Visual

Sociology

No 10   Aug 2015

WG03

Contents

Notes from the Editors:

Dear members,

Welcome to the summer edition of the ISA Visual sociology (WG03) newsletter. This issue features contributions from researchers in Chile, United Kingdom, Iran, Greece, South Africa, and Germany on a diverse range of themes including: intersections between walking, mobile photography, and urban spaces; everyday rituals in LGBTQI Jewish practices; homework and the reproduction of economic and political power; social inclusion and video life stories of migrant groups; lives of migrant sex workers; and a cultural-historical iconography of the figure of the "everybody". A rich and eclectic array of methodological approaches are highlighted in these submissions, including: photography and sequential photo records; visual archaeology and participatory film-making; "factual" filming, poetic documentary, focus groups, and bricolage workshops; observational documentary mode; photography, participatory theatre, collage, and other arts-based methodological approaches; and, overall, a wide range of visual and narrative methodologies as well as well-known qualitative research methods such as semi-structured interviews and focus groups.

We feature our two regular columns: Presidential Report (Updates and News) from Valentina Anzoise (Italy) and "Getting to Know You" with Manjeet Chaturvedi (India). We highlight exciting upcoming activities of our group, including: Pre-ISA Forum workshops (July 6-9, 2016); a call for paper submissions for the ISA world Forum in Vienna, Austria (July 10-14, 2016); and the 1st International Workshop on Visual Research for Doctoral Students at the University of Padua, Italy (September 10, 2015).

We also remind our members of a few important deadlines:
• To attend the 1st International Workshop on Visual Research for Doctoral Students: August 24, 2015;

• Paper submissions for the ISA Forum: September 30, 2015

•Entries for the Rachel Tanur Memorial Prize for Visual Sociology competition: January 25, 2016 (To view the winning entries from 2014, please consult our December 2014 newsletter).

We look forward to your submissions and your feedback. Please feel free to email us with your questions or ideas: isavisualsociology@gmail.com . You can also visit our Facebook Page: https://www.facebook.com/groups/273306526112118/ or our website http://www.isa-sociology.org/wg03.htm
Our next deadline for the winter issue is: November 15, 2015.

Andrea Doucet, Editor, Brock University, Canada
Gary Bratchford, Deputy Editor, Manchester Metropolitan University, England

Presidents Report: Updates & News

Valentina Anzoise
Ca' Foscari University of Venice, Italy
**President (2014-2018)
ISA Visual Sociology Working Group (WG03)**

Dear members,

In the last months many of us have been actively working to organize different occasions to confront and work together on visual methods and theories and the diverse fields of application of visual approaches.

First of all, as in previous years, our Working Group will actively contribute to the next ISA Forum of Sociology, which will be hosted in Vienna (Austria) from July 10-14, 2016. A special thanks goes to the proposers and organizers of the very diverse and challenging sessions that were submitted (listed here in alphabetical order):

Art in the Cities: Visual Cross-Cultural Research on the Strategies of Aesthetic Upgrading of Urban Environments

Critical Perspectives on Visual Methodologies

Empowering Methods? Critiquing Participatory Visual and Arts-Based Methods with Migrant Sex Worker and Migrant LGBTQI Communities

Look What I Found Out! Research on Teaching and Learning Using Visual Methods

Mapping the Futures We Want. How the Practice of Self Mapping Is Changing Our Perception of Places

Studying Public Events Visually: Capturing and Analyzing Visual Moments

Using the Visual with Indigenous Groups: Experiences, Challenges, and Ethics

Visual Culture and the (Re-)Creation of Everyday Life

Visual Narratives of Faith: Religion, Ritual, and Identity

Visual Sociology and Conflicts: From Social Responsibility to Agency

Joint Sessions
Exploring the Role of Seeing in Racism, Nationalism, and Ethnic Relations - RC05 Racism, Nationalism and Ethnic Relations [host committee] and WG03

Framing Discourses, Action and Collective Imaginaries about Environmental Issues - RC24 Environment and Society and **WG03 Visual Sociology [host committee]**

Imagining Futures through the Visual - RC07 Futures Research and **WG03 Visual Sociology [host committee]**

Perspectives and Challenges of Working with New Image Objects and New Image and Audiovisual Subjects in a Sociological Approach - RC37 Sociology of Arts and **WG03 Visual Sociology [host committee]**

Visual Biographies in Social Network Communication - RC38 Biography and Society and **WG03 Visual Sociology[host committee]**

For further details about the sessions see: http://www.isa-sociology.org/wg03.htm
Remember that the deadline to submit your abstract is September 30, 2015

Besides the regular sessions, and as we experienced at the Forum in Buenos Aires in 2012, we will also host a series of Pre-Forum Workshops that will run from July 6-9, so, save the date and join us in Vienna a few days in advance! It will be a good occasion to confer about past, current, and potential projects, to do some field activities together, to experiment with different techniques and approaches, and to visually explore the city! Stay tuned: we'll keep you updated on these workshops and the other WG03 events and initiatives that will animate the Forum through the next newsletters and our Facebook group.

Secondly, in ISA news, our Working Group is co-organizing the 1st International Workshop on Visual Research for Doctoral Students (open also to auditors) together with the University of Padua (Italy).The workshop will be held on September 10, 2015 in Padua, entirely in English.

The first session, in the morning, will host a keynote lecture by Prof. Wendy Luttrell, from the City University of New York, USA; discussants: Annalisa Frisina (University of Padua, Italy), Valentina Anzoise (Ca' Foscari University of Venice, Italy), and Emanuela Abbatecola (University of Genoa, Italy).

Wendy Luttrell is an American sociologist internationally recognized for her scientific contribution to the development of Sociology of Education and of Public Sociology, as well as to the use of visual and collaborative methods. In the afternoon, a second session will be dedicated to the presentation and discussion of visual research conducted as part of a PhD thesis. Invited speakers: Gary Bratchford (University of Manchester, UK), Luigi Gariglio (University of Milan, Italy), and Lorenzo Natali (University of Milan-Bicocca, Italy); discussants: Anna Schrober de Graaf (Justus-Liebig University, Germany) and Mauro Sarrica (University of Rome, Italy).

Both sessions are designed to offer doctoral students the opportunity to meet with internationally recognized scholars actively engaged in the development of visual and public sociology. It will allow students time to critically discuss the different approaches and techniques these methods rely on, and the theoretical and methodological challenges they raise.

The day will close with a final debate and those PhD students in attendance will be invited to briefly present their research topics, and to discuss the potential opportunities (and limitations) of the visual and collaborative research methods they are using or considering.

Please note that one bursary of up to 300 Euros has been generously made available by the ISA WG03 as a contribution towards the travel and accommodation costs of a member of the ISA WG03 who is currently registered for a PhD.

The deadline for registration for the workshop is August 24, 2015. For further information, visit: visualworkshop.info or send an email to: contact@visualworkshop.info

VISUAL WORKSHOP.info

WORKSHOP DESCRIPTION | PROGRAM | GENERAL INFORMATION | REGISTRATION | GRANTS

1st International Workshop on Visual Research for Doctoral Students

10th September 2015
Aula Magna, Via Cesarotti, 10/12
FISPPA Department, University of Padova (Italy)

UNIVERSITÀ DEGLI STUDI DI PADOVA

I hope many of us will be able to join these workshops and contribute to making them enriching and vibrant. I also invite you once again to propose and organize other occasions to critically reflect on visual sociology and to strenghten our group. http://www.isa-sociology.org/wg03.htm

Walking St.Michael Hill, Bristol

Eduardo Canteros-Gormaz,
Social Worker, Sociologist, and PhD student in Architecture and Urban Studies,
Pontificia Universidad Católica de Chile
Email: edocanteros@gmail.com

Since January of 2015 I have undertaken a photographic exercise. It consists of taking two pictures every single day, in the same parts of the city. The goal is to use the sequential picture method for catching the urban form and experience. My resources are my walking routine and my mobile phone.

