

Nomadic Pedagogies.

Heras Monner Sans, Ana Inés.

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IVSA2017 Accepted Papers with Abstracts

Ofer Berenstein. ...And what about this photo? Proposing a matrix-based method to minimize potential researchers' visuals selection biases

Abstract: Research biases are of the greatest concerns for most researchers when designing their study. Field work projects, in particular, Run the risk of exposing the project to even more potential biases than other research design programs as it involves researcher's biases during not only the analysis, but the data collection and before it the pre-collection processes, as well. A great deal of effort is put into insuring that foundational elements of the data collection process are as bias free as possible; notable among which is the stage of question wording during interviews.

This general statement holds true for both traditional interviewing methods and for research involving interviewing and visual methods alike. However, as this paper argues, visual methodologies in general, and certain types of photo elicitation processes in particular, are inherently different than traditional data collection methods, as they are twice-fold exposed to biases: First, they are exposed, as any other interview based method, to question wording biases. Second and not the least important, they are exposed to visual selection and order biases.

While much emphasis had been put on question wording issues, little emphasis, if at all, had been put on systematically exploring visual selection and visuals order biases phenomenon. Following that, little is known about the linkage between interviewees visual meaning-making processes and potential visual selection, visuals order and question wording biases.

This paper has three goals: first to identify and explain what visual selection bias and visuals-order bias are and how they may influence the data collection process. Second, to propose a matrix-based method to minimize potential researchers' visuals selection biases by identifying the interviewees' visual meaning-making process (i.e. Saussurean/Piercean semiotics, Searlean semiotics, Cognitive modes, etc.) and adjusting the elicitation process to their visual logic rather than to the researchers' visual logic. Finally, to present how this process was utilized in a specific photo-elicitation/reception study design.

[Maria Fernanda Carrillo](#). Cantadoras. Memories of life and death in Colombia.

Abstract: Five Afro-Colombian women sing about life and death in their villages, from traditional music to mournful chants of the Pacific and the Caribbean. A musical journey that tells the histories of resistance and creation in the face of every-day violence in Colombia. This musical and ethnographic documentary stands out the women's role into cultural resistance of afrodescendent people and into every-day building of non-patriarchal memory.

This documentary is a thesis Project of Master in Documentary Filming at Art and Design Faculty and Filming Studies University Center, UNAM (Mexico). It has institutional support from Ethnographic Film Seminar at Aesthetics Institute Research, UNAM (Mexico); Social Research Multimedia Laboratory at Political and Social Sciences Faculty, UNAM (Mexico); Communication and Culture Program at UACM (Mexico); Corp-Oral Institute at Music and Dance Program at Technological University of Choco (Pacific, Colombia).

[Chun Sing Yung](#). "A tale of two Cities" - a photo elicitation project on Facebook

Abstract: "A tale of two Cities " as a group on Facebook has established since December 2015. The group is setup for data collection for a project on issue of digital divide and social capital of elder people on Social media. The group target users on Facebook from Hong Kong and Macau which were colonies in past centuries. Participate observation as research method, old photos, present photos of old stuffs of various kinds, videos and memorable were uploaded as posts by group administrator and share to other groups to induce the curiosity of users especially older people. Comments and shares are on posts from people of different age groups. People who have memories, experiences, word of mouth, of events, buildings, issues, artifacts, food & drinks, people etc are actively participate in the posts for comments and discussion. From comments and discussions, the researcher found users are eager to tell their own story & perspective of specific event, buildings, issue, artifact, food & drinks, people, etc, through the social media. People who know each other and not know each other are willing to participate in comment and discussion. Social capital is building up upon the group and similar groupings across different age group, and viva voce from old users help other people especially younger folks to know about the past with a perspective and fill up the information gap. This paper will present the findings from the group on how people interact through the group , selected posts with details comments and discussions, how social capital build up, and how people may dislike other people from the group.

Magali Peyrefitte. Exhibiting a 'live' and convivial sociology: bringing women's voices to life through portraits

Abstract: The paper presents and reflects on a portrait exhibition "Habitantes d'hier et d'aujourd'hui" (Inhabitants of Today and Yesteryears) which had been built into the design of a qualitative research project on the everyday lived experiences of women in a French suburb (Blagnac a peripheral town of Toulouse in the South West of France). One of the central objectives of the project was to shed some light on these different, seemingly banal experiences of home-making in the suburbs while bringing women's voices to life by using an exhibition of the participants' portraits as a way to communicate the findings. The paper takes a two dimensional approach to its reflection on the project. It first examines the exhibition and its content as a material and visual framing of the ethnographic encounter. Portraits were not conceived as realistic expressions of the participants' identities but as the representation of a dialogical exchange (Back, 2006) and performance (Maresca drawing on Goffman, 1998, 2011). As a complement to the written text, the portraits of women taken in the everyday materiality of their home constituted an alternative way of bringing their voices to life in a feminist perspective. In being publically exhibited, they also conferred the importance their stories deserve as they highlighted women's agentic trajectories into the suburbs of lower-middle and middle income. The exhibition, taking place in the local municipal gallery, is also recognised for its relevance as a social event expending its dissemination through conviviality and envisaging sociology beyond academia. These two dimensions contribute to discussions about visual methods and their modes of communication as they present opportunities for not only a 'live' (Back, 2006) but also a convivial sociology.

Joanne Littlefield. Visualizing Climate Smart Agriculture in the American West

Abstract: Inspired by the 2012 book, *Visualizing Climate Change: A Guide to Visual Communication of Climate Change and Developing Local Solutions* (Sheppard, S.R.J., Routledge), research was conducted in the state of Colorado, and the Western United States. Interview subjects

were asked their perspective, asked ‘When you hear the term ‘visualizing climate smart agriculture’ what do you think of?’

Climate Smart Agriculture is a term adopted by the Food and Agriculture Organization of the United Nations (FAO) to examine common ground on the topic. Colorado State University and other Western universities are collaborating on research and engagement efforts.

In order to begin to frame the issues for presentation purposes (to agricultural producers, policy makers, scientists, legislators, and agency personnel), the full range of visual depictions are being examined. This will provide negative and positive approaches to furthering this work.

Responses ranged from literal photographic images to the abstract perspective of visualization.

Interview subjects included researchers, administrators, agriculture and natural resource agency personnel, media professionals (radio, print, digital, magazine), university staff, and outreach personnel in local communities. All respondents were located in the state of Colorado, in the United States.

Some excerpts from respondents include:

“To me it could mean a lot of things, it could mean the Internet of Things. You could be collecting data, for example. Maybe you’re collecting temperature, and humidity, and the weight of a bee hive, and then you need to visualize all that data that you’ve collected.”

“We look at the issue of climate change on a multi-decadal basis, farmers look at day-to-day changes in weather patterns, and we both perceive problems on climate change. We’re just perceiving them on different time scales.”

This paper examines the range of visual materials already produced to communicate the impact of climate change on agriculture in the American West, as well as the visuals produced to impart the effects of wise use of resources to continue food and fiber production.

A historical approach continues by incorporating the visuals from the U.S. film, “The Plow that Broke the Plains”. This film was used as a propaganda tool to convince the U.S. public and policy makers to finance changes to the structure of land holdings and devastation from agriculture production in the Great Plains. These historical retrospects seek to inform decisions on future visual communication efforts on climate smart agriculture.

The presentation includes excerpts from the film and from video recorded interviews.

Magali Peyrefitte. Fragments of Soho: a visual and multi-sensorial ethnographic exploration of gentrification

Abstract: The Soho area of London has often been situated as a space where ‘deviant’ groups could mix in the night-time economy; gay bars, late bars, sex shops, brothels, burlesque, and strip clubs have long been seen as the fabric of this central London area (Simpson, 1999; Wilson, 2011; Walkowitz, 2012). In the past ten years, however, Soho’s deviant personality has become

increasingly sanitized; Soho is becoming increasingly gentrified, with pressure from both politicians and developers to ‘clean up’ the area (Proud, 2014; Sanders-McDonagh, Peyrefitte and Ryalls, 2016).

This paper presents a multi-sensory and multi-media mapping of Soho using a critical cartographical approach. Fragments of Soho is part of a larger research ethnographic project conducted by the authors as part of the Baseline Project. The Baseline Project is an interdisciplinary collective where we seek to use a ‘fragment methodology’ to research and explore the intersections between space, place, and change with a view of documenting change and understanding the implications for people who live/work/inhabit in Soho. The Baseline Project adopts an original and innovative expression of the phenomenological and sensuous experience of space and place including our own, more particularly from a queer phenomenological perspective (Ahmed, 2006). Drawing on key thinkers such as Schlegel (1971), Barthes (1977) and Kierkegaard (1992; 2009) who have explored fragment as a conceptual and philosophical construct, and contemporary texts that have incorporated fragmentary and aphoristic writing (Barber, 1995; Tupitsyn, 2011; 2013; Flaneur Magazine, 2014; 2015), the paper will present fragments of Soho. Using a combination of cartographic representations (Perkins, 2004; Braidotti, 2005) and employing visual and multisensory methods (Back, 2006; Rose, 2008; Pink, 2012; Peyrefitte, 2012; Rhys-Taylor, 2015), we explore some of the fragments that constitute the specificities of Soho for the people who work and live in the area to understand Soho as a living space attaching particular attention to the complexities and paradoxes of lived and embodied experiences of the city.

Employing collage as a methodological frame (c.f. Vaughn, 2005) the research sift through layers, presenting fragments of Soho together as a collage of text, sound, sight, and texture, and will provide new and creative ways of visualizing, expressing, analysing as well as disseminating these ideas.

[Christina Lammer](#). MATTERS OF THE HEART I-V

Abstract: A compilation of 16 mm black and white short movies à four minutes

In *Matters of the Heart* the human body is framed as operating field. The analogue film work explores surgical and artistic operations, unfolding an aesthetic vocabulary that goes far beyond disciplinary boundaries. Close-up moving black and white images of surgical operations evoke ambiguous reactions and feelings. The disclosure of inner organs and tissue unfolds the mystery of human being. I choose a phenomenological approach that encounters this issue with the development of camera operations, which literally penetrate the realities of surgery in the form of a filmic de- and re-montage. The 16 mm movies of surgical operations are part of the long term experimental, ethnographic and arts-based research *Performing Surgery* (2015-2018). Trained as sociologist, I am particularly interested in the relational and emotive qualities of different types of surgery. Understanding filmmaking as parallel practice to surgery, I try to get as close as possible to the *Handwerk* (handiwork). My lens almost touches the moving hands of the operating team, playing their instruments beneath the skin. *Matters of the Heart I-V* includes an operation on the open heart, a pancreas surgery, a minimally-invasive surgical intervention on the blood flow, an operation on the spine and a reconstructive surgery on the eyelid after facial palsy. The work is still in progress. Operations on the eye, on the brain and a thoracic surgery remain to be recorded (at the

time of writing the proposal; December 2016). As camera-operator, my artistic identity is linked to the surgeons I film and collaborate with. My way of filming is similar to the surgical approach in some respects. I frame the hands of surgeons in action with my camera work. My own body and its hand movements and / or gestures become important ingredients of the final image material. All editing is done in the camera while watching surgeries, as this is part of the work's concept. For me, it is crucial to capture the situation and the feeling of being there. I do not like the manipulations / operations in the editing room. I treat the material body of the film as if it were as vulnerable and sensitive as human fabric.

[Scott McMaster](#). Crowdsourcing Global Culture: Visual Representation in the Age of Information

Abstract: In the age of information, imagery continues to be consumed and circulated at exponential rates, influencing and changing global flows of information that parallels Internet communication technology as it penetrates and gains ubiquity in new regions. This award winning doctoral dissertation extends existing frameworks of visual content analysis by coupling them with crowdsourcing technologies for international data collection and an iterative, interpretative visual analysis. This qualitative, visual-ethnographic survey was conducted over the Internet and aims to help inform visually-based literacy and media studies and further image-based research methodologies. The researcher collected over 2000 drawings from 61 countries diverse in geography and culture. The research revealed fresh insights into the visual-textual relationship, identity, and representation in a globalized context, specifically looking at emergent tensions between local and global ways of interpretation and meaning construction online. The findings break with more traditional views of globalization occurring in a direct West-East flow and highlight regional powers that can serve as cultural hubs of attention. These hubs act as filters, possibly creating and hybridizing new commercial and cultural trends and positioning themselves as beacons of modernity with considerable visual cultural influence. The researcher also makes suggestions for future studies using an extended multimedia visual methodology as well as the potential inherent in emerging technologies for exploring phenomena in artistic, educative, and academic contexts.

Reuben Ross. Arriving by photograph: Towards a generalised critique of migration and photography

Abstract: A memorable passage in *The Seventh Man*, by John Berger and Jean Mohr, describes a dream in which a friend arrives from far away. "And I asked in the dream: 'Did you come by photograph or train?'" says the narrator. "All photographs are a form of transport and an expression of absence."

From its inception, photography has always been concerned with processes of human movement. Recently, following Europe's so-called "refugee crisis," a number of photographs were, unsurprisingly, the subject of intense, repeated analysis by social scientists. The striking photograph of Aylan Kurdi, a young Syrian boy found drowned, face down, on a beach in Turkey, was one example. However, such analyses, often through semiotic approaches, for purely illustrative or documentary purposes, overlook the photograph's active role in the production of human knowledge and its ability to constitute reality itself. Indeed, photography and migration have a long, complex relationship, but a relationship which has been severely under theorised in favour of the specific analysis of individual photographs or case studies. Today, the hopes, fears and dreams of migrants are, ubiquitously, transformed into photographic images, which themselves reflect, reassemble and reconstitute the migrant experience itself. The mechanisms and implications of this must be studied with more nuance and detail.

This paper will argue that the politics and poetics of photography are, historically, fundamentally intertwined with the experience of migration. Like the migrant, a photograph travels, migrates, severs its connection with time and space, exists in a hybrid state, out of continuity and perhaps a perpetual state of liminality. Through a carefully curated selection of 20th century photographs of and by migrants, this paper will argue for a more generalised critique of the conceptual and phenomenological relationship between the photograph and the migrant experience.

Pia Tracksdorf and Sophie Melzer. Temporary Workers as stigmatized group in organizations

Abstract: In Germany temporary work represents a highly dynamic branch, nowadays more than 950.000 people in Germany are employed temporary since organizations seek for flexibility and to reduce costs (BAP, 2016). Organizations try to ensure flexibility by keeping temporary workers replaceable and dispensable. As a consequence temporary workers often possess precarious positions with low demands and low wage. According to that they have to deal with high uncertainty and problems in terms of social recognition within organizations and society (e.g. Holm, Torkelson & Bäckström, 2016; Helfen, Hense & Nicklich, 2015; Pirani & Salvini, 2015; Dörre, 2012; Dörre & Castel, 2009; Mitlacher, 2008; Benkhoff & Rybnikova, 2005; Davis-Blake, Broschak & George, 2003; Bauer & Truxillo, 2000). Furthermore, research indicates that temporary workers are associated with a set of negative attributes including low skills and intelligence, a weak work ethic as well as general inferiority (Smith, 1998; Rogers, 1995; Martella, 1991). According to Goffman (1963), this preconceptions toward a group of people are antecedents of stigmatization, leading to a distinction between the “us” and the “others”. Surprisingly stigmatization of temporary workers remains, besides a study of Boyce, Ryan and Imus (2007) an underrepresented field in research. With our study we contribute to this research gap and analyze the perception of stigmatization (feelings of the stigmatized in response to poor treatment referring to the specific attribute “temporary worker”) from the perspective of temporary workers in Germany based on Goffman’s stigma concept (1963). The attribute “temporary worker” as basis of stigmatization has the characteristic to be visible in some contexts and invisible in others. Additionally we want to gain insights on how visibility influences the perception of stigmatization of temporary workers and vice versa. We used a qualitative research design and collected data from 10 semi-structured interviews with temporary workers from independent temporary employment firms. We interpreted our material with computer aided qualitative content analysis by using deductive category building based on Goffman’s stigma concept. Findings show a high discrepancy between virtual social identity (attributed characteristics) and actual social identity (proved characteristics) of temporary workers. The character blemishes perceived as stigma from the perspective of temporary workers refer mainly laziness, stupidity and low educational level. In result temporary workers feel as unequal treated second class workers and kind of enslaved. Visibility is determined by the organization and the self, whereby open handling and perception of stigma differs according to self-esteem and task-orientation of temporary workers.

[David Bert Joris Dhert](#). We Must Be Dreaming (film)

Abstract: "What roads did the 2014 FIFA World Cup and the Rio 2016 Olympic Games pave for Brazil? 3 years and 3 stories in search of dreams, victories & fair play."

The World Cup and the Olympic Games usually announce themselves in terms of dreams and opportunities for the people of the host country. Along three years of navigating through the daily

lives of three people, one indigenous, one African and one European descendant, the documentary WE MUST BE DREAMING explores what the 2014 FIFA World Cup and the 2016 Rio Olympic Games have brought to the life of the people in Rio and to what degree the biggest sport events of our planet have brought the dreams and opportunities they promise. An observational film (BE 2016, 60') by David Bert Joris Dhert with the support of VAF Flemish Film Fund and Fonds Pascal Decroos for investigative journalism.

Trailer 1: <http://youtu.be/IrxkzHJD44U>

Trailer 2: <https://youtu.be/oU8dmL0sPHw>

Social community: <http://www.facebook.com/wemustbedreaming>

Gabriel Pena. Re-evaluating glass reflection and the social relations with the built environment

Abstract: This talk on the sensible qualities of glass as a building material will be profusely illustrated.

From the very beginning of the exploration of glass as a building material, both Constructivists and German architects believed in the transformative effects of glass in our built environment, and therefore our society. According to Bulgakowa, “The European constructivists firmly believed that glass walls would simplify communication and render social structures transparent – that social upheavals could and should be replaced by a revolution in architecture.” Thus, constructivists and architects of the glass chain group experimented with the sensorial impact of colors, reflections, transparencies and the production of atmospheres through more prominent use of glass in architecture.

German architect Bruno Taut notes, “a glass building would establish other relationships between people & universe, modifying their visual perception and habits.”

Gradually, modernist theorists became preoccupied with the supposed transparency of glass, as its single most important attribute. Transparency since then has been explored profusely. But if we have transparency on one side, we have reflection on the other: why haven't discussed reflection, and how come we don't use it to design the same way we use transparency? The range of effects in glass goes from full transparency, to certain degrees of transfection or opacity all the way to complete reflection. The promise of transparency is always disturbed at night when the light conditions invert, shifting transparency from the interior to the exterior, this means that the way we perceive a certain space changes dramatically from day to night.

Our ignorance on the subject has proven disastrous in some cases, especially when the multisensorial dimension of reflection phenomena is reduced to the visual, ignoring thermal, acoustic and atmospheric conditions. Although some architects guided by their intuition and sensibility have used reflection to create new perceptual experiences.

Reflection, allows us to become aware of our surroundings in different ways, either by connecting us in unexpected forms, or by transforming our perception of the built environment into new experiences, formulating not only visual phenomena but new atmospheres through the use and manipulation of reflection, transparency and transfection. The experiments on thermoformed glass

try to understand the different “experiences” that could be produced in the built environment, as physical, multisensorial manifestations, rather than the generation of information or visual stimuli.

[Theopisti Stylianou-Lambert](#). Photographing: everyday photography in museums

Abstract: While there is a somewhat substantial literature dealing with vernacular, snapshot or else everyday photography, the emphasis is placed on the resulting photographs, their representations and, increasingly, their meaning. There is limited research dealing with the actual act of photographing (Larsen, 2008). Nevertheless, the act of photographing is extremely important because it influences, positively or negatively, any lived experience. Additionally, our actions can be read as forms of complex performances that can be shared and therefore define our sense of identity (Goffman, 1959). I see photographing as a complex performance and photographs as visual manifestations of our perceived identities.

The proposed research presentation focuses on this almost invisible aspect of everyday photography that is largely understudied: that of the photographic process—the act of taking a photograph and its relationship to experience, identity and memory. The research project examined how visitors use their photographic cameras, smart phones and tablets in an art museum and more specifically, the Smithsonian National Portrait Gallery. Observation, in-depth interviews with visitors and photo-elicitation were used to examine the relationship between art experience and photography. Emphasis was placed not only on the reported potential uses of museum photography, but also on the participants’ movements, interactions, feelings and thoughts during the photographic process.

The research results suggest that photography captures an “embodied” experience with an artwork. It seems to afford a “short-hand” of a layered experience that includes sensory, social, as well as time and space-related information, all of which get embedded in a photograph. This “visual embodiment” of an experience can be potentially reactivated in the future by the photographer, shared with loved ones or instantly shared online with a pool of unidentified users. Furthermore, the participants often mentioned the notion of “making something your own”, of owning and claiming an experience. Perhaps for this reason, these visitors-photographers usually value their own photographs of an artwork, however imperfect, more than any postcard or other perfect reproduction they can find in a museum store or online. Interestingly, even if a photograph is never seen or used in the future, the photograph still has the potential to perform identity, facilitate social interaction, activate memory, educate and/or inspire.

Goffman, E. (1959). *The presentation of self in everyday life*. United Kingdom: Penguin.

Larsen, J. (2008). Practices and Flows of Digital Photography: An Ethnographic Framework. *Mobilities*, 3(1), 141-160.

Molly Merryman and Greg Scott. Workshop: Making Ethnographic Videos

Abstract: This two-session workshop will prepare participants to conceive, produce, and edit their own ethnographic digital videos (“ethnografilms”). The workshop presumes no video production competency on the part of participants and begins on the assumption of limited access to production and editing resources. Workshop activities will involve accessible everyday equipment, including cell phone cameras, inexpensive digital audio recording devices, available lighting, and free video editing software.

In the first part of the workshop session the presenters will provide a basic and practical overview of digital video storytelling approaches and techniques and examine the core principles of video ethnographic practice. Participants will share their own experiences with video-making and identify ways in which they would like to use video in their future ethnographic enterprises.

The second session will entail a dialectical, hands-on modality, wherein the facilitators will guide each participant through the process of developing, producing, and editing his/her own short ethnografilm using the participant's cell phone cameras and editing freeware.

Each of the two workshop sessions will last two hours. Workshop attendance is limited to 15 participants. Reservation requests should be sent directly to the facilitators: mmerryman@kent.edu and greg_scott@me.com

Molly Merryman. Film: Returning to Life

Abstract: This 30-minute ethnographically-based documentary follows several felons recently released from the US federal prisons system. As part of efforts to reform sentencing for non-violent drug offenders, these individuals were selected to participate in an early release program that provides increased probation supervision and support programs.

This film spends almost a year with six offenders and includes rare access to federal court judges and probation officers, footage shot inside a federal prison and a cognitive behavior therapy group as it follows the successes and failures of a cohort of prisoners selected to participate in a specialized re-entry program.

