presenter, poster presenter) can only be incorporated in the conference programme twice, no matter their function (except Programme Coordinators and session organizers).

One cannot present a paper in the same session that one is chairing. Authors will be notified if their paper has been accepted or not in the programme by 31 January 2012.

Visual Sociology Thematic Group (TG05) Sessions

for full details of each panel please see our TG05 Website:

<http://www.isa-sociology.org/buenos-aires-2012/tg/tg.php?n=TG05>

Session A Icons, Models and Drama Queen(s): A Comparative Analysis of the 'Burqa' in European and North American Political Visual Cultures

Organizers: Valérie AMIRAUX (Department of sociology, University of Montreal, valerie.amiriaux@umontreal.ca), Nacira GUÉNIF SOUILAMAS (Paris VIII, ngs39@hotmail.fr)

Session B New Media, Videos and Cyber---Activism on Social and Environmental Issues

Organizers: Valentina ANZOISE (University of Milano-Bicocca, valentina.anzoise@gmail.com) and other members of the Visual Research Centre (University of Milano-Bicocca)

Session C Culture and Visual Forms of Power: Experiencing Contemporary Spaces of Resistance

Organizers: Jerome KRASE (Brooklyn College CUNY, jerrykrase@aol.com), Lidia K.C. MANZO (Trento University/CUNY, lidia.manzo@unitn.it)

Session D

Civic Media and Creative Youth Activism in the Middle East (CMCYA---ME)

Organizers: Nitin SAWHNEY (The New School, NY, nitin@media.mit.edu), Julie NORMAN (Concordia University, jnorman@alcor.concordia.ca)

Session E Cross---Examining Visuals in the Criminal Justice System

Organizer: Gabry VANDERVEEN (University of Leiden, g.n.g.vanderveen@law.leidenuniv.nl)

Session F Critiquing Participatory Video: Experiences from Around the World

Organizer: Gabry VANDERVEEN (University of Leiden, g.n.g.vanderveen@law.leidenuniv.nl)

Session G

Visual Activism: The (Street) Art of Making Visible Alternative Ways of Seeing the World

Organizer: Christian v. WISSEL (Goldsmiths, c.wissel@gold.ac.uk)

Session H

Visual Sociology As/Of Activism for Social Justice

Organizers: Regev NATHANSON (University of Michigan, regev@umich.edu), EJ MILNE (University of Stirling, isabeth.milne@stir.ac.uk)

Session I Teaching Visual Methods, Learning to become a Visual Sociologist

Organizer: Dennis ZUEV (CIES-ISCTE, tungus66@gmail.com)

Session J- Joint session with RC48 (Social Movements, Collective Action and Social Change), hosted by RC48

Visual Representation of Injustice and Exclusion

Organizer: Piotr SZTOMPKA (Jagiellonian University at Krakow, Poland, ussztomp@cyfkr.edu.pl), BOGUNIA-BOROWSKA (Jagiellonian University at Krakow, Poland, mbogunia@poczta.onet.pl)

Call for Papers: Conferences

The International Conference on
Culture, Politics, and Climate Change
September 13-15, 2012 Boulder, Colorado USA
Deadline for abstracts: January 10, 2012

This cross-disciplinary conference will explore intersections between culture, politics, and science in order to enhance our understanding of public policy addressing climate change. The conference will interrogate the many obstacles and opportunities confronting U.S. climate policymakers and scientists. Presenters will be asked to broadly consider how climate change is communicated and how these processes intersect with ongoing cultural and political issues. While we will focus on climate change, authors are encouraged to draw lessons that can be applied to a variety of environmental contexts. Comparative papers and panels that explore similarities and differences between culture, politics, and climate policy in the U.S. and other countries are encouraged.

Discussions about climate change, policy, and science arise in a variety of cultural settings. Questions of how and whether to address climate change on a national and global scale are significant parts of political and cultural discourse. How policy is made, the role of state and non-state actors, the communication of science and values, and how meaning is derived from our shared culture are all questions that directly influence policy outcomes. In the context of U.S. national elections and ongoing international climate negotiations, these considerations are especially relevant. This conference will address these questions in the context of the 2012 elections, the COP-18 climate talks, and other cultural developments.

Keynote speakers will include:

Raymond Bradley, University of Massachusetts Amherst
Mike Hulme, University of East Anglia, UK

Papers and panels on climate change may address, but should not be limited to questions about:

- Communication of science • Social movements/activism • Mediated representation • Journalism studies
- Consumer culture studies • Religions and the environment • Environmental ethics
- Media and environmental policy • Political communication of climate change • Non-state actors in climate politics and communication • Visual culture • Spiritualities of globalization • Documentary/feature film • Philosophy of science

Culture, Politics, and Climate Change is a conference of the Center for Environmental Journalism at the University of Colorado Boulder.

For more information, contact:

Deserai A. Crow, Associate Director, Center for Environmental Journalism
www.climateculturepolitics.org

This conference is co-sponsored by the Cooperative Institute for Research in Environmental Sciences (CIRES), Journalism and Mass Communication at the University of Colorado Boulder, Advertising a2b, the Institute of Arctic and Alpine Research (INSTAAR), and the CU Environmental Center.

Film Releases

Agnes & Nancy, a short ‘research-inspired’ documentary film exploring the solidarity and friendship between two women with dementia has been selected for the 24th edition of the International Documentary Film Festival, in Amsterdam. The film, funded by the UK Economic and Social Research Council, was commissioned by Dr Ruth Bartlett (University of Southampton) and Ms Caroline Hick (University of Bradford) and directed by award winning documentary filmmaker Ms Anne Milne. The film features Agnes Houston and Nancy McAdam, members of the Scottish Dementia Working Group – an independent campaign group set up and run by people with dementia.



Copyright Anne Milne

Agnes & Nancy forms part of a larger exhibition called *No Limits – Re-imagining Life with Dementia*, which includes a set of bespoke embroidered banners, handmade ‘protest’ placards, and website www.nolimitsdementia.com. Most of the work for the exhibition was developed in partnership with those personally affected by dementia during a residency in the Lake District, including Agnes and Nancy. The exhibition, including the film was inspired by original research, also funded by the Economic and Social Research Council, into dementia activism, undertaken by Dr Ruth Bartlett.

CALL FOR SUBMISSIONS

Are you a budding photographer or do you know one?

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

The board of TG05 is seeking submissions for future visual sociology newsletters. If you have a photograph, an image with accompanying commentary or a photo essay you would like published in Visual Sociology, please email EJ at elisabeth.milne@stir.ac.uk. Please mark the subject box 'Submission for TG05 Newsletter'. The next deadline is 1st March 2012. 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.



Photograph from the Occupy London Camp, St Paul's, London, UK, November 2011

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