The use of photography and, specifically, of sequential records as a research or inquiry method is valued in urban studies (especially in Visual Anthropology) because "Even when we do not understand what is happening, sequential exposures can later reveal the developing pattern of technology or human interaction" (Collier and Collier 1984:166). A sequence acts as a sort of urban interview with images, by which you can visualize "particular moralities, activities and versions of social order (or disorder)" (Pink 2010: 86). In my case, sequential pictures allow me to discover a city's details and human interaction with the urban form.

During the last four years, I have walked almost every day through St. Michael Hill, down and up, to drop off and collect my children at their school, and to reach my job. This walk has been my first approach to understanding Bristol as a city.

But, in what sense is it possible to understand a city from: a) one specific place, (such as a street); b) one specific activity (walking and photographing); and c) from everyday life? These questions are based on Giannini's book (1987) La Reflexión Cotidiana (Everyday Reflections), and specifically on his four assumptions: that "everyday" is a category (not an ontology), defined as a silent reiteration; that every single day questions seemingly disappear; that "everyday life" constitutes common experience; and finally, that the street is a path , but also an open space, where you can break "everyday life" (Giannini 1987). I have taken two pictures on the hill every day. One from up on the hill, looking down, and another, from the bottom of the hill. My first task was to decide on the best places to take a picture.
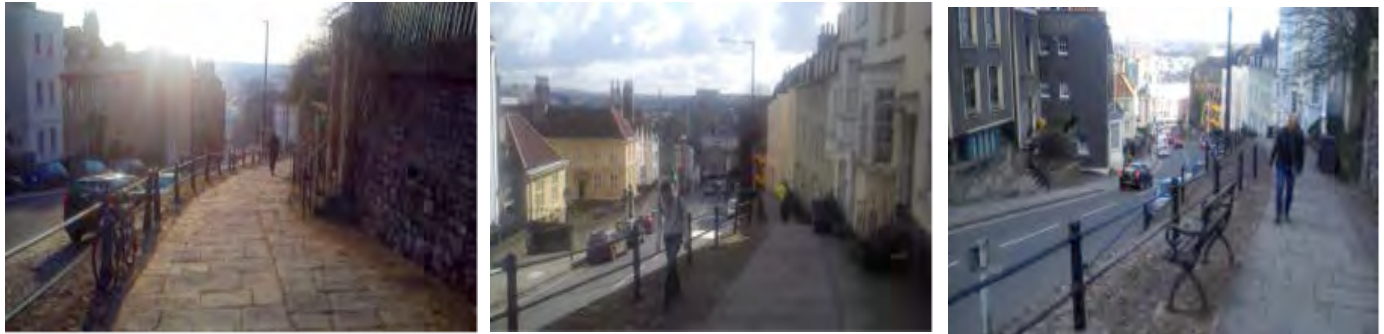
After that, I began to take every single picture from the ideal spot for capturing both good urban landscape and the street (hill) itself.

Below are my initial photographs of the two locations I chose to photography everyday

After six months of taking pictures, the questions have been changed a bit. What has changed and what remains on the street? Which spaces reveal more movement? How did my decision about the "best" urban landscape composition determine my perception of the street? Where do I usually stop, take a rest, or speed up during walks? How the walking rhythm and photographing rhythm talk each other?

This is a work in progress, started as a photographic experiment that might, through its numerous pictures, it makes me able to talk about street rhythm. At the moment, I do not have any conclusion at all, but maybe my findings will help me determine the most effective questions for addressing my photographic analysis. The exercise itself will allow me to reflect on the possible links between walking, photography, street, and city, and to continue with an approach that I have been developing from different points of view in order to understand the urban experience.

References

Collier, J. and M. Collier (1984) Visual Anthropology. Photography as a research method. University of New Mexico Press.

Giannini, H. (1987) La "reflexión" cotidiana. Hacia una arqueología de la experiencia. Editorial Universitaria.

Pink, Sara (2010) Doing visual Ethnography. Second Edition. Sage.

Doing visual archaeology: archive images and participatory film-making

Andrea Capstick, EdD, University of Bradford, UK
Email: a.j.capstick@bradford.ac.uk

Katherine Ludwin, PhD, University of Bradford, UK
Email: K.Ludwin@bradford.ac.uk

Visual sociology often relies for its content on researcher-created or participant-created images. In this article we discuss our use of existing local history archive images in a participatory film-making project with ten people living in residential dementia care in the Northern UK.

We draw on the concept of archaeology in two ways: first, as used by Foucault (1972), who contends that archaeology is a metaphor for exploring traces left by the past in order to understand the present. Secondly, in a more obvious sense–many of the most salient cultural references for our participants related to public buildings and local landmarks that had been demolished, repurposed, or dramatically changed in appearance since their youth.

King Alfred's Castle. See Hope's story below (used with permission, Leodis).

We explore below several images from local history archives, in order to highlight specific situations and contexts in which they may be particularly useful in data creation, analysis, or dissemination; for example:

- When personal photographs are not available
- To elicit memories of people, things, or places that no longer exist, or whose appearance has changed significantly
- To enhance researcher understanding of intersectionalities between social and national history

The research study

Our study (funded by the UK National Institute for Health Research – School for Social Care Research) used the principles of participatory video in a format adapted for use with older people with dementia living in a long-term care environment (Capstick 2012). The two men and ten women who took part each made a short film about what was most important to them. This was done using still images in slideshow format with the participants' spoken (and sometimes singing) voices forming the soundtrack. We found this to be an inclusive format that everyone could participate in; exercising choice over content, and indicating approval or disapproval of the emerging images and storyline. The finished films vary in length from around 3 to 11 minutes.

The process of building the films was iterative. It involved a considerable amount of research between visits to identify potential images for inclusion. Some participants had family photographs, which provided a starting point. Such images tend, however, to be conventional in format, taken in a period when photography was used by the majority of people only to memorialise family events such as weddings, baptisms, or departures on military service. It was much less common for participants to have photographs of the areas in which they grew up, their former schools, workplaces, or local facilities such as shops, cinemas, and dance halls. As we will outline in the following sections, however, many of their most pressing memories were connected with such locations.

*Rita's film: Down where all our roads end…*

Rita had an album of photographs of her 1950s wedding. She told us that she made her own wedding dress, and this led on to a discussion about dress-making more generally. Generic images of paper dress-making patterns and sewing equipment from the time were only moderately interesting to Rita, but she told us that from the age of 14 she worked in a clothing factory operating an industrial sewing machine. We found present day images of the building where Rita had worked; no longer a factory, it was now empty and awaiting conversion into residential apartments. Rita recognised the building, but didn't seem particularly interested in it. When we found an archive image of the building in its heyday as a clothing factory with the name of the company on large sign outside, however, Rita became much more animated. This image triggered a lot of memories that she hadn't recounted before. She pointed to windows on the upper floor of the building, and told us how she and her friends used to wave out of them to lorry drivers during the lunch hour. She also talked about how she used to go dancing with her friends at a dance hall in the nearby arcade. We then found images of the dance hall, and so the story progressed.

Rita's former workplace.

Nora's film: Heaven to me…

Nora's film is about the small seaside town on the North East coast of England where she grew up from the age of around 5 or 6 years, and which she described as "Heaven to me." The town was a sharp contrast to the industrial area where she had been born, and which is now best known for having been one of the main centres of protest during the "hungry 30s." It was from here that, in 1936, unemployed miners and shipyard workers marched to London to argue their case in Parliament. Nora's reaction to an image very similar to the one below–always prefaced with the words "Eeeh, those poor men…"'––offers an important insight into the ways that personal narratives intersect with events in national and social history. This is something we can easily overlook as researchers working with older people. It is well-established, for example, that people with dementia often retain intact memories of emotionally-charged, remote events, but current analytical frameworks often fail to locate such memories within a real-world, socio-historical context, or politicize them.
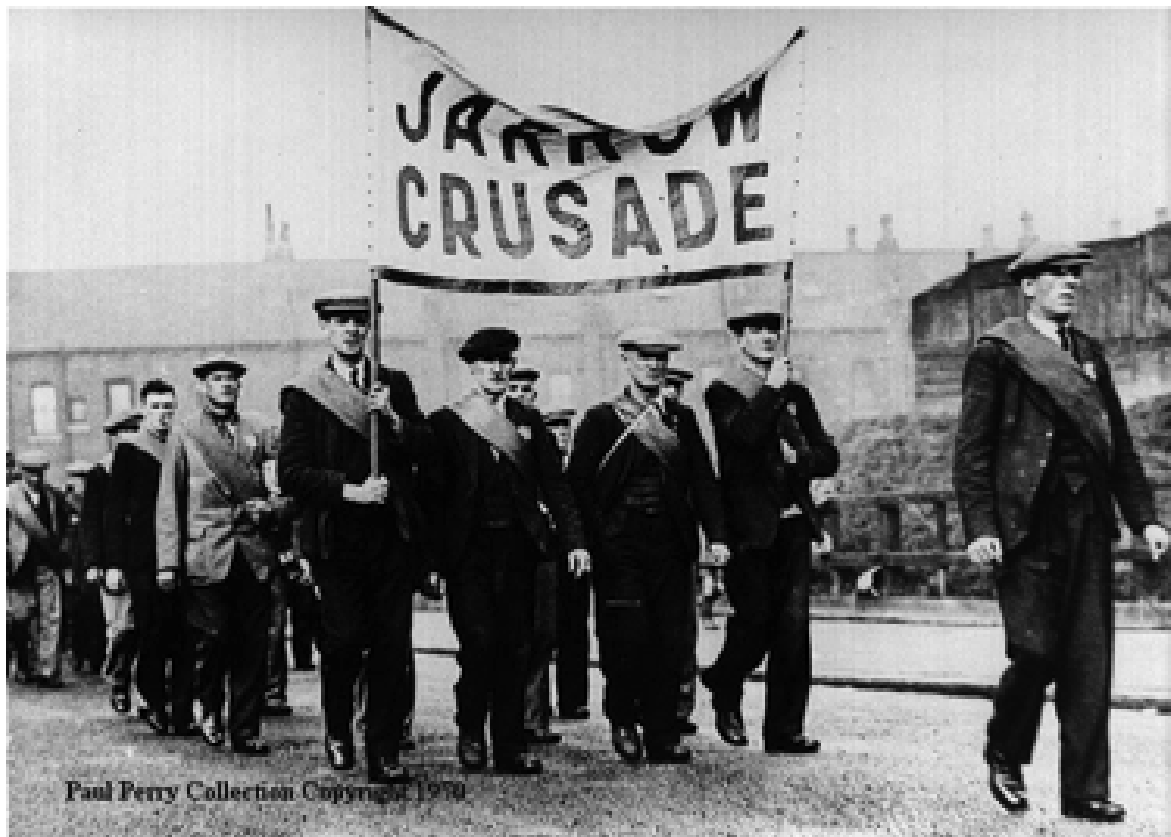
Jarrow Crusade, 1936. (used with permission, Paul Perry Collection)

Hope's film: I'm Meanwood…

Hope identified so strongly with the area where she had grown up and lived all her life that, like a lot of local people, the phrases 'a am' and 'a come from…m had become synonymous. She particularly liked looking at maps of the area, but we found that several local landmarks and sites had changed or disappeared over time. One of these was known locally as King Alfred's Castle (pictured at the top of this article)i a folly built in the 1nth century by a local landowner, and demolished due to safety concerns in 1ng D This was one of the places where Hope and her brother and sister played as children. Although dedicated to King Alfred the Great, the ruin had no actual connection with the 9th century British monarch. We have found that such references to local folklore are often dismissed as figments of imagination by those working with people who have dementia. Searching local history archives for photographic traces of these lost sites can therefore be an important way of validating memories and experiences.

Standing stone near present day housing. *(used with permission, Leodis)*

In other cases, although the landmarks themselves remain, their history and meaning have faded from popular knowledge. A memorial stone commemorating soldiers who fell in the English Civil War, erected in 1812, stands in the same area as King Alfred's Castle. The nearby street is known as Stainbeck Lane because, as Rose, another of our participants told us, "the water ran red with blood." The inscription on the stone tells us a great deal about the long-term archaeology of knowledge. Translated from the Latin, it reads "Neither do the lands know themselves in the turning of the years."

Conclusion

Our study was carried out with older people living with dementia, but we suggest that there are many other groups for whom this form of visual archaeology may be valuable, such as refugees, asylum seekers, prisoners, or displaced persons who may have lost many of their family possessions, including family photographs. Archival images of places and spaces familiar to these groups can help recover lost memories and stories.

Older people living in a second homeland may remember places and events now unknown to younger generations, even within their own cultural tradition. Historical archives have potential for increasing intergenerational understanding and for enhancing our awareness of pasts that have often been associated more with the arena of visual folklore than with "official" history. Part of Foucault's aim in his Archaeology of Knowledge (1972) was to replace the concept of history as unidirectional, linear progress with a model in which the past is layered and multi-faceted, often echoing, repeating, or interpenetrating with the present; this is also what we found when working with our participants.

References

Capstick, Andrea (2012) Participatory video and situated ethics: avoiding disablism. In Milne E-J, Mitchell C and de Lange eds A handbook of participatory video. New York: Alta Mira.

"Stonegate Road" used with permission from Leodis Foucault, Michel (1972) The Archaeology of Knowledge. London: Tavistock Publications.

Creative Commons "Leeds: New Briggate/North Street. 1950s" by jsb303 is licensed under CC BY 2.0

"Jarrow Crusade, 1936" used with permission from Paul Perry, Jarrow Online

"King Alfred's Castle, Stonegate Road" used with permission from Leodis

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Filming for the Ritual Reconstructed project

Searle Kochberg, filmmaker, PhD Candidate, MA., writer, lecturer,
School of Creative Technologies, University of Portsmouth, England.
Email: searle.kochberg@port.ac.uk

Ritual Reconstructed (RR) is a Jewish LGBTQI community/academic creative project. It involves "factual filming," focus groups, bricolage workshops, exhibits, and community screenings. My role on the project is that of filmmaker, and my background consists largely of factual filmmaking–poetic documentary to be exact. In recent years, my research has turned to the juncture of ethnographic film and poetic documentary, which led me to the RR project.

I worked alongside Surat Shaan Knan, the RR Community Coordinator, on my previous community work, filming his oral history project, Rainbow Jews. Unlike the filming component of that project, RR has required a cine-anthropological approach as well as talking head interviews.

Logistical planning for the RR filming really began in October 2014. At that point the films to be made had been agreed upon by the RR team, headed by Professor Margaret Greenfields of Bucks New University, and pre-production began in earnest. From the beginning, the productions were complex endeavours to organise; they required coordinating with community participants (thanks Surat Shaan!), reviewing ethical guarantees of anonymity with participants, organizing actual events to film, securing venue approvals and a crew, preparing the film kit, arranging transportation, and so on. Anyone who has made factual location films before will know the hoops one has to jump through, and when you combine a factual, talking head "magazine" style with a more cinematic approach to record a religious ritual… well it's a lot to think about.

So, how does one go about filming anthropological ritual? In his polemical films and writing on cine-ethnography, the celebrated visual anthropologist, Jean Rouch, made it clear that film makers must throw themselves into the ritual they are experiencing and recording. They must participate, "ethno-look," and "ethno-think." In turn, communities–who tend to modify their behaviour on camera anyway–should use the opportunity to "ethno-show and ethno-think." Ideally, in a democratic exchange of experiences, an "ethno-dialogue" is established between maker and subject, and knowledge is "the result of an endless quest where ethnographers and those whom they study meet" (see "On the Vicissitudes of the Self…" (1973) reprinted in Jean Rouch's Cine-Ethnography, University of Minnesota Press, (2003)

Again and again, Rouch's ethnographic films foreground the creative partnerships of the filmmaking "participant observer" and that of the community participants; their combined efforts can produce important results. In the case of RR, we are all attempting to live up to Rouch's ideal of a creative interaction and synthesis. Filmed events are organised from within the LGBTQI Jewish Liberal Community. I, in turn, organise camera and editing with my crew at the University of Portsmouth (see below). Both sides of the creative equation are then discussed and agreed upon by all the stakeholders.

Once the creative approach has been determined, the scene is blocked (almost like a filmed dance would be), and the filming is ready to commence. For filming a ritual, I use two lightweight cameras–one for close hand held shots and another for wider master shots. Mikes are used on booms to provide maximum flexibility, especially for rituals that involve movement. All of these filming techniques aim to avoid any unnecessary disruption of the ritual. Participants are encouraged to explore and perform (on camera) rituals that are either already evident in LGBTQI Jewish Liberal practice, or those that are created spontaneously at the moment of filming–by tinkering with everyday objects and incorporating them into religious rituals. These objects are transformed, perhaps, beyond their original function and meaning through a process that Levi Strauss has called bricolage.

Before or after the filming of a ritual, talking head interviews are recorded with its principal participants. These rely on questions that are drafted beforehand by Professor Margaret Greenfields, and then discussed with the rest of the academic team to ensure democratic agreement on format and content. At the editing stage, the interviews are intercut with the filmed ritual to highlight the salient points of the participants' as well as the filmmaker's meaning.

In due course, the films are put up on www.ritualreconstructed.com, and a cinema screening is arranged. All stages of the Ritual Reconstructed project process represent an on-going, meaningful, creative "ethno-dialogue" between filmmaker and participants.

Film Credits
Produced and directed by Searle Kochberg, University of Portsmouth Edited by
Luke Robertson, University of Portsmouth
Principal Camera: Shawn Briggs, University of Portsmouth
Crew: CCi students, University of Portsmouth
Community Coordination by Surat Shaan Knan, Liberal Judaism

Photo: November 2014 LGBTQI Jewish World Aids Memorial service @ Montagu Centre, London, with Rabbi Mark Solomon. The service utilises a 1990s AIDS quilt made by one of the then members of the Jewish Gay and Lesbian Group.

The project was funded by the Arts and Humanities Research Council, UK as part of the Connected Communities Program

Ritual Reconstructed is a collaboration between Margraret Greenfields, Buck New University; Surat Shaan Knan, Liberal Judaism, EJ Milne, Centre for Trust, Peace and Social Relations, Coventry University; Searle Kochberg, School of Creative Technologies, Portsmouth Univeristy; and Liberal Judaism

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Getting to Know You:
Manjeet Chaturvedi

Dr Manjeet Chaturvedi, Professor of Sociology,
Banaras Hindu University, Varanasi, India

1.   *If you could have any job what would it be?*
A writer. Since surviving on just writing is impossible, as they don't publish what you write, I might take a chance to live the life of a gambler (but I have to learn casino gambling).

2.   *What is your most treasured possession?*
A fossil of a piece of tree of Jurassic era (130 to 180 million years ago).

3.   *Which is your favourite book and why?*
Arrowsmith by Sinclair Lewis is a novel that I read in 1970, when I was an undergraduate student. I learned the scientific method, narrated in the story about two cohorts, namely Experimental and Control, which I used in my sociological study of human stress as a PhD student in 1975.

4.   *What do you consider your greatest achievement?*
Staying with my parents for more than 60 years, until they died (59 years with my mother, an educator, and 62 years with my father, a judge), and eating in their kitchen with my wife and my kids. Equally great, that I inherited a non-profit institute of literature from my parents, that I hope to hand over to a government university.

5.   *If you could change one thing what would it be?*
Surely, all kinds of exploitation and discriminations, and finally, the inequalities that are essentially economic (gender, socio-cultural, too). I can't wait. The present social formation must change for a socialist society in my lifetime.

6.   *Do you see dreams in black and white or colour?*
When it was the B&W era in movies and photography, I saw them black and white. Now it is mostly colour and shouting.

7.   *What is the most beautiful scene or image that you have seen?*
Persepolis in Iran. They call it Takht-e Jamshid. This ancient city (circa 515 BCE) was burned and its built environment is in ruins. It was invaded by Alexander in 330 BCE. It has a Gate of All Nations and a relief of Faravahar (Fravahr)–an ancient symbolic image rooted in Zoroastrianism–, done on the wall of the city. It is intact though somewhat breaking, with smoke shades of the ancient fire. I stayed there for a couple of hours. On my return to India I drew a computer art entitled The Green Fire (My Twitter id, since joining, is of this drawing.

8.   *What is your favourite painting?*
Guernica. I made a point to go to Madrid (Image 1) last December, where I saw the great art on violent history at Museo Reina Sofia for about 20-25 minutes. I was not spellbound. I was distorted.

9.   *How old were you when you took your first photograph and what was its subject?*
It was with a box camera in 1967 (I was 17 at the time). Friends on a picnic. Black and white.

Image 1: Guernica, Museo Reina Sofia

10.   *How did you become interested in visual sociology?*

I have been a traveller, to date. Natural and human images seen during journeys filled up my sociological appetite, but somewhat partially. Philosophy was not as visible in these images as I found them in works of art while visiting European and Asian museums. Before joining the University, I was a freelance writer publishing articles in popular magazines with photographs. These exposures–the visuals, the human bodies, and the non-human bodies gradually carved a space in the theoretical part of mind. I think this "abstract" made me connect with the concrete reality in 'visual sociology', which is more potent than the sociology expressed in conventional words.

11.   *What was the subject of your first visual study?*

Shanty towns or squatter areas in the middle of Indian metropolitan cities attracted my visual attention. Many thatched houses that are seen crammed into a small space near railway lines, open canals, up the hillocks, foot paths, etc., are "overlooked" by city government. Their roofs are assemblages of tree branches, broken furniture, sheets of plastics and blankets, cartons–all 'useful' garbage presenting a mosaic to eyes. People defecate in open, children play cricket in lanes. Hens and goats and the "best friend" dogs roam on the streets. One can see the inhabitants singing songs, playing instruments, drinking and quarrelling, and, finally, sleeping, by putting beds across the narrow open sewage drains. Their ancestral rural lands were acquired for expanding the very city that they inhabit now as spontaneous settlers.

12.   If you could undertake visual research on anything, what would it be on?
I would like to take aerial views (videos) from space of human settlements on planet Earth to find out their future–widening or closing in? As that is not possible for me, it is better for me to do visual research of miners, farmers, and industrial labourers in their work settings and in their homes, and communities. Can class issues be visually understood? Do they make a mutual belongingness, as a community, in their performances? How do visuals bring out the toiling masses?

13.   What advice would you give someone starting out in visual research?
Social action is a form of performing arts, whereas creative activity of humans is, to use the same calibration, visual arts. The researcher makes a scientific correlation between action and creativity and find out the presence of praxis.

14.   What was the most challenging thing you have experienced during your research or teaching career?
Genuine data from the field was difficult to obtain. Mostly the research findings were haphazard or platitudinous. Only theoretical framing could find an orderly sense, a meaning, and significant social reality. In teaching, the challenge has been how to mount the performance, as a teacher, by simplifying knowledge without compromising intellectually, and connecting with students on one-to-one basis. Blackboards or whiteboards were there to draw figures (e.g. distinguishing mechanical and organic solidarity). Now, PowerPoint helps a lot. Visuals are the best way to sort out knowledge.

15.   What is the most important lesson your students have taught you?
I have to be on their side–to live with their suffering of little, or no, or even faulty understanding, the pain of a bleak future–to try to lessen the gap between the languages of the learned and the learner.

16.   What journal do you most enjoy reading?
I read mainly blogs, open access papers, and some articles in the ISA journals.

17.   With which academic or activist would you most like to share coffee and cake?
Tim Berners-Lee

18.   What would you like to do when you retire?
Travel across the globe, do interactive sessions with students and young teachers in foreign lands, and take occasional rests–which means writing and writing, tirelessly.

19.   Who has been your biggest inspiration in the field of visual research?
People in turmoil. The visual world is different. The sufferings of people on the bottom of the economic and social pyramid, I fully comprehended when I saw how they live. A sense of beauty has been another inspiration.

Photos:
•   Manjeet standing by Picasso painting, Museo Reina Sofia, Madrid Photograph by Rishi Raj Agnihotri.
•   Manjeet in front of Mount Fuji, Japan. Photograph by Ishita Chaturvedi

How homework ruined our childhood
A Sociological analyze of homework in
Iranian elementary schools

Sedigheh Mirzamostafa, Tahere Abufazeli
Photo by: Tahere Abufazeli

Introduction

In this short paper we discuss how homework reproduce the political and economic power and how socialize student for obey.

Homework in elementary schools of Iran

In elementary school, we always had heavy bags. Our bags was full of books and notebooks that we brought home from school to do our homework. Even in home, Most of our time was spent writing homework and doing duties that our teachers assigned for us, Even when we did not do our homework, we were anxious and worried about them. All of our life was affected by school.

We were playing while writing, watching cartoons while writing and even we went to sleep while writing exercises. We were tired and unhappy children. We were tired and disgusted of school and anything that was related to it. Virtually we never understood its benefits.

Homework brings a situation to students that:
They seized all the time and did not have time to play.

Homework divided students into two different groups. Those who do and those who do not do homework. Good students and bad students.

Another problem with this educational system is that students are judged by something other than their hardworking. This educational system creates an unfair judgment about students. For example, the level of socio-economic and educational level of family has a huge effect in the quality of homework. The students who have better pencils, colored pencils and eraser, have cleaner and more colorful homework to show to their teachers. Students who have educated parents are totally different with students who are illiterate parents in doing homework. The first group has better homework because they can get help and they have more educational support. In addition, students who work or have home responsibilities such as cooking and taking care of siblings, have not as much as others time to do homework.

Another important dysfunction of homework is that it is become first and foremost duty of a student. Students who due to some issues such as the death or illness of family, travel. . . and not doing homework from school authorities confronted with this question that what is the first duty of a student? As a student you should dismiss every other thing. It makes student to one dimension people who just doing what is force to do.

Homework not only controls the extra-time of students and their leisure time, it took Their independence to do their favorite activities and also it turns to a powerful controller of their mind as well.
This controller is always with them and they get used to it.

They learn from elementary school to leave their own power of thought and mind to others. They also used to it that another one make decision and plan and decide for them and it is against democratic education and training.

his controller fade the role of imagination in their life and limit the range of thinking.

Conclusion:

People who have in their childhood a controller like homework have not played enough. Children who have not played enough, lost the opportunity for having imagination and creativity. They are one-dimensional human beings that just go to school and doing school duties. And their performance in school is Judged by something that is not their choice. Something like socio- economic and educational status of parents. Teachers and parents who their childhood passed in this way, undoubtedly will become the controller teachers and parents. They will control the mind and time of their children. Because they never experienced free mind, joyful play and happiness of childhood, and so the cycle continues. It means that homework has a dysfunction that teach to students to be subject of controls even outside of school and it destroys critical thinking.

"Video Life Stories of Migrants:" Reflections on the project

Nick Poulakis, Postdoctoral Researcher
Laboratory of Ethnomusicology and Cultural Anthropology,
National and Kapodistrian University of Athens
Email: npoulaki@music.uoa.gr

This report is a commentary on a major project I participated in, titled "Video Life Stories of Migrants" (www.videolifestories.org), which was implemented in 2012-2013 by the Ethnomusicology and Cultural Anthropology Laboratory at the National and Kapodistrian University of Athens (Greece), co-financed by European and national integration funds. The project resulted in the production of 20 short films focused on four fundamental aspects of daily life: family, work, art (music, dance, theatre), and the idea of "here and there"—that is the perception of the relation between the society of origin and the hosting society. All of these films were created collectively by 20 migrants —divided into five ethnic groups (Egyptians, Albanians, Indians, Nigerians, and Ukrainians)—who live in Greece and have trained together with 20 Greek citizens in the techniques of documentary and participatory video.

The films' artistic excellence and their broad dissemination—mainly through the internet —make these video life stories culturally accessible by other migrant groups. The project consisted of the following specific actions: a) scientific documentation (supervision and coordination; and secretarial and scientific support), b) administrative support (financial and accounting management; and purchase of equipment), c) coordinators' seminar (preparation of the training material; and selection and training of the coordinators), d) production of video life stories (selection of trainees; communication with migrant communities; training of trainees; on-location filming; translation of video material; montage; and final editing), e) project publicity and dissemination (website and DVD creation; communication and information activities; and organization and implementation of film projections on TV and at various festivals), f) quality assurance (internal assessment and external evaluation).

Third country nationals' integration is a task of highest importance and it is surely not unidirectional. On the contrary, it is an interactive practice that involves both natives and migrants. The "Video Life Stories" project focuses on the collective artistic creation of the members of a team, who become directors by filming their own audiovisual work and observing themselves and their community. Unlike in conventional approaches to learning a technical skill, which focus on the training program and the excellence of learners, in this case the interest is shifted to the actual process of the performance, with emphasis on active and equal participation of all members of the group.

The scenarios of the life stories, which are decided and planned by the trainees themselves, rely either on the observational documentary mode or on semi-structured interviews. The project's team sought to balance an anthropological/sociological theoretical and methodological approach with their educational and artistic experiences with participatory videos, aiming for an equalized mix of science and art in the final products. In relation to migrant policy, collaborative video production clarifies the objectives of the action to the community, encourages direct interaction between all participants (trainers and trainees, coordinators-animators, and videographers), and is quite flexible and adaptable to the dynamics of the community. It is also self-reflective and self-referential, strengthening the relations within the community and developing the awareness of personal expression and collective responsibility, while producing fresh artistic formations and new knowledge. In the "Video Life Stories of Migrants" project, participatory video methodology multiplied the involvement of migrants and Greeks as a team, and promoted interaction, reflection, and self-criticism.

As a result, the project is fully in-line with contemporary international scientific standards concerning migrant integration, and constitutes an innovative approach to adopting best practices in Greek migration policy. Its outcomes are also multifaceted; they show the dynamics of cross-cultural exchange through memory and life stories narration; they highlight how the migrant identity is in flux by using a common artistic expression; and they contribute to a new understanding of social integration by putting emphasis on joint training, the creative use of audiovisual art forms, as well as the promotion of intercultural dialogue.

Without romanticizing the views of migrants, the project facilitated a substantial rapprochement of the largest migrant communities in Greece, meeting the need for integration and the promotion of interculturalism. Each migrant group was treated as an independent unit incorporated into Greek society, thus combining diversity with consolidation. In other words, the goal of this type of integration policy is to be implemented, but with respect to cultural mosaic. Like all collaborative processes "Video Life Stories of Migrants" was not easily achieved. Language barriers to communication, locating suitable places for workshops, and identifying persons from inside the community who would agree to talk and have their life stories filmed were difficult challenges to overcome. What was, however, constantly debated during the discussions and the feedback sessions with the groups (both the migrant and Greek groups), was the tight timeline, which inhibited the deepening of the theory, practice, and techniques of filming, as well as the management and development of cultural dialogue and cooperation among participants.

All of the participants have noted that any possible relationships and increased co-existence between migrants and locals will be attained only through the processes of intercultural contact and understanding. It is necessary that approaches to the integration of migrants should give priority to their own needs for self-presentation and self-determination. While the project faced its share of challenges, participatory film projects like "Video Life Stories of Migrants" represent the type of bidirectional practice of social inclusion (shared by natives and migrants) that is aligned with Greece's coherent set of policies towards migrant integration.

Image 1: Photo from the field (Egyptians' ethnic group)

Image 2: Photo from the field (Albanians' ethnic group

Image 3: Photo from the field (Indians' ethnic group)


Image 4: Photo from the field (Nigerians' ethnic group)

Image 5: Photo from the field (Ukrainians' ethnic group)

Izwi Lethu: Our Voice:
A Newsletter Project with migrant sex workers in South Africa

Greta Schuler, Doctoral Fellow, African Centre for Migration & Society, and PhD candidate, School of Language, Literature and Media, University of the Witwatersrand, Johannesburg, South Africa
Email: greta.j.schuler@gmail.com

Elsa Oliveira, PhD candidate, African Centre for Migration & Society (ACMS, University of the Witwatersrand, Johannesburg, South Africa
Email: elsa.alexandra.oliveira@gmail.com

Munya Masunga, Sisonke Sex Worker Movement Gauteng Provincial Coordinator, Johannesburg, South Africa
Email: munyaradzim@sweat.org.za
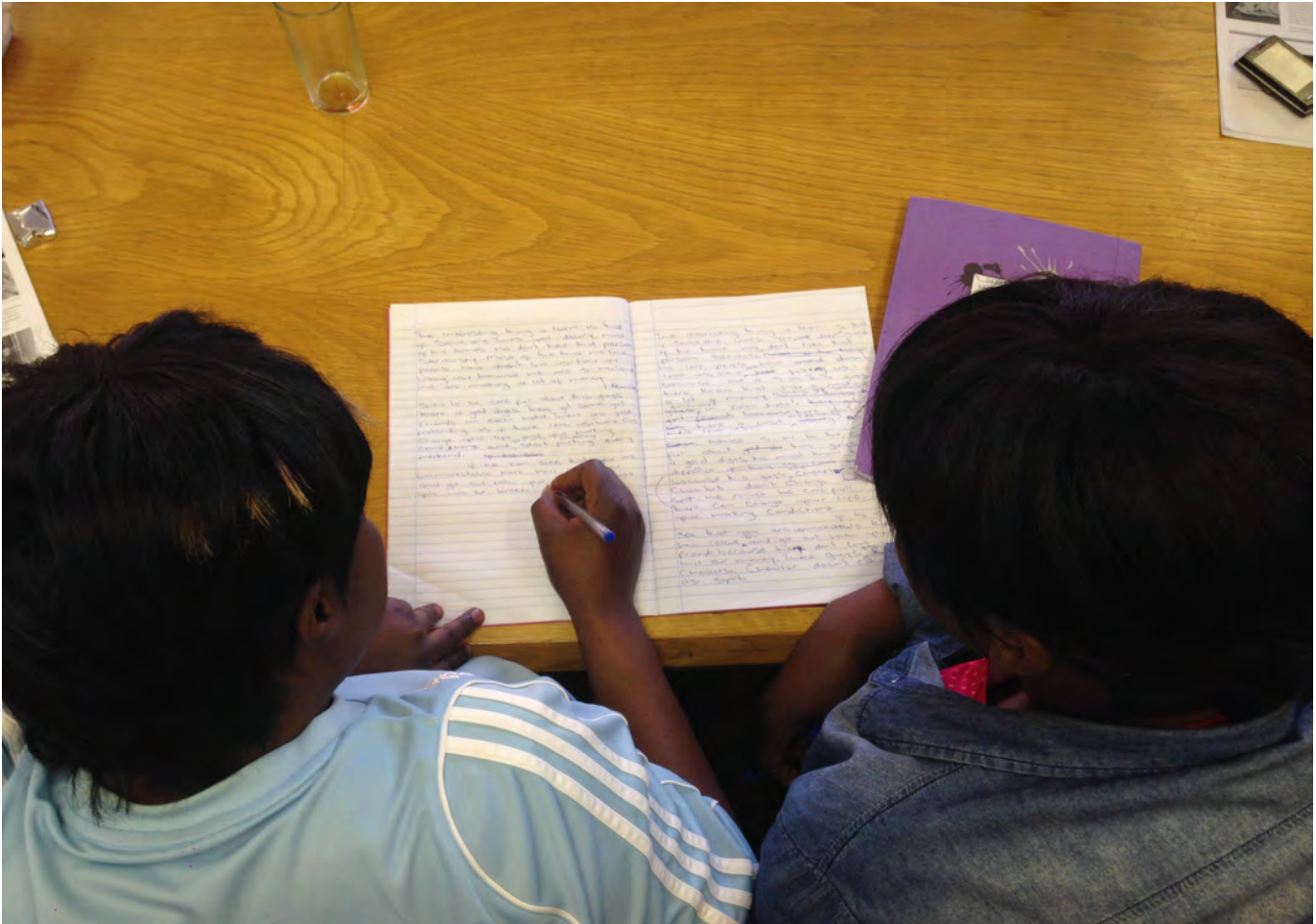
Researchers at the African Centre for Migration & Society (ACMS) who work with presumed "hard to reach" urban groups, such as migrant sex workers, informal traders, and LGBTIQ asylum seekers, have begun to search for innovative research methods that can facilitate increased insight into the complex lived experiences of individuals and communities. Since 2006, the ACMS has explored projects that use of visual and narrative methodologies alongside more traditional qualitative research methods.

These projects co-produce knowledge through the development of partnerships with groups of migrants, especially those who are under-represented in research and public policy debates, and who often face multiple vulnerabilities. The ACMS has partnered with residents in informal settlements and hostels, with inner-city migrants, with LGBTIQ asylum seekers and refugees, and with migrant men, women, and transgender persons engaged in the sex industry. These partnerships have culminated in a range of research and advocacy outputs, including community-based exhibitions,   public   exhibitions,   and   engagement   with   officials.

Furthermore, the outputs produced during several of the visual and narrative projects have been used in a range of reports, mainstream media publications, blogs, and popular media.

In 2013, Elsa Oliveira and Dr. Jo Vearey launched the MoVE project in order to begin to explore the efficacy of visual and narrative methods and their resulting research and advocacy projects. MoVE is a home base for research projects conducted at the ACMS that use "innovative methods," such as visual and narrative methods, and explore a range of issues including migration, sexuality, gender, and health. MoVE aims to integrate social action with research, and involves collaboration with migrant participants, existing social movements, qualified facilitators and trainers, and research students engaged in participatory research methods. This work includes the study and use of visual methods, including photography, participatory theatre, collage, and other arts-based approaches, in the process of producing, analyzing, and disseminating research data.

Researchers who use visual and narrative methods are often interested in direct engagement with social justice issues and movements, and their research projects involve "communicating information about the experiences associated with differences, diversity, and prejudice." These researchers frequently work closely with community-based organizations and under-represented groups of people in marginalized settings. The nature of the methodology of this work results in the creation of an "artifact" during the research process—a poem, photograph, exhibition, drawing, or performance. These "artifacts" are often shared in multiple platforms, reaching beyond traditional academic scopes of dissemination to reach a greater diversity of audiences. As media and cyber platforms continue to be developed and made available to global audiences, researchers interested in visual and narrative methods increasingly have more opportunities to share the work, knowledge, and practices that emerge from such projects.

One new MoVE project is a newsletter that is produced collaboratively by the ACMS and the Sisonke Sex Worker Movement. Izwi Lethu: Our Voice is a monthly newsletter made by sex workers, for sex workers. Each newsletter features the work of three new sex worker-participants who must attend a three-to-four-day workshop prior to the publication of their submissions. The workshop, facilitated by Greta Schuler, provides instruction and feedback on writing and revising stories. The sex workers chose to write about topics that are to them, whether these are personal stories or community events.

Before each workshop, Sisonke members—all of whom identify as active sex workers—submit story ideas to the editorial board, who votes to choose participants. The workshops begin with discussions about newsletters and with samples of stories, but the

emphasis is on learning through the process of writing and revising, and participants write stories and share them with the group.

Over the course of the workshop, participants write, share, critique, and revise their work, repeating this process until the group is satisfied with each story. Free days are scheduled between workshop sessions to allow participants to conduct interviews and to take photographs to augment and complement their stories. On the last day of the workshop, participants type their stories on laptops and record themselves reading them. Working with laptops, digital recorders, and cameras not only adds to the richness of the "artifact" they produce, and to the understanding of migrant sex workers' lives, but it also help build communications and media skills within the Sisonke community.

Each newsletter includes at least three feature stories by the three new participants, an Editor's Note, and a guest column (which is the only piece not written by a sex worker). Clara, a featured writer who became an editor because of her commitment to the project and her skill in editing her peers' work, said this about the project: "In the Izwi Lethu workshop, you learn to be creative. You do not write something you did not experience. If it was experienced by someone you know, you must interview that person." Her remark shows that the newsletter is perceived as a legitimate work of journalism for migrant sex workers. The newsletter is distributed at Sisonke meetings and by peer educators during outreach work to sex workers. Not only does it offer researchers a vivid picture of the lives of migrant sex workers in Johannesburg, but it also has the potential to be an important tool for sharing information among migrant sex workers and migrant and sex worker activist organizations.

All issues of the newsletters are available online at http://www.migration.org.za/page/newsletters-izwi-lethu/move
Pictures and excerpts from the newsletter, as well as special features, such as recordings of participants voicing their stories, are available at MoVE's

blog: methodsvisualexplore.tumblr.com
Follow MoVE on Twitter @MoVESAfrica and Instagram @MoVESAfrica

Special Note: sections of this article where originally published online in Refugee

Review: Re-Conceptualizing Refugees & Forced Migration in the 21st Century. For more information please visit: https://refugeereview2.wordpress.com/

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i Oliveira is interested in the ways that research can support social justice issues, specifically in the areas of migration, sexuality, gender, and health.

ii The African Centre for Migration & Society is an interdisciplinary African-based Centre dedicated to research on human mobility and social transformation. http://www.migration.org.za.

iii LGBTIQ is an acronym for Lesbian, Gay, Bisexual, Transgender, Intersex, and Queer. iv Oliveira, Elsa. "Migrant women in sex work: does urban space impact self (re)presentation in Hillbrow, Johannesburg" (MA diss, University of the Witwatersrand, 2011); Schuler, Greta . "At Your Own Risk: Narratives of Zimbabwean Migrant Sex Workers in Hillbrow and Discourses of Vulnerability, Agency, and Power" (MA diss, University of the Witwaterand, 2013); Vearey, Hidden spaces and urban health, 37-53 v Several MoVe projects have been selected to participate in local, national, and international advocacy and research initiative meetings. These projects have been showcased in public spaces, at art festivals, and at local and international conferences as a tool to share information, ignite discussion, and promote reflection on issues otherwise not readily available for public consumption. Exhibitions have been displayed at NGOs, such as the South African Human Rights Commission, and have travelled to Durban, South Africa; Kampala, Uganda; Rio de Janeiro and Minas Gerais, Brazil; Amsterdam, Netherlands; Portland, Oregon, USA; Buenos Aires, Argentina; Bogota, Colombia, and Kolkata, India, to name a few.

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Call for Papers and Announcements

Project Workshop (April 2016)
Everybody: A Transnational Iconography: Announcement for International Workshop
Dr. Anna Schober
Justus-Liebig-University
Faculty of Social Sciences and Cultural Studies
Karl-Glöckner-Str. 21E, Room E 011
35394 Gießen, Germany

A new international project entitled "Everybody: A Transnational Iconography" aims to draw up a cultural-historical iconography of the figure of the everybody, with a particular focus on its more recent history. 'Everybody' refers to a type of figure used in films and photography, but also in political propaganda, advertising or in the internet, to address an audience as widely as possible and to testify to the truth or reality of what is portrayed. The special feature of this figure is that is displays particular characteristics but at the same time links those characteristics with potentially "all" – what makes it a key figure of modern socialisation processes.
In drawing up such an iconography the project focuses in particular on the period of transition from the employee culture of 'organised' modernity to the creative culture of late or post-modernity – that is, from approximately 1960 to the present.

Within this study framework the research project will pursue three primary objectives:

(i) To draw up a plural and transnational iconography of the figure of the everybody since 1960.

(ii) To locate exemplary figures of the everybody in a longer tradition of political-democratic figures of popularisation that began with the change towards potential republican or democratic political systems in the 18th and 19th centuries.

(iii) To critically and comparatively discuss current philosophical conceptualisations of the everybody as a figure of thought for the diagnosis of the present (e.g. in the work by René Girard, Giorgio Agamben, Gilles Deleuze and Félix Guattari, Friedrich Kittler or Michel de Certeau) as they appear in relation to the examples of visual culture being studied. This project has received funding by the Deutsche Forschungsgemeinschaft (2015–2018).

An international workshop aimed at discussing the methodology of this project is scheduled for April 21- 22, 2016, at Justus Liebig University Gießen, Germany.
For more information, please contact Anna Schober (Principal Investigator) email: anna.schober@sowi.uni-giessen.de

CFP: Together While Apart: Mediating Relationships
Special Issue of MeCCSA Networking Knowledge, ISSN: 1755-9944
Dates of Submission
Abstract: 1st of September (150w)
Full Article: 15th of November (6000w)

Together While Apart: Mediating Relationships

Objective of the Special Issue:
This special issue of Networking Knowledge seeks to empirically explore how interpersonal relationships and affect are mediated in contemporary contexts. Digital technologies and the practices associated to them enable us to interact with our affective networks in a seemingly easy way: we just need to use the touch of a finger to show that we care. Visual media, especially photographic forms, are of particular relevance in practices of affective communication, as they enhance communication and afford the emergence of shared spaces of (social) co-presence and ambient intimacy. While recent empirical research tends to focus on how mediatization impacts on political, religious and collective senses of belonging, (such as nation and ethnicity), interpersonal relationships and more private (while still intersubjective) cultures of mediatization have received less attention within media and communication studies. We are interested in empirical studies on mediations of everyday life, particularly visual practices and routines, as well as the aesthetics and audiences at play. Our main focus is how relationships, intimacy and affect can be constituted and negotiated through (visual) media. Topics may include but are not limited to:

- Affective / ubiquitous media and networked intimacies
-Creating and negotiating affect over space, particularly at sites of mediation
- Affordances, agency and authorship
- Pictorial practices in communities of affect, such as with photo-sharing (apps) -
Technologies and aesthetics of propinquity, presence and absence
- Love and conflict in intimate relationships, such as dating (apps), sexting, and the
commodification of intimacy
- gender-/generation-/age-/culture-specific practices of connectivity / mobility
- Comparative analysis of past and present practices of networked affect

We welcome research undertaken within classical methodological means, such as
ethnography, content analysis and semiotics, but also innovative approaches like
participatory research, narrative inquiry, visual sociology, etc.

Submission Procedure
- 1st of Sep 2015 – deadline for abstract submission
- 15th of November 2015 – deadline for full article submission
- November to December 2015 – peer-review process
- 10th of February 2015 – deadline for submission of final version of articles after the peer-
review process
- 15th of March 2015 – deadline for submission of video abstracts (not mandatory but
highly encouraged).

See examples here: https://www.youtube.com/channel/UCGpsAZZS-zufR0__D-e_n3g -
April 2016 – publication of the special issue

Editors
Patricia Prieto-Blanco, Huston School of Film and Digital Media, National University of
Ireland Galway, patriciaprietoblanco@gmail.com
 Maria Schreiber, Department of Communications, University of Vienna, Austria,
maria.schreiber@univie.ac.at

The Social Science Research Council announces

THE 2016 RACHEL TANUR MEMORIAL PRIZE FOR VISUAL SOCIOLOGY

A social science photography and analysis competition open to undergraduate and graduate students worldwide.

1st prize: $2,500 ✳ 2nd prize: $1,500 ✳ 3rd prize: $500
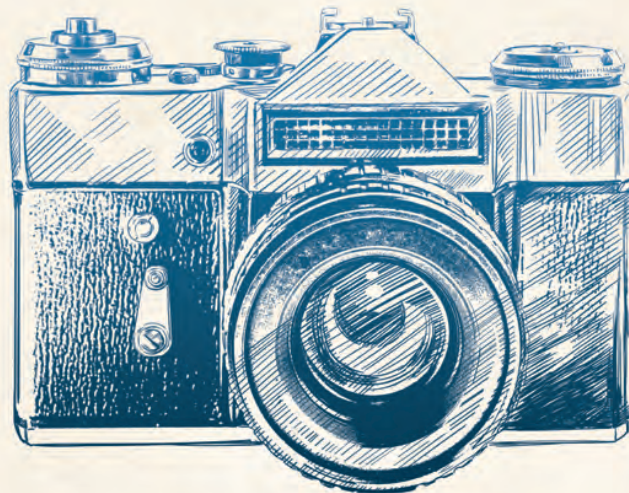
The Rachel Tanur prize recognizes students in the social sciences who incorporate visual analysis in their work.

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.

TO APPLY:

www.racheltanurmemorialprize.org

SUBMISSIONS DUE: JANUARY 25, 2016

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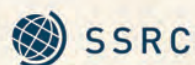
Website: www.racheltanurmemorialprize.org

WG03 Statement:

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

The overall goal of the 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 (WG03)

We wish to extend a warm welcome to scholars and professionals of sociological teaching, researchers or practitioners and encourage you to join WG03. To join us you need to be a member of The International Sociological Association, which currently has 5,000 members from 167 countries. The benefits of joining include:
. Free subscription to ISA journals **Current Sociology** and **International Sociology**.
. Reception of **isagram**, an electronic newsletter containing announcements of the forthcoming conferences, calls for papers and manuscripts, prizes, competitions, etc & the WG03 Newsletter
. Free access to **e-bulletin** an ISA on-line publication.
. Free access to **sociopedia.isa** an online database with 'state-of-the-art' review articles in social sciences.
. Free Access to **SAGE Full-Text Collection** which includes 37 journals with more than 12,500 articles.
. 45% discount on SAGE Publications books.
. A reduction in registration fees at ISA World Congress of Sociology.
. Preferential consideration for papers submitted to WG03 conferences.
. Access to bursaries to enable members to attend WG03 at the World Sociology Congress and Forum.
. Membership of WG03 Visual Sociology mailing list.

ISA membership is for 4 years. It currently costs $225/105/35 for employed members (rated according to where you live); and $120/ 50/25 for students. WG03 membership is an additional $40/20/10. In many countries these fees can be exempted against tax as a professional membership, thus making membership free. **To join ISA and WG03 please apply online at** **http://www.isa-sociology.org/memb_i/index.htm**

Call for Submissions to the ISA Visual Sociology Newsletter

Next Deadline: Nov 15, 2015.

Are you a visual sociologist? A visual researcher? A researcher who is experimenting with visuals and visuality? 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 visual sociology?

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 WG03 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.

Thank you!
Andrea Doucet, Editor
Gary Bratchford, Deputy Editor