Shot in and around Youngstown, Ohio, Returning to Life offers insight into the struggles faced by men and women who got caught up in America's war on drugs. It explores how they got involved in drug dealing, their experiences inside prison and the difficulties they faced trying to return to a rust-belt city as people labeled as felons. While the focus is on these returning citizens, professionals in the federal prison system (judges, prosecutors, probation officers and counselors) also provide their perspectives.

[Gulbin Ozdamar Akarcay](#). NOW A PAPER My little self-reflexive diary: Balkans

Abstract: Photographs as visual diary include photographer and his tool (camera) in document process. In other words, diary is self-reflective historical record of photographers presence or absence in the field. The images taken with this approach in mind are seen as the unique outcome of photographer's mutual interaction with a community in a certain time and in a certain space (Prosser and Schwartz, 2006: 108). Photographer will include himself into photograph taking process and take photographs using his own background, culture, identity and experiences he gained during his presence in the field. In other words, the production of photographs is a self-reflective process. It is assumed that research will rebuild the event photographed no matter which tool he uses while interpreting the photographs. Both reading and watching photographs are also self-reflexive process.

In the context of selfreflexity and photography, I want to make exhibition in IVSA 2017 Conference. This exhibiton will be about a self reflexive interpretation of Balkan's. I had terrible memories about Balkan's in my life. Because I remember the photos from the newspapers during the war. I saw the

dead bodies first time in my life on the papers and I was child. I still remember. I always wanted to go there. Finally I went in 2007. Now, I am reading and creating the photos again with a self reflexive consciousness. I have never exhibited for taking photos but I will exhibit this photos in Toronto Contact Photo Festival in May 2017. Exhibition will have 20 black and white photos and one colour collage. Each photos will be 30x40 cm digital print.

[Gulbin Ozdamar Akarcay](#). Reading Family Albums Through Cross Cultural Marriages in Toronto

Abstract: This study is part of an ongoing ethnographic research on immigrants in Toronto who came from Turkey and got married cross-culturally. In this paper, I will particularly focus on a family who are from different religious sects in Islam. I will analyze family relationships, interaction, transformation of the family structure and acculturation processes in this family. In-depth interviews, photo elicitation technique and family albums (photographs) are used as basic data sources. Family photographs are considered as social document and any family album displays traces of public and private domains and daily life, besides they might present certain details such as family life, class structure, belongings, political attitudes, intellectual attitudes and how people might design their own future individually. In addition, family photographs help the formation of family image (ideal family representation), play significant role in building up family memory and family past together with space and time. Moreover, family albums create a sort of family narrative. In photo-elicitation technique, a group of photographs (family albums) selected by the researcher according to a one-time or preliminary analysis based on the assumption that they may have a meaning for the participants are shown to the participants in order to discover their worlds of beliefs, behaviors and meanings, to activate their memories or to explore group dynamics and system. Their reactions are recorded and analyzed accordingly. Hereby; how the couple reads each other's photographs, the representations in the visuals reflecting themselves as individuals before and after the marriage as well as the current network of their relationships, construction of nostalgia within the context of migration and acculturation will be analyzed. The main themes revealed out of a particular family are roles of femininity and masculinity, religion and socialization as a family in the larger community, transformation of the family after migration, failure to develop relationships with other communities, intergenerational class mobility.

[York Kautt](#). Framing Frame Analysis: Potential and Limitations of Frame Analysis for a General Sociology of Visual Communication

Abstract: Although "Frame Analysis" is the opus magnum of Goffman, it has rarely yet been discussed how this concept can be understood as a contribution to a general sociology of visual communication. This is mainly due to the fact that it is largely lacking in drafts of such a general theory, in whose perspective the order of knowledge presented by Goffman could be reflected in its significance and its value in the light of other sociological concepts.

Based on my habilitation treatise "Sociology of Visual Communication" (published 2017 May) the proposed paper wants to contribute to this desideratum. To this end, a first step discusses how social complexity of the most various objects (bodies, things, pictures, films, etc.) is the basic problem of a sociology of visual communication. An example shows that even simple artifacts of the everyday life have manifold social references, which cannot be summed up with Goffman's concept of frames. Furthermore, it is clear that, in addition to and with the interpretative schemata and knowledge orders described by Goffman, further structures of social realities condition the formation of the visible.

Against this background, a model that recognizes various social constructions and processes as the formative forces of the visual is advocated. Herbert Simon's view that artifacts, comparable to living organisms, are to be understood as adaptive phenomena in surroundings is developed for this purpose for a sociology of visual communication. The discussion of the sociological concepts "structure" and "practice" as well as their connection to Goffman's frame analysis are at the center point.

In a subsequent step, the meaning and the significance of Goffman's frame analysis are detailed in the context of the presented model of a general sociology of visual communication. The complementarities and connections between the frame concept on the one hand and other concepts of Goffman's work (stage, picture-frame, ritualization, *objet/modele* e.g.) are also discussed and related to the framework.

Finally, the example used at the beginning is taken up again in order to illustrate the potentials and limits of Goffman's work for a general sociology of visual communication. This also provides an outlook on the question of which methodical conclusions for empirical analyzes derive from the theoretical and methodological considerations.

Patricia Search. Metaframes: Multisensory Spatial and Temporal Paradigms for Interactive Knowledge Building

Abstract: Metaframes is a multimedia art installation with an interactive design for exploring sociocultural relationships from different perspectives. The work challenges us to abandon Western methods of organizing information into categories and logical hierarchies by enabling participants to explore information as dynamic patterns and relationships. The design also highlights 1) new dimensions in defining a sense of place using collective memory and multisensory landmarks (physical and virtual), and 2) non-linear, pluralistic concepts of temporality that emphasize simultaneity and the multiple ways time is expressed in different cultures.

In this installation, participants simultaneously interact with different computer programs and use words, shapes, and sounds to create layers of audiovisual patterns that transform space and time into a matrix of dynamic relationships. During this process, the participants create shared experiences and develop a social discourse that adds meaning to the patterns. Collective memory and cross-disciplinary interpretations broaden the understanding of the information. In addition, the semantic structures of the media overlap and define an overarching metasyntax that integrates the syntax of the different elements. Layers of audiovisual information and interactive transitions create metaframes that transcend the limitations of the two-dimensional screen by weaving a network of sensory, cognitive, and physical associations. Participants understand relationships within the context of a multidimensional sense of space and time that enables them to explore information without the perceptual and cognitive restrictions of Western logic and linear causality. They continually reorganize knowledge based on new information and sensory input which leads to reflective abstraction—a process that promotes the synthesis of diverse perspectives and leads to “constructive generalizations, genuinely new knowledge, knowledge at higher levels of development, and knowledge about knowledge” (Campbell, R. 2001. *Studies in reflecting abstraction*. Philadelphia: Psychology Press, p. 12).

The interactive model, which is inspired by the fluid sense of place and time in indigenous cultures, is an innovative design for exploring sociocultural relationships. The multisensory space creates an enactive, iconic, and symbolic semantic structure where participants continually reframe information and spatiotemporal perspectives as the new patterns and connections emerge. A sense of place is defined using shapes, sounds, and movements as landmarks that add structure to the diverse patterns. Rhythm and kinesthetic design (defined by the physical movements of the participants) define intuitive and embodied representations of space and time—resulting in pluralistic perspectives that can help us understand how different cultural interpretations of time and place impact social interaction and knowledge building.

Duygu Gul Kaya. Memory and Visual Activism in Diaspora: Remembering the Armenian Genocide in Canada

Abstract: Scholars of media and memory maintain that new media technologies provide new ways of collecting, arranging, displaying, replaying, disseminating, and circulating multiple media forms, such as images, texts, and moving images in a non-bounded space. For instance, with the advent and widespread use of digital media, the genre of testimony has become the prevailing cultural form in human rights campaigns and struggles for historical justice. Various local communities and activist groups in different national contexts have deployed testimony to make their claims and to solicit the international audience's response and support.

In light of this body of scholarship, I will explore how a group of Armenian youth in Toronto used digital media technologies to remember the Armenian Genocide and to engage in political activism in pursuit of its official recognition by the Turkish state as genocide. At the core of my project are the "100 Voices: Survival, Justice, Memory," a multi-media project carried out by a group of Armenian youth in Toronto in 2015 to commemorate the hundredth-year anniversary of the beginning of the Armenian Genocide.

Relying on a visual and thematic analysis of video-clips that feature audio-visual testimonies, I argue that 100 Voices illustrates a tension, specifically in the terrain of memory-making. 100 Voices stands at the intersection of prevailing constructions of Armenian identity and history on the one hand, and universal discourses of human rights and historical justice, on the other. The production team's use of digital media and their emphasis on human rights situates 100 Voices as an outreach project that aims to elicit viewers' empathy and their support for the recognition of the Armenian Genocide. However, 100 Voices tries to evoke an affective force not only in the audience, but perhaps more so among its own participants. The way the production team has framed the project both aesthetically and discursively has made it possible for participants to identify simultaneously as the youth of the Armenian nation and as the agents of a universal struggle for justice. As a result, 100 Voices opens up a space for these youth to contest Turkey's ongoing denial of genocide, while at the same time, with its promotion of human rights and historical justice, it presents new opportunities for initiating conversation among diaspora communities in Canada.

Loïc Riom. Pictures of Daily Aging in Urban Spaces: A Photo-Voice Inquiry in Two Neighborhoods in Geneva

Abstract: In Western societies aging cities is inexorably expanding due to demographic trends. However it remains largely under-addressed in the current literature. On the one hand sociology of aging tends to mainly focus on close relations (family, friends, caregivers) and therefore overlooks

the territorial dimension of old age. On the other hand - since the early works of the School of Chicago - urban sociologists have mainly investigated urban changes and “outsiders” while associating cities with social movements, subcultures or migrations rather than aging.

By combining both perspectives - sociology of aging and urban sociology – our research aims to provide a better understanding of the overlap between the trial of advanced age (Caradec, 2007) and the trial of city (Martuccelli, 2006). Our research was conducted with twenty individuals aged between 64 and 91 years of age living in two neighborhoods of Geneva (Switzerland). Along with other methods (semi-structured interviews, ethnographical observations and walking interviews), our research used photo-voice and photo-elicitation interviews (see Harper, 2002). We asked our informers to take pictures of their neighborhood following four themes which corresponded to our research questions: “Where do I live?”; “Places I don’t like”; “My daily journeys”; “What I find beautiful”. Later we asked them to comment their pictures during a face-to-face interview.

Our paper aims to present how pictures taken by the participants provide an enlightening insight on the everyday life of elderly people in cities. More precisely, we examined the responses given by the participants in light of the challenges of urban aging. This analysis enables us to revisit the concept of “unholding” (*déprise* in French) and to emphasize the art of dwelling – by analogy to the art of practice (De Certeau, 1988) – that constitutes the sum of their effort to reorganize their daily life. We conclude by arguing that a photo-voice method allows us to reintroduce the informers’ subjectivity in the research and to construct collectively the objectivity of the latter. In this way it is an efficient method to understand how ageing frames and reframes cities.

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Asko Lehmuskallio. Offending smiles: A thin line between the smile and grimace in photographic depictions

Abstract: Grimaces are important facial expressions used in situated interactions for questioning social hierarchies and power relations. They counter the warmth of the smile, and its invitation for shared foci of attention. In photographs surrounding us, the grimace is seldom to be found, whereas the smile is an almost ubiquitous expression in depictions in our 'facial societies' (Macho, 2011). Interestingly, depicting 'natural smiles' photographically is difficult. When looking closer at many photographs, we often get to see 'as if' versions of smiles, facial expressions that we can identify as 'teeth grimaces' (Goffman 1987). These teeth grimaces reveal some of the aspects of how smiles are produced for depiction in our facial societies, pointing toward the thin line between smiles and grimaces in photographic depictions.

By focusing on the ambivalence of depicted smiles, particularly their oscillation between a smile and a grimace, I argue for situated readings of images, readings that take their mediations within

particular practices seriously. As Goffman closely observed, 'natural smiles' are difficult to depict because the situations in which they occur are different from most situations in which photographs are taken. This observation calls for reading Goffman from a medium theoretical perspective, allowing us to focus on the material infrastructures in which our social interactions take place, and thus on the mediations that allow for, or distract from, the framing of particular social interactions. Teeth grimaces show us that social hierarchies and power relations are not abstract phenomena, but have to be constantly renegotiated in situated interactions, interactions that are often rewarded or sanctioned with particular facial expressions. These facial expressions might look different if seen via novel mediations.

[Jon Prosser](#). Different Lives in Mongolia: An Action Not Research Project

Abstract:

I began as an action researcher, moved to visual and sensory methodology, and later explored mixed method research. I retired early from academic life because I was disenchanted. For me research placed too much emphasis on words and not enough on action. What I do is what matters, less so what I think or say or write.

Different Lives in Mongolia is a personal seven year odyssey to tell the stories of people with disabilities in Mongolia. Situatedness – both researcher and context - are important. I recognise the view 'See the person, not the disability' but prefer 'You are much more than your disability'. Central is the notion that too often disabled peoples' voices and agency are missing. They want to tell their stories and I want to help them.

This project is not about pity or romanticising, or making heroes, or focusing on spectacular imagery of physical or mental disability. It's about treating people with disabilities with dignity, respect, understanding, and fairness. It's their voice and those of their families, not mine or yours, or photographers, or academics, which should speak through the images in 'Different Lives'. A series of photographs accompanied by short plain text are employed to communicate their stories. Coming from a visual sociologist/researcher background I think in terms of sampling and importantly avoiding extreme case sampling which too often focuses on extreme disability for extreme stand-alone photographs. The people depicted here are ordinary people who just happen to be disabled and who want to tell their story.

I adopted a participatory approach with a view to photographing everyday taken-for-granted lives. A key aim of the project is to empower and give voice to marginalised groups and individuals, not to hurt or damage them in any way. I'm working with some of the most vulnerable members of any society. This project is about telling people's stories but within the moral requirement to respect autonomy and to protect those with diminished autonomy. Beneficence and the prerequisite to do no harm and to maximise possible benefits to people who lead different lives, are pivotal.

Jamie Jelinski, Bronwyn Jaques and Justine Hobbs. Images and a "Nation": Social Lives and Canadian Visual History

Abstract: In a recent edited collection entitled *Negotiations in a Vacant Lot: Studying the Visual in Canada* (2014), scholars – mainly art historians – question whether the concept of a unified "Canada" remains a viable geographic, sociocultural, and ideological framework for the investigation of the country's visual culture. Modifying what Janet Wolff famously refers to as "the social production of art" (1981), this panel seeks to extend such conversations with recent research that examines the social production and coinciding cultural contexts of currently uncharted "Canadian" visual culture. Curiously, as visual culture continues to make inroads in the humanities

and social sciences, the study of Canadian visual culture remains largely done by those with art historical proclivities. Utilizing a marked interdisciplinary approach in terms of our methods, theories, and objects of analysis, we seek to widen this dialogue by considering an array of Canadian visual culture that remains unrecognized in established discourses. More specifically, we seek to destabilize and interrogate varied perceptions of “the Canadian identity” as it is reflected in and by visual culture through an assessment of relationships between institutions, the media, cultural producers and intermediaries, and the Canadian public as they concern notions of race, gender, class, and citizenship. We will therefore raise questions pertaining to the production, reception, and circulation of Canadian visual culture that fluctuates in geographic scope from the municipal to the international, in content from “fine art” to “non-art,” and in a temporal range from the early 20th century to the contemporary period.

Anita Lam. Taxing Chinese ‘ghosts’: Speculation, surveillance, and citizenship

Abstract: By their very nature, ghosts throw vision into crisis as they are sensed without ever being seen. Nevertheless, their shadowy, in-between presence serves to organize everyday experience and governmental responses into a frame – specifically, a spectral frame – that melds together questions of visibility with those of socioeconomic power. To examine a recent manifestation of the spectral frame and its policy implications, this paper analyzes Canadian media representations of foreign speculation and investment in Vancouver and Toronto’s respective housing markets. As a spectralizing force, the media ‘make up’ ghosts through their stories and images, and these ghosts can lead us to the heart of a nation’s discourse around multiculturalism, citizenship and race. Strikingly in this instance, Canadian news coverage has constructed foreign speculators as disruptive ‘ghosts,’ and also narrowly characterized ‘foreign’ as predominantly (mainland) Chinese. Online popular blogs, such as ‘Beautiful Empty Homes of Vancouver,’ have also been instrumental for visualizing ‘ghost homes’ or ‘spec houses’ as residences possessed by absentee owners. Because ghosts are ‘present absences’ that escape visual scrutiny, their invisibility invites the assemblage of a surveillance apparatus to monitor their fluctuating and eerie presence in specific places. In British Columbia, for example, the desire to situate Chinese ‘ghosts’ in the Vancouver housing market has led to the monitoring of vacant residences and the Empty Homes Tax, as well as an additional property transfer tax levy that requires the documentation of homebuyers’ citizenship. Because spectral appearances in ghost stories are also tied to the revelation of past (criminal) secrets and hidden debts, the Canada Revenue Agency, in conjunction with the Financial Transactions and Reports Analysis Centre, have also begun to monitor the identities of foreign homebuyers, seeking to reveal secrets related to money-laundering and tax evasion. As a result of the spectral frame, the problem of foreign speculation in Canada has demanded the intertwined use of surveillance and taxation as necessary ‘ghosthunting’ and ‘ghostbusting’ strategies of governance and control. Yet these efforts to follow ghosts are, as Jacques Derrida has noted, undertakings that ‘come back in advance: from the past, from the back.’ Thus, to follow the Chinese ‘ghost’ through these recent and future policies of surveillance and taxation requires a recognition that such governmental initiatives are hauntingly familiar for persons of Chinese descent, bringing to mind the mass surveillance and documentation of Chinese immigrants through head tax certificates in early 20th century Canada.

Julien Bucher, Pia Tracksdorf and Anja Weller. Image and Fame – Behavioral Strategies on YouTube

Abstract: Interaction on online platforms like YouTube can be seen as a success-forming component. YouTube stars are dependent on reaching a large community. Even more than reaching people it is important to maintain good relationships and keep the interaction going on.

Following Goffman (1967) image building and relationship maintenance play an essential role for the stabilization of interaction relationships. Constructing a coherent image is based on the representation of certain behavioral strategies that meet the expectations of the interaction partners. The behavioral strategies that are perceived as appropriate have specificities for each social group and context. Thus, we argue that YouTube Stars in different sectors (e.g. beauty, gaming) pursue different behavioral strategies to build and defend an image, which helps them to meet the expectations of their community, to strengthen the interaction relationship and in turn to generate success. Our contribution is to analyze how these context-specific behavioral strategies are shaped and how they are verbally and visually manifested. Furthermore we address the applicability of Goffman's concept of interaction rituals to the context of interaction on YouTube.

Our empirical study is designed as an explorative cross case study (Yin 2012, 2013) including three single case studies on international YouTube personalities known as PewDiePie, Zoella and Casey Neistat, representing three of the biggest sectors of YouTube: gaming, beauty and vlogging.

A grounded theory approach led to a theoretical framework utilizing Goffmanns concepts of interaction, image and behavioral strategies in combination with a model to elucidate the (media) star phenomenon and differentiate stars from celebrities based on their accomplishments, audience and success (Weller 2011).

We will present the identified behavioral strategies and address how they are related to specific sectors of the YouTube landscape, success and stardom.

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Anja Weller and Julien Bucher. *The creative interview: A methodology for working with a corpus of respondent-generated pictures utilizing assembling, comparing, framing and reframing*

Abstract: We want to introduce the visual sociology community to the creative interview, a methodology for the work with and analysis of a corpus of respondent-generated pictures. The presentation is based on experiences and findings from the project Wissensbilder (pictures of knowledge), a Ph.D. thesis about the creative interview (Weller 2017) and subsequent publications focusing on the theoretically grounded interpretation of the data (e.g. Weller/Bucher 2016). The findings are used to support and illustrate the theoretical framework and emphasize how the corpus-based analysis utilizes a simultaneous seeing made possible creating, using and modifying picture tableaux.

Regarding Erving Goffman (1976: 25) the sociologist "can exploit the vast social competency of the

eye and the impressive consensus sustained by viewers". Goffman used collections of visual data which got assembled with the help of the seeing. The art historian Heinrich Wölfflin (1948 [1915]) contrasts the visual impression in order to discover the quality of the visual expression. He uses the method of parallel projection to compare pictures with each other and expand the horizon of interpretation. The comparison enables the researcher to see the essential of the antagonisms with great power (Wölfflin 1948 [1915]: 54). An understanding of the picture is facilitated only in relation to pictures, of pictures among other pictures, which means the dependence of pictures next to each other and in their order in/for the construction of the everyday (Müller 2011). The comparison of pictures not only presents the similarities but rather the differences in the particular depictions. The process of framing supports the comparative seeing (Wölfflin 1948[1915]) and is realized with an aimed assemblage of the pictures on tableaux. Such picture tableaux were used by Aby Warburg (2000) to identify, extract and show a visual argument that only becomes visible in the comparison. This seeing mode highlights specific aspects (Wittgenstein 2001) and leads to the tertium comparationis. Goffman emphasizes that a certain set of pictures allows the recipient to see not only patterns but also different settings in just one frame (Goffman 1976: 25). The identification of the tertium is the goal of this comparison because it constitutes new possibilities of contrasting and reframing the pictures (Müller 2011), creating new, additional tableaux and possibly changing existing ones or rendering them obsolete.

This way the corpus sets a horizon of interpretation, where you can frame and reframe, compare and contrast on the playground of picture tableaux to analyze the respondent-generated pictures.

[Evrripides Zantides](#). Banal nationalism in the visual discourse of print advertisements in Cyprus.

Abstract: Banal nationalism refers to portrayals of the nation through practices, principles, traditions, habits and beliefs of the everyday (Billing, 1995). The social interaction of reading and sharing information through advertising is among other, an example of a daily routine that contributes to this idea. Verbal and non-verbal representations in advertisements often reflect the cultural characteristics of society, and contribute to the construction of "imagined-communities", as well as in cultivating a shared sense of common knowledge and national belonging among people "without ever really knowing each other" (Anderson, 1997). For Goffman (1979), advertisements are polysemic, with complex interrelations between the signs employed. For this reason, no simple one-to-one correspondence between signs and their intended meanings can be assumed, but the overall effects, or gestalts, of the ads are considered more central to the generation of meaning. The aim of this paper is to develop a coding scheme based on Goffman (1979) main ideas, however not adapt his coding categories, but use other categories that can conceptualize national identity, and examine the frequency and interpretations of these representations through printed advertisements in the context of the Cypriot culture, and specifically since the establishment of the Republic of Cyprus in 1960 and fifty years after until 2010. For this purpose, one thousand four hundred and seventy one (n=1471) print advertisements were drawn from the Press and Information Office (PIO) in Cyprus, the archives of different newspapers / magazines / advertising agencies, and were taken for content analysis. A coding frame depicting visual attributes of national identity was developed based on previous published work (Hogan 1999; Edensor 2002) and the variables of Geography, Leisure practices Cultural heritage, Social relationships and social values, Objects, Food and Drinks and National Symbols were adapted.

The results showed that image representations of Cultural heritage and Social relationships and social values have significant findings during specific socio political changes. In addition of the

content analysis, a semiotic analysis was used on a purposive sample of advertisements to extract specific cultural meanings of national identity. Interestingly, the paper shows how the advertising discourse is a reflection of the cultural and vice versa.

The same research can include a future investigation of the extent to which these representations are gendered. That is to code the gender of the carrier of national identity.

Claudia Mitchell, Ehaab Abdou, Haidee Smith-Lefebvre, Melissa Proietti and Fatima Khan. Who frames the picture? Curation as social interaction

Abstract: To date there have been few examples in the social sciences generally and visual sociology of what happens behind the scenes of curation, and yet we know that who sees what, why, how, and with what effect is often determined by who curates, for whom and for what reason. Erving Goffman's work is particularly relevant to deepening an understanding of curation. His work on framing theory highlights the significance of both presentation and audience. Applied to curation framing theory draws together a diverse set of 'showing' practices. The papers on this panel examine ways in which the exhibiting process and curation — significant to visual research — is in and of itself a critical feature of Goffman's notions of stigma, visibility, and invisibility. Goffman characterizes stigma as a discrepancy between virtual social identity and actual social identity. His work plays into what and who is made visible and invisible based on the impact stigma has on individuals and their social relationships. Goffman's concepts intersect with Lehrer, Milton and Patterson's (2011) work literature on curation, specifically when they ask: "What happens when the invisible is made visible, when knowledge relegated to society's margins or swept under its carpet is suddenly inserted into the public domain?" (p. 1). The papers speak to their contention that curatorial sites are "social, embodied, and generative" (p. 3) in a variety of contexts: portrayals of ancient Egypt, locating images of Indigenous girlhoods across Canada, examining a street art show in Montreal, and identifying tensions involved in exhibiting children's drawings.

[Nichole Fernandez](#). Visualizing the Nation: national identity and tourism advertising in Croatia

Abstract: Erving Goffman famously made the everyday an suitable area of academic study through his book *The Presentation of Self in Everyday Life* paving the way for other fields of sociological study to explore the importance of the banal of daily life. In nations and nationalism studies this occurred in 1995 with Micheal Billig's highly cited *Banal Nationalism* arguing that the cohesive ties of national identity are built through banal everyday national signifiers such as the unwaved flag outside of public buildings. However researching the way the nation is visualized in Croatia it becomes evident that although the everyday is important in building national identity the nation is not visualized through the lens of the everyday. The nation is seen as both distinct and surpassing the experiences in daily life. Participants tended to draw on the tourism created image of Croatia in order to inform the way they visualized the nation. Meaning that the government and media generated images of the nation are unintentionally part of the construction of identity. Tourism advertisements are caught up in a "circuit of culture" (du Gay 1997) where representation, identity, regulation, production, and consumption are all interconnected with each node affecting the others. However the concern with this circuit occurs when these images are constructed without regard to the power they have.

Claudia Mitchell, Relebohile Moletsane, Lisa Wiebesiek, Astrid Treffry-Goatley, Naydene de Lange and Pamela Lamb. Participatory Visual Methodologies: Social Change through Community and Policy Dialogue

Abstract: This submission is a Panel proposal. Abstracts for each paper on the panel are within the attached document.

Gerard Boucher and Iarfhlaith Watson. Framing Generation What: Changes and Continuities in Irish Society

Abstract: Generation What is a pan-European television, video and social media survey project to understand the values, attitudes, beliefs, practices and experiences of the younger generations in Europe, from the ages of 16 to 35, across a range of personal and public topics. With support from the European Broadcasting Union, the project spread from its origins in France to include thirteen countries in Europe and almost one million respondents by mid-October 2016. This paper draws on an analysis of frequency results of the quantitative, online survey of 150 questions conducted in Ireland totalling 32,919 respondents, framed in a wider, qualitative perspective that relates changes and continuities in contemporary Irish society to Ireland's on-going development- modernisation process from the late 1950s.

Drawing on Mannheim's concepts of generation location and generation as actuality, the paper focuses on their socio-cultural liberalism in terms of individualism, secularism, equality and diversity, social materialism and anti-establishment attitudes of GenWhat age cohorts in Ireland. These are framed by excerpts from video interviews with some of the respondents that show examples of this socio-cultural liberalism in practise (see www.generation-what.ie). Analysis of the results related to socio-cultural liberalism suggest that GenWhat members are part of a generation location with respect to their liberal experiential and ideological cultural transmission and formative experiences, and that they form a generation as actuality to the extent that they have extended and/or reformulated these to suit changing social conditions and their experiences in Ireland.

This is shown by the extension of liberalism in their attitudes to the body, sexuality, and by their reformulation of individualism to a more social type based on a need for, and solidarity with, others in society, that socially embeds and places limits on ego-centric choices and actions. It is shown too by the reformulations of individualism and familialism to focus on seeking happiness through close love, parental and friendship relationships in their everyday lives, and by extending social individualism to the practises of diversity by others in Irish public life. GenWhat members have also responded to their formative experiences under the Celtic Tiger and austerity by reformulating materialism to a social type concerned with a just distribution of wealth between people, and curtailing the power of the wealthy, in society, and by developing anti-establishment beliefs and practices that include a lack of trust, and lack of participation, in some mainstream societal institutions, particularly those related to politics.

Stephanie Medley-Rath. PHOTOGRAPHING SOCIOLOGY: A TEST OF WHAT CONCEPTS INTRODUCTORY SOCIOLOGY STUDENTS CAN APPLY USING PHOTOGRAPHY

Abstract: This research tests a photography-based assignment published in the American Sociological Association Teaching Resource and Innovations Library for Sociology to determine if it meets the learning goals described in the assignment and the learning outcomes in the syllabus used by the author. Further, this research analyzes the concepts that students identify in their submissions to determine what connections introductory sociology students are able to make between course materials and their everyday lives. Students are able to make these connections, yet their reliance on

broad concepts suggest the assignment could be improved upon.

[Philippa Thomas](#). Starting in the middle: practice research as experimentation and negotiation

Abstract: Erving Goffman's (1956) crucial discernment of the performativity of social relations, including research relationships, encourages us to reconfigure research as a collaboration with each research participant which produces a truth, not as a seeking after a final, singular truth. Reflexively attending to the creative ontology of research prompts questions both about what we think we are coming to know, and further what we hope to make intelligible through our work.

This paper reflects on themes that emerged from the development of my research practice during my doctoral project in visual sociology, which critically intervened in realist representations of crime and criminality via undertaking experimental empirical research with social actors who produced different versions of "crime." One project followed a research encounter with a police officer who doubly performed policing through working in his spare time as an actor of police roles in film and television. Another project centres on an encounter with an ex-prisoner who attempted to represent his experiences of incarceration as art. Working with people who have experienced the stigma of criminalisation, and cognisant of dominant historical visual representations of criminality, I began to fictionalise peoples' accounts, both as a way of anonymising my participants and playing with notions of scale and generalisability.

Although not jointly-authored, my methodology has been 'sociable' (Sinha & Back, 2014) and built through negotiating ongoing informed consent. This ethical commitment has acted as a kind of "creative constraint" by forcing me to 'translate' my empirical data into new forms which don't violate research participants' developing sense of what it is to give consent to be researched and represented. Following Gilles Deleuze and Felix Guattari (1980), I think of my research practice as a kind of 'becoming-with' my research participants: a symbiotic process in which we are mutually transformed via our research encounter.

In this presentation I will outline the development of my experimental, processual research methodology, through reflecting on the intersections of these projects which differently co-produced images of crime.

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[Lydia Nakashima Degarrod](#). Atlas of Dreams: Unveiling the Invisible

Abstract: Atlas of Dreams: Unveiling the Invisible

Lydia Nakashima Degarrod, Ph.D.

California College of the Arts

Do memorable dreams, meaning those alive in the minds of people because of the dream's intense emotional and vivid imagery, leave a trace in the urban landscape? How can one capture and visualize

these traces? These are some of the questions that guided my creation of Atlas of Dreams, an interdisciplinary installation. It consists of a series of artistic maps and audio-recordings that mark the places where 145 residents of the San Francisco Bay Area narrated their memorable dreams to me and depicts the emotional traces left by these dreamers.

This project was both an ethnography of memorable dreams and an art installation. As an ethnography, it presented dream narratives and their associated beliefs among a wide cross section of contemporary urban residents. It was also a cartography of the imaginary that recreated important and yet invisible aspects of the emotional life of urban residents.

In this presentation, I will show how art-making and *dérive*, the playful wandering in the streets (Converley 2010), contributed to making the ethnography interactive, emergent and sensorial (Cox, Irving, and Wright 2016). Dream narration and sharing became visible and social during the creation of the artwork and during the exhibits of the artwork. Wayfaring also contributed to sensorially uniting the narration of dreams with the urban space.

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[Gaby David](#). *Mobiledanse: An Artistic-research Project with/for Amateur Dancers and Wearable Technology (WIP)*

Abstract: With an artistic-research approach, this interdisciplinary project looks to study the appropriation of wearable technologies and wearable devices in vernacular dancers and performers for creative and artistic purposes in the performing arts. At the heart of my problematic: Can this help us work with other disciplines, and reach agreements that will help us better judge how we operate in our digital future? What social innovation ecosystems can we build to help enhance these emerging digital skills? How can the innovative potential of the (sometimes) invisible amateurs find a place to express itself?

This talk, in duo with the practical workshop I will be giving at the IVSA preconference, is intended to present and discuss more theoretically the project of Mobilidanse. In order to examine the advantages and limitations such a project might encounter we will profit to brainstorm its methodology. Academics are increasingly called upon - and in many cases (such as mine) wish - to create more engaged systems, to do public activism that require sensible forms of collaborative research. Accordingly, a possibility of generating a Mobilidanse research team between interested participants will be encouraged.

Existing and emerging technologies should help create new opportunities, not only for the incubation of vernacular artistic practices, but also innovative ways of reframing and rethinking how we do visual research.

[Joanna Kedra](#). *Assessment of Visual Literacy Skills: Towards More Visually Oriented Higher Education?*

Abstract: The ability to interpret and use images as well as to think and learn in terms of images are listed as one of the 21st century skills that students should be able to demonstrate after graduation. Nevertheless, visual literacy skills are still taken for granted in higher education and consequently

visual pedagogies gain minor attention in curricula. One of the reasons behind this tendency is that the assumption of visually literate students is often associated with a notion of digital natives – young generation of new media users who are fluent in new technologies. However, as some recent studies indicate, skills in using visual technologies are not acquired along with abilities to critically interpret images and effectively communicate visually.

Teaching that focuses on images is mostly associated with art or photography education, but rarely considered as an integral and important part of other subjects. In a visually stimulated environment, where images are the modes of communication, the need for development of skills in reading, understanding and creating images, and thinking in terms of images are of crucial importance across all disciplines. Thus, educators should help students to become better informed and critical consumers of visual culture. Visually literate students should be able to respond critically to visual material and interpret images effortlessly. The question remains how they can achieve this goal within the frames of current higher education curricula that do not always allow for a time-consuming interaction with images?

Moving higher education towards more visually oriented prompts also new challenges of assessing visual outcomes of the learning process. In addition, development of students' visual literacy skills requires forms of measurement, for which the method still ought to be designed. The practice of assessing visual literacy among learners is important due to the institutionalized pedagogy that requires particular material outcome of the teaching process, such as the course grades. Measuring visual literacy skills can also prove the hypothesis that today's digital natives are not actually visually literate even though they are constantly exposed to images and visual technologies. In addition, it may also provide evidence to support the call for introducing teaching with and about visuals in higher education and open up the discussion on how immaterial vision and visual thinking can be assessed in educational settings.

Aboutali Vedadhir, Haleh Raissadat, Milka Nyariro and Pamela Lamb. Strategies for Interaction: Engaging Through the Visual

Abstract: Whether living in poverty, forced to dropout of school due to pregnancy, or being predisposed to HIV – globally, girls and young women are adversely affected by gender inequity. Speaking at the 2016 International AIDS Conference, Susan Shabangu, South African Minister of Women, affirmed: "We must be able to translate legislation into action. The issue of education is critically important for the girl child's empowerment. If our laws do not have implementation plans then we will not succeed." The United Nations states that the effectiveness of gender mainstreaming efforts is dependent on cultural relevance and an enabling environment. Yet initiatives for gender equality and women's empowerment often fail due to limited awareness and understanding of girls and women's needs. How may visual representations of girls and women's lived experiences reveal the systemic drivers of gender disparity and inform dialogue in order to effect programmatic change? Inspired by Erving Goffman's (1969) notion of strategic interaction, and the ways in which marginalized communities are taking action in everyday life, this panel explores some visual methodologies that are framing social change. The four papers in this panel explore: visual strategies that highlight women's needs for education, whether poor, parenting, or at risk for HIV; an Indigenous women's art intervention that coincided with a major policy development conference; and digital games about HIV and AIDS. The aim of the panel is to offer creative strategies for

engaging through the visual – photovoice, participatory video, dialogue quilts, and games – to activate conversations and help navigate complex issues and impediments to health and education equity.

[Benjamin Prus](#). Pseudology: Reframing the Everyday

Abstract: Art works through deception—yet one which does not deceive us?
— Nietzsche, “On Truth” 96

In “On Truth and Lies in a Nonmoral Sense,” Friedrich Nietzsche is concerned with the honest lie, open deception, or obvious illusion of art. The bent question mark that punctuates Nietzsche’s productive uncertainty is testament to the dogged disorder that has plagued the visual analysis of culture with the salacious association between artistic practice and lying. How might visual art reveal the truths of human experience while at the same time erroneously represent the world at hand? Representational strategies of every sort threaten the tenuous distinction between the real world and human fabrications. The “real world,” or, following Irving Goffman, the “ongoing world”—that is, the phenomenological flow of everyday experience—is a fragile thing. Deception, illusion, and mendacity are traditionally taken as threats to the sanctity of the distinction between the true and the false, the real and the fabricated. An apparent categorical schism exists between the deception of lying and the enlightenment of truth. Yet, deception and truth hold in common an anxiety about understanding and interpreting the world at hand.

In recent years, artists have begun to employ lying as an artistic technique in new and fabulous ways. This paper stems from my attempt to construct a theoretical framework for analyzing the use of lying in art. I first introduce pseudology, examples of artistic lying—moments of being taken in, duped, deceived—and ask: what might be some sociopolitical functions of this fabrication? I then analyze the ways in which participants’ discoveries of artistic lies create moments of amazement: moments, however brief, when one’s interpretive framework fabricated by a lie comes into conflict with the material of the scene at hand, with the ongoing world. I discuss the ways in which an arbitration of reality characterizes this moment. During this arbitration, a person feels the uneasiness of holding two competitive interpretive frameworks simultaneously. This uneasiness is coupled with zealousness and determination for “the truth” (whichever framework will envelope the other). This redistribution of the sensible in which a person might feel this uneasy zeal, what Irving Goffman refers to as an “anomical flutter” or a sense of normlessness (Frame Analysis 379), is what I propose in this paper is the aesthetic of the lie. This paper wagers that pseudological artists create moments for the self-aware arbitration of reality.

Kathy Petite Novak. Symbolic Exemplars and Unpacking the transman in "Transparent"

Abstract: In Season 1, Episode 7 “Symbolic Exemplar,” of the Amazon Original Series *Transparent*, one of the daughters, Ali, goes on a date with a transman from her women’s studies class. By the end of the date, socially constructed ideas of masculinity and femininity are challenged in what is a darkly comedic ending. Using the critical discourse analysis of Fairclough (2001), Halliday (2004), and van Dijk (April 1993), this work examines notions of masculinity, femininity and the invisible status of the transmale. Theoretical positioning includes Halberstam’s (1998) reimagining of myths and fantasies embedded in male masculinity that work to elevate masculine power, legitimacy and privilege and Keegan’s (2013) cautionary notion about transgender presented as “increasingly available for consumption” in American media and culture. Questions addressed consider socially constructed hegemonic discourses of gender, transgender, and transmen; feminist

and queer theory perspectives; and gender normativity, performance and power in the works of Butler (1999), de Lauretis (1990), Devor (1997), Foucault (1984), Motschenbacher & Stegu, 2013, Stryker (2008), and Wilchins (2004). The conclusion is that the lesser attention given to transmen stories, in media and society, is rooted in patriarchal societal fears of what it means to lose one's masculinity (Halberstam, 1998).

[Gaby David](#). Mobilidanse: an experimentation and creative workshop of dance, movement, and visual sensorial practices.

Abstract: Grounded on my years as a dancer and performer, this workshop looks to aid all visual creators regardless of their dancing skills. Based on collective exercises of improvisation, and familiarization related to dance and performance creation, we will connect through movement and relate to the space in and around us. In this way, looking at the visual through basic body awareness exercises becomes a powerful way to access our creativity, get us out of our comfort zone, build more trust in all our senses and not only the visual. Here the sounds, the smells, all, will be taken into account. Some techniques and topic examples that will be explored are: space, listening, availability, concentration, and also commitment, curiosity, play, sensing and group spirit.

This workshop intends to foster participants' creativity and to bring to the whole group hands on, creative tools to experiment, create, express, and if time permits, compose with connected portable and wearable devices. Furthermore, we will involve in some technical aspects of the multi-sensory and immersive possibilities that these technologies enable to study. Our bodily materialities will play a major role of investigation and inspiration too. By enabling other perspectives they provide a more embodied and sensorial experience of the mobile experience. The possibility of co-creation and a Mobilidanse research team between participants will be encouraged.

This first movement/dance/improvisation based workshop, a total premiere at the IVSA, will last between 3 to 4 hours and requires participants just: to be open to experimentation, in comfortable clothing, and when available to bring along any type of handy visual devices. (e.g. action cameras like Go-pro, portable technologies like their smartphones, other small recording devices).

All ages and mixed abilities are welcomed.

Stephanie Ritter. The Vape Debate: The Tale of Two Technologies

Abstract: The media where youth receive health related information are continually changing. Social networking sites, such as photo and video-sharing platforms like Instagram, are increasingly becoming crucial places where young people communicate, socialize, and form their personal identities. They have also emerged as key spaces in which young and old alike look for health-related information (Richardson, Ganz and Vallone 2014). At the same time, the promotion of controversial products like e-cigarettes is becoming increasingly prevalent on these sites. The Nuffield Council on Bioethics noted that youth are more easily influenced by the opinions of others, suggesting that exposure to positive vaping related imagery such as cloud chasing, the act of creating large plumes of e-cigarette smoke like donut rings, jellyfish, and dragons, may influence their decision to vape.

Drawing on what Briggs and Hallin (2016) have termed biomediatization, this paper will explore how media logics, in particular the primacy of the image and the proliferation of a visual health

rhetoric, have been incorporated into the culture and practice of public health advocacy and health promotion; and it considers how scientific and biomedical terminologies (e.g., infection, contagion, addiction) are informing how health policy actors think about media influences and effects (for example, the vulnerability of youth to glamorized photographs of vaping on Instagram). The networked structure of Instagram, combined with the idea that images never have a fixed or essential meaning, suggest that vaping photographs may be open to “aberrant decoding” (Eco, 1972)—while some may find these photos glamorous, others may ‘read’ these texts differently. Bourdieu’s Theory of Practice, recently applied to obesity research (De Brun, McCarthy, McKenzie, and McCloin 2014), suggests that social environments impact how individuals interpret the world. If that’s true, this paper will account for how youth respond to portrayals of vaping in the social mediascape. Of primary interest is the critical analysis of digital vaping photographs posted to social media sites like Instagram, as “schemes of interpretation” (Schutz, 1970). Using analytic tools drawing from semiotics and narrative analysis, and focusing on a sample of vaping intervention campaigns developed by public health departments and advocacy groups in Canada, this paper will examine the latent and manifest meanings of the images and the intended meanings of their creators.

Kelly Anastasiadis, Malene Bodington, Cassandra Monette and Harielia Petrakos. In pictures and words: Participatory photography as a framework for talking about bullying, resilience, and child-adult communication

Abstract: Research on childhood bullying most often focuses on its negative impact, with only limited work exploring children’s ability to cope despite adversity. Within this context, resilience emerges as a powerful concept to consider. Given the communication barriers between children and adults that have been found to hinder research on children’s experiences in the past, this study uses participatory photography to explore how children more comfortably discuss and share their thoughts and ideas (Einarsdottir, Dockett, & Perry, 2009).

Participatory photography was used as a basis for visual storytelling to explore themes of resiliency and adult-child communication in the school and home settings. In collaboration with the teachers and parents, the photography project took place at an elementary school in the Montreal area. Seven students, aged 9 to 12 years old, who had shown difficulties with bullying, participated and took photographs within the school, telling their stories of resilience. Students were interviewed about their photographs. A home component also involved their parents in photo-taking. Using a board game designed around the participatory photography sessions in the home, the families shared their experiences, discussed how they communicated, and considered possible ways to improve communication about difficult topics such as bullying.

The participating students were invited to share their stories and photographs with their teachers, parents, and peers through a closing photo exhibition.

The parents and children discussed bullying in different ways. All considered bullying to be something that existed purely within the realm of the school. During the school sessions, the children named people, places and activities, including caring relationships and school recognition for various skills, as positive resources. The children described what helped them feel better and what gave them stress. While some felt they rely on school personnel, others felt that they rely on their families.

Concretely, the parents provided feedback on the methodology, commenting that it had enabled them to open up about and discuss topics with their children that they had not previously been able to broach. The students in the project approached the methodology from a variety of ways, ranging

from a complete engagement with the method as-is to a complete renegotiation of the structure of the sessions and use of the tools.

Overall, this research provided a forum for children, parents, and school personnel to develop a heightened awareness of children's personal strengths and increase their engagement in school.

Christine Redmond. Selfies and Snaps: Everyday Performances of Teen Femininity

Abstract: This paper contributes to research on digital identities by exploring whether selfies conform to, or offer scope for disrupting and moving through, gendered and racial ideals of feminine beauty. The selfie involves self-presentation, filters, captions, hashtags, online publishing, likes and more, constituting the relationship between subjectivity, practice and the social use of photography a complex process. Understanding Snapchat lenses as masks or fronts, the researcher explores how "fronts tend to be selected, not created" (Goffman 1959) by users, constituting popular photo-sharing apps as scripts which are often prescriptive. Combining visual and inventive methodologies with qualitative research methodologies, the author explores how teen girls experience and relate to selfies in their everyday lives. Despite feeling immense pressure to be popular and desirable both online and offline the research reveals how selfies also enable the girls to experience their bodies in new body-positive ways, giving them confidence in their appearance that didn't exist before the selfie. The author investigates interdisciplinary entangling between studies of social media and fields within gender, media and cultural studies, providing a material discursive treatment of the selfie as an embodied practice. The study reveals how the selfie functions to enable moments of empowerment within limiting, dominant ideologies of Euro-centrism, patriarchy and heteronormativity.

Rachel Pereira Da Souza. Urban Visuality and Street Art's mapping

Abstract: This article examines common understandings of the aesthetic elements that arise in the execution of stenciling as a public art form. In this way, the article investigates the aesthetics and semiotic dynamics of stenciling within the public environment. The text uses urban visuality as an entry point to further explore the city as collage and the stencil artist as a bricoleur. Furthermore, the text identifies two sign-like elements of the stencil's insertion in the city: symbolic overloads, and the resignification of symbolic aggregations.

Layers of information – materialized in graffiti, stencils, posters, stickers, and tagging – overlap on boundary walls, public walls, and private walls. These objects, and these surfaces, are disposed to circulate through the city, infuriating those who cry out for the courts, for the police, for the right to property, and for "cleanliness." All of these elements are components of an urban visual structure: they define the appearance of a city, along with advertisement campaigns, street signs, ever more vertical buildings, passersby, streets, cars, and all other kinds of vehicles. The production of images takes place through this dynamic of interaction, contextualizing the society into which the images insert themselves.

From this notion of what constitutes urban visuality, I use as a method the production of an artistic and ethnographic Vlog serie, available on youtube.

These Vlogs act while mapping, while a visual ethnographic diary. Understanding that it is an ethnographic diary that analyzes and participates in visuality as well.

Kunnawut Boonreak. Michael's: The Everyday Lives of Two Distinctive Rohingyas

Abstract: In recent years, issues of citizenship and identity have become central to the Rohingya in Burma. Muslims in Burma generally face social and political discrimination, the Rohingya Muslims

encounter much worse situations. Facing poverty, misery, and human rights violations in Burma, countless Rohingya Muslims tried to escape this harsh reality by risking their life to flee to neighboring countries.

Among different background of economic and religion networks in Mae Sot district, a city along Thailand-Burma border, 'Michael Right' and Yameen 'Michael Muhammad', two Rohingyas have been struggling for their livelihood. At the same time they have attempted to maintain Rohingyas' identity which is perhaps never static. The two Michaels have the same ethnics but different economic status and background. The story takes place in the heart of Mae Sot and Umpiem Refugee camp. The story is told side-by-side from Yameen Michael's perspectives of the long-term residents in Mae Sot whose growing cross-border businesses depend largely on their religious networks while Michael Right fled away from the Motherland for nineteen years, but now he has been still waiting for beginning his new life in somewhere. By juxtaposing two different lives, how the two stateless men have tried to seek 'identity' that others accept. Although both migrated since a long time ago, but did not belong to any place; State of Thailand or Myanmar. While citizenship brings one outside the fence, another one without citizenship tried to grab it all the time. Identity of Rohingya is always been fractional and they are trying to negotiate with the situation in their everyday life. Living condition, migration experience, citizenship, cultural identity and many things are making them different. But the mutual thing is that both of them try to seek 'identity' that others accept. This documentary does not only aim to explore the life of the Rohingyas living in this corner of Thailand-Burma border, it is also equally important to understand how Mae Sot as strategically located as a gateway to Burma could provide means for survival to them. Observational Cinema is the style of this documentary which there is no plot for the actors and no director role. Ethnographic methodology has been employed to make this documentary. No scripts were written out as the most important things are their true normal living. Subjects were given the space to voice out their hope, desires and concerns.

Silja Pitkanen. Soviet Childhood through the Propaganda Magazine USSR in Construction

Abstract: In my ongoing PhD work, I compare the representations of children in Soviet and German propaganda photography in the 1930s. I examine how children were depicted and how the propaganda images featuring children were used in nation-building, that is, in the intentional process of creating feelings of belonging to a nation through, for example, instruction and education.

My main sources are the Soviet magazine USSR in Construction (published in five languages, including English) and the German National Socialist women's magazine NS-Frauen-Warte. Both of the magazines were propagandistic and included plenty of images, especially pictures of children. In my research, I concentrate on images, which have children as their main subject, that is, portraits and close-ups. My premise is that these images are central indicators of the propagandistic aims of the magazines.

In the first stage of the research, I utilize quantitative content analysis. I code and count the themes, elements and symbols appearing in the photographs and gather quantitative data. In the second phase, I determine the most common symbols and themes of the portraits and scrutinize, along the lines of the cultural theorist Stuart Hall, the prevailing representations. The third and the last part of my research consists of comparing the Soviet and German representations.

In the conference presentation, I focus on how mothers – and sometimes also fathers – and children were depicted in the Soviet propaganda photographs on 1930s. My aim is to analyze how Soviet family life and childhood were represented and, via these representations, idealized in these images.

In my analysis, I pay special attention to everyday life details in the photographs. These details are especially crucial in the Soviet Union of 1930s, as the state highlighted the so-called everyday values, meaning traditional family values, to its citizens. This was often conducted via propaganda.

Susan Hansen. Breaking frame, breaching the social order, and disrupting the division of the sensible: Applying conversation analysis to visual data

Abstract: This paper revisits some of Goffman's (1974) observations on "breaking frame" with attention to Garfinkel's (1967) notes on breaches to the social order and Rancière's (2004) more contemporary account of disruptions to the division of the sensible, via a series of worked analytic examples from a longitudinal visual research project. This paper presents selected instances of asynchronous, yet sequential, visual communication, which are analyzed as a form of visual dialogue, with reference to ethnomethodological and conversation analytic tenets. The work of Goffman and Garfinkel is relevant here, as together they represent a crucial intersecting influence in the development of conversation analysis (CA) in the late 1960s. While Goffman's work informs CA's founding assumptions that everyday talk-in-interaction is an important arena for study in its own right, Garfinkel's influence is clear in CA's focus on the importance of reflexivity, context and intersubjectivity in everyday interaction. This paper employs CA to analyze a series of visual data extracts alongside more conventional conversational examples of similar interactional forms to illustrate some parallels in forms of everyday visual and oral communication. These include instances of visual repair and conversational repair; examples of the next turn proof procedure as it is evident in visual and conversational data; and invocations of – and resistance to – various membership categories (or relevant social identities). Of particular analytic interest here are those visual interactions where a clear challenge to the existing social order is present – as it is these that, according to Goffman, Garfinkel and Rancière, reveal the organisation of the social order itself.

Susan Hansen. 1247 days on Whymark Avenue

Abstract: Time-lapse film. Site recorded sound. 3.02 minutes.

This short film was created from a sequence of 1247 photographs taken in the same urban neighbourhood in North London over a period of 42 months. Photographs were taken daily from the same position, with a constant frame. Edited together, and viewed as a continuously moving image, they show the life of the site over time, at the rate of one frame per day – three years condensed into a little over three minutes. The image series is backed with a selection of site recorded sound from the same period. This film is part of a larger research project on the longitudinal documentation of urban sites. The project uses repeat photography to study street art and graffiti as visual dialogue. Capturing these ephemeral forms of visual communication as they appear and disappear over time gives us a unique insight into graffiti and street art's existence within a field of social interaction – as a form of democratic conversation on urban walls.

Aglaja Kempinski. Bodily frames, tattoos, and the chase for finality

Abstract: Our relationship to images is fraught with paradoxes. While creating/framing pictures is

often associated with notions of ‘capture’, ‘recording’ and ‘pinning something down’, they are far from being fixed end results. Instead, they become part of a flexible performance of truth. This research aims to explore the way in which images are part of chasing something that evades being pinned down; how framed truths subvert and change their frames.

I initially explore this paradox through tattoos. Tattoos are a particularly illuminating example of images because the framer is simultaneously the frame. Data was obtained during three months of anthropological fieldwork in a tattoo shop, consisting of informal interviews with people before and after their first tattoo, as well those who were having existing tattoos reworked, continued, or added to. Further, the research benefits from being part of a larger work in progress on the nature of images, conducted primarily around both documentary and fictional film.

The research finds that a significant shift occurs between the stages of considering a first tattoo and the point after the first tattoo. Before their first tattoo, subjects focussed primarily on what (at this point) they considered to be a permanent image on their body. Afterwards, their understanding of the tattoo changed: Rather than being permanent, they understood it to increase their ability to adapt and change their body flexibly. Subjects who already had tattoos confirmed how the images on their body could change afterwards - both by changing them physically but more importantly by how they relate to and interpret them.

This illustrates and flags up two somewhat contradictory, core qualities in the way we relate to images which I will show are relevant far beyond a case study of tattoos: On the one hand, we are in control of the images we create and see. On the other hand, far from providing ‘closure’ the process and product of creation and framing just offers more openness. Rather than being ‘of’ the world, images create new worlds which we inhabit and interpret and from which new images can emerge. If then, rather than mere artefacts, images are organic, multifaceted and dynamic parts of our worlds are performed, how can we account for this in the way images shape our understanding of truth which we seek to validate through them? What do these paradoxes mean for our understanding of the language of images?

[Cecilia Cassinger](#) and [Åsa Thelander](#). Instagram photography as performance – a dramaturgical perspective on participation in visual communication strategies

Abstract: Visuals have become ubiquitous in organisational communication strategies involving social media that attempts to create bottom-up engagement among citizens and as well as employees. Despite the rapid spread of this type of communication strategies, few visual research studies scrutinize the implications of visual social media for engagement and organizational reputation. Hence, there is a limited understanding of visual communication strategies, especially from the participant’s perspective. In communication strategies involving social media, everyday practices of taking, posting and sharing photographs are appropriated for organisational purposes. This paper raises questions pertaining to what it means to perform everyday photographic practice in a strategic context? Which values are created for the organisation and the users? The aim of the study is to examine employees’ experiences of participating in a communication project based on visual social media (Instagram) to improve the reputation of a large public hospital. More specifically the paper analyses the conditions of employees’ participation and how they perform the task.

The empirical material consists of 24 in-depth interviews over Instagram photographs. Goffman’s (1959) dramaturgical theory of social life is employed in order to analyse the micro practices of

taking photographs, and to identify and study the role of structures for the performance, particularly in relation to organizational communication strategy incorporating everyday photographic practice for instrumental purposes. Participation in a communication strategy based on visual social media is likened to a theatre performance, where the participant acts on a stage.

The study demonstrates that studying participants' experiences of performing visual communication strategies is useful to understand the consequences of everyday photographic practice for employee engagement and organisational reputation. Participants interpreted and performed the task differently by - for example - taking on different fronts, carrying out the task as a team performance, and using different scripts. To use visual social media with the aim of creating engagement among employees and reinvigorate the organizational image and reputation is far from straightforward. In contrast to the authentic and 'real' image that photographs are believed to deliver, Instagram photography convey the positive well-known and impersonal image of the organisation. Yet, visual social media was found to involve a distinct and more holistic way of representing work life in the organisation as compared to representations in the official communication channels.

Amie Hodges. Sibling performance in the context of cystic fibrosis: A dramaturgical perspective.

Abstract: Background

Siblings are identified as being a marginalized group because there is limited recognition of their voice within the literature when living in the context of cystic fibrosis (CF). The disease trajectory of cystic fibrosis has changed and there is limited recognition of the NON-CF sibling experience within this co-voyage with their brother/sister with the disease

Aim

This study explores the experiences of siblings who are living with a child with CF, to present specific insight into their worlds.

Participants

n=10 Non-CF Siblings age 7 to 12

Method

Qualitative methodological narrative inquiry was used to engage siblings within the context of their family with the use of a bricolage of creative participatory methods. Narrative interviews, observations and a variety of creative media, including pictures, poems, songs and artifacts have provided a platform for sibling's expression/performance. Dramaturgy was used as the exploratory lens in which to view the sibling front stage, back stage and centre stage stances (Goffman1959). Data collected between February 2014- June 2015. Data analysis was presented as a three act play called segments of the sibling mosaic where the siblings are presenting on the stage set of family life through their interactive performances.

Results

Through interactive performances siblings acted out scenes of multiple presentations of self in relation to their performance of role, space, position and emotional wellbeing. This revealed the contradiction between the ideology and reality of their lives in the context of CF.

Discussion

Sibling's expression of voice goes beyond the spoken word and can be seen in constructed and co-constructed performance. They are skilful in their interactions as they fluctuate easily between front stage and back stage stances. further positional spaces were identified. Despite being seen in a decentralised position, siblings are silently central. As key members of the family team they play a role in maintaining family equilibrium, but they are containers of emotion of self and others.

Conclusion

Through the use of creative methods and dramaturgy greater awareness has been gained of the daily impact of CF on the sibling. More emphasis needs to be placed on addressing sibling's needs.

Konstantina Bousmpoura and Julia Martinez Heimann. Working Dancers

Abstract: Synopsis

In Buenos Aires four acclaimed dancers create the first Contemporary National Dance Company of Argentina under their collective leadership. We follow the lives of Bettina, Ernesto, Victoria y Pablo along six years of their journey as they expose their dreams, agonies and contradictions as dancers, individuals and members of our society. We attend their rehearsals and performances in their home, the emblematic building of the National Library and we watch their premiere and backstage in the historical National Theatre of Cervantes. We share their artistic and collective differences and the fulfilment of their biggest social conquest: the demand of a National Dance Law for all the dance community.

Michelle Catanzaro. Understanding City Space: Reframing Alternative Networks

Abstract: This paper draws on images of Sydney's subversive irregular spaces, analysing the role that the photographer as researcher plays in defining and documenting space and alternative communities. This research explores the ways that photography can capture temporal spaces and relationships as they shift, relocate and reform new networks. These networks consist of a mapping of cultural 'actors' both human and non-human. I capture these actors through my creative practice of photography, which is an apparatus for exploration and documentation of my internal and external interpretations of space. This reflexive process is analysed through hermeneutic phenomenology. Hermeneutic phenomenology helps to describe and document my embodied experience within space and it's intrinsic relationship with time. Utilising hermeneutic phenomenology and Actor Network Theory together allows me to reveal, frame and link different aspects of the spaces I am investigating and functions to inform a reflexive understanding of my practice. This paper will discuss the fusion of visual methods utilised to shed light on the ways the image can inform a critical and reflexive understanding of the city and urban spaces, both interiors and exteriors. The implications of my project are that it allows me to see Sydney anew as an object, which is relentlessly being assembled at a variety of concrete sites of urban practice, or, to put it differently, as representations of the limitless processes of becoming (Farias, 2010).

Catanzaro Michelle, Katrina Sandbach, Third Amanda, Notley Tanya, Dietz Milissa and Keltie Emma. The role of the Image; Young People and Visual Language

Abstract: This presentation discusses a pilot project titled invisibility. The invisibility project

seeks to open up a conversation about the less tangible qualities of a city that we carry inside us: memories, experiences, emotional connections, and aspirations. To bring these invisible aspects into focus, we designed a digital platform that allows young people to report, explain (visually and textually) and map their emotional responses to different parts of a city. By using technology to mediate an interaction between young people, researchers, city planners, and the other inhabitants of the city, the invisiblecity project grants agency to young people, allowing them to record and share information that explains how they feel about the city and why. This paper will discuss the visual images that young people have uploaded with their emotional reports and explores the ways in which visual interpretations of the urban can feed into an understanding of the city and its future development discussions.

Catanzaro Michelle and Sandbach Katrina. Constructing Urban Images; The Role of the Insider/Outsider

Abstract: Greater Western Sydney, Western Sydney and the Western Suburbs are the names used interchangeably to describe a vast region to the west of Sydney, NSW. Greater Western Sydney has recurrently been portrayed by the media as a cultural wasteland, the ugly ‘other’ Sydney that is: “... the repository for all those social groups and cultures which are outside the prevailing cultural ideal”. (Powell, 1993, p.xviii). Western Sydney is often considered by many people living outside of the region as a dangerous place populated with people who are coarse, uneducated, and culturally bereft. This is largely due to the ‘Westie’ label, and other media representations that focus on negative images of the west, constructed and disseminated by people who have often never set foot in the area. This paper will analyse key images that have been utilised in the media to identify and portray the Western suburbs. In doing this, the study will explore the role that visual images can play in defining a (mis)understanding of place. This approach will not only comment on the prevailing visual identity of the region but it will also explore the dichotomy that exists between insiders and outsiders of the West.

Cleber F. Gomes. The presence of Latin American artists in the biennials of Graffiti Fine Art in São Paulo

Abstract: The research intends to analyze the participation of Latin American artists in the three editions of the Biennial Graffiti Fine Art that took place in the city of São Paulo / Brazil. The first two editions took place in the Brazilian Museum of Sculpture, in the years of 2010 and 2013, respectively. From the guaranteed success of previous exhibitions, the third edition took place in 2015 in a larger space, in the Pavilion of Brazilian Cultures of the Ibirapuera Park. Through a methodology of analysis of images and contents found specifically in a catalog and two books resulting from these three biennials, we can observe that there is a diverse content of themes coming from the very phenomenon of graphite in Latin America and the world, mainly critical and political contents, As well as the artistic manifestation through two-dimensional and three-dimensional paintings, along with sculptures in internal and external installations. The diversity of the works reveals a movement of artists aware of their contemporaneity inserting in their works the sensations of the experiences lived in the streets of the cities. These urban interventions, which emerged in the 1970s in New York's outlying districts, are still pulsating, being built and diffused by city walls and various supports. The graphite biennials have added in their exhibitor spaces a social movement of urban artists who, in many cases, transfer their own daily experience of the exclusions and discriminations experienced by them when carrying out their activities in the streets. Criticism and protest are interwoven between colors and shapes. In this context, we can conclude that this

initiative, of bringing the street artists into the spaces of the museum, legitimizes the role of these individuals in society, since their social relations have always been directly and indirectly linked to challenge the political power of the State and The economic power of the market. These antagonisms are essential to foster debate and reflection on erudite culture and mass culture, as well as the results of these actions.

Jennifer Thompson, Ashley Demartini, Laurel Hart and Mindy Carter. Participatory Re-Visioning Everyday Relationships with Land and Water

Abstract: When and in what ways are we conscious, conscientious, and relationally connected to the roles that water and land play in our everyday lives? In this panel, three different projects illustrate a spectrum of participatory visual research and arts-based methodologies exploring this question and bringing to the foreground the centrality of land and water in our everyday lives. Informed by social justice concerns, we take up research as an intervention process and interrogate what it means to shift, unsettle, awaken, reframe, and transform consciousness. These three projects considering land and water span urban and rural contexts, from Canada to Cameroon where participants reframed their realities and relationships to land and water in new ways. Jennifer Thompson considers the gendered challenges of everyday water access through photovoice and participatory video in Cameroon. Ashley DeMartini uses digital storytelling to ask pre-service teachers to reconceptualize their relationships with land as a way to speak back to the colonial-capitalist narratives that have shaped their relations to land. Drawing on the water memories of urbanites, Laurel Hart and Mindy Carter enlist artists, students, and community collaborators to engage participatory storytelling in a transformed Montreal café space. Together, these distinct methodological approaches elicit different ways of knowing, thinking, sensing, and remembering water and land in the everyday. Visualizing our relationships with these entities offers critically self-reflexive openings for new and different types of connections. Collectively, these works seek to provoke deeper awareness and social action, thereby reconceptualizing more sustainable and equitable relationships with land and water.

Julia Chan, Stephanie McKnight and Michelle Smith. “I’ll Be Watching You”: Surveillance Culture in Art, Cinema, and Fairytale

Abstract: This panel will consider expressions of surveillance culture in curatorial practice, cinema, and fairytale. An examination of the dearth of queer bodies in surveillance art curation will open into questions of surveillance technologies and community impact. A study of digitally surveilled female bodies in contemporary cinema asks how nonconsensuality informs the expression of gender-based violence. The final talk will explore how surveillance is subverted through contemporary twists on traditional fairy tale tropes. Through these three papers, we seek to investigate how surveillance impacts a range of cultural forms in order to expand surveillance studies through visual and material cultural methodologies. Furthermore, these talks demonstrate how surveillance culture – in forms of audience participation, media, and state security – permeates our everyday lives.

Jennifer Reynolds. Youth, Poker, and Facebook: Gambling Reframed?

Abstract: A surge of new poker opportunities, referred to as social network gambling, have emerged on social media platforms such as Facebook. At the present time, the social network gambling industry is unregulated in the majority of countries worldwide, primarily because it is not considered to be gambling according to various interpretations of the traditional legal coordinates of

consideration, chance, and prize. The social network gambling industry challenges our conventional understanding of gambling, regulation, and consumption.

The visual images that youth are confronted with while playing poker on Facebook play an integral role in constructing their perception of their gameplay. Using findings from a virtual ethnographic case study examining the environmental design and intention of Zynga Poker (ZP), this presentation will examine the types of discourses active on ZP and the design elements of the game in order to understand how these frames promote, maintain, or decrease youths' engagement with the site. Drawing on the work of Erving Goffman (1986), frame analysis played an instrumental role in the understanding of how visual images and texts powerfully work together to render a discourse and how the mechanisms of culture and control of the virtual environment created by Zynga, influence the individualized motivations of young people to play poker.

Understanding the culture and context that surrounds Facebook poker is crucial when trying to determine how players conceive of their own participation, alongside the ultimate impact that these perceptions may have on their play. Results highlight discourses about harmlessness/innocence; social function; consumption; and empowerment. I conclude that ZP serves to (a) both shape and divert public consciousness in ways that weaken public understanding of gambling and gambling-related harms; (b) actively incorporate design elements that make the game more sticky and engaging; as well as (c) increase social acceptability and contribute to an overall discourse that social gambling is a harmless form of entertainment with few negative consequences.

With a minimum age requirement of thirteen to create a profile on Facebook, this inevitably adds a new layer of risk and ethical considerations for public health. This study provides new understandings and warnings as we begin to comprehend the possible benefits and unintended consequences of these gambling opportunities. Findings significantly inform youth gambling education initiatives, including public health strategies of health promotion, harm reduction, and problem prevention.

Bethany Berard. Framing Digital Communication: Emojis as "Visual Frame"

Abstract: Much of contemporary social life is computer-mediated, but what "structures" a digital experience? Can the concept of "frame" be applied to computer-mediated communication? Computer-mediated communication has, heretofore, been primarily textual. The rise of emoji challenges the textual bias of computer mediated communication, and raises questions of the role of visual, digital communication in contemporary social life. Utilizing John Gumpertz's definition of framing as "a filtering process through which societal-level values and principles of conduct are transformed and refocused so as to apply the situation at hand... bridging the verbal and the social" (2001, 217), this paper argues emojis are a "visual frame" through which contemporary digital social communicative practices can be analyzed, as they structure digital textual communication. As a visual frame, however, there are cultural nuances that are important to consider, as the ways in which emojis are utilized depend on the cultural understanding of various signs and symbols. This is demonstrated through analysis of select emoji from the original 176 designed by Shigetaka Kurita, as well as analysis of the rules and regulations that structure the creation of new emojis by the Unicode Consortium to date.

Linus Owens. Racism as holiday tradition: Holidays and Blackface in the US and Netherlands

Abstract: Holidays concentrate and reinforce social norms and values. This makes them important sites of resistance and conflict; some seek to change these norms, as others defend the status quo. Racism is deeply entrenched in Western societies, as is its denial. Both have become their own form of holiday traditions, even in ostensibly “colorblind” holidays. This research investigates intersections between holiday celebrations and blackface, during Halloween in the US and Christmas in the Netherlands.

Halloween in the US has evolved beyond its child-centered past into a major holiday for adults. It is a night to dress up as anything, play with identity, and transgress social norms. Halloween blackface, random and individual, is still common. The forms of blackface vary, from generic representations of blackness to specific figures, often from popular culture or the news. Christmas in the Netherlands brings Sinterklaas and Black Piet, his Moorish servant. Today, countless Black Piets populate the season, primarily performed by white Dutch people in blackface, or through visual representations drawing on similar exaggerated features. Unlike Halloween, this is not transgression, but rather a tradition to be celebrated and defended.

In both cases, activists have recently begun calling blackface out as racist, seeking to shame participants through spreading and sharing images publicly. In the US, blackface is already marked as racist, based on the history of minstrelsy. Activists successfully framed it as cultural appropriation, a standard now enforced institutionally on college campuses and in the media, particularly social media. In the Netherlands, activists have more work to do to make the racist label stick, reminding the Dutch of their colonial and slaveholding history, which they would prefer to forget.

Still, blackface survives and is defended. In the US, anti-blackface activists are dismissed as coddled and anti-free speech. Moreover, resistance increases blackface’s transgressive power, increasing its appeal for some. In the Netherlands, activists are attacked as outsiders who want to destroy tradition, further excluding them from the mainstream. Blackface survives because it is not treated as cultural appropriation but rather simply as the dominant Dutch culture.

Holidays provide important targets for social change but prove incredibly resistant to any changes. History and culture matters. Cultural appropriation in one context is culturally appropriate in the other. This comparison highlights the limits of treating blackface as an issue of culture, which founders on questions of cultural boundaries and ownership, rather than using the more explicit language of racism.

April Mandrona, Jennifer Thompson and Katie MacEntee. The ethics of everydayness in participatory visual methods

Abstract: This interdisciplinary panel of visual researchers investigates the ‘everydayness’ of the participatory video research processes (MacEntee, Burkholder & Schwab-Cartas, 2016; Milne, Mitchell & de Lange, 2012). The panel contains three papers. The first paper presents a theoretical discussion of the ethics of everyday culture and aesthetics in cellfilms—participatory videos made with cellphones. The second paper explores the use of participatory video in Cameroon and

discusses the situated, everyday practices of video-making when considering the intersecting issues of gender and water. The third paper looks at the South African context and the interpretation of girls' cellphilm about HIV and gender-based violence in a highly visualized culture of sexual health prevention interventions that pervade everyday life in South Africa. Each paper engages with visual processes and products, allowing the panel to explore several interrelated questions: As visual researchers, what are the ethical implications of looking at our work through an everyday perspective? How does this contribute to our understanding of participants' visual texts and, more broadly, the social and ecological phenomena under study? In what ways do visual methods allow for a punctuation of the ordinary and re-framing of the everyday? Does this process transform the normalized into the extraordinary? Or, does this process work to exotify 'insider perspectives' and reify conventional understandings? How do researchers, participants and broader audiences negotiate these everyday events? In considering these and other questions related to the ethical implications of 'everydayness' in the participatory visual process, the panel contributes insights to contextualized interpretations of society.

Roman Williams, Kevin den Dulk, Timothy Shortell and Jerome Krase. DOING VISUAL SOCIOLOGY IN THE CLASSROOM AND BEYOND

Abstract: In his influential essay Jon Grady suggests that, "The most elegant, satisfying and easiest way to start doing visual sociology in the classroom is to create discrete modules, or learning experiences, that have a clear role in the syllabus" (2001:106-107). And as one's interests, proficiency, and success increases, it may be time to create a visual sociology course. Papers in this panel represent different points along this continuum. Roman Williams and Kevin den Dulk report on a teaching and data gathering technique that makes use of the omnipresent and frequently distracting smartphone. Their work represents an effort to engage students and encourage faculty peers to take initial steps toward a more visual approach to teaching and learning. Timothy Shortell draws from his experiences teaching undergraduate and graduate courses on visual methods. Along with reflecting on teaching students visual techniques for examining urban place-making, Shortell also turns his attention to how visual sociology can be used to help students peel away layers of their taken-for-granted everyday lives and stimulate the sociological imagination. Finally, Jerome Krase surveys the terrain of several decades of teaching visual research techniques. He discusses his visual pedagogy for equipping students to see and evaluate change through a case study of Italians in Brooklyn, which utilizes materials generated in courses separated by thirty-five years (1981 and 2016).

[Mathias Blanc](#). Mixed Method for Visual Empirical Studies

Abstract: From March to June 2017, for the first time since 35 years, the Musée du Louvre organizes in Lens an exhibition devoted to the works of the 17th Century of the brothers Le Nain. Their genre scenes have been considered by specialists since the 19th century as the transposition of the religious pattern of the "Last Supper" in a daily peasant environment. Nevertheless, if the circulation of this christian pattern of charity is considered obvious by art historians, is it always identified by various audiences? Does this pattern still impose a social meaning and how does it circulate among the various social groups which visit the exhibition? How unified or heterogenous do these paintings resonate in the audiences and how are they interpreted in the current political context of this exhibition?

On this occasion, French, German, Austrian and English research teams meet in March 2017 to put their visual analysis approaches into perspective. Analysis of the formal structure of the works,

sketch analysis with Ikonikat (Ikonik Analysis Toolkit), eyetracking, segment analysis, figurative hermeneutics, visual discourse analysis, videography of visitors' interaction are methods that will provide pluralistic insights into a common corpus.

This communication will present some results of this international study, focusing on the question of how we integrate a visual analysis to a sociological study of museum audiences.

[Dawn Mannay](#). Reframing the stigma of the 'looked after' label: working with care experienced young people to re-represent their everyday experiences through art, music and film

Abstract: Regardless of advancement in the theorization and empirical substantiation of the reasons for marginalised young people's poorer educational outcomes, it remains apparent that these explanations often omit the lived experiences of young people themselves. Drawing on a study commissioned by the Welsh Government, this paper reflects on how the assignment of the 'looked-after' subject position impacts on the everyday lives of young people in care. These experiential accounts were facilitated by creative visual activities, including sandboxing and emotion mapping, which allowed participants to reflect in detail on the micro interactions of their schooled lives. This allowed space for thinking through their subjective, mundane, but important, experiences that operate alongside, and interact with, more structural changes. Focusing on the common place, ordinary and routine aspects of school life, centralised the ways in which subject positions are made and remade, and their educational impacts. In attempting to challenge the stigma of the 'looked after' label the findings of the project were translated into graphic art, music and film to reframe and represent young people's perspectives. The paper discusses the associated techniques of data production, reflects on the key findings, and shares some of the creative outputs.

Marilyn Merritt. Putting Socialization Into the Picture

Abstract: IVSA Abstract 2017
Marilyn Merritt

Putting Socialization Into the Picture

Erving Goffman's contributions to the study of everyday encounters draw us inevitably to the study of face-to-face interaction in natural settings, and to the possibility of mutual monitoring by situational participants, which includes the visual as well as the aural and the tactile.

In this brief presentation I extend Goffman's conceptual framework to address some of the complexity of socialization. I share two sets of research findings, one involving service encounters and one involving classrooms, that build upon Goffman's concepts, and that analyze face-to-face interaction in ways that seem useful in analyzing behavior involving children. Conceptually, two notions are highlighted that have implications for thinking about children's socialization into new situations and their competent management of social experience.

One notion is the "whole person modality" in which the full attention of the whole person and all senses are focused on one "engagement" with social experience. As this is often more of an ideal than a reality, especially as the child grows older, we may subsequently speak of "modality splitting" whereby attention may be divided among the aural/oral and the visual and the tactile, often signaled

by changes in srhythm.

A second notion is that of “territory” (discussed extensively in Goffman’s 1971 “Relations in Public”) and how that relates to embodied interaction involving children. In particular, in those cases in which an adult accompanies a child, his or her “personal territory” may be extended to include the accompanying child.

Both of these notions seem to contribute to the analysis of social interaction in which socialization of children takes place. This presentation aims to share these findings for future research by others.

Joana Bicacro. “Get up and GO”: Paradoxical framings of travel and gaming in the Pokémon GO mobile game

Abstract: Pokémon GO was launched in 2016 as a location-based and augmented reality mobile game, branded as a travel and touring game by Niantic, the game developer company. From the first moment, the game offered a paradoxical crossing of a travel or touring — with location-based and augmented reality functions focusing attention to place, path or technically mediated spatial experiences — with mobile gaming framing — turning travel routes, strolls, arrivals — and spatial experiences in general — into virtual challenges. Niantic actively encouraged players to “explore cities and towns where you live—and even around the globe,” turning walking and route-following into conditions sine-qua-non. On the one hand, these aspects brought both great attention to the game but also severe critical receptions from diverse social realms.

In this paper, we will further analyze how this problematic crossing of gaming and travel, embedded in the game itself, was received and used by the players, by analyzing how this tension reflects in players’ reception during the first six months of its use.

To this end, we present a case study of the reception of Pokémon GO with resort to analysis of messages and interactions on social media by players (main focus) and non-players (secondary focus), in Reddit and Facebook (global and local) Pokémon GO player groups. In this context, we surveyed tensional uses of the notions of virtuality/reality, travelling/staying home, walking-as-fair-play / riding or staying-home-as-cheating. We conclude that the paradoxical fusion of travel or place exploration with mildly-immersive mediation (location-based activities and augmented reality challenges) is evidently problematic to both players and non-players. This points to the prevalence of a perception (or discourse of) resistance to fictionalisation of real spaces or virtualisation of direct experiences; however, at the same time, the virtuality of the game leads players to desire its absolute displacement or deterritorialisation, (motivating the faking of GPS positions to allow play from a distance).

Other aspects covered in the paper include a typology of touristic games for the cities (geocaching, treasure hunt); a reflection on the new context of mediated touring experiences in mobile application environments with and location-based touring apps (from Google maps, worldwide city apps, to RunGo, or trip advisor); and their relation to mass tourism history and genealogies of touring media and virtual travel.

[Morena La Barba](#). Memory and Utopia. Alvaro Bizzarri migrant filmmaker

Abstract: What kind of sociological film is it possible in a survey on memory? Memory and Utopia. Alvaro Bizzarri migrant filmmaker is part of doctoral thesis in sociology by the construction of a multimedia device research on and proposes a model for describing the “linking up” between different subjects, spaces, stories and memories. The film evoke the memory of a difficult history

through the creation of a "narrative community" (Jedlowski 2009) and an intersubjective relationship (Passerini 2003) between researcher and witness. Through the film we try to link individual, collective and public memory of Italian migration in Switzerland.

Katie Macentee, Claudia Mitchell, Casey Burkholder, Joshua Schwab-Cartas, Vivian Wenli Lin, Naydene De Lange and Relebohile Moletsane. What's a cellphilm? Exploring the integration of cellphones into participatory visual methodologies in the social sciences and activism

Abstract: Cellphilms—videos made with a cellphone—are an emerging participatory visual research (PVR) methodology using technology readily available in many communities. Cellphilms encourage public scholarship as researchers work with participants to create, analyze, and disseminate the work. Many aspects of cellphilm-making are familiar to participants who already use cellphones to photograph, film, and share their lives on digital platforms. Cellphilm method, however, reframes the everyday use of cellphones by addressing a research prompt or concern through a systematized process. This panel draws on examples of cellphilm research conducted in Hong Kong, Mexico and South Africa. We begin with an overview of the theoretical influences on cellphilm method. The second paper describes a poetic inquiry into the interpretation of South African teachers' cellphilms. The third paper grapples with how mobile phone technology is integrated in working with a community of highly surveilled women in Hong Kong. The fourth paper discusses cellphilm as an Indigenous learning practice in Mexico. The fifth paper discusses the curation and archiving of cellphilms over social media as a continuation of the research process. The panel will explore critical questions about the integration of mobile technology into PVR practices, including: What existing theoretical frameworks contribute to our understandings of cellphilm method in research, teaching, and activism? How might cellphilm method disrupt the research/participant relationship? How might cellphilm help build networks of democratic knowledge production? How are researchers taking up issues of participation, data ownership, analysis, and dissemination, in relation to the use of mobile access to social media?

William Westerman. The Market of Images and Reality: World Film Festivals and Global Citizenship in the Age of Neoliberalism

Abstract: We are living at a time that is at once a Golden Age of documentary cinema, a proliferation of film festivals, and a new era of almost limitless media access across national borders. Yet the determination of what images are seen widely is still restricted by corporate mass media, and the gulf between art cinema and popular cinema - not to mention the gulf between social reality and rumor - is as wide as ever and mediated by for-profit corporations. To those of us who teach in the U.S. at least, it is confounding that our students have far easier access to more motion pictures on demand than we ever did, usually no further away than the touch of a button, yet their knowledge of film history and visual literacy is deficient. This is one of the paradoxes of the Internet in the age of global corporate capitalism.

This paper is a preliminary attempt to consider what images and what narratives are seen and heard in this contradictory moment. I will contrast two Canadian international film festivals, Montreal and Toronto, and two New York documentary festivals, the Margaret Mead Festival and DOCNYC, to understand how the vast array of films being produced around the world today are being funneled through the selection process and into the market to reach their audiences during and after film festivals. What began as a question about why Montreal's World Film Festival is on the verge of collapse and considered by critics to be behind the times, while Toronto's is booming, led to the

question of what film festivals are for and why we need them. Another question concerns the relationship between cultural institutional mission and the economic influence upon culture.

Far from being simply an exercise in the sociology of culture, this paper will also include as necessary an analysis of the relationship between visual language and the goals and impacts of art film and documentary. To what extent is the cinematic language of the documentary and art film censored or shaped by neoliberal economic practice? Brief clips from films screened at these festivals - selected from among *Postmen in the Mountains*, *Sibir Monamour*, *A Father's Will*, *Children of the Pyre*, and *Kasheer: Art, Culture, and the Struggle for Azadi* - will illustrate the arguments (subject to availability).

Debra Pentecost. Gendered Children's Toy Advertisements: Toys are us?

Abstract: Erving Goffman published *Gender Advertisements* in 1976. Over ten years later I conducted a content analysis study of television toy advertisements in a master's thesis entitled "Everything transforms but nothing changes: Gender and children's toy advertisements." Fast forward over the intervening years and I would often revisit my toy advertising study in courses I was teaching, and check for any indications of change in the hyper-ritualized representations of girls and boys and the toys and activities deemed important enough to matter in the world of televised play.

This classroom activity repeatedly brought up the same, rather depressing results: not much had changed in any fundamental way. Students and I would reflect on the seeming rigidity, pointing to the cautious, conservative nature of the marketplace; that is, why tinker with formulas that already "work."

This fall as students analyzed the television toy ads and enthusiastically embraced the task of creatively making overt and visible the patterns and details of social life, I realized it was time to be more systematic in my ad analysis. I have set out to create a large random sample of television toy advertisements, record these in the pre-Christmas weeks of 2016, and compare and contrast the world of gendered toy play in 2016 with that of 1986.

Goffman pointed out that social situations are employed in ads in order to construct "visually accessible, instantaneous portraits of our claimed human nature" (p. 27). Through his rich, closely detailed work he was able to shine light on the socially constructed nature of gendered portrayal. Similarly, the hyper-ritualized portrayals of play in toy advertisements tap into old, familiar tropes of masculinity and femininity. Most critical, however, are the child-object relations on display in ads, as boys and girls engage in creative and imaginative engagement with objects. Thirty years ago, girls played with Barbie; they dressed her, washed her hair, pushed her around her playsets. They were not shown becoming Barbie. Boys were depicted with various action-figure dolls; battling with Transformers and GI-Joe. Importantly, the boys were "in character." Boys became the object, they did not play in relation to the object.

Thirty years on, I am most concerned with this child-object relationship. Continuity and change in either "becoming" or "being in relation to" are critical to ongoing gendered narratives. While these narratives might be tired, they show little sign of going away.

[Harold Dalton](#). The Ambivalent Portrait: Locating Resistance and Compliance in the Moment of Selfie Production

Abstract: The selfie remains remarkably undertheorized and, as an emergent technology, is still finding its voice within the academy. The academy's conversation surrounding selfies remains

incomplete and disjointed, its one unfortunate commonality being that the selfie is examined positionally as a cultural concept or signifier of meaning, the social practice invariably detached from the physical act of taking the photograph. This paper argues that the moment of the selfie's production is not simply a procedural stage, but instead the initial site in which meaning is inscribed on both the photographic text and the cultural practice.

Firstly, I examine how the selfie operates in the same realm of the bourgeois portrait's functionality regardless of whether we consider it a continuation of the portrait or an entirely separate entity, concluding that cultural perceptions of the photograph serve to influence how we perceive its means of production, just as its method of production dictates its meaning.

Secondly, I discuss the extent to which the process of selfie prosumption (a portmanteau of production and consumption) is in fact scripted by the very technologies with which the selfie is prosumed, establishing a causal relationship with discourse that is inscribed at the very moment of the selfie's fabrication. Exploring the gap between object and practice allows us to conceptualize the selfie as a mass communications medium whose relation to capital and ideology is inscribed through its means of production.

For the theorization of the selfie to begin to take on a coherent and consistent tone, we must resist "splitting" the selfie, and instead view it as a coherent whole. The selfie is the authentic and the mediated at once; a continuation of the portrait that communicates vanity and crassness rather than wealth and connectedness; a portrait of a subject and a depiction of an image being made; a text, and also a practice. The ambivalence of the selfie lies in these gaps, and in theorizing the liminal spaces between the selfie's dualities, the academy may reach an understanding of the selfie that transcends its ambivalence. The first step is to theorize the text and the context at once, the wider corpus of the self(ie).

[Ej Milne](#), [Michaelina Jakala](#) and Rachel Muir. Visual Representations of Child Soldiers in the Former Yugoslavia: critical reflections on (in)visibility, identity and stigma

Abstract: Former child soldiers are most often associated with African and Asian conflicts where young people under the age of 18 years of age are forcibly, and often violently, conscripted into formal military service and informal militia. This paper turns the focus to a little known European context to explore the (in)visibility of former child soldiers (self-termed - 'under-aged fighters') within the context of the breakup of Yugoslavia and the 1992-1995 war in Bosnia-Herzegovina. This group of under-aged fighters enlisted and fought on all sides during the war including the Army of the Republic of Bosnia and Herzegovina, the Army of the Serb Republic and the Croatian Defense Force. The majority of under-aged fighters enlisted as volunteers because they wished to protect their family and country, having grown up with positive association and imagery of child soldiers in the Second World War where children were members of the Yugoslav Partisans and having themselves been members of the Union of Pioneers of Yugoslavia. During the 1992-1995 war they held various military roles, however they were most often sent to the front line to fight alongside more seasoned and older fighters. As a consequence, they participated in and were exposed to extreme forms of combat related aggression and violence which left many with physical injuries, disabilities, and mental health issues. The experiences of these under-aged fighters has been largely unexplored and undocumented, both narratively and visually within local and academic discourses.

In this paper, we examine the stigma and relative visual absence of this group of under-aged fighters within the wider socio-political arena in Bosnia-Herzegovina and academic literature. We explore the ways in which under-aged fighters in Bosnia- Herzegovina have been visually (re)presented, and the contexts in which these images have been produced, consumed and gendered. Moreover, we contrast this against the simultaneous representation of children in war in Bosnia-Herzegovina, and the clear visual presence of a romanticized loss of childhood innocence. By critically exploring these representations, we argue that the simultaneous absence and presence of particular images have contributed to the (in)visibility and stigmatisation of under-aged fighters within the post-war Bosnia-Herzegovina socio-political context. We further argue that the sustained (in)visibility of this group contributes to the continued 'unstable' peace within the country.

Liga Vinogradova and Anda Lake. Emotions as Motivation in the Process of Preserving Cultural Traditions: the Case of the Latvian Song and Dance Celebration

Abstract: The Latvian Song and Dance Celebration is traditional cultural mega-event in Latvia since 1873 and in 2003 Tradition and Symbolism of the Song and Dance Celebration Process in Estonia, Latvia and Lithuania has been inscribed on the Representative List of the Intangible Cultural Heritage of Humanity (UNESCO, 2008). It is an on-going process of song and dance practiced by amateur art groups, which culminates cyclically with a general nationwide celebration in every fifth year. Although the level of participation is satisfactory (in 2013 2.6% of Latvia's inhabitants were involved in art groups), discussions of the policy makers and academics show that there are several risks for preserving this tradition, e.g. invasion of commercial culture and negative aspects of globalisation system. (Multinational Candidature File, 2000).

To preserve the tradition, it is important to search for the motivation to participate in art groups. Participant survey shows that emotions is one of the most important reasons to take part in this tradition (Latvian Academy of Culture, 2014). According to Hochschild, who responds to Goffman, there are a variety of ways we use emotions to create and preserve social bonds, which is also important element in social movements (Hochschild 1979) and thus in art groups. We assume participants get two kinds of emotions: 1) from taking part in the Celebration mega-event; 2) from daily practices of art group in the period between two Celebrations. Both of them are interacting and working as a compensation for each other.

The aim of the research is to define what is the foundation of the emotions participants get from the Celebration and the participation in art groups in the period between two Celebrations. Following main research questions have been set: 1) How much and in what way emotions are motivation to participate in art groups and the Celebration? 2) What are the emotions participants feel in the Celebration and in the period between two Celebrations? 3) To what extent emotions can contribute to preserving tradition?

We are interested in sociology of emotions and how to apply visual research methods to our them. Empirical study is based on two forms of visual research methods. First is the photo-elicitation where we asked participants to send photos from daily practices of their art groups. Second is photo documentation, where we took photos observing daily practices of art groups. Altogether 14 art groups took part in the research.

[Anna Lee Mraz](#), [Manuel Ortiz](#) and [María Fernanda Carrillo](#). Theoretical-methodological resources for Sociological Research with Audiovisual Media

Abstract: The presentations that make up this panel are based on the field of visual sociology. These are part of a research project currently carried out in the Multimedia Laboratory for Social Research, which depends on the Center for Sociological Studies of the National Autonomous University of Mexico. In particular, it seeks to reflect on three axes: methodology for research with images, production of documentary social research and return of the research to the community.

Paper title 1: Process of return and return of the documentary "Singers. Memories of life and death in Colombia".

Paper abstract 1:

From the understanding of documentary as a social process, the return of documentary products in the communities where filming is a fundamental part of the ethical commitment in the realization and social research. This paper describes the experience of returning the documentary "Singers, Memories of Life and Death" in Afro-Colombian populations of the Caribbean and the Pacific, reflecting on the role of documentary as an access strategy in conflict zones, as a vehicle of memory and self- As well as a tool to break silence in the context of the peace agreements in Colombia.

Last Name paper 1: Carrillo, María.

Paper title 2: Methodology for research with images. The case of # YoSoy132.

Paper abstract 2:

The use of images as a methodological tool in a sociological research is demonstrated in the analysis of the # YoSoy132 movement in Mexico. How can you analyze a corpus of single pictures, photo series, edited videos and raw videos? What do they tell us about our subject of analysis? With the advent of a new visuality, which for purposes of this research was called hypervisuality, current social movements should be discussed based on methodologies for research with images.

Last Name Paper 2: Mraz, Anna Lee

Paper title 3: Visual sociology and documentary production

Paper abstract 3:

What is visual sociology? What is meant by documentaries based on social research? What tools and methods do you use in social research for audiovisual purposes? These questions have become relevant in the last 15 years due to an accelerated approach of educational institutions linked to teaching and social research with the world of images and audiovisual production of a documentary nature. The paper reflects on the previous questions, based on experiences of the Multimedia Laboratory for Social Research, FCPyS, UNAM.

Last Name paper 3: Ortiz, Manuel

[Scott Lizama](#). The redefining of a city waterfront: A visual analysis of the New York City real estate market and their use of the East River waterfront in the selling of class and distinction.

Abstract: New York City's waterfront has played a significant role in the visual identity of the city. Historically, the East River waterfront has been depicted as either hosting the gritty cargo docks where the city's longshoremen worked, or as a wasteland hinting at the industriousness the waterfront once contained. Now, with land value at a premium everywhere in the city, images of the

waterfront reflect its immense value and consequently, its ongoing transformation. This paper describes how the real estate market in New York City is redefining the East River waterfront through images. Mapping and image analysis are performed on recent residential waterfront development. Marketing websites of real estate agencies are mined for images and compared against historical images of the East River waterfront illuminating its shift economically and culturally from industrial to phantom to luxury real estate space. Building upon Bourdieu's thesis on distinction, this paper explains how real estate marketing of private developments in contemporary New York City redefine the East River in their marketing images by creating perceptions of inordinate wealth that make the waterfront an exclusionary area for the very rich.

[Laura Porterfield](#) and Angela Campbell. Socializing Black Girls: Analyzing Discourses of Global Citizenship and Participation

Abstract: This paper focuses on the socialization practices that have been found to support and/or disrupt Black girls' pathways toward academic and career success, socio-emotional health, and readiness for global citizenship. More specifically, the paper contributes to the sociology of Black girlhood by identifying key shifts and gaps in the literature on the socialization experiences of Black girls in K-16 schools by linking the traditional literature on their school experiences with larger narratives about their participation in study abroad programs.

Studies point to the socialization processes that buffer Black girls from the consequential effects of racism and sexism, e.g. rites of passage, youth programs, and mentoring (Campbell, 2013; Evans-Winters, 2005). Contrasting studies identify the socialization practices that decrease access to successful pathways and instead, push Black girls out of school, thus increasing their vulnerability to

psychological stress and/or the criminal justice system (Morris, 2015; Wun, 2016).

However, neither bodies of literature explicitly take up the relationship between socialization practices that internationalize black girls' education, global engagement, and readiness. This is where

the focus on study and travel abroad programs comes into play. Traditionally, secondary and university-level study abroad programs have served as socialization mechanisms for girls, almost functioning as "finishing schools" for mostly "well-to-do" White women (Dessoff, 2006).

Recognizing the significant impact that travel abroad programs have on understanding the world and having a better career, international education scholars have devoted specific energies to making study abroad more available for underrepresented students, particularly African American youth. In 2015, only 5.3 percent of university students in the United States studying abroad were African-American, compared to the 75 percent White, 7 percent Latino, and 7 percent Asian students who studied abroad (Hodge, 2015).

Taken from this (re)starting point, this paper explores how socializing mechanisms -- (visual and written discourses presented on the internet, in the media, and in literature) -- impact how Black girls are socialized in schools to see themselves as global citizens in the 21st century. Using discourse

analysis and critical visual methodology, we propose to conduct a meta-discourse analysis of the traditional academic literature, institutional advertisements, and targeted social media campaigns of popular study abroad programs. We need a clearer picture of how socialization mechanisms impact black girls' social identities and experiences in ways that prompt us as sociologists and educators to re-think more effective ways to socialize black girls for full participation in an increasingly

globalized world.

[Samuel Leal Barquete](#). Ritual and film narratives: montage, narrative and performance as aesthetic dispositive for ethnic identity production in video

Abstract: Taking as starting point an audiovisual documentation process of an initiation ritual of adolescents taken in 2011 in a Xavante village, indigenous community located at the Brazilian Central Plateau, this article proposes to discuss the notions of image and identity having as frame for analysis the concepts of performance, narrative and montage.

Ritual life is a central element in the social structure of this group, and therefore constitutes one of the basis for analysis. It will be, therefore, fundamental to highlight the importance of this specific ritual, called Danhono, in the organization of kinship and collective life as a whole. From this, it will be possible to establish what we call a "ritual narrative", a dramatic sequence of performative gestures which provide the framework for meaning attribution to the transformations experienced by the group in the ritual in question.

Other axis for analysis are the images produced from this ritual, so that descriptions of two short-length videos produced in the ritual will be necessary. This description will provide the basis for an initial film analysis, where we will try to highlight the footage selection and the relations produced from the montage, constituting what we call a "film narrative".

In ascertaining this parallelism the article proceeds to investigate the device that guarantees effectiveness to such experiences. To do so two aspects are observed: the necessity of conditional adhesion that characterizes the rites of passage; and the functioning of the video as a narrative device. It is proposed that the ritual acts as a device for incorporating and modulating the use of audiovisual technology in the community in order to minimize its potential dangers to the traditional lifestyle.

The formal aspect is determinant because it implies a specific way of dealing with the cultural signs objectified in images. The edited video replicates the narrative of the ritual, overlapping it. Between the ritual's narrative and video's narrative circulate signs that will consolidate each of them through the montage as aesthetic forms that elaborates ways of living in community and of being in the world.

[Samuel Leal Barquete](#) and [Leandro Parinai'A](#). Shortwaves

Abstract: This submission presents a short-film documentary, a creative output of my master's research. This research is a result from an experience of training workshops and audiovisual production, conducted throughout 2011 with Xavante communities, an indigenous group from Brazil Central Highlands. Both the master thesis as the short-film comes from a process of establishing a partnership between researchers and the Xavante, for recording and producing a documentary about a initiation ritual. The Xavante has been in continuous contact with communication technologies since the 1950s. Among the appropriations of these foreign technologies, we can highlight the usage given to radio, which is used mostly for recording and listening Xavante songs and rituals. But it is also a bridge to white men culture. The film deals about this relation, focusing on a specific usage of the radio as a shortwave receptor. Radio broadcasts on

shortwaves can propagate to great distances through deflection under the ionosphere layers, which permits one to listen radios from all over the globe. Here, we bring an approach on foreign technologies usage by traditional societies that focuses on the potentials for technical re-signification, in order to empower local culture. It raises also geopolitical questions on the struggle for territory, and the role of researchers that works with these communities in context of political struggle for land, identity and sovereign.

Azra Rashid. War and Testimony: The Essay Film

Abstract: In 1971, during a nine-month long war in East Pakistan, at least 300,000 Bengali men and women were killed by the Pakistani army, over 200,000 women were raped, and millions of people became refugees in Bangladesh, India and Pakistan. In dominant representations of nationalism and war in Bangladesh, on display at the Liberation War Museum of Bangladesh, a woman is asked to forget her gender and her ordeal in order to participate in the collective aspirations and collective memory of the Bengali nation in the aftermath of war. As a result of this process, many women have found their experiences subjected to a selective remembering – through omission, denial and appropriation – to be in service of a collective nationalist memory. In this paper, using the case study of Bangladesh, I explore the potential of the essay film in offering a counter narrative on representation of gender in war. A transnational feminist approach to the essay film highlights the specific experiences of women in war and makes room for differences, plurality and a possibility of joining together. Taking a reflexive approach, the essay film can document the politics of documentation for the purpose of remembering. It can offer a layering of testimonies with “official” facts, images and texts to create meaning of experiences that remain outside the national discourse. In the case of Bangladesh, women testify to the specificity of their experiences and resist the simplification of historical discourses along the lines of victims and perpetrators. In so doing, the women not only testify to the atrocities committed in the war of 1971, but they also testify to the violence endured in the writing of history. The women through their testimony offer a counter discourse to the national memory of the war of 1971.

Daniel Walker. "Design's Mirror: Heterotopias, Community Design, and People's Architecture Office's Courtyard Plugin Project".

Abstract: This paper offers a reading of People’s Architecture Office’s (PAO) Courtyard House Plugin housing system as it shifts our identification with both its structure and its site. PAO is a Beijing-based architecture and design studio, and the Courtyard House Plugin—resembling a mirrored cube—is designed as an adaptable solution to render dilapidated hutong buildings habitable. This comes in the form of pre-fabricated panels complete with insulation, and interior and exterior surfaces, all in a single piece. The pieces are manufactured off site and are small enough to be navigated through small hutong alleyways, assembled without hardware, by anyone. These easily accessible elements supply the project with its central ambition; the structures are small and customizable enough that they can be integrated into existing buildings without compromising their structures. Moreover, the system can be easily disassembled, and therefore creates spatially adaptable forms.

I suggest that the plugin’s mirrored surface operates on multiple levels, becoming a conceptual tool whereby we can engage with the structure and its site. I look first to the plugin’s mirroring of its site’s history and propose that in attempting to re-circulate itself within a historical narrative, a problem arises. The district’s historical mythology is no longer a reality. In attempting to revive this history, an imaginary and virtual engagement of site is enacted. I then look to the mirror as it

facilitates modularity and serial reproduction—literally mirroring and duplicating itself. A discussion of Archigram and minimalist art places the plugin’s mirroring and modularity within a lineage of radical architecture and artistic methods. Finally, I turn the plugin inwards and argue that the mirror—within the context of the previous two sections—engages with the plugin’s user through a reflection of the self. In reflecting my own image, that is, I am placed virtually within the site of the object, and through its principles of open design, craft my own image within and beyond the plugin’s engagement with its site and with itself.

In all of this, the mirror is transformed into a theoretical tool that reimagines how we engage both visually and tactically with design and “situatedness”—in effect re-framing its relationship towards the city. The mirror thus works with us to see, understand, and engage with a structure, its site, and ourselves.

Alex Rhys-Taylor. *Stigma, Subculture and Everyday Life: A Sociology of London's Fried Chicken Shops*

Abstract: The London borough of Tower Hamlets has over 200 fried chicken shops, only a small fraction of the thousands across the wider city. Popular institutions amongst their users, fried chicken shops are, however, also revolved by a large number of the city's residents, and increasingly paced at the centre of discussions about 'problematic' urban subcultures. This paper draws on a multi-sensory ethnography of London's chicken shops in order to reveal both the symbolic value of the chicken shop to its users. At the same time, however, the paper augments a symbolic interactionist approach to youth subcultures, with an analysis informed by British Cultural Studies, locating both the stigmatisation of fried chicken shops, and their popularity, within broader shifts in both the ethnic and socio-economic demography of the city.

[Ayesha Tahera Rashid](#). *Social Media as front stage of identity performance: Applying Goffman’s Performance Theory to online ‘self’ presentation*

Abstract: The advent of the Internet has challenged the traditional concept of ‘identity.’ The anonymity associated with the medium of Internet means that there is no reliable identification or recognition of people, or even corroboration of their claimed identities. With the rise of the ‘nonymous’ social networking sites like Facebook, the lines between real identity and virtual identity have become even more blurred and nebulous.

Identities are parts of larger sense of self, and as such, they are internalized self-designations associated with positions that individuals occupy within various social contexts (Stryker).

Underlying all social interaction, there seems to be a fundamental dialectic. When an individual plays a part, he implicitly requests his observers to take seriously the impression that is fostered before them. They are asked to believe that the character they see actually possesses the attributes he appears to possess, that the task he performs will have the consequences that are implicitly claimed for it, and that, in general, matters are what they appear to be.

Drawing on symbolic interaction, especially focusing on the works of Erving Goffman, this paper discusses how Facebook provides the perfect platform to its users for online identity construction. On Facebook, users deliberately craft and maintain their profiles according to the identity they want to portray and the perceptions they want to influence.

In order to identify themes and trends, a survey was conducted among 403 young Facebook users in Assam, investigating users’ interpretation of their self-presentation on Facebook. Survey data shows

how Facebook serves as a ‘front stage’ where people construct identities as part of their performance before an audience using a multitude of props such as profile description, profile image, group membership, photographs, and befriending tools in this continuous process of performing identity. The research also examines how young people project a virtual identity, on Facebook to perpetuate certain ideas of the ‘self’, which may quite be at variance with their actual existential situation. The application of Rosenberg’s Self-Esteem Scale and the Life Satisfaction Scale to this research has enabled the phenomenon of social networking to be analysed in greater depth, particularly in relation to how psychological well-being determines social networking behaviour.

[Kamil Luczaj](#). The Aesthetics of Shame. Visibility and Invisibility Of “Nobody’s Music” in Poland

Abstract: The main aim of the paper is to present how lowbrow aesthetics can resist fierce social critique and how social stigma related to “low” tastes (aesthetics of shame) can be reversed. The paper draws on the typically Polish phenomenon of “disco polo” – a genre of simple dance music that became popular in the early 1990s. Disco polo formed entire specific aesthetics style, comprising not only music but also androcentric values behind the lyrics, a way of dressing, or a kitschy (thus stigmatized and ridiculed) style of videos.

Although the empirical material comes from Poland, it illustrates a far more general problem – the rehabilitation of lowermost kitschy tastes, which is very different from ‘camp’ sensibility. How is it possible to resist symbolic oppression and derive pleasure from culturally sanctioned “shameful” objects?

Under critique of being distasteful and rude the popularity of disco polo almost disappeared in the 2000s, but recently it rose like a phoenix from the ashes.

It was possible partially thanks to the new right-wing and populist government that justifies disco polo as a genre that has always been appreciated by the Poles but enjoyed only in private, e.g. during summer parties or weddings. In this narration, widespread among the nation, the intelligentsia was powerful enough to make it disappear from mainstream media for long years, yet not forever. The analysis shows why Pierre Bourdieu’s theory of symbolic violence cannot fully explain the phenomena related to presentation rituals, visibility, and social order.

David Myles and Daniel Trottier. Framing vigilantism through the lens of visibility: the case of The Judge Beauce

Abstract: Founded in 2015, The Judge Beauce is a vigilante organization that claims to address Québec’s “flexible laws” for child protection by identifying potential pedophiles through field and online surveillance. The Judge’s creation is part of a broader social context in which vigilante groups increasingly use the Internet to reach their objectives (Campbell, 2016; Huey et al., 2013). Vigilantism is traditionally understood as the performance of an active citizenship which relies on self-governing mentalities that redistribute responsibilities between the State and its private citizens in terms of security provision, or “policing” (Johnston, 2001). If studies have examined the advent of online vigilantism in the past 15 years (Trottier, 2016), few have specifically addressed how social media features that afford visibility (Bucher, 2012; Treem and Leonardi, 2012) partly reconfigure vigilante actions, relations, and identities. Using The Judge Beauce as a case study, this presentation shows how the visibility granted by the Internet and social media in particular is leveraged by modern vigilante organizations not only to direct public attention toward suspected wrongdoers, but also to create, engage with, and solicit support from “affective publics” (Papacharissi, 2014) that become increasingly sensitized to child safety. This presentation relies on the qualitative analysis of various data extracted online (from November 2015 to January 2016) such

as news articles, radio and television interviews with The Judge’s founder, and screen captures of The Judge’s official website and Facebook page. Overall, our case study shows that online visibility does allow new ways for vigilante organizations to acquire various forms of capital. Yet it also demonstrates that, as a double-edged sword, visibility is simultaneously linked to the public questioning of these organizations’ intentions by concerned citizens. In shifting our analytic lens away from the more conventional perspective of visibility as a form of harm for suspected targets, we begin to understand the more encompassing role that mediated visibility plays in both the sustainment of, as well as the manifestation of liabilities within and against modern vigilante groups. We believe research would gain by apprehending vigilantism as the enactment of power im/balances through mediated visibility rather than strictly considering force or the threat of its use as the main definitional tool. As such, a broader definition of vigilance in the digital era should call upon a wider range of actors who each enact specific types of watching.

David Myles. “Anne goes rogue for abortion rights!” Reframing bodies and space within the Canadian initiative #SupportIslandWomen:

Abstract: Recent studies in the social sciences have underlined the role of social media in the emergence of new modes of political action (Papacharissi, 2010; Highfield, 2016). Drawing on these studies, this presentation focuses on the campaign #SupportIslandWomen that was undertaken by reproductive rights activists in Prince Edward Island (PEI), the only abortion-free Canadian province. The initiative gained momentum in 2016 due to the online circulation of posters depicting the Green Gables-like image of a young girl (“rogue Anne”) wearing red braids and a bandana throughout PEI landmarks. The objective of this presentation is to reflect on the underlying dynamics of cross-platform practices (on Twitter, Instagram, Facebook, and so on) used by activists within the #SupportIslandWomen initiative and on the intricacy of online/offline arrangements in contemporary advocacy campaigns for reproductive rights. Grounded in a “thick data” perspective (Latzko-Toth et al., forthcoming), this presentation relies on the manual collection and qualitative analysis of 310 tweets containing the hashtag #SupportIslandWomen (January to August 2016) and of complementary online data (newspaper articles, additional social media posts) to offer a rich contextualization of events. This presentation points to innovative online cross-platform practices that relied on the reframing of space and female bodies. Firstly, PEI historical landmarks were reframed as political spaces, as activists proceeded to mark the latter with political graffiti and posters of “rogue Anne”. These were later photographed and shared as visual artefacts on multiple social media platforms. Secondly, the appropriation of the Anne of Green Gables character constituted a potent dual strategy that provided the activist movement with a symbolic and incarnated female body, while reframing this character as a contemporary woman with full claim over her own reproductive rights. This strategic reframing act was instantly criticized by pro-life supporters, some claiming that “abortion activists on Prince Edward Island have hit a new low in their activism by attempting to co-opt the world’s most beloved spunky life-loving heroine Anne of Green Gables to do their dirty work in the only abortion-free Canadian province” (Baklinski, 2016). Overall, this presentation generates new knowledge on how feminist activists appropriate social media to advocate for human rights (Schuster, 2013; McBride, 2016) and reproductive rights in particular (Mullaly, 2005), and underlines the importance of using highly contextual qualitative analysis to complement emerging quantitative analysis of big social media data.

[Ashley Sabin](#) and David Redmon. Do Donkeys Act?

Abstract: I would like to screen my documentary poem titled Do Donkeys Act? and have a Q&A

discussion following the screening. You can access the film for consideration here:
<https://vimeo.com/182385068> password: maybe I have also included a description of the film below.
 It will premiere at CPH:Dox in Copenhagen.

Lucian Ivanov. Negotiating Identity- "Turning Point"

Abstract: Turning Point is a short film (5:37 min.) based on the true story of a Chinese-Canadian that immigrated to Canada with his parents, at the age of 4.

It depicts Matt Chang's identity crisis as a teenager, which is rooted in his parents' decision to not teach him the Chinese language in order for him to better integrate in their new chosen land, Canada. Through its final statement- it's not one's heredity that's important but what one makes of it- the film argues for the importance of agency (and shows the lived social repercussions of a "stolen" agency, in Matt's case of not being thought Chinese).

Other sociological themes emerging from the film include the importance of respecting diversity, issues of inner-cultural discrimination, and identity construction as a fluid and continuous process. John Locke (1689) posits that identity is the individual consciousness of self-continuity in time and space, a process of ongoing formation, a reflective recognition of ourselves in time (we recall ourselves as a child, as an adult and connect the dots up until present time).

Erik H. Erickson (1968) on another note, tries to locate the process of identity formation in society, as he situates personality development in relation with society, very similar to C.H. Cooley's (1902) looking glass self-theory (the individual judges himself in the light of what he perceives to be the way in which others judge him in comparison to themselves and to a typology significant to them). Concepts such as ideological interpellation and subjectification can be also explored, based on Louis Althusser's (2001) Michel Foucault's (1991) and Judith Butler's (1997) work on these issues.

Awards:

"Turning Point" was an official selection at the Cannes Festival- Short Film Corner 2009

"Turning Point" was purchased by the National Film Board of Canada in 2009 (3 years rights of publishing; film poster available).

Ludmila Wladyniak. Visual practice of collective memory. Using Goffmanian concepts of face and frame in photo-elicitation

Abstract: The aim of the paper is to show the possibilities of applying Goffmanian theory to the study of collective memory and its functions. The discussed results are part of the research 'Memory on borderland. A study of collective memory in the former East Prussia region in Poland and the Sudetes in the Czech Republic', which main aim is to study the functions of collective memory and its practice in the region of borderland. The project focuses on collective memory in the two borderland regions of Central Europe: former East Prussia in Poland and the Sudetes in the Czech Republic. Those two regions are undergoing regional revival after many years of silence over their past and identity. This finds its representation in the dynamic development of different websites and social media pages devoted to the regional history, mainly with visual texts of memory as their primary content.

The paper presents the partial, very first results of quality content analysis of the images reproduced online and of confronting them in photo-elicitation interviews, conducted with the inhabitants of borderland. Two Goffmanian concepts of face (facework) and frame are used here, as analytical categories, defining the interactional approach to the problem under study.

The main assumption of the study is that the communicative memory in the region of borderland is

the process that involves not only the members of a borderland group. It also includes texts of memory (in this case – visual internet-based texts of memory). This process undergoes within a hermeneutical triangle that includes the communication / interaction between memory users, memory makers and visual objects of representation. The meaning of the particular elements of the borderland collective memory is being constantly negotiated (face & facework) and framed (frame).

Mark Doerksen. Grinding the visual down: Sensory modification as a method for reframing reality

Abstract: In *Culture is Our Business* (1970), McLuhan argues that “one of the many flips of our time is that the electric information environment returns man to the condition of the most primitive prober and hunter.” Today, this condition is exhibited by the practices of augmented sensory modification conducted within the subculture of grinders. Grinders aim to enhance their sensory capabilities by assimilating emerging material technologies (including, but not limited to electronics) with their bodies. These body modification processes entail designing non-conventional senses by locating extra-sensory information that can then be translated (or mediated) into the body and ultimately literally made sense of. Based on nearly two years of participant observation fieldwork, I find that grinders enact these modifications through a ‘do it yourself’ self-surgery method which emerges in part from an erosion of their confidence in visual culture. They experience their ‘natural’ bodies to be out of sync with modern hazards, unable to make sense of everyday crises of (digital) identity, epistemological insecurity, and boredom. They thus become probers and hunters on two levels. First, they must scour the internet for reliable information about how to modify senses amidst an ocean of fake news and exaggerated or unclear scientific claims. Second, they apply their extra senses to hunt for new ways of finding meaning and reframing the world. Ultimately, they demonstrate that, in the words of McLuhan (1970), “Like all old gaps, the one between producer and consumer is closing”.

Azra Rashid. Film Submission: Naristhan/Ladyland: a research-creation project

Abstract: Abstract: Naristhan/Ladyland is a research-creation project that challenges the selective remembering, silencing and appropriating of women’s experiences in the widely circulated images of the 1971 genocide in Bangladesh. The project juxtaposes the testimonies of survivors and national memory of the war and creates a shift of perspective that demands a breaking of silence. Employing research-creation as methodology, Naristhan/Ladyland engages with the existing feminist scholarship on gender, nationalism and genocide and the archive of the Liberation War Museum in Bangladesh to investigate the dominant representations of gender in the 1971 genocide in Bangladesh. The archive of the war museum in Bangladesh is viewed as a site of institutionalized dialogue between the 1971 genocide and the national memory of that event. An examination of the archive allows us an opening point into the ideologies that have sanctioned a particular authoring of history, which is written from a patriarchal perspective. The photographs on display at the Liberation War Museum offer a crystallizing moment in the national memory; they invoke the resilience and survival of the nation in a war that was largely fought by the men of the country on behalf of the nation. It omits the victimization of women, which did not end with the war in 1971. To question the archive is to question the authority and power that is inscribed in the archive itself and that is the function performed by testimonies in this research. Testimonies are offered from four unique vantage points – rape survivor, freedom fighter, religious and ethnic minorities – to question the appropriation and omission of women’s stories. Furthermore, the emphasis on the multiplicity of women’s experiences in war seeks to highlight the counter-narrative that is created by acknowledging the differences in women’s experiences in war instead of transcending those

differences.

Nicole Nesmith and Evie Psarras. After the final rose: assessing “Bachelorette” self-love and insta-labor identity formation on Instagram

Abstract: Our work aims to bridge the gap in research concerning the popular reality television series *The Bachelorette* by analyzing contestants on Instagram. This SNS affords former contestants the opportunity to extend, maintain, and/or re-shape their identity apart from the show in a way that was not possible before the apex of the digital age. Our research builds on Dubrofsky’s (2011) concept of postfeminist nirvana on the *Bachelor* franchise. Her explication of the term aligns with McRobbie’s (2004) theorization of postfeminism and is undergirded by discourse that evokes traditional notions of femininity. Feminism in postfeminism is embodied by individualized choices; where women are thought to be free to choose to stay home and raise children or free to subject themselves to the male gaze and call it empowering. Postfeminist nirvana therefore is a contrived, peaceful state where women have it all at both work and home and look perfect at the same time.

Using Goffman’s (1959) dramaturgical perspective, we conducted a visual analysis of these six former *Bachelorette*’s Instagram accounts. We analyzed these women’s posts via the following categories: 1) family/relationships 2) work-life 3) insta-labor 4) promotions and 5) self-love.

In all, our preliminary critical analysis revealed a new layer to the definition of the concept of postfeminist nirvana. We found that the varied posts work to compose a gestalt image of the women’s online persona that is grounded in the postfeminist ideal put forth by Dubrofsky (2011). Our research adds to this concept in two ways: 1) we look at the women on a newer, visually oriented platform and 2) we found that the more recent *Bachelorette* contestants’ online personas have evolved from the original *Bachelorette* contestants, in terms of labor and aesthetics. Today, the new bachelorettes “have it all” because they love themselves unabashedly on public forums and are savvy enough to leave behind careers they had before they were cast on the *Bachelorette* and instead foster their entrepreneurial spirit.

Dubrofsky, R. (2011). *The Surveillance of women on reality television: Watching the bachelor and the bachelorette*. Lanham, MD: Lexington Books.

Goffman, E. (1959). *The presentation of self in everyday life*. New York: Anchor.

McRobbie, A. (2004). Post-feminism and popular culture. *Feminist Media Studies*, 4(3), 255-264.

Yolanda Hernandez-Albujar. Last door to your left: Bathroom images and the construction of gender in the everyday life

Abstract: Public bathrooms in restaurants, theaters, and schools among others represent a fine line between public spaces and the private sphere. These sites are in fact public spaces for very private moments. When we access a public bathroom we cross a door specifically designed for us in terms of gender, a door that has an image to tell us where to go. We open and close those doors many times throughout our life, and every time we do it we engage in a mechanism of visual interpretation and gender construction, so quick and automatic that most of the time we do not even question the images we see. In this paper, I explore the gender narratives that images on door bathrooms carry and how these images embrace and socially re-present specific discourses regarding femininity and

masculinity at the social level that both echo and reinforce hegemonic constructions. Bathroom images are indeed part of our everyday life gender interaction and experience, making the apparently apolitical act of using a public bathroom a subliminal yet powerful enforcer of gender normalizations.

Katie MacEntee, Sarah Flicker and Sarah Switzer. Interrogating the safety in stories: Ethical issues in youth HIV participatory visual methodologies

Abstract: Panel overview:

This panel brings together established and new academics to critically examine ethical research practice during participatory visual research with different communities in Canada and South Africa who have an interest in addressing the AIDS epidemic. The panel will begin with a presentation by Dr. Sarah Flicker, who will explore the tensions between Western and Indigenous understandings of storytelling as they relate to digital storytelling methodology. Sarah Switzer (PhD candidate) will then present on issues of witness and testimony in the digital storytelling process in the context of HIV prevention and harm reduction programming with youth in Canada. Dr. Katie MacEntee will follow with a paper that explores the research power dynamics of integrating cellphones into participatory visual research in a context where cellphone ownership is gendered and associated with risk of HIV transmission and sexual coercion. The panel is chaired by Dr. April Mandrona, an expert in research ethics in community-based art practices in international contexts. Dr. Mandrona will lead the panel in a discussion of some of the overarching ethical questions and concerns raised by their papers. This includes interrogating: How does a consideration of different visual methods inform our understanding of ethical practice in participatory visual methodologies? How do multiple understandings of the concepts of safety, storytelling and visual representation come together to inform knowledge production? In what ways do technology democratise and limit participants' ability to tell their stories as a form of knowledge production in relative safety? This chaired discussion will be open to audience participation.

[Victor Frankowski](#). Visually framing an atypical urban settlement: Kirkenes

Abstract: The way we communicate our visual research to a greater audience has become a major factor in how our work is represented within the academia, online and in the media. The quality of high level visual content which has to be produced, has never been as important as it is now to communicate our research. This presentation looks at, an 18 month, case study into the Norwegian town of Kirkenes. Due to its size, 3500 inhabitants, its geographical positioning, in a remote border region and with an industrialised history the town is seen as an atypical settlement within urban theory. Yet its connection to global networks of shipping, tourism and labour migration allow it to show functions usually associated with much larger cities.

The size, economy, multiculturalism and history presents a case study into what changes the town is experiencing and the affect on its future planning and development. The town is currently going through a period of change of industry with Sydvaranger iron ore mine closing down for the second time in twenty years in 2016. Tourism is becoming the central focus with the emergence of winter tourism over the past fifteen years also bringing a focus on cultural capital and cross- border relations.

Through photography and digital-media this section of the project looks at developing a

methodological framework focused on the overlapping themes of industry, environment and migration. Allowing for the replication of the research in four other similar sized settlements in different regions of the Arctic. With the aim to return to each of them once every five years, creating a visual archive of the changing urban Arctic localities.

Along with presentation I would also like to propose an exhibition. The work presented would consist of large scale projections of photographs, video interviews and a film made during field trips to Kirkenes. The amount of work and way it is presented would depend on the space which I could show the work in.

[Zsolt Miklósvölgyi](#). Designing Everyday Urban Life: Adolph Loos and the Viennese Architectural Modernism

Abstract: The primary aim of the paper is to explore the theoretical writings of the modernist Austrian architect Adolf Loos along the sociological discourses of everyday life (de Certeau, Goffmann, Heller, Lefebvre). By focusing on his works published mainly in his book, entitled "Ornament und Verbrechen" (Ornament and Crime) in 1908, as well as in the columns of "Das Andere. Ein Blatt zur Einführung abendländischer Kultur in Österreich" (The Other. A Journal for the Introduction of Western Culture into Austria) magazine edited by himself, the paper intends to analyse how the organization and designing of the everyday life occurs both as theoretical and practical problem for Loos. On the one hand, the paper aims to focus on the broader geocultural context of the Austro-Hungarian Monarchy at the turn of the 20th century. On the other hand, by analyzing the architectural essays of Adolf Loos closely, the paper purposes to unfold the possible interrelation between the architectural critique and social scientific construction of the everyday urban life.

This paper will argue that by analyzing and understanding the holistic critical perspective of Loos' writing the social critique of everyday life could be enriched by a more sensual approach to the versatile problem of the everyday. In order to focus on the material, corporeal, visual aspect of Loos' theoretical works, the paper will analyse related documents (e.g. blueprints, photos, maps, sketches) of the Adolf Loos Archive.

[Simone O'Callaghan](#). Sleep While the Baby Sleeps: Snatched reprieves, secret moments & candid disclosures

Abstract: This paper explores the everyday experiences, internalized monologues and images created by primary caregivers - most often mothers - in moments of "downtime". As part of The Mother Load, a research project collaboration between Abertay University Dundee (Scotland), the University of Dundee and the University of Northern Texas, a participatory photographic installation, Sleep While the Baby Sleeps was created by artist-academic Simone O'Callaghan. It was then used to elicit data from participants in the gallery space, during the international exhibition The Mother Load: Dundee at the Hannah Maclure Centre in Scotland from February to April 2015. During this time, the project sought to unpack ideas around what mothers/ primary caregivers perceive as the main pressures in their lives; and the roles that digital networks and social media play in the generating of support systems for specific groups of caregivers.

Sleep While the Baby Sleeps spans both digital and physical spaces, providing primary caregivers a voice to express what they are doing, thinking or feeling while their children are sleeping. This artwork, based on the artist's own experiences, was done in collaboration with friend Jenny

McMillan, whose four year old son has a rare genetic condition, MECP2 Duplication Syndrome which manifests as profound physical disability. Print-based artworks and artist books in the gallery space created an area of common ground with other primary caregivers and facilitated photo-elicitation through discussions with gallery visitors. Audiences were then also invited to submit their own images via Instagram to be displayed on a Microsoft Surface Table-based artwork. This enabled them a "back channel" to communicate their responses to the exhibition and their own situations, and is now a source of rich media data for content analysis.

With reference to content generated during the exhibition, this paper illustrates how artworks in a public gallery space can be used in elicitation techniques to engage participants, in ways which are more self-directed and often lead to greater candor, using the "opt-in" nature of social media. Using *Sleep While the Baby Sleeps* as a case study, the collection of the image-based data via an artwork is discussed, followed by insights into the project's early content analysis explored within the context of Erving Goffman's *Impression Management*.

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An exhibition proposal to exhibit the installation *Sleep While the Baby Sleeps* is also being submitted to IVSA 2017

[Ana Inés Heras](#). *Nomadic Pedagogies. Learning to see, becoming seen.*

Abstract: In this presentation I elaborate on a framework constructed around the notion of nomadic pedagogies to analyze several different educational experiences in Argentina geared towards children and adolescents who live in or confront with difficult situations, e.g., precarious housing or schooling conditions; homelessness; economic hardship; cultural violence against their ways of acting, believing and perceiving. Our team performed both the role of educators and researchers in several different contexts that, yet, what they have in common is that children and adolescents' participation is not systematic and sometimes it takes place in settings where developing educational activities is challenging.

Photography, audiovisual and visual arts become media through which the activities are carried out. Thus, providing tools for participants' use in learning to see, learning to narrate, and learning to objectify these ways of seeing and narrating in a product (e.g., an illustrated book, a short film, or a combination of both). Additionally, ethnographic visuals and notes are used to document what takes place, helping to support the construction an ongoing, living memory of what takes place. Thus, all participants are able to reflect on their learning process.

We conclude that there are specific traits that can be identified when teaching and learning in contexts such as the ones we describe, and that visuals are an important component, both in learning to see and in becoming seen. We have found that what counts as nomadic pedagogies are not just teaching and learning practices about/with/ and for participants who may sustain nomadic practices as a way of life, but it is also a way of conceptualizing a perspective on teaching and learning that can make room for difference, for living patterns extended in space, and for ways of coming and going that bring perspectives from unsuspected, and traditionally not usually visible sides.

Alexandra Greene. Wave

Abstract: Alexandra Greene
Utrecht University, Netherlands

IVSA 2017 – Film Screening Abstract

Wave is an experimental film that uses video, feedback, and audio broadcast recordings to explore the ways in which water metaphors are used to dehumanise migrants and refugees and construct them as dangerous, threatening Others who should be feared. Given the rise in xenophobia and violence toward migrants since the start of the European migrant crisis in 2015, water metaphors of inundation and destruction wield new discursive power. Words such as tide, wave, flow, and flood denote relatively innocuous movements, processes, and imagery. However, when written into a discourse that marks migrants as dangerous, deviant, Othered bodies, these words transform into powerful metaphors that carry negative connotations. Using water metaphors to associate migrants and refugees with inundation, criminality, and danger is harmful not only because it stereotypes and dehumanises migrants and refugees, but because it adds to a discourse that perpetuates and excuses hateful rhetoric against migration. The discursive practice of erasing the subjectivity and personal agency of migrants allows migrants to be reconstructed and interpellated as sub-human or non-human, each deeply problematic and racist constructions.

Wave uses a “pinhole” effect to meditate on the narrow view and scope that people often use to approach the intersectional issues of race, culture, class, gender, and ethnicity. Scenes of water interplay with video feedback – imagery that is both beautiful and violent – in order to create a sense of nausea, sea-sickness, and displacement. The yellow focus/frame bars that pop in and out of view speak to the ways in which conversations related to migration are always a moving target. The video is set against a soundtrack of audio culled from various news reports, political speeches, and anti-immigration protests. This includes a combination of hate speech spoken in various European languages, such as Polish, French, and German and negative descriptions of migrants that utilise menacing water imagery. Though some of the languages may not be understood, the meaning of what is spoken is still conveyed through the intensity, tone, dissonance, and vitriolic delivery of the speech and sounds.

[Mariolina Graziosi](#), [Federico Boni](#) and [Joris Jaccarino](#). Teaching and doing social research through the documentary

Abstract: Our presentation will focus both on the method we use in the Lab of Visual sociology at the University of Milan, as well as on the projection of parts of the documentaries realized by the lab in recent years. The laboratory uses the documentary as a research tool in order to investigate the main social problems of Milan, in particular of the periphery. Goal of the lab is to realize a series of documentaries that will show the main social problems of the periphery of Milan with the aim to become the memory of the city. In a true Goffmanian fashion, the lab aims to bring a sociological understanding to the micro level of the everyday life in the periphery of a large town. The documentaries are realized by the students under the supervision of two filmmakers and a group of professors who teach the students the main concepts and methodology for doing social research, in particular visual social research. From 2012 several documentaries have been made including the last in 2016: The city begins to change. We will show parts of the realized documentaries.

Eva Monson, Sylvia Kairouz and Martin French. Film Screening - Ka-Ching! Pokie Nation

Abstract: The film:

The Australian documentary Ka-Ching! Pokie Nation is a ground-breaking exposé in which trade insiders break the silence around this highly secretive industry to explain how Pokies (ie. slot machines and video lottery terminals-VLTs) are rigged to keep people hooked. Presenting relevant foundational knowledge in a manner that is just as captivating as it is educational, the film offers a powerful case that Pokie machines are programmed to be addictive, and thus reframes the way we view "problem gambling", shifting the focus off the "problematic" individuals and onto the predatory nature of machine design. Furthermore, the film includes world-leading neuroscientists offering their knowledge of how Pokies work on the deepest levels of our brains, and addresses the issue of how governments have become the biggest addicts of all.

Context:

Problem gambling is linked to a range of serious personal and social problems such as depression and suicide, bankruptcy, and even homelessness. Within Canada problem gambling affects 2.5% of individuals over the course of their life and the devastating consequences extend to friends, family, coworkers and communities.

Video lottery terminals (VLTs) were first introduced in Quebec in 1993, and within a decade, the net income from the Société des loteries vidéos du Québec was \$706 million – over half of Loto-Québec’s total net income. In parallel to this increase in revenue was a growing consensus from both Canadian and international studies that VLTs pose a particularly serious public health issue.

This documentary provides insights into the world of slot machine gambling through narratives of gamblers, illustrating their sensory and emotional encounters with the machine. Moreover, the film shows contrasting perspectives of industry operators, machine designers and policy makers. The screening will stimulate discussion of concerns and/or curiosities about these machines, emphasizing the visual nature of seduction at play in Pokie gambling.

Funding:

French subtitles are available for the film thanks to the generous financial support of the Research Chair on Gambling (funded by the FRQSC), and Concordia University.

Link for Trailer:

<https://www.youtube.com/watch?v=CMclWUYrzeg>

[Tran Templeton](#). Un-Adulterated Images: Young Children's Photographs of Their Everyday Childhoods

Abstract: As the single most frequent subject of snapshot photos (Zuromskis, 2013), young children (ages 0 to 7) have been the primary motivator for the acquisition of cameras within family settings (Chalfen, 2008). Now, with more affordable and accessible photographic technology, digital cameras and smartphones have also made their way into childcare centers and classrooms. Teachers are more and more often asked to take to the camera to capture children’s lives at school. In an effort to “make learning visible” (Giudici, Rinaldi, & Krechevsky, 2001), these photographs act as

evidence for increasing accountability measures while also giving rise to the image of the neoliberal child, the individual in the first stage of becoming part of a ‘stable, well-prepared’ workforce (Dahlberg, Moss, & Pence, 1999). Simultaneously the children in the images remain subject to prevailing notions of innocence and naïveté (Holland, 2004). Adults caption photographs based on their own perspectives and desires for children and childhood; this can be seen as “a visual form of speaking for the child...and in some instances as a form of silencing” (Tinkler, 2008, p. 259). Young children’s identities as innocent, incapable, and in need, are ossified over time by adult understandings (Grieshaber & Cannella, 2001).

This work troubles the singular representations of children resulting from adult-produced photographs. Susan Sontag (1977) pointed out that photographic images manipulate our notions of reality, and Harcourt (2011) further establishes the notion that “the way children experience childhood, and how adults perceive it to be experienced, may result in a disjunction between the actual and the observed.” (p. 332). Yet what happens when we give young children access to cameras to construct their own identities? Framed within critical childhood studies, this work positions young children as a distinct cultural group worthy of study (Bazalgette & Buckingham, 1995). Adept with digital tools to produce and present themselves, the 2- to 4-year-olds in this image-based qualitative study use cameras to take pictures in school and in their homes. Using ethnographic methods, including participant observations and child-directed photo-elicitation interviews, I collaborate with them to interpret and analyze their images. The participants’ photographs and narratives are presented in ways that can lend insight into the potential for participatory research with children. This work highlights young children’s power and agency and aims for more complex images of children and childhoods.

Kristopher Murray. Lifestyles of Risk and Infamy

Abstract: What is the value of a performance which no one sees, that is, which has no audience? What is the value of taking risks and producing for no material gain?

Both conceptually and methodologically, this paper endeavors to apply Irving Goffman’s theoretical work on dramaturgy and performance to my continuing ethnographic research on graffiti writers and the lifestyles of risk and infamy which they pursue. Specifically, it aims to show how graffiti writers construct social meaning in their lives, what motivations drive them towards criminal careers, the legal and moral entanglements which come out of these pursuits, and the difficulties of managing and maintaining relationships in the negotiation of “dirty” and “clean” realms of everyday life.

This research relies on and incorporates visual methods to help expand this inquiry of illicit subcultures and to bring the focus of the background to the foreground of sociological discussion. Photographic imagery is just as important to this task as text-based descriptions and can offer a process-based mode of inquiry which can help to evoke the reality of lived experiences as well as reveal hidden performances which mainly take place in the back regions of urban settings. To this effect, photographic documentation and visual sociological methods provide an interesting approach to the framing and reframing of the performance of voluntary risk taking behaviors and the construction of illicit lifestyles and careers. The use of visual methods can also reveal the often difficult role of the documenter/researcher in these processes and the ethical challenges of researching illicit subcultures. The discussion of front and back stages, performances and audiences,

impression and identity management then is not just specific to these illicit populations but are also significant to the researcher's presence, participation and collaborative role.

Gary Bratchford. Reframing Normal Appearances: Israel/Palestine and the Freedom Riders

Abstract: Focusing on Israel/Palestine this paper will explore the relationship between visibility, power and mediation by examining how anti-occupation activists have worked to make visible and redistribute their image by challenging the 'normal appearance' (Goffman, 1971) of the Israeli State and the 'proper performances' (Goffman, 1990) of its military. Here the term military is defined as an umbrella term to include all forms of militarised personnel including the Israeli Defence Force (IDF), Border Guards and Security Forces.

Taking the 'new visibility' (Thompson, 2005) as my starting point, the paper will firstly examine the 2011 Palestinian Freedom Riders; an act of civil disobedience and non-violent resistance strategically premised upon making visible that, which is often hidden; the privilege of movement concerning Israeli settlers vis-à-vis Palestinian residents of the occupied West Bank. The structure of the paper will unpick the Freedom Riders' visual performance across three stages; pre-event, the act itself and will conclude with an analysis of the visual material uploaded to the Internet. Framing the Freedom Rides as an intervention into and manipulation of, the visual field and physical space of the Israeli occupation over Palestinian territories, the paper will conclude with two further examples of visual activist actions that also seek to disrupt the primary and secondary visual order. In the final two examples I will focus on actions initiated by Breaking the Silence, an Israeli NGO made up of ex IDF combatants. In each example I will explore the disruptive disclosure of military impropriety from a position of privilege, one that is specific to those who have served in the Israeli Military. A position premised on notions of citizenship (Isin & Nielsen, 2008) and the associated rights afforded to it, including but limited to, visibility (Mirzoeff 2006; 2011).

Målfrid Irene Hagen. RECONSTRUCTIONS OF REALITY; using the theories of Goffman in analyzing the public discourse on controversial art events

Abstract: In this paper I look at how two controversial art events in Norway, an art exhibition and an ongoing art project that are arranged or supported by cultural authorities are defended by the professionals and politicians responsible for each case, in order to legitimize, and make the art events, that appear unethical to most people, appear ethical. By doing so, they also seek to defend their personal and institutional reputation against criticism from the art audience and people in the public. Based on the theories of Goffman and how people act and communicate in order to make a desirable impression; I make a critical analysis on the accompanying public discourse. In particular, I enlighten the way in which the professionals and politicians responsible for the art events create new realities, or rather, reconstructions of reality, to defend the art events on behalf of their institutions, as well as to defend their personal and professional reputation.

[Emma Jackson](#) and [Andy Andy Lee](#). Bowling Together: Portrait of a League

Abstract: Film, abstract attached as a pdf

[Lars Mortensen](#). Looking at the Overlooked – Methodological framework for photography as an empirical research tool

Abstract: This paper presents a photographic method for visual presentation and interpretation of aesthetic and spatial features in the built environment. The methodological framework is anchored

in a phenomenological tradition, and applies concepts from image theory to illuminate the translation from embodied experience to photographic image.

The method is presented with the case of younger industrial landscapes in Denmark. These big-box areas account for roughly 10% of the country's entire floor space area and take up vast stretches of suburban land (Tietjen et al., 2010). They are aesthetically neglected and entirely overlooked as part of recent heritage and the modern, albeit generic, building culture that characterizes post-war cities (Nielsen, 2008; Vicenzotti, 2011; Frellsen et al., 2012). Legislatively, however, they are increasingly entering the domain of heritage, which prompts a paradoxical situation, when architects and planners attempt to interpret this disregarded building culture (Mortensen, 2016).

A systematic photographic analysis of younger industrial landscapes' appearance allows for a new interpretation and a nuanced examination of hitherto overlooked spatial and aesthetic characteristics. The method takes its point of departure in a phenomenological, embodied perception of the subject (Merleau-Ponty, [1945] 2009). Photographically, the analysis is anchored in the 'objective' presentation that define both the New Topographics' explorations of everyday landscapes (Salvesen & Nordström, 2009) and Bernd & Hilla Becher's oeuvre and methodical rigor (Lange, 2006). The typological mode of showing, that distinguishes the latter, is of particular importance to the photographic method.

The theoretical grounds for the translation between embodied perception and photographic image are crucial to the scientific validity of the method. The outset here is Gadamer's aesthetics and the 'increase of being', which he ascribes to the image's presentation (Gadamer, [1960] 2007).

Gadamer's notion of the image proper is elaborated in a photographic context by Petersson's concept of 'Photographic Space', which illuminates both the photograph's translatability and the image's potential to transform the meaning and perception of the depicted (Dahlgren, Petersson, Vestberg, 2013).

The photographic method thus encapsulates both a methodological framework for collecting empirical photographic material, theoretical considerations regarding the interpretation of images, and a clarification of the relation between the image and the depicted. Hence, the photographic image can be made operational as a research tool and allow overlooked features of our everyday environments to present themselves anew.

Yasmin Jiwani and Bipasha Sultana. Re-Framing Grief: Online Memorials and the Gendered, Racialized Body

Abstract: The recent proliferation of online grieving has captured the attention of griever and scholars alike, who view web-based platforms of grief as engendering new democratic processes of memorializing loved ones. While the diverse sites that house virtual memorials, cemeteries or obituaries each possess unique ways of commemorating the deceased by offering services through funeral homes (such as Canadaobits.ca); dividing its memorials into geographic region (such as inmemoriam); or through the image of a virtual memorial garden, a section of which is reserved and comes into focus for those who donate (<http://www.hospicecoha.org/>) - they are all united by their capacity to archive memorialization. This novel niche corner of the internet has been excavated by recent scholarship which examine the manifestations of grief in some of the most prominent platforms including Facebook, YouTube as well as specific organization-based sites commemorating a specific tragedy, all of which allow for a greater number of individuals to partake in a lasting and public form of remembrance. However, within the emerging body of literature on this topic, two major areas have scarcely been developed: the intersectional materializations of race and gender in

these sites when ironically, the shift to more affordable and accessible ways of commemorating the deceased has a long history in marginalized communities who seek alternative ways of remembering; as well as the perplexingly underwhelming and understated visual characteristics of these memorial sites, especially given that they inhabit a realm marked for its saturation of visual content. This project addresses these gaps by delving into the semiotic significance that images of racialized and marginalized individuals elicit within a history in which such images have been marked by racial tension and connotations of otherness. Our investigation focuses on identifying qualities that women of colour need to possess to be deemed "grievable" in online obituaries? In tandem with their photographs, how does a memorial's text, submitted by a loved one, address the foreign origins of the deceased and the shift in their identities through migration to Canada?

Melanie Schnidrig. Synesthesia and Embodiment in Catholic Devotion

Abstract: In the article "Making Sense of Culture: Anthropology as a Sensual Experience," anthropologists Constance Classen and David Howes argue for the importance of studying cultural characteristics to gain a deeper understanding of a society's sensorium. As Classen and Howes note:

A full sensory understanding of a society requires not just an appreciation of its natural setting, or its typical architecture, food, and clothing, but an understanding of how myths and rituals, along with everyday practices, encode sensory experiences with specific meanings.

In tandem with scientific theories surrounding the neurological condition synesthesia and Classen and Howes' anthropological approach, I seek to unpick the role of embodiment and the senses in Catholic devotion. To do so I focus on how sensorial elements of Catholic ritual, from the aural components of choral verses to the olfactory dimensions of incense, induce a synesthetic spiritual experience that encompasses elements of multisensoriality, embodiment and immersion. In this discussion, I will consider the following questions: what affects do multisensorial ritual practices have on the practitioner during Catholic mass? How does a synesthetic experience enhance the devotee's connection between their body and spirit? And finally, what is the history of multisensorial practices in the Catholic church and how have they shifted as Western society becomes increasingly ocularcentric?

Through a brief survey of the links between synesthetic Catholic practices and cultural sensoriums from the medieval period to the present, my paper exacerbates the symbiotic shifts between social traditions and sensory stimulation in Catholic ritual. Through this exploration, I interrogate the affects of Catholic rituals and their role in a contemporary culture preoccupied with visual interpretation.

Melanie Schnidrig holds an interdisciplinary BFA from the University of the Fraser Valley, Abbotsford B.C and an MA in Contemporary Art Histories from OCAD University, Toronto ON. Her research interests include multiculturalism in Canada and the sensory dimensions of multisensorial art installations. She is currently enrolled in the PhD in Humanities program at Concordia University, Montreal QC.

Patricia Prieto-Blanco. An ethical framework for the study of Media Pragmatics

Abstract: Throughout this process a question of crucial importance is addressed: how can personal digital photography be discussed without incorporating something of ourselves into the text? Research about family photography is marked by its interdisciplinary character partly because photographic images cannot be isolated from their contexts of production, distribution, storage and reception. When researching digital photographic practices, addressing these contexts adequately demands methodological finesse and a suitable case study. This paper account for both. On the one hand, transnational families – particularly Irish-Spanish families living in Ireland, are identified as a highly interesting research area partly because they turn to media to sustain affective relationships (Shome 2011) and partly because family photography has traditionally concealed harsh emotional realities (Holland and Spence, 1991; Motz, 1989; McAllister, 2006; Hirsch, 2008). On the other, an ethnographic narrative inquiry and three research methods originally developed for this research – three phased consent process, visualization of circle of reference and the home tour of photographic displays – have facilitated access to tacit and intersubjective knowledge about digital photographic practices of eleven transnational families.

The original three-step consent process was implemented to ensure confidentiality, transparency and systematic accuracy of the research process. At the same time, data co-construction with participants who had given written consent and progressive access to their personal photographs and the stories behind them, was encouraged. This elaborate but highly effective approach ensured that adequate time and space was given to evaluate the ongoing collection of material during fieldwork, both by the researcher and the participants, who in turn decided about the further academic use of the material. Moreover, the final consent form for the release of information guaranteed that the interpretation of the material is shared as participants are and will necessarily have both access and the right to critically engage with the study's outcomes before they are disseminated. While the material produced for the study could be employed to address alternative research interests such as migration and visual culture, and mediation on kinship or questions of transnational identity, these prospective directions cannot be taken for granted. In short, the negotiation process between participants and the researcher starts in the first information session and it continues throughout the entire research process.

Kamil Luczaj, Malgorzata Bogunia-Borowska, Magdalena Holy, Anna Sarzynska and Magdalena Kurenda. Panel: Multifunctional urban spaces. A new life of old institutions in Central Europe

Abstract: The main object of the panel is to draw attention to the multiple functions that typical urban institutions begin to serve. The panel is focused on the Central European societies. A quarter century after communism ended, those societies become far more Westernized and urban infrastructure underwent a deep change. Places such as schools, local cinemas, libraries, gas stations, stores or shopping malls cease to serve only one clear-cut function. Globalization results in numerous new processes related to consumption in public sphere. Convergence and transformation of urban institutions, observed by many people, is one of them. Now, consumption is possible throughout the city and it ceased to be limited to the “temples of consumption.” Conversely, stores and malls are far more than places where people go shopping. What is the role of a local library in 2017? How can a shopping mall be a workspace for freelancers and businessman? Why small gas stations are so different from large ones, and what social function they serve? What can we buy in post offices except for stamps and envelopes? Whose aesthetics do those places represent? We invite submissions supported by visual material (photos, film footage) that aim at answering those and other related questions.

[Elaine Campbell](#). 3D security: the vertical politics of urban visualisations

Abstract: This paper draws from recent theorisations of vertical space to reimagine the politics of urban securitisation. Vernacular expressions which talk of controlling areas, managing borders, and marking ground, are commonplace within security discourses, and perpetuate two dimensional (horizontal) visualisations of city spaces. How might these visualisations change if we were to think of securitisation in vertical terms - that is, as entangled within, across and through the height and depth of space instead of, or as well as its surfaces, margins and centres? Foucault argued that 'the vertical is not one of the dimensions of space, it is the dimension of power' (2007: 170). This paper unpacks the detail of this claim through a critical reading of urban infrastructures, specifically those which support the harnessing and circulation of digital information and data. Through such technologies, practices of surveillance, containment, exclusion, monitoring and mapping work through three dimensional space, generating alternative ways of visualising the city in both its everyday and emergency modes of existence. The paper takes stock of these new visibilities and argues for a critical reckoning of the vertical politics of urban security.

Constance Perrin-Joly. Photography and representation of work in Ethiopia

Abstract: Context of the research:

This reflection takes place in a research project which proposes to analyze in situ the practices of categorization, implementation and appropriation of policies qualified by corporate leaders as "responsible" or "citizenship" in the countries of the South.

Problematic :

During the exploratory step of the project, the use of photography has become obvious for the coordinator (the author of this proposal), according to the tradition of interactionism and visual sociology. First, pictures of work have become necessary to show to european colleagues what Ethiopia looks like, because of the omnipresent representations of Ethiopia as a poor and starved country. With time, the photographic project has underpassed the initial research project. It deals with the representation of work in Ethiopia, through the opposition of invisible and visible work (linked with the gender division of work). In particular, it focus on the relationship created by the photography with the interviewee during the fieldwork. Finally, it reveals the report to work, through the spacial organization of the workplace, the tools... and all the material objects of work.

Methodology :

This presentation will articulate field observation, interviews and pictures.

Few results :

Domestic work (such as household, sewing, various maintenance and small trade ...) invisible in the countries of the North is visible in Ethiopia, the street is confused with the workspace. Tailors or shoe shiners have been coaxed by the game of photography but have refused a personified presentation of their work activity incorporated in the daily life of the street. In a company which maintains the traditional methods of weaving, work is practiced at the frontiers of the inside and the outside, at the frontiers of industry and crafts. The work is integrated into this interstitial space according to the leader's project to propose another approach to economic development and has become a showcase of Ethiopian work, generating visits (touristics or diplomatics) or demonstrations of weavers for the photographer. Conversely, in a Turkish textile industry which has

settled in the region of Addis Ababa, the emphasis is placed on the product and machines, in huge hangars, in a huge field, protected from the outside by multiple doors, where almost no worker looks at the objective of the camera.

Erin Lynch. “Nothing to see here: Performing spectacles of ruination, from Christchurch to Dismaland”

Abstract: Late in the summer of 2015, popular street artist Banksy opened Dismaland, a pop-up art installation-cum-“bemusement park” offering an ironic take on the routine consumption of sanitized tourism spaces. As the worldwide demand for tickets to the park soared, Dismaland became a much-hyped (and photographed) tourism destination in its own right. On-site analysis reveals a project caught in the interstices between critique and destination space – where the rhythms of touristic performance at once animate the space and threaten to subsume its message. On the other side of the world, Christchurch, New Zealand - a city still reeling from the devastation of recent, deadly earthquakes – places tourists in the discomfiting position of consuming a city that no longer appears “built to be seen.” Faced with the challenge of orienting visitors (and locals) within a downtown core stripped of its landmarks, the transitional city has aimed to reconstruct a visual order from the rubble through ubiquitous signage, public sculpture, and – perhaps most notably - street art. This paper uses spatial ethnography and critical photo essays to explore what the altered atmospheres of “ruined” tourism spaces can reveal about tourist performance and the role of art in framing and reframing the tourist gaze.

Alexandra Baixinho. Thinking through the processes of producing and curating visual research

Abstract: This presentation draws on the visual work developed in the context of my PhD research, on cruise aquamobilities as constitutive and transformative “forces” in contemporary post-industrial port cities. I will reflect on how my own photographic practice has evolved, both in articulation with other methods (like walking) and in response to the challenges created by the field, but also on the diverse roles that researcher-generated images have played across different research stages. Along a multi-sited, sensory, and experimental ethnographic approach through diverse port-cities - with an emphasis in Lisbon, but also encompassing Barcelona, Tilbury, Dover, Bergen/Oslo, and Le Havre – different techniques have been used, including digital pin-hole photography and time-lapse sequences. The resulting visual materials have been useful not only as data/analytic devices, but also as research outputs themselves. Here, with the aim of contributing to further discussion on photographs as research tools and alternative ways of knowing, I will bring empirical examples of evocative, animated, expressive and critical images, highlighting the potentials of stepping beyond documentary photography in social sciences research.

Roseline Lambert. Senses and « Territories of the Self » in the Experience of Agoraphobia : Notes to Frame Materiality in an Art-based Anthropological Fieldwork

Abstract: This presentation is based on the preliminary results of my PhD research into the sensorial experience of agoraphobia. Agoraphobia is characterized by the avoidance of certain spaces out of concern that they could trigger recurrent panic attacks. I will first discuss Goffman’s ideas about « territories of the self » and specifically his concept of « egocentric territoriality » (Goffman 1973) in relation to agoraphobia. Particular spaces and the performance of territoriality figured prominently in the discourses of my informants about their everyday lives with agoraphobia. I will also discuss the proxemic theory of E.T. Hall (Hall 1981) as a way in to analyzing the role of

sensorial perceptions in communication and the « syndrome of experience » (Good 1994) of this mental disorder. By way of conclusion, I will bring out how the approaches of Goffman and Hall, because they are centred on the materiality of experience, have helped me to construct a new research methodology that is at the intersection of visual art, research-creation and ethnographic fieldwork. I was inspired to develop this approach by the call of Marcus, Schneider & Wright (2010) to experiment with interdisciplinary fieldwork practices that use both anthropology and art practices to overcome the hegemony of text in the discourse about the Other in a world of interconnected knowledge. The aim of my research is to go beyond narrativity and text-based methods generally to explore what a sense-based methodology, with an accent on experience and their materiality can bring to the understanding of living with agoraphobia.

GOFFMAN, E. 1973. *La mise en scène de la vie quotidienne*, Les Éditions de Minuit, Paris, 374 p.
 GOOD, B. 1994. *Medecine, rationality, and experience : an anthropological perspective*, Cambridge University Press, New York, 242 p.
 HALL, E.T. 1981. «Proxémique », *La nouvelle communication*, sous la direction de Bateson et al., Éditions du Seuil, Paris.
 SCHNEIDER, Arnd & Christopher Wright, 2010. *Between Art and Anthropology : Contemporary Ethnographic Practice*. Berg Publishers, 224 p.

Jennifer Boland. GIFs, Loops, Clips, Re-caps: Walter Benjamin and New Forms of Textuality

Abstract: While they may not seem related, Kim Kardashian’s crying face, “left shark’s” antics during Katy Perry’s Superbowl performance, and even Trump’s inauguration all share a structural theme. Almost immediately afterwards, these televisual performances were cut up and re-deployed into our cultural “feeds” as foreshortened textual touchstones in our current popular imaginaries. Whether encountered as GIFs, video clips, stills, or recaps, these textual manifestations have become a key aspect of modern visual communications. Through their inclusion in BuzzFeed listicles, in archives such as Giphy, as aspects of modern journalistic practice, or their shareability, such textual “fragments” are becoming more and more common—perhaps even more and more desired.

This presents a new challenge for academics who are interested in both visual culture and audiences. I contend that there is an under-studied form of audience encounter which is encouraged by these different forms of visual textuality. Audience studies often rely on an engagement with a “complete” text—such as the focus group which watches an entire television episode. While fan research has attempted to go beyond this by examining the productive activities of audiences (for example, in fan fiction) or the seeking out of peripheral content (as in transmediation), I argue that this still ignores an important type of encounter which is made more significant by digital mediation. Further, this type of investigation cannot take into account audiences which choose to remain hidden—lurkers. This is, perhaps, most clearly seen in our encounters with popular culture, but is also making its way into other audience knowledges such as politics. Thus, I argue that in order to construct a more nuanced spectrum of audiences, we as academics must also re-think textuality—especially what constitutes a “complete” text.

In this paper, I will consider the possibilities of the work of Walter Benjamin—specifically his theorizations of textuality in *The Work of Art in the Age of Mechanical Reproduction*, the figure of

the flâneur, and his Arcades project. Aura is important to our understanding of digital proliferation, but also to the impulse to reify a “complete” text. I argue that we should reconsider the ways in which audiences encounter texts and what this could mean for both visual sociology and audience studies. Benjamin, through his theorization of the flâneur, can also tell us much about the ways in which audiences encounter particular materials. Finally, I consider the ways in which Arcades provides a methodological compass for investigating these encounters.

[Kamila Zarembka](#). An interview with an absent photograph. A pilot study.

Abstract: The method of an interview with the interpretation of photographs is also called the provoked interview or photo elicitation interview is based on the simple idea of inserting a photograph into a research interview but also goes beyond that. The aim of this method is that in showing the test images to elicit the spontaneous interpretation of the respondents. The picture is equivalent to verbal questioning. A single photo or a series of photographs allow us to initiate the interview and focus its theme. To conduct such an interview we can use various kinds of photos: 1) selected intentionally from existing archives; 2) pictures chosen deliberately by the researcher, by conducting interview-related research problem or showing the conditions and surroundings of respondents; 3) amateur pictures taken from home collection; 4) absent photographs (Pink 2001). The last one is a theoretical concept described in book the "Doing Visual Research".

Sarah Pink understands absent photographs as cult photos, famous and well known, so-called icons of their time, which can be discussed without the need to view them during the interview. The photoicon is such a powerful photograph that it is possible to talk about it without actually seeing it, because “everybody has in their head one specific image”. The icon is a commonly known image, established in the public mind.

The scientific work devoted to photoicons do not include empirical research and the selection of the images was not created on the basis of methodology, but intuition. During my phd studies I try to find, describe and analyze Polish photoicons. I conducted 10 pilot provoked interview with experts from the field of photography. This work summarizes the pros and cons of the method based on Sarah Pink’s concept. Additionally, it contains recommendations for further development of the method.

Martin Lalonde, Ehsan Akbari, Juan Carlos Castro and David Pariser. Making, consuming, and disseminating the images that (per)form the social lives of teens in and outside of school.

Abstract: Digital networked photography on popular social media platforms such as Instagram play a central role in the every day processes of asserting identity, empowerment and socialization of adolescents (Lachance, 2013). On the one hand, the practice of circulating images online can act as a journal or logbook of daily thoughts and actions, in which the authors live the experience of a space/time through the observation and understanding of the images they produce. On the other hand, these practices may also be intended to create visual impressions on others. This visual flow is directed towards outlet channels, and the images that are disseminated often bear the seal of their authors. This paper presents the results of research that has examined the relationship between the visual practices of young people in mobile social networks and their process of social engagement in the school context. Reflecting on the links between the visual arts and their own everyday photographic practices on social networks, this study illustrates the relationships between aesthetic languages and the codes of image communication specific to group associations on mobile social

networks. Following the principles of the Design-based research methodology, researchers have collaborated with visual arts educators in Montreal high schools to design and implement a photography-based curriculum using social media and mobile technologies to foster a sense of engagement in their learning community. This presentation draws on the interview data obtained from the study participants, in parallel with the visual production they shared during the project in school. According to the study participants, teachers and education stakeholders should provide students with more opportunities to explore and learn about the challenges and affordances of mobile technologies and image-based social media platforms in schools. Understanding the inputs and outputs of the visual social processes in formal school settings represents a critical component in apprehending the key issues of a visual pedagogy integrated into the fabric of every day lives of adolescents.

Lachance, J. (2013). *Photos d'ados: à l'ère du numérique*. Québec: Presses de l'Université Laval.

Florencia Marchetti. *Intimate materialities: exploring memories of terror through sensorial photographic practices*

Abstract: This presentation will discuss the photographic work produced as part of my doctoral research-creation project: a long term anthropological inquiry of experimental character about and with/in the public works of memory in contemporary Córdoba, Argentina (my home town). In an auto-ethnographic fashion, the paper will describe how my photographic practice became an exploration of the affective atmospheres and cultural repertoires I grew up in.

Unable to access the experiences of terror that were part of my everyday life as an infant born to a couple of young, progressive and fearful parents who birthed me under a highly militarized dictatorial regime (1976-1983), I took to exploring personal and family shelves and drawers (our family archives), photographing objects in an attunement to their vibrant materialities (Bennet, 2009). Looking at these photos later on, I began to find clues as to how certain affective and social formations had stayed and were still performed with/in me. The paper conceptualizes photography as a sensorial and emergent practice that goes beyond the visual to explore the micro-politics embedded in the intimate materialities of everyday objects and self-presentation practices.

This traffic between the visual and the sensual in photos of affective objects, as Ann Cvetkovich argues (2014), emerges from a need to document a different history. The history my photos attempt to evoke is that of the everyday acts of silence and self-censorship provoked by the oppressive atmosphere I grew up in. Public space was highly surveyed as were citizens' movements through it, a large number of cultural and social activities completely censored, and self-presentation ruled by newly imposed conservative norms. As Diana Taylor describes (1997) the population as a whole was the target of state-sponsored terror during the military dictatorship, made to witness spectacles of violence that were officially denied. Remaining silent about what they were perceiving implied a maiming of the senses or percepticide, as Argentinean psychoanalyst Juan Carlos Kusnetzