

Visual Sociology

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Notes from the Editors:

Welcome to the December 2014 Newsletter of our ISA Visual Sociology (WG03) Working Group. This is our ninth edition and the first one for a new editorial team. We received many submissions over the past few months and we are delighted to share some of these with you. They represent just a few of the diverse approaches to visual sociology in our Working Group. These entries came to us from around the globe (Argentina, Norway, Poland, India, and England) and include photographs and short essays on visual research, visual sociology, methodological innovation, and blurred boundaries between cultures, ethnicities, and nations. This issue also contains a report from the July 2016 meetings in Yokohama Japan from our new president, Valentina Anzoise. We continue a tradition from past newsletters with a "Getting to Know You" column that introduces you to one of our members; in this issue, the focus is on Elsa Oliveira, our new WG03 Treasurer. We are also very pleased to publish three prize-winning essays and photographs of the 2014 Rachel Tanur Memorial Prize (RTMP) Competition; this is a bi-annual competition and we will be sharing more details about the 2016 competition in upcoming newsletters.

We look forward to continuing to work with our newly elected Board and with you, our members, to make this newsletter a site for learning about new approaches to visual sociologies and the exciting research of members from around the world, and also to share news of upcoming events, conferences, and calls for papers.

We want to thank the outgoing Editor of the Visual Sociology Newsletter, E-J Milne, who established and nurtured this newsletter project for the past four years. She has generously provided a wealth of wisdom to us as we begin this journey.

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 summer issue is: June 1, 2015.

Andrea Doucet, Editor, Brock University, Canada

Gary Bratchford, Deputy Editor, Manchester Metropolitan University, England



Visual Sociology at a Turning Point

Valentina Anzoise

Ca' Foscari University of Venice, Italy

President (2014-2018)

ISA Visual Sociology Working Group (WG03)

To report on the last Congress we had in Yokohama on 13-19 July, let me start at the end...

Those of you who were there know that we had our usual business meeting where we got caught up, discussed TG05/WG03 activities, awarded the Rachel Tanur Memorial Prize to the winners, (**Kristin Miller, Tristan Brown, and Jeff Sheng**, whose amazing essays and photographs are featured in this Newsletter). We also held the WG03 Elections. I have now the honor (and duty!) of being the new President of the group, supported by an enthusiastic Board. Again, thanks to all the people who served as 2008-2014 Board members:

BOARD (2010-2014)

- **President**, Regev Nathansohn, University of Michigan, USA
- **Vice President (Research)**, Dennis Zuev, CIES-ISCTE, Portugal
- **Vice President and Secretary**, Elisabeth-Jane (EJ) Milne, Centre for Trust, Peace and Social Relations, Coventry University United Kingdom,
- **Treasurer**, Jerry Krase, Brooklyn College of the City University of New York, USA
- **Board member**, Judith Tanur, State University of New York at Stony Brook, USA,
- Thanks also to Board members who are stepping down after four years of excellent work:
- Luc Pauwels, University of Antwerp, Belgium
- Timothy Shortell, Brooklyn College of the City University of New York, USA
- Eryn Snyder, Temple University, USA (Rachel Tanur Prize Winner 2012-2014)
- Gabry Vanderveen, University of Leiden, The Netherlands

I also served on the Board during those years and to my fellow Board members: Many thanks for helping this group of dreamers be recognized within the ISA.

We started as a small Thematic Group and became a very well established in just six years. Now we are definitely one of the most active ISA Working Groups! We have more than one hundred members from 36 countries, and our Facebook page counts has over 600 members! Our next goal now is to become a Research Committee by 2018. Margaret Abraham, the new elected ISA president, came to our business meeting to congratulate us and to encourage us to continue being as proactive as we have been over the last few years by attending ISA meetings and contributing to making Sociology, as a discipline, more visual in its research and teaching practices.

“Facing an Unequal World: Challenges for Global Sociology” was the theme of the last Congress. Despite the huge (and sometimes dispersive) spaces of the venue at Pacifico Yokohama, our 18 sessions, which included five sessions that were organized jointly with other ISA groups, five workshops, and our business meeting, as always, were lively and brilliantly attended (even by non-WG03 members). Many people also participated in the special events we organized. The screening of “Nuclear Nation,” a documentary about the exile residents from Futaba, which houses the crippled Fukushima Daiichi nuclear power plant, was followed by a discussion with its director, Atsushi Funahashi. There was also a fieldtrip to the Kotobuki neighborhood, where we had the opportunity to visit a soup kitchen and speak about local issues related to migration and homelessness with some activists from the Kalabaw-No-Kai NGO.

Within the official sessions, we challenged global issues that affect the construction of contemporary landscapes and mediascapes - from homelessness and gentrification, to the perception and representation of environmental issues and post-conflict imaginations, to ageing or being young in contemporary society. All of these topics were explored from different perspectives, adopting different methodologies, and all of them were high quality papers. We received 126 proposals, out of which we accepted 49 (39% acceptance rate). Overall, in our 18 sessions we had more than 100 authors, filmmakers, session organizers, discussants, and chairs from 26 countries!



Of course, we also love to enjoy ourselves. As usual, we had our social evening, and this year it was at the BankART Studio, a space located in a former shipping building on the river. The Studio is part of a project designed by Yokohama City to revitalize the heart of the city by utilizing refurbished historical city buildings for the development of contemporary culture and the arts. The next official ISA meeting will be the Forum in Vienna, Austria, in 2016 (but we will try to organize some intermediate meetings before that). We just received the news that “The Futures We Want: Global Sociology and the Struggles for a Better World” will be the general theme of the Forum.

To quote Markus Schulz, President of the 2016 Forum, such a theme is meant to encourage forward-oriented research, from the tiny worlds in micro situations to the broadest macro dynamics affecting the entire planet. The plural “s” in “future” points to a diversity of possibilities, projects, and visions. If the past World Congress was dedicated to “Facing an Unequal World,” the upcoming Forum continues this conversation with an emphasis on how inequality can be transcended, how different social actors, animated by expectations, struggle in diverse ways in a myriad of settings, and on how global sociology can contribute to this meaningful research.

July 2016 may seem very far away but we are already at work. By January 2015 we will begin formal deadlines and we have already set up two organizational sub-committees (and we have many local allies!) composed of WG03 members who have volunteered to support and coordinate the pre-forum workshops and activities (possibly 6/7-9 July) as well as the official sessions (10-14 July). If anyone else would like to join one of these two sub-committees, they are more than welcome - just write to us (valentina.anzoise@unive.it), EJ Milne (ej.milne@coventry.ac.uk), or Dennis Zuev (tungus66@gmail.com). It will be a thrilling challenge!



Valentina Anoise – President of the ISA
Visual Sociology WG03



Waiting for the Facebook Bus, 24th and Valencia

Kristin Miller, PhD candidate in Sociology, UC Santa Cruz, California
First Prize – Rachel Tanur Memorial Prize for Visual Sociology

Three men stand on a sidewalk in San Francisco. They stand equidistant from each other, not even their shadows touching. In any event, they are more engrossed in the smartphones they hold than in anything going on around them. With heads bent forward, they click away; two of them are further buffered from their environment by sunglasses and headphones. Their backs are to a colorful mural of a hillside and waterfront, perhaps imagining San Francisco as it was in the days of Spanish rule. They do not notice the woman depicted in it who appears to gaze out at them as she kneels to collect water, perhaps marveling at a future world that bears little resemblance to her own.



Waiting for the Facebook Bus, 24th and Valencia. Photo Credit: Kristin Miller

These Facebook employees wait at a municipal bus stop at 24th and Valencia Streets in The Mission for the free, private bus that will carry them to the headquarters of the social media giant in Silicon Valley. Unlike the muralist Marta Ayala, whose *Roots and Frequencies Basic to Our Education* (1994) they ignore, they are likely recent transplants to The Mission—drawn by its reputation as a hip, artsy neighborhood, and proximity to the 101 freeway that will give them a shorter commute on top of workweeks in excess of 40 hours. Young digital “creatives” such as these men, have been moving to San Francisco in droves since the original dot-com boom of the late ‘90s. Since 2006, this has been accelerated by the so-called “Google Bus,” private buses that connect desirably “urban” Bay Area neighborhoods with the suburban campuses of Apple, Facebook, Yahoo! and others. Today, the private buses carry tens of thousands on a daily basis, siphoning riders from the region’s transit systems and causing public outcry.

The displacement brought about by this influx of new arrivals is nowhere more fraught than in The Mission, previously a lower-rent neighborhood that provided an accessible home for generations of San Francisco’s immigrant communities—first Irish, German, and Polish, then, starting in the 1940s, Mexican and Central American. For decades, The Mission was the Latin@ heart of the city, its walls adorned with murals in styles traditional in Central America, and its parks hosting altars for the celebration of Día de los Muertos in the fall. All of this fused syncretically with the broader city culture to produce something uniquely San Franciscan and uniquely “Mission.” But now, another mural around the corner from Ayala’s shows a parade of well-known residents carrying banners that read “Stop the Evictions.” While it could be argued that urban spaces are dynamic and constantly evolving, and that the Techies are just another wave of immigrants using the Mission to gain a foothold—the digital isolation of the Facebook employees waiting for their private bus tells a different story. SF residents who are being forced out due to higher rents and condo conversions they cannot afford are multi-generational families, small business owners, teachers, first responders, artists, activists, and performers, and service workers of all kinds. They are also largely from communities of color. The more recent arrivals have demographics that match the tech industry’s, 64% white (1) and 74% male (2). They are also young, typically unmarried or child-free, and earn extravagant salaries: in 2012 the mean annual salary for a network specialist was \$94,000 (3).

The young tech workers I documented are not just demographically distinct from the communities they are uprooting, they have a dramatically different relationship to place. For these dwellers in what Zygmunt Bauman calls “Liquid Modernity,” (4) San Francisco is just another node on the global network of IT capital. Today they live in SF, but tomorrow it could be New York, Tokyo, or Stockholm. In order to cope with these repeated disjunctures, they must buffer themselves from the particularities of place. Local culture becomes something briefly consumed and easily discarded. The continuity of liquid modern life is in the data flows that travel with creatives, evident in the men’s fixation on the screens of their devices. They feel more closely connected to remote people and events than to their co-workers standing only feet away. The privacy of the tech buses helps sustain their illusion of being “alone together,” to quote Sherry Turkle; like much of the tech created in Silicon Valley, the buses allow riders to “‘dial down’ human contact, to titrate its nature and its extent.” (5) For the tech industry to use public rather than private systems for its transportation needs, its members would first have to become part of the “public” of the places they inhabit.

Kristin is a PhD candidate in the Sociology Department at UC Santa Cruz.

Steppe Childhoods

Tristan Brown, PhD candidate in History, Columbia University, New York.

Second Prize – Rachel Tanur Memorial Prize for Visual Sociology

Two boys chatting in front of Amarbayasgalant Monastery in the far north of Mongolia. Horses graze peacefully to the left and in the far background, nomads' yurts (Mg. gers) may be seen lining the base of a mountain range that conceals the setting sun. When the taller boy's parents begin speaking with the older lamas, he takes the opportunity to strike up a conversation with a monk his own age. Quickly and quietly, they become like old friends in just a few moments. Local legend tells that this monastery was founded to be the resting place of Zanabazar, the first great lama of the Khalkha Mongols in the seventeenth century when a search party saw two local boys playing on the grasslands. The party took it as an auspicious sign, and chose that place to build the monastery, which they named after the two boys (Mg. "Amur" and "Bayasqulangtu"). This scene nostalgically brings us back to that moment, though it remains firmly in the present in so many ways.



Steppe Childhoods. Photos Credit: Tristan Brown

In her recent work with Courtney Bender, Wendy Cadge, and David Smilde, *Religion on the Edge: De-centering and Re-centering the Sociology of Religion*, Peggy Levitt has challenged contemporary thinkers to explain the “contingent clustering” that happens at the sites and spaces of encounter in religious experience. This photograph is exactly about that. It is not simply a story of “tradition” versus “modernity” but rather, one of recovery, encounter, and social relations. These boys were both born into the post-Communist society of modern Mongolia. During the Communist period (1924-1992), religion was highly regulated in Mongol society and many monasteries were dismantled or closed. In spite of the fact that Tibetan Buddhism was and remains the most popular religion in Mongolia, for the generations that grew up under the Mongolian People’s Republic, it was largely an abstracted concept in the public sphere.

This has changed in Mongolia since the collapse of the Soviet Union: parents have begun sending their children to monasteries again, and monks have begun a re-engagement with the large sector of Mongolian society that remains nomadic. This photograph naturally shows a society in change through its youth. The children are not pictured passively here because they are not simply passive actors. We see engagement. It is the very act of encounter between these two children that is today keeping the faith and preserving tradition. Old ties are being rekindled one nomad at a time. These two boys wear similar sneakers, they know the same children’s games. While the crimson robes of the younger boy might make him at first appear “different,” there is actually little feeling of distance in this scene. Interaction between children (Corsaro: 1997) is critical here. If the social processes at work in contemporary Mongolia see a re-flourishing of traditional culture, there will be a myriad of hidden, small moments such as this which will help facilitate it.

Though there remains a tendency to see tradition as the bastion of elders in a society, new sociological work in the fields of religion, childhood, and culture is underscoring the importance of those moments in life when the adults step away.

Tristan is a PhD candidate in the History Department at Columbia.

Untitled, (Don't Ask, Don't Tell, series)

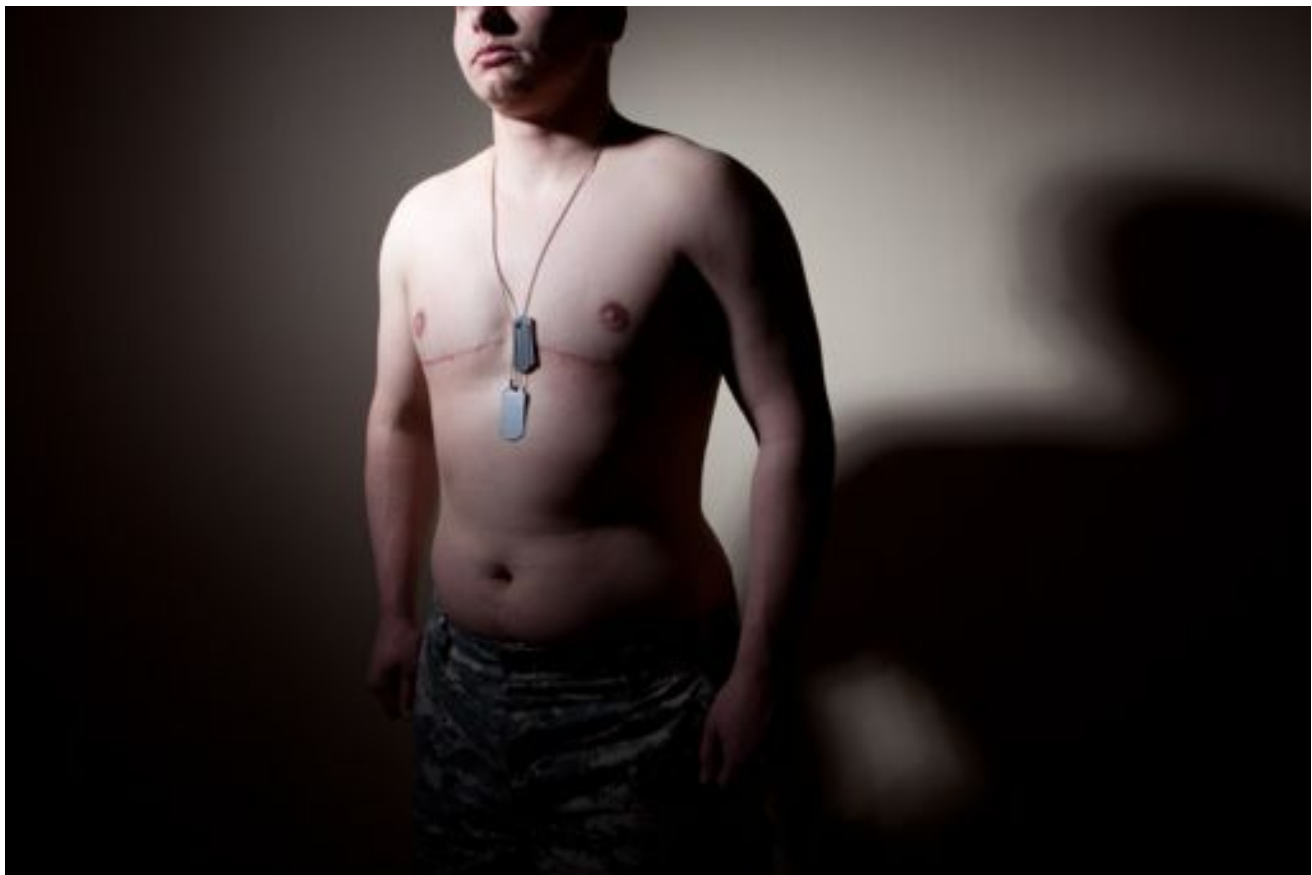
Jeff Sheng, PhD candidate in Sociology, Stanford University, California

Third Prize – Rachel Tanur Memorial Prize for Visual Sociology

“Could you do me a favor and take a photograph of me shirtless to help me document my transition?” At first I was taken aback by the request. It came from one of my transgender interview subjects for a research project that I have been working on about closeted LGBT (lesbian, gay, bisexual and transgender) service members in the United States military. Since 2009, I have interviewed and photographed over one hundred such individuals affected by the now repealed “Don’t Ask, Don’t Tell” laws that until recently had prohibited gays and lesbians from openly serving in the United States military.

I have also included in the series those impacted by the current policies that discriminate against transgender individuals who undergo gender transitions. My methodological practice involves in-depth interviews, ethnography and collaborative portraits of each person to generate greater understanding of their identity and experience. In the photographs I take of them, I employ various creative strategies that use lighting, cropping and body positioning to ensure that their identities are concealed in some way. In this case, even though I had already photographed many other military service members, J's specific request seemed to be both personal and intimate in a way no other one had been. Not sure what to make of it, I simply said, "Sure," since the request seemed to be significant in a way I had not yet completely understood.

We met in my hotel room where I set up the lighting that I wanted for the photograph and told him that I was ready. As he took off his shirt, he revealed two scars where breasts had formerly been. Two military dog tags hung from his neck, resting around his sternum, framing these scars as if they were battle wounds from war. As my camera shutter whirred a soft hum punctuating the silence in the room, I was struck with a revelation about the complicated nature of how gender permeates our lives. Of course I reflected on the process of how gender is constructed and reconstructed through interaction by the now infamous theory described by West and Zimmerman (1987) as "doing gender." Yet this experience for me showed something even deeper – the personal and psychological attachment that we each ascribe to gender meanings and identifications.



Untitled, (Don't Ask, Don't Tell, series). Photo Credit: Jeff Sheng

In the conclusion of her book, “Just One of the Guys,” sociologist Kristin Schilt notes this complicated relationship transgender men have with the interactional and macro-level societal constructions of what “being a man” entails, and their equally compelling deeply personal and pleasurable individual attachments to their self-determined gender identity: “This pleasure comes from finally gaining a social maleness that aligns with their personal, often long-standing, sense of being male.” Schilt further theorizes, “Perhaps the problem with doing gender as a theory is not the focus on accountability but the lack of focus on the pleasure that can come from experiencing this coherence” (2010:174-175).

As I photographed J’s body, I realized the power and significance of this pleasure. This visual document of his transition was an image that proved his ability to wrestle some control over a process that had often been overly and inappropriately constructed for him previously, and was a milestone in his life, one that deserved a needed coherence. This photograph, my visual proof of the collision between structure and agency, power and pleasure, doing and being, was evidence of the complicated sociological nature of gender processes that permeates each our lives and the important role that photographic images can have in revealing these understandings for us.

Jeff is a PhD candidate in the Sociology Department at Stanford. He is also an accomplished photographer, with an MFA in Studio Art from UC Irvine.

**Note from the Judging Committee for the 2014 Rachel Tanur Memorial Prize:*

After review it was discovered that some entries to the 2014 RTMP competition were longer than the guidance issued on character count. In fairness to those who submitted entries, all submissions were judged equally. In the interest of transparency and fairness, these issues have been identified and resolved in our preparation for the 2016 RTMP competition.

About the Rachel Tanur Memorial Prize for Visual Sociology

This is a biannual prize administered by The Social Science Research Council (SSRC, based in Brooklyn, New York) and funded by a grant 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.

The Rachel Tanur Memorial Prize for Visual Sociology will be offered again in 2016. For more information, please visit:

<http://www.racheltanurmemorialprize.org>



Rachel Dorothy Tanur

Boundaries of Ethnicity?

Mixing the Cultural Practices of Immigrants and Ethnic Norwegians in the City of Drammen, Norway¹

Karolina Nikielska-Sekula, PhD candidate, Research Fellow, Telemark University College, Norway

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Drammen is a midsized city situated in the western part of Norway, not far from the capital city, Oslo. In 2013, 25% of the city's inhabitants were of immigrant origins¹ (SSB 2014) with the majority (13.5%) being of Turkish origin (*ibidem*). Most of the immigrants, especially those of Turkish, Pakistani, and Indian origin arrived here as "guest workers" in the late 1960s and 1970s and were followed afterwards by other members of their families. Due to their prolonged and visible presence in Drammen, they have managed to make an imprint on the city, influencing practices of ethnic Norwegian inhabitants. Jerome Kruse (2012: 18) claims that "ordinary people change the meaning of spaces and places by changing their appearance. (...) [Immigrants] carry designs or living (culture) from the original home environments and adapt them to the resources and opportunities in new localities". These cultural forms are clearly displayed in Drammen at various immigrant-run facilities that have been adapted to fit the needs of fellow immigrants of different ethnic backgrounds as well as those of ethnic Norwegians. As a result, many "ethnic" restaurants are frequented by a multicultural clientele that includes ethnic Norwegians. Likewise, shopping in "exotic" immigrant grocery stores that sell products from all over the world is a common practice among Drammenians. Simultaneously, immigrants' daily lives and their hierarchies of values have to some extent been influenced by popular patterns in Norwegian society. For many of Drammen's inhabitants with foreign backgrounds, celebrating Norwegian Constitution Day has become an obligation that shows respect for the host society. Other transnational cultural and religious practices of immigrants have gained a local style, taking place in former churches and Norwegian-style buildings decorated with references to immigrants' cultures of origin.

Richard Alba (2005) argues that boundaries between immigrants and host populations can be divided into race, language, and religion. Depending on the degree of variation in relation to the host population, boundaries are bright or blurred. The more visible the "otherness" of an individual, the brighter are the boundaries. These borderlines overlap with other divisions that Frederic Barth (1969) describes as ethnic boundaries. According to Barth, in social interactions, ethnic boundaries serve as a distinguishing factor between different groups. Even if the cultural features of two groups do not vary significantly, or have radically changed over time, the sense of ethnicity within each group remains strong as long as the group boundary is maintained (Barth 1969; 14-15).

¹ I would like to thank Professors Jerome Kruse and Kjell Olsen for their valuable comments on this paper.

Ethnic boundaries are often strengthened by the brightness of racial, linguistic, and religious features (Alba, 2005) in relation to the host society. But are ethnic boundaries simultaneously actual borders of particular cultural practices?

This photo essay presents the practices of multicultural participants in everyday life in Drammen, which move beyond the limits of what was formerly assumed to be limited to ethnic habits. Despite the fact that the features distinguishing immigrants from the host population are often bright, and even in cases where an immigrant groups' sense of ethnic identity is strong, the borderlines between the practices of representatives of each group, in observed interactions, remains rather blurred. This essay, employing Barth's (1969) perspective of boundaries between ethnic groups and Alba's (2005) concept of blurred and bright boundaries between immigrants and host population, argues that beyond strong and visible borderlines distinguishing ethnic groups living in Drammen, cultural practices of their representatives are constantly transforming and are gradually having more in common. The actual boundaries drawn by the practices of representatives of different ethnic groups (including those of both the immigrant and host societies) thus remain blurred.

This essay focuses on the mixing of cultural practices by ethnic Norwegians and immigrants. Although it is limited to showing what both host and immigrant population have in common, it does not deny other aspects of immigrants' existence, including their "otherness" in the host society, which is often caused by poor economic conditions, the concentration of immigrant housing in less attractive districts of the city, and a difference in habits originating from immigrants' cultural backgrounds. The aim of this essay is to draw the reader's attention to the complexity of the cultural identification of inhabitants of a multicultural city and to underline bi-directional changes in the cultural practices of both ethnic and immigrant residents.



Picture 1. Inhabitants of Drammen dressed in traditional Norwegian costumes (*bunad*) celebrating May 17, Norwegian Constitution Day, by taking part in the parade. Norwegian flags dominate the landscape. Some of the participants are veiled combining elements of Muslim heritage (a scarf) with a Norwegian national costume. A few Muslim women of immigrant backgrounds told me they wished they could afford to have their own *bunad*. The prices of the costume range from \$2,000 to \$10,000, making the *bunad* a status symbol. The majority of immigrants from lower social classes cannot afford one and consequently wear other kinds of elegant clothing during the parade.



Picture 2. Not only the bunad is welcomed during the parade. A group of Indian artists in traditional costumes perform a traditional folk dance



Picture 3. A girl of Turkish origin wearing bunad performing a song with a fellow ethnic Norwegian singer who is wearing a traditional Turkish dress that refers to Ottoman heritage. Each child on the stage holds two flags: one Norwegian flag and a flag of their country of origin. Here, besides Norwegian, Turkish, British, and Slovakian flags are visible.



Picture 4. Norwegian vafler (waffles) and Turkish gözleme (a type of stuffed pancake) made and served by women of Turkish background during the Language and Culture Festival in Drammen. For dessert one could choose between carrot cake (popular in Western countries) and kadayif, a favorite pastry in Turkey.



Picture 5. Traditional Turkish teapot with Turkish and Norwegian inscription on it. The Turkish word Feyyaz is a male name. The Norwegian word Kultur Hus (Cultural House) written with a spelling mistake² indicates a lack of fluency with the language. This machine is used in one of the centers where people of Turkish origin gather in Drammen.

² In Norwegian *kulturhus* is written as one word.



Picture 6. A former Adventist church bought by a Turkish community and transformed into a mosque for the Sunni Turkish community in Drammen.

Karolina Nikielska-Sekula is a Polish PhD student in Cultural Studies and research Fellow at Telemark University College, Norway. She is currently working on cultural aspects of migration from Turkey to Norway as well as issues of ethnicity, gender studies, urban studies, and religion.

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Capturing Entrepreneurial Lacespaces: Notes from the Field

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Katarzyna Kosmala, PhD, Professor of Culture, Media and Visual Practice, University of the West of Scotland, Visiting Research Fellow, European Institute of Gender Studies GEXcel at Linköping University and Örebro University, Sweden

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The International Bobbin Lacemaking Festival in Bobowa, Southern Poland, which commenced in 2000, is an annual event organized by the local community of lacemakers that gathers lacemaking groups and individuals from across Poland and Europe. It creates opportunities for knowledge exchange and the promotion of local crafts, while inspiring women across generations to become lacemakers. Photography, as a research method applied to the study of entrepreneurial interculturalism and participants' networking at the festival, reveals the versatile means of communication used by craftspeople to attract clients. PR and sales-related activities, stalls' presentation, and the context of the festival itself all contribute to our understanding of how issues of ethnicity, locality, and identity are performed at the festival. Presented below, a sample of the image-based research conducted in years between 2010 and 2013 underlines the relevance of visual methods for studying lacemaking entrepreneurs, as debates about the visual representations of craftswomen practices are linked with a reflection upon the symbolic economy of the work produced.



Image 1. Jadwiga Węgorek (Kraków, Poland) conducting a demonstration workshop with a large roller and an original metal stall designed by her husband. Bobowa, 2012. Image: Anna Sznajder.

Image 2. Hungarian lacemakers working on a complicated pattern with numerous pins. Bobowa, 2012. Image: Anna Sznajder.



Image 3. Alžbeta Mrazová demonstrating her work on a traditional Slovak roller. Tibor Kovács, from Hungary, sitting in the background on the right demonstrating an old plaiting technique. Bobowa, 2011.
Image: Anna Sznajder.

This sample of images comments on the ways that women entrepreneurs attract audiences to their stalls by using extraordinarily large or small sized tools (images 1 and 3), through gender curiosities such as showing a man making laces (image 3), by wearing lace elements and thereby demonstrating attachment to the practice of lacemaking (image 1), by exhibiting old (image 4) and modern lace designs (image 5), or by organizing generational displays of, for example, mothers with their daughters or granddaughters (image 4 and 5). The images represent the gendered nature of lacemaking as a practice. Women make, present, and sell the laces they craft. Image 3 reveals both the ongoing process of selling by female lacemakers, who craft laces while sitting in front of their stalls (in the past they would have worked in front of their village home or shop), and the contradictory practice of a male lacemaker, who is seated behind a table making plaited lace (rather than making bobbin lace with a roller), and whose masculine appearance (beard) is used to attract clients.

Visual research methods applied to the festival's field demonstrate the engagement of lacemakers in socialization processes in situ. All of the lacemakers are equipped with rollers, thus uniting through their participation in the shared act of making lace. Their togetherness happens through socializing, but also through craftmaking and the craft itself. Laces displayed on stall walls represent a landscape of working women's achievements and often include craftworks made by relatives or friends.

A biographical account of a lacemaker's enterprise, revealed in the form of a lace display, allows for reflection upon the development of unique skills and the determined mastering of oneself through the practice of lacemaking. Different dimensions of the craftswoman's life, as displayed at the festival, are captured in images that both celebrate the variety and forms of laces (image 4), and expose how laces are produced (images 2 and 5). Time-intensive production of lace from Hungary, which requires extraordinary attention to detail (image 2), is displayed in contrast to laces made for quick and profitable sale, such as jewelry laces (image 5).



Image 4. A stall of Monika Madej (Poland) and her mother, showcasing traditional laces made in Bobowa region. Bobowa 2011. Image: Anna Sznajder.

Image 5. Monika Madej introduces a new element – contemporary laces designs (jewelry). Presented here by her daughter. Bobowa 2012. Image: Anna Sznajder.

Communicating the symbolic economy of the practice by working on laces at the stall during the festival, lacemakers attempt to attract potential clients. Although handcrafted laces are appreciated for their aesthetic value and require the highly-skilled labour of lacemakers, they are rarely bought. The entrepreneurial game performed at the festival is therefore about being noticed and selling products as well as attracting clients to visit the workshops often organized in places of lacemakers' origin. Photographs capture this entrepreneurial spirit, allowing to elaborate on the knowledge gained from the festival's setting performed actions, and actors participating in the International Bobbin Lacemaking Festival. These images inform the construction process of the lacemakers' identities in relation to a particular market space.

Lacespaces express intimacy of lacemakers' workshops articulating how private space of creative work is represented in public space and adopt a performative character. Lacemakers' identities are formed in a dialogue with lacemaking heritage history in places where women continue craft tradition, as well as search for new forms of expression in innovative and challenging projects transforming old technique into modern, attractive products.

Festival's space translates variety of artifacts considered as 'authentic' and linked with particular places forming a museum display. Furthermore, a number of craft items make a shop space, where value is negotiated by a lacemaker drawing on her understanding of the craft market economy as well as shaped by aesthetic of lace and its material form. This exhibiting-selling nature of the festival space enhances innovative actions and becomes a stimulus for ongoing interaction between individuals and communities on local, national and international level captured by the described example of image-based research.

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Visuals of Norouz- Celebrating Persian New Year in India

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Ever since I came to India I have celebrated Persian New Year and have invited other Persian students in my university to join me. We Iranian students of Banaras Hindu University assembled at my supervisor, Professor Manjeet Chaturvedi's office, which he calls Syndromic Room. Professor Chaturvedi is very interested in ancient Persian ceremonial rituals and Iranian culture. He cares about them as much as a Persian.



*Masoumeh and Manjeet
Celebrating 2013 Novrouz.*

*Photo Credit: Masoumeh
Sadeghiahangar*



Syndromic Room, Sociology, BHU. Photo Credit: Masoumeh Sadeghiahangar

We celebrated Persian New Year (Norouz) on the 20th of March 2013 and again in 2014, in the same way that Persians have been celebrating Norouz in Iran for more than 3000 years. I took some photographs of the Norouz celebrations: two are of Norouz 2013, two are of Norouz 2014, and the other picture is of the Syndromic Room's door.



Iranian Students Celebrating 2014 Nourouz. Photo Credit: Masoumeh Sadeghiahangar

Norouz, the beginning of spring or the New Year, has been celebrated by the people of Iran and Mesopotamia since antiquity. One symbolic ritual of Norouz is the preparation of a ceremonial table called Haft Seen. The number seven is considered sacred in Iran and the word Haft, meaning seven, denotes the seven days of creation, and has remained the same throughout Persian history.

The seven dishes stand for the seven pure signs of life – reproduction or rebirth, health, happiness, prosperity, joy, patience, and beauty.



Nourouz Haft Seen, 2013. Photo Credit: Masoumeh Sadeghiahangar

The most common Haft Seen items are:

1. Sabzeh(sprouts), usually wheat or lentil, representing reproduction.
2. Samanu, a pudding in which common wheat sprouts are transformed and given new life as a sweet, creamy dish, representing the ultimate sophistication of Persian cooking.
3. Seeb (apple), representing health and beauty.
4. Senjed, the sweet, dry fruit of the Lotus tree, representing love. It has been said that when a lotus tree is in full bloom, its fragrance and its fruit make people fall in love and become oblivious to all else
5. Seer (garlic), representing medicine to remain healthy.
6. Somaq (sumac berries), representing the color of sunrise. The rising sun removes all darkness from earth and provides life. The victory of good over evil is shown by the inclusion of Somaq berry in Norouz.
7. Serkeh (vinegar), symbolizing age and patience.

This arrangement is flexible. If something is not available, an alternative item that starts with letter Seencan be added. In our Haft Seen at the Syndromic Room, somaq and samanuwere replaced by coins and a bunch of berries available in Varanasi.

The ancient wisdom of the Half Seen, which continues to be practiced even today, indicates a primitive science that promotes living a life with nature. Celebrated on Norouz, it reminds us of the health, beauty, and love that comes with our social and ecological co-existence with nature and animals. Every New Year Haft Seen thus spreads a message of humanity.



Nourouz Haft Seen, 2014. Photo Credit: Masoumeh Sadeghiahangar

Some other items that are usually added to the Sofreh include:

- The Quran, the Firdausi' Shahnameh, the Divan of Hafez, or the Avesta, Khayam's Quatrain's.
- A basket of painted eggs, representing fertility.
- A Seville orange floating in a bowl of water, representing the earth floating in space.
- A goldfish in a bowl, representing joy and movement.
- Sombol (Hyacinth): Hyacinthis placed in the Haft Seen to signify the beauty and fragrance of spring, and the rebirth of nature.
- A flask of rose water, which is known for its magical cleansing power.
- A brazier (placed nearby) for burning wild rue, a sacred herb whose smoldering fumes ward off evil spirits.
- A mirror, symbolizing self-reflection and introspection.
- Lit candles, representing enlightenment and happiness.
- A few coins, representing prosperity and wealth.

The visuals show some items added by Iranian students while greeting everybody at the New Year 2013 and 2014 celebrations in the Syndromic Room during their stay at BHU, India.

Masoumeh Sadeghiahangar is from the north of Iran, Ahangar Kola Bozorg, a village of Babol City, in Mazandaran Province. She is a doctoral student in Sociology at Banaras Hindu University, Varanasi, India. Her thesis, supervised by Professor Manjeet Chaturvedi, is titled 'Social Presentation of Body Habitus by Obese Women: Analytical Reasoning of Habitus and Structure in the frame of Sociology of Body.'

This Is Visual Sociology: Results from Goldsmiths' New MA Programme

*Rose Delcour-Min, Ali Eisa, Katie Knapp, Roz Mortimer and Marina da Silva,
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In September 2014 a group of students from the new MA Visual Sociology at Goldsmiths, University of London, staged the exhibition: *THIS IS VISUAL SOCIOLOGY*. In the preceding months we worked as individuals and as a group to explore what visual sociology could be as a discipline and the exhibition was an opportunity to re-present our research to a public audience. To do this, we developed inventive and visual methods that moved beyond traditional documentary representation and engaged with a range of media, techniques, and approaches that enabled us to take an innovative approach to sociology.

Such an endeavour attempts to build upon recent sociological work that addresses a so-called “crisis of empirical sociology” (Savage & Burrows, 2007) whereby conventional methodologies of the social sciences are increasingly thought to lack the ability to produce distinctive knowledge about the empirical world. Our research projects reflect the development of inventive (Lury & Wakeford, 2013) and live (Back & Puwar, 2012) methods, mobilizing an array of both traditional and unconventional approaches in order to grasp those empirical realities understood as “multiple, contingent, in process...open, processual, non-linear, on the move” (Adkins & Lury, 2009). Whereas our individual research explored diverse sociological problems, we each developed innovative methods of telling about the material and sensory dimensions of the social world to which these methods were attuned (Becker, 2007).

Ethnographic Making

Ali Eisa's installation, *The Future of Personal Fabrication*, came out of an ethnographic study of a community of hackers in East London who were engaging in 3D printing. Eisa joined the group and began using fabrication itself as a sociological method to explore how ordinary people create, rather than consume, technology, and how this might relate to futures imagined, constructed, managed (or marketed) as a coming revolution. His

interest lay in a popular set of claims about the empowering qualities of new technologies and the inherent human values in ‘making’. But who is doing ‘personal fabrication’ and what are they making? What kinds of socialities and identities are produced in these hacked spaces?

Eisa's research developed as an iterative and dynamic process interweaving conventional ethnographic modes with heterogeneous making studies (drawing, clay model making, sound and moving image studies, found objects, script writing, public posters and other interventions). The installation was the final iteration of the research, and became a site of making during the set-up of the exhibition and a gathering point for various artefacts he had collected, sourced, and produced. Accompanying the installation were a series of hand made photocopied zines which brought photographs, screenshots, ethnographic notes, and analysis together to enact Mike Michael's (in Lury & Wakeford, 2013) notion of the anecdote as that which ‘gathers, identifies, marshals, orders’. In this work, Eisa's ambition was not to create a neat definition of ‘personal fabrication’ but to wade directly into it as a messy, complex, and chaotic empirical reality that sociological research might try to grasp, perform and enact as opposed to explain.

Visualised Affect

Roz Mortimer's work similarly embraced inventive methods to present an alternative reading of complex and messy realities; in this case a study of the legacy of the persecution of Roma during WWII, focusing on an unmarked mass grave in Poland. Her research came out of a desire to challenge how Roma history has been represented and began with feminist ethnographic methods such as interviews and personal writing. The potential of experimental writing as a sociological method was explored to present a layered interpretation of contemporary and historical events in book form: *Writing the Story of the Deathless Woman: Sensory Methods*,

Affect and a Concern for Justice. Alongside transcribed interviews there were two additional versions of events: her own reflexive account and another written in the voice of one of the victims, the Deathless Woman, who narrates the persecution of Roma from within her grave. This prosopopeial method draws on detailed historical and archival research and empirical data to inform a fictive re-imagining of events.

Mortimer's installation, *Traces*, took the form of a glass display cabinet presenting a taxonomy of the sensory and affective traces that led to her first encounter with the story of the Deathless Woman. A recording of her reading Chapter 2 of the book was accompanied by a collection of significant objects referred to in the text (a glass jar of fog, a mis-drawn map, the skeleton of a dead bird, a photograph of a closed-off road, a message written on a post-it-note). Her aim in both the book and the installation was to bring the research alive for the viewer as a route to exploring occluded histories and making their legacy visible and relevant.

Filmed Relationships

In her work exploring the relationship between .gifs, fans, and reality television idols, Rose Delcour-Min also engaged with sensory methods. As a fan herself, Delcour-Min's insider research drew on her own intensity of feelings towards Alaska Thunderfuck, a contestant on the reality TV show *RuPaul's Drag Race (Logo TV: Netflix, 2013)*. Her aim was to think about how reality television and social media can reproduce feelings of intimacy and knowing in the viewer for a person they have never actually met. **Of particular interest was the role that .gifs might play in this relationship between the fan and the idol.**

Delcour-Min exhibited *Fandom*—a short, continuously looping video presented in the gallery on a TV screen. The video was created from a .gif file appropriated from a fan blog, filmed from a computer screen using Delcour-Min's mobile phone. In the .gif an unknown person is seen rolling their eyes and propping up the corners of their mouth with their fingers. The method of filming speaks of how the fan accesses the idol and the .gif speaks of the fan's consumption of the idol (a moment, revisited as long as the gaze allows, as well as the labour behind its

production). The low quality of the video image, and the nature of the .gif file translate a sense of psychic distance, re-interpreting Simmel's (in Levine, 1971) idea of the stranger as 'one who appears near, but is remote' by positioning the idol as the stranger. In the construction of the exhibited work Delcour-Min used screens within screens to re-enact the fan's method of engagement with the idol and further explore the role the screen itself plays in the fan's understanding of the relation between themselves and their idol.

Pictured Imagination

Katie Knapp's insider research, *Farming Imagined*, similarly drew on her own personal experience. Knapp comes from a Midwestern farming family and has a history of working in agricultural communications. She set out to use visual methods to trouble existing ideas about how public understandings of farming can be researched and communicated. Her intention was to approach the discourse not by focusing on particular words used to describe food production (as in existing studies), but by accounting for the imprecise and changing meanings of words. Through an inventive use of photographs she was able to explore how the public imagines ideal farming practices and to compare these ideals to their perceptions about actual farming practices.

To understand how people imagine farming, Knapp conducted photo-elicitation interviews using her own archive of photographs. Participants were invited to sort the images according to how well they matched their ideal mental image of farming. The resulting collections of images, exhibited as large-scale colour prints, were a visual interpretation of the collated data from the photo-elicitation interviews. Collections of 'ideal' and 'actual' images were layered to create abstract and composite images. While Knapp's interview data (as opposed to her visual data) suggested that the participants had hazy and complex ideas about farming and food production, the composite images revealed striking patterns in the data, showing a clarity of thought that was not evident in the interviews themselves.

Inventive Interviewing

Marina da Silva's work also takes an inventive approach to the interview as method. In her work, *Keeling House: An analysis of a building's social mobility*, da Silva investigates the theme of social mobility, focusing on the modifications of Keeling House (a 16-storey block of flats designed by Lasdun in 1957) in order to establish a parallel between the gentrification of the area of Bethnal Green and the building itself. She sought to analyse how the economic and political changes affected the renovations of the building, and consequently the social class of its residents.

In order to investigate this relationship, da Silva used a traditional method in an inventive way and 'interviewed' the building itself. Drawing on Callon and Latour's Actor Network Theory (2005) she set out to investigate the non-human elements of the building and discuss the building's relationship to the social world. Her methods included recording sounds, images, and video to capture the atmosphere of the area from the building's perspective with particular reference to Schafer's (1993) ideas about how the intertwinement of environmental acoustics and social conditions tell us about the history and evolution of a society. The work presented in the exhibition, *Mobility*, took the form of a large-scale print of Keeling House onto which da Silva projected her field research and archival

research from the Royal Institute of British Architects (RIBA). This sequential, time-based installation narrativised the building's complex history through layers of images, light, and sound with the intention of creating a politicised yet sensory and affective experience.

This is Visual Sociology

Playful and expanded approaches to the empirical; focused attention on the sensory and how sociological problems are felt; insider research and reflexivity; narratives and experimental ethnographies. This exhibition presented research projects that insisted upon the necessities and possibilities of visual and inventive practice within sociology, putting them to use in querying the complex problems of contemporary society.

The title of our exhibition responded to Michael Guggenheim's 2013 CSISP post *What Was Visual Sociology?* This is an argument that insists on the centrality of the visual to *all* sociological research (not just that which aims at visual representation), and rejects the conflation of the 'visual' with the documentary image. Having initially explored more tentative titles such as *Is this Visual Sociology?*, and after a year of study in the first Masters programme in Visual Sociology, our confidence in our inventive and sensory methods led us to a bolder statement: This is Visual Sociology.

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Goldsmiths MA Visual Sociology students exhibited their work to the public in September 2014.



Ali Eisa: The Future of Personal Fabrication



Marina da Silva: *Mobility*



Roz Mortimer: *Traces*



Katie Knapp: *Farming Imagined*



Rose Delcour-Min: *Fandom*

Rose Delcour-Min is serving artist-as-sociologist realness, with a B.A. Fine Art at Northumbria University, and currently studying for her M.A. Visual Sociology at Goldsmiths, University of London. She lives, works, and lip-syncs in London.

Roz Mortimer is an artist, filmmaker and academic based in London. She teaches at universities in the UK and USA and her work has been widely exhibited at film festivals, galleries, museums, online and on television. She has recently completed an MA in Visual Sociology at Goldsmiths.

Ali Eisa is an artist-maker-tinkerer-DIY-hobbyist with a B.A Fine Art and M.A Visual Sociology from Goldsmiths, University of London. He lives and works in London.

Marina Da Silva is a Graphic Designer with a B.A Social Communication from ESPM (Escola Superior de Propaganda e Marketing) São Paulo, Brazil and is a candidate for an M.A. Visual Sociology from Goldsmiths, University of London. She has worked in advertising and design.

Katie Knapp is an agricultural communicator, photographer and sociologist with a B.S. Agricultural Communications from the University of Illinois and an M.A. Visual Sociology from Goldsmiths, University of London. She has worked in advertising and public relations and now consults for agricultural companies and farmer organizations in the U.S.

The Road Back Home...

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Walter Sangroni is an Argentinean photographer who published a photography book, *La Gran Casa*, in 2013. In his book he documents the work of 115 men who decided to live together in a self-managed, self-organized space: the Centro de Integración Monteagudo.



Photo Credit: Walter Sangroni. <http://www.waltersangroni.com.ar/libros.php>

In this short essay we reflect on what Sangroni's images allow us to see, starting with what is indeed visible in the pictures, and moving on to analyze what can be inferred from contextual cues. Our purpose is to explore the specific self-management and self-organization of these men at the *Gran Casa* as it is portrayed in three of Walter's images. At the outset, we wish to thank Walter Sangroni, who gave us permission to reproduce the three images that we will discuss in detail.

The complete set of images can be viewed online at:

<http://cronicasvisuales.com.ar/portfolio/publicados/la-gran-casa/>

La Gran Casa

In Spanish, *gran casa* can have at least two meanings: it can mean the *large house* or the *good house*. Playing upon these two meanings, the book *La Gran Casa* portrays the casa as both a good and large space where 115 men co-habitate. Its goodness as a place to live relates to a long-term process whereby these men reclaim their voices. The men who live at *la gran casa* have been disrespectfully labeled homeless and many of them have faced complex challenges in their lives that pushed them onto the streets. Yet, at some point, the casa's inhabitants had decided to start their trip back home. The long road back home includes several different steps, one of which may be to participate as active co-inhabitants of the Centro de Integración Monteagudo (also known as *la gran casa*). To date, the self-management process of La Casa is unique in Argentina, since there are no other spaces where homeless people can make communal decisions about how to live.

The process of going back home was started by a group of people living on the streets who contacted other people (not living on the streets) to start questioning “life as it was,” and to establish a way to take ownership of their lives. First they assembled in the street for meetings and later they began to look for a place where they could live and make decisions communally. Over time, they formed a group of seven men and women and adopted the name *Proyecto 7*. It is through the seminal work of *Proyecto 7* that the Centro de Integración Monteagudo became a reality. This process is documented in two publications: *Conjugando el presente* (by Palleres, 2004), and *La calle no es un lugar para vivir* (2014, by Ávila, Palleres, Colantoni y Sangroni).

Three pictures as a set

We have chosen three pictures from *La Gran Casa* to analyze some of the characteristics of the Centro de Integración Monteagudo. We looked at the book as a whole first, and then chose three images that we purposefully consider a set. The photographs allow us to construct a visual argument about what self-organization looks like in the Centro de Integración Monteagudo.

Following Barthes (2011), we first start by considering that photography is a reference of a presence: photos materialize a reference that *insists* in its presence.

Taken as a set of three pictures from the larger set of images in the book, these three photographs show something that is indeed *present*. In the first picture it is the beds that are so present. In the second one, the material reference is the circle of bodies. Lastly, it is the portrait that *insists* its presence in the third picture – the portrait of one of the co-habitants posing in front of the lockers, showing his marks of identity (tattoo, t-shirt, bag across his shoulder, dark glasses, wearing a smile).

Each picture shows us what there is within the field of view, (the material reference portrayed) and yet there is more to see in the image that can only be deciphered if you know something about the Centro de Integración Monteagudo.

We take into account John Berger’s claim about photography as testimony and as a reference that supports remembering. Berger is also careful in stating, however, that no picture is a narrative in itself; an image can be redemptive or it can be used as a capitalist tool of spectacle. Berger concludes that a picture may be seen simultaneously from several intertwined perspectives such as the personal, the political, the economic, the day-to-day, or the historical perspective (Berger 2013). Thus, when we look at something, we are at that very moment interpreting it.

Our keys to interpreting the set of three pictures



Photo Credit: *Walter Sangroni*

One of the pictures shows an aerial view of beds. There are also men in the picture, doing different things. Some are resting. One is putting his clothing away. Many of the beds are empty. These visuals provide vital information for those who are able to interpret it: at the Centro de Integración there are no prohibitions about resting during the day or entering the common room to search for your clothing. This situation is unique since in many so-called homeless shelters there are rules and schedules that determine times to sleep, to get up, to get out of the shelter, and so forth. Being able to come and go and using the common space as a *big house* were discussed at the assembly. The Centro's rules include "doors open and space available 24 hours, 365 days a year," "music is allowed" (and encouraged), and "respect (for differences) should be above all rules." This last rule is a sort of 'master rule.' By providing this contextual information we make visible what can be difficult for others to interpret from the image and thus give it a more powerful meaning. For many of the men who live at the Centro, this image tells a lot.



Photo Credit: *Walter Sangroni*

The second picture shows a circle of men sitting on chairs, facing each other. As a matter of fact, two of the chairs are wheelchairs. This visual information becomes important to the men who co-habit in the Centro de Integración. Many of them have faced health issues so severe that they may one day lose their physical mobility. The Center, over time, has made a point of including men with very different physical conditions, something that is seen as problematic in other shelters or spaces for people labeled as homeless. In this picture one man is (not so visibly) doing the talking. He is one of the co-founding members of Proyecto 7, and was chosen by the other men to coordinate the Center. The Center is state-owned, and the state has asked for some administrative rules to be complied with by the men who self-organize. One of them is to have a coordinator. The men have decided, however, to ask the state to respect the ways in which they choose a coordinator as well as the ways that they make decisions. Decision-making arises from a combination of complementary devices: through weekly assemblies (as the one shown in the photo) and through small, de-centralized task-force groups that make decisions about specific issues (e.g., education, health, food, clothing, etc.). Additionally, the men living together receive support to make their daily decisions from state-funded professionals (e.g., doctors, psychiatrists, psychologists, social workers, artists, etc.) who are usually hired to participate in shelters. In the Centro de Integración, these professionals perform their role a bit differently: they work cooperatively with the inhabitants. Some of them are also participants in the weekly assemblies. Again, this information is not readily available from taking a look at the image and it makes a different and more complex interpretation of this picture possible.



Photo Credit: *Walter Sangroni*

The third picture shows a smiling man with dark glasses and a bag across his shoulder, wearing a rock-band t-shirt, standing across a row of lockers. As you can see in the picture, the lockers have names written on them. This image is emblematic to us, if we take it as part of the three-part set, in that it shows an individual standing out and yet standing in. One can read that a difference (of style, age, experience, perspective) is acknowledged, and yet he is part of a collective. He is a name among many other names.

Back home

We have chosen *The Road Back Home* as a title for this short essay because we think it captures the gist of the experience of co-habitation for the men living together and self-managing at La Gran Casa.

As professionals working on issues of self-management, self-organization, and difference, we have documented the Centro's process as part of a handful of spaces in Argentina where self-organization takes place, against all odds (Heras, 2014).

In the case of the Centro de Integración, its mere existence reveals a myriad of possibilities for people who are usually seen as 'disposable' by society. Yet it is the kinds of experiences that Sangroni's pictures have masterfully documented that allow us to make visible the power of these people's actions, words, and images for the future.

The Centro de Integración is part of a larger picture of other experiences taking place recently in Argentina, such as those at the Centro Educativo Isauro Arancibia, or the network of organizations called Espacio Mugica.

We have analyzed these experiences in other pieces (Pagotto y Heras, 2014; Heras y Pagotto, 2014) and there are two issues we would like to highlight in closing:

- The collective experience of self-organizing is possible and may shed a totally different light on a very acute problems (e.g., shortage of housing or difficulties in generating an income).
- Common sense tends to label people who are pushed by complex situations to abandon their original living spaces as those who are *lacking (material resources, knowledge, moral qualities, etc.)*. Learning to look hard into the images in front of us may illuminate other explanations. Let us try to interpret what this light may make visible.

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Getting to Know You... Elsa Oliveira

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I currently work at the African Centre for Migration & Society (ACMS) at the University of the Witwatersrand located in Johannesburg, South Africa.

I completed my MA here in 2010 and remained on as a researcher. Recently, I officially registered for my PhD at ACMS. I will be looking at issues of representation, sexuality, and migration and of course, arts-based methodologies that focus on visual and narrative work.

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

I really love what I am doing right now! Besides my PhD, I get to develop and think about amazing arts-based research studies/projects that explore the lived experiences of under-represented groups of people. This is great. I suppose I just wish that I could do this forever!

2. What is your most treasured possession?

Artwork that I have collected during my travels around the world.

3. Which is your favourite book and why?

Lost in Translation by Eva Hoffman. As a migrant three times over who speaks various languages - each with their own expressive and representative encasements - getting lost in translation happens often in my life. This book is a gem and it speaks to me on so many levels.

4. What do you consider your greatest achievement?

Free falling 70 meters on the Victoria Falls Gorge Swing. ☺

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

Capitalism.

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

Definitely in colour and in all of the languages that I speak (five).

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

This is impossible to answer! There are the obvious ones: the Grand Canyon, Taj Mahal, Cappadocia, Chichén Itzá. But there are moments that I have witnessed, moments that ignite an almost ephemeral emotion, that I will never forget... Watching a mama elephant grieve over her dying calf at Kruger Park; The birth of my friend's child in my house; My mother and her twin in matching outfits, dancing in the middle of the living room during the wee hours of the morning; The look on my father's face as he walked on his old farm in Angola 35 years after he fled.

8. What is your favorite painting?

Pretty much everything by Frida Kahlo.

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

I've been taking pictures since I can remember but the one that I remember as my earliest portrait was of my father, with his handlebar moustache, sitting on a couch, talking to his father. I was maybe 7 years old.

11. How did you become interested in visual sociology?

During my MA work at the African Centre for Migration & Society (ACMS) I needed to design a research study and my supervisor presented me with the possibility of doing a photo project. I jumped at the chance and have never looked back. At the time, I conducted a ten-day participatory photo project with migrant women sex workers. The work culminated in an exhibition entitled, "Working the City."

<http://www.migration.org.za/page/about-wtc/move>

This body of work not only introduced me to the world of Visual Sociology but it showed me the power of images and how they can be used to illicit a range of responses that can support the causes that I care most about: social justice, the environment, representation, etc.

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

Migrant women who sold sex in inner-city Johannesburg.

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

I suppose that I would really like to conduct a project on my family – to use visual research to explore my own families' migration stories.

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

Be persistent and take it seriously.

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

Getting students to think. So often, students want to be told what to say and do so that they can earn the mark that they hope to earn. I think that the greatest gift that I can give students is to trigger thoughts that are unique and their own.

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

Patience and humility.

17. Which academic or activist would you most like to share coffee and cake with?

Emma Goldman.

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

Buy an RV and work as a camp host.

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**

Teaching Tips Column: Call for contributions

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

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

Please send submissions for the Teaching Tips Column to Gabry Vanderveen at gngvanderveen@gmail.com

Submissions should be approximately 500-1,000 words, but can deviate from this guideline. Please do not include footnotes in your submission. The deadline for the next column is 1st November 2014.

The WG03 Board 2014-2018



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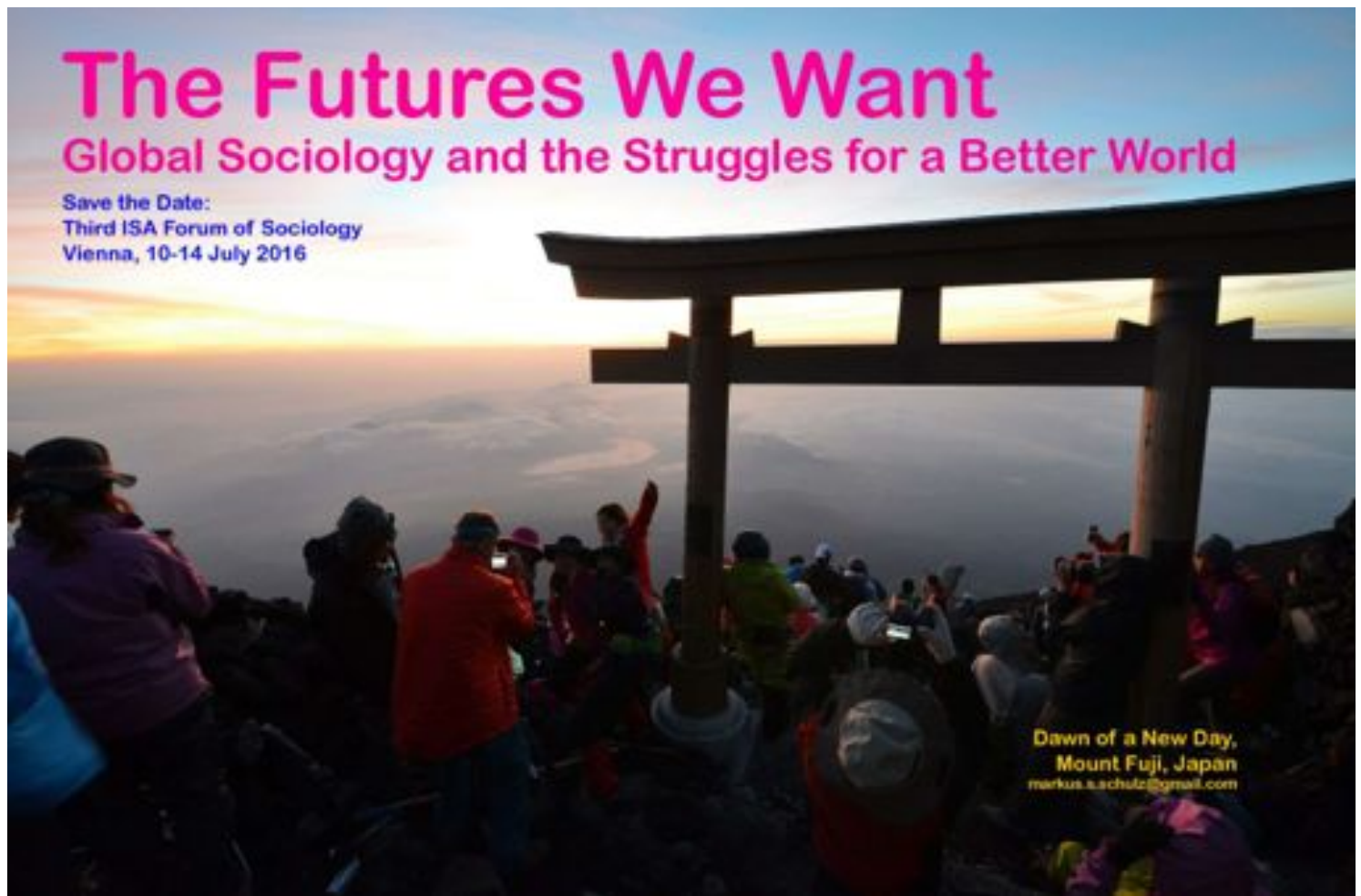
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Notices:

Call for Contributions, Upcoming Conferences, and Workshops

THIRD ISA FORUM OF SOCIOLOGY – VIENNA 10-14 July 2016



Call for Contributions 4th International Visual Methods conference 16th – 18th September 2015 Brighton

<http://arts.brighton.ac.uk/whats-on/tg/sallis-benney-events/theater-events-2015/september/4th-international-visual-methods-conference-2015>

Background The University of Brighton is delighted to host the Fourth International Visual Methods Conference. We invite you to help build on the foundations laid down in the Visual Methods series so far. This event will deepen and extend the exchange of ideas and approaches across disciplines and between visual research and visual practices.

The conference will include a combination of keynote presentations, panels and papers, alongside workshops, screenings and exhibitions. We welcome proposals exploring any of these areas: · Visual Methods and Research Design · Approaches to analyzing visual data · Data visualisation · Researcher created visual

data · Arts based visual research methods · Visual ethics · Visual culture and visual methods · Participatory visual methods

The core of our programme is built on three open strands designed to capture strong proposals: · Narrative and Visual Methods · Exploring Digital Visual Methodologies · Critical Perspectives on Visual Methodologies

We will supplement this with two focused strands engaging directly with local research interests within the University of Brighton. The first is on Digital Storytelling: Form and Practice where the University has a range of research interests and a second exploring the visual navigation and articulation of place. We therefore invite scholars and other visual practitioners to submit proposals for panels, papers or other types of contributions in one of the conference themes.

Instructions for Panels A panel will comprise a chair or commentator and either a call for three or four presentations, or a confirmed set of panellists. Each panel will be provisionally allocated a 90 minutes session in the programme, which will be confirmed when a full panel has been registered. To submit a panel proposal we invite you to provide a title and abstract addressing one of the conference themes. The panel abstract must not exceed 400 words and, if appropriate. It should include an email address for proposals to be sent to, supported by a short biography of the person(s) submitting and chairing the panel (up to 200 words, including affiliation and recent publications, activities). Panel chairs are responsible for selecting material for their sessions. Alternatively, it is possible to submit complete panel proposals, in this case as well as a title and abstract for the panel, paper titles and abstracts should be presented, along with biographical details of all presenters. Each Panel session will be given final approval by the Programming Committee.

The deadline for panel submissions is 16th January 2015. Late proposals will not be considered. These should be sent by email to VisualMethods@brighton.ac.uk. Submissions should be double-spaced and in Verdana Font no less than size 12. Panel organizers will be notified of the decision regarding their proposals by 28th February 2015. We expect to commission five Panels under each theme with the balance being kept open for open submissions.

Instructions for Papers Abstracts for proposed papers should address one of the conference themes in 250 words and be submitted as a MS Word file or RTF Format (not in the body of an email). Submissions should be double-spaced and in Verdana Font no less than size 12. · A title of no more than 15 words which provides useful pointers on the key topics to be discussed · Five key words · A short biography of a maximum 35 words

Where a significant portion of the presentation involves images, choose three (3) representative stills or a video section encoded to no more than 4Mb in total and attach this to your email. All submitted material should list your name, institution and/or organisational affiliation (if any); your paper or session title, and any media support required. In both your file name and email subject line, please include: [IVM4; Paper or Session and Family Name]

Please send to VisualMethods@brighton.ac.uk by 30th January 2015. Late proposals will not be considered. All proposals will be reviewed by the Programming Committee and responded to by 20th February 2015.

Instructions for Other Contributions We would welcome ideas for other forms or contribution, including but not limited to Panels adopting a different approach, for example as participatory workshops seminars, exhibitions, films, public art or similar. Proposals should address one of the conference themes in 250 words and be submitted as a MS Word file or RTF Format (not in the body of an email) with five supporting images, if appropriate. Proposals in this strand may come from academics, practitioners or policy makers. Submissions should be double-spaced and in Verdana Font no less than size 12. Please contact visualmethods@brighton.ac.uk with questions on this strand and proposals should be submitted by 16th January 2015. Members of the organizing team will work with successful applicants to realize their project. Late proposals will not be considered.

Registration Panel organizers and presenters of selected papers must register for the conference by 31st May 2015. If you would like to be kept informed of when registration is open, please [email: VisualMethods@brighton.ac.uk](mailto:VisualMethods@brighton.ac.uk)

2015 IVSA International Conference – What You See Is What You Get: Old and New Ways of Seeing Society

June 25-27 2015 – Tinos Island, Greece

The first IVSA International Conference took place in 1983. Each year since then, IVSA members have been gathering in a different global location to share their work in visual sociology, visual studies, visual ethnography, documentary film and photography, public art, arts-based research, and visual literacy and education. The annual conference provides a unique and exciting opportunity for visual producers and scholars from around the world to connect with those who share their passion for visual research and methods. The annual conference also helps promote the growth and acceptance of visual-based research, production, and education efforts across geographical borders and academic disciplines.

For more information go to IVSA website: <http://visualsociology.org/conference.html>

UNIVERSITY OF ANTWERP SUMMER SCHOOL

**2nd International Visual Methods Seminar:
Investigating and Documenting Urban Cultures
August 26 – September 4, 2015, Antwerp, Belgium**



CALL FOR PARTICIPANTS

The University of Antwerp announces the second International Visual Methods Seminar, a 10-day program of study in using visual methods for research and teaching in the social and cultural sciences (the first Seminar was held in 2013). The 2015 IVMS will emphasize visual studies of urban cultures and the application of visual methods in general to research and teaching. Seminar activities are designed and led by veteran scholars whose research, leadership and teaching have contributed substantially to the International Visual Sociology Association, the Society for Visual Anthropology, and the ISA Work Group on Visual Sociology.

(Please note that the International Sociological Association Visual Sociology Group (WG03) is not involved in organization or delivery of this seminar/ summer school).

Overview

Visual methods present distinctive challenges and opportunities for studying and teaching about urban cultures. Some of these appear as ethical and theoretical implications of making, collecting and analyzing photographs and video recordings as evidence about the worlds in which people live. Others emerge in trying to use visual evidence to develop engaging, well-informed presentations and reports for diverse audiences.

The 2015 International Visual Methods Seminar is designed to explore these challenges and opportunities with participants interested in evidence-based visual inquiry. Participants will work closely with tutors and peers to examine visual materials as research data and analytical tools, and as teaching and reporting resources. The seminar will also provide hands-on workshops for participants in developing evidence-based visual presentations and reports for specific audiences, such as disciplinary scholars, students, community and advocacy groups, political constituencies, consumers, or for research subjects themselves.

Program Components and Objectives

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

The seminar will pursue these key questions:

- How can visual strategies and methods help illuminate the social organization of the city and processes of everyday urban life?
- What roles can 'found' images and 'researcher-generated' images play within these strategies and methods?
- What special contributions can be made by visual studies that involve direct collaboration with research subjects and community members?
- How can scholars make more effective links between research questions, visual data, and different research reporting formats?
- What new practices for image-making are made possible by contemporary digital technologies and how do they productively integrate visual information with various types of metadata?

Additional information about the schedule of program activities will be published on the dedicated IVMS website <https://www.uantwerpen.be/en/summer-schools/visual-methods-seminar>. The scope and sequence of activities will be designed in response to the collective needs and expertise of participants.

Pre-Seminar Activities

Prior to the Visual Methods Seminar, participants will be asked to provide additional materials that will be used to refine the final seminar program and to introduce participants to seminar tutors and each other. These include: (a) a written comment about potential links between their own research, project and professional interests and one or more of the recommended pre-seminar readings; (b) a small set of photographs that provide visual evidence about the culture and social life of their home town. Participants should bring to the seminar a simple or more advanced digital camera and ideally, a laptop computer. These tools are necessary to complete visual exercises and to develop and present a final project.

Setting and Location

The International Visual Methods Seminar will be held in the heart of Antwerp, on the premises of the Faculty of Political and Social Sciences, a ten minutes walk from the central train station. Arriving through Brussels or Amsterdam involves just a short, direct train ride to Antwerp Central Station, one of the most beautiful railway stations in the world.

Antwerp is the largest city in Flanders and is situated in the northern part of Belgium. A historic town by the river Scheldt, Antwerp is a bustling trading, artistic and cultural center with an international atmosphere. Antwerp is known for its diamond trade, its massive harbor and as a city of painters and fashion designers. The international travel guide publisher Lonely Planet has added Antwerp to its prestigious [2009] list of the world's ten most interesting cities. 'Few places offer such an appealing mix of classic and modern features.' 'Eclectic art nouveau houses right next to neo-classic villas and medieval castles provide a fantastic backdrop to the many bars and pavement cafés.' Antwerp is a very walkable and culturally diverse city (hosting about 170 different nationalities!) so offering ample opportunity to study aspects of material culture or human behavior. Moreover, world cities like Paris, London, and Amsterdam are only a few hours away by train.

Seminar Tutors

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

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

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

Paolo Favero is Associate Professor in Film Studies and Visual Culture at the Dept. of Communication Studies, University of Antwerp. As a visual anthropologist, he has devoted the core of his career to the study of visual culture in India and in Italy. A former lecturer at Stockholm University (Sweden), University College London (UK) and the University of Lisbon (Portugal), Paolo has recently written about popular visual culture, interactive image-making practices and visual ethnographic practices in a digital landscape. Paolo is the author of the book *India Dreams: cultural identity among young middle class men in New Delhi* (Stockholm 2005) and the director of the film *Flyoverdelhi* (2004, screened by Swedish and Italian national broadcasters). Between 2009 and 2011 he was an elected member of the Executive Committee of the European Association of Social Anthropologists (EASA).

Luc Pauwels is Professor of Visual Studies at the University of Antwerp (Department of Communication Studies), Belgium. He is director of the 'Visual and Digital Cultures Research Center' (ViDi) at Antwerp, member and former Vice-President of the International Visual Sociology Association (IVSA), and member of ISA's Visual Sociology Working Group (WG03). As a visual sociologist and communication scientist, he has written on visual research methodologies, family photography, urban culture, multimodal website analysis, and scientific visualization. Books include: *Visual Cultures of Science* (2006, UPNE), *The SAGE Handbook of Visual Research Methods* (2011, together with Eric Margolis) and *Reframing Visual Social Science* (2015, Cambridge University Press).

Jon Wagner is Professor Emeritus in the School of Education at the University of California, Davis. His research focuses on children's material culture, qualitative and visual research methods, school change, and the physical and social foundations of community life. He is a past President of the International Visual Sociology Association and was the founding Image Editor of *Contexts*, the American Sociological Association's general interest publication. He authored *Misfits and Missionaries: a school for black dropouts* (1977), and also edited two volumes that focus on the intersection of visual studies and social research: *Images of Information: Still photography in the social sciences* (1979) and *Visual Sociology 14(1 & 2): Seeing Kids' Worlds* (1999).

Who Should Attend?

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

Application Procedure

Applications can be submitted by completing the online registration form at: <https://www.uantwerpen.be/en/summer-schools/visual-methods-seminar>. Applications will be open from January 1st 2015 until May 31st 2015. Prospective seminar participants will be asked to provide a short CV or application statement that includes a brief description of their prior experience and specific interest. Applicants will be notified soon after their application whether they have been accepted and provided details on how to pay the tuition fee. Enrollment is limited and will be confirmed only after payment of the tuition fee, and on a first come first served base.

Fees & Costs

The tuition fee is 800 euro and includes refreshments, course materials, receptions and social events. Affordable lodging options will be communicated during the application process. Upon acceptance, the Housing Department

of the University of Antwerp will assist participants in finding suitable accommodation. Participants also receive a University of Antwerp student card, granting access to the library, a discount in the student restaurant (lunches for around 5€), and access to the wireless network.

ECTS Accreditation

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

Additional Information?

For administrative and logistic matters, contact the seminar coordinator:

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

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

- Prof. Dr. Luc Pauwels: luc.pauwels@uantwerpen.be

Visit the conference website for regular updates: <https://www.uantwerpen.be/en/summer-schools/visual-methods-seminar>.



Call for Submissions --- *Journal of Video Ethnography*

The newly launched Journal of Video Ethnography (JVE) is the first ever peer-reviewed journal of ethnographic films and videos. JVE aims to advance the social scientific use of video/film as a method for exploring human society, systems, and cultures and as a medium for presenting the findings of those explorations.

Our primary objective is to establish a mechanism for the peer review of films that have social science ideas at their core. We expect that most submissions will come from academics who make films. This said, we also aspire to bridge the gap between academia and commercial documentary film and to provide a vehicle for the distribution of films by non-academic filmmakers whose films constitute an ethnographic point of view on a culture, group or phenomenon.

Submissions for the journal's second issue will be accepted until October 15, 2014.

Films submitted for the second issue will undergo single-blind peer review by a panel of three ethnographer-filmmakers. Reviews will be conducted between November 1 and January 1. Submitters must be willing to "revise and resubmit" their films as a result of the review process. JVE will publish its 2nd issue on March 15, 2015.

For more information visit: videoethno.com
To submit a video: videoethno.com/submit.html

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Urbanities: <http://www.anthrojournal-urbanities.com>
Cidades: <http://cidades.dinamiacet.iscte-iul.pt/index.php/CCT/index>

Call for Papers: Research into Everyday Lives, The Morgan Centre for University of Manchester

Atmospheres, 1-2 July 2015, Call for Abstracts

Atmospheres play a significant role in, and add an important quality to, our intimate, domestic and public lives, yet are often overlooked in social research, not least because of the methodological challenges involved in ‘capturing’ them.

In this major conference celebrating the 10th Anniversary of the Morgan Centre, we will be using the theme of ‘atmospheres’ as our starting point for interdisciplinary dialogue.

Abstracts will be invited in the following kinds of areas. These are intended to stimulate ideas and are not prescriptive.

- Atmospheres in intimate, domestic and emotional life
- Belonging, place and atmosphere
- Smell, sight, sound, touch and taste
- Political and socio-cultural atmospheres

- Atmosphere, public events and crowds
- Online/virtual atmospheres
- How atmospheres can be 'captured' methodologically
- What makes an atmosphere

Submitting an abstract

For more information on how to submit an abstract and to download the submission form, please visit our website www.manchester.ac.uk/morgancentre/events/atmospheres/call-for-abstracts

The deadline for submissions is **10am on Monday 12th January 2015.**

For more information on the conference including the confirmed keynote speakers and registration costs, please see the website www.manchester.ac.uk/morgancentre/events/atmospheres

VISUAL METHODOLOGIES

A Post-Disciplinary Journal

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

Visual Methodologies (VM) is an international peer-reviewed post-disciplinary journal, positioned to articulate the increasing fluidity between the visual and other forms of knowledge, values systems and power. The scope of VM includes the study of visual aspects of human and organisational behaviour, as well as the use of visual media in research. VM invites contributions of original work embracing a visually oriented approach to research. VM publishes work from a range of methodological positions, approaches and paradigms and provides a forum for visual studies scholars however defined. Research on aspects of visual and material culture increasingly informs critical enquiry in the social, cultural and organizational spheres and VM communicates scholarly outputs on all aspects visual-based inquiry. VM is international in its scope and places no restriction on the topics discussed other than the need to demonstrate the potential to contribute to knowledge and inform the academy and society. A primary goal for VM is to be an accessible source of authoritative information that provides both theoretical and practical insights of relevance to practitioners and scholars. VM is targeted at a broad audience in the academy, as well as in the public, private and third sectors. VM operates a double-blind review process and encourages visually-led submissions.

CALL FOR CONTRIBUTIONS

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

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

Call for Submissions to the ISA Visual Sociology Newsletter
Next Deadline: June 1, 2015

Are you a visual sociologist? A visual researcher? A researcher who is experimenting with visuals and visibility? A professor or instructor who teaches visual sociology, visual methods, or visual culture? Are you a budding photographer or do you know one? Do you want an opportunity to stimulate debate? Do you wish to let people know about conferences, employment vacancies, internships or summer schools related to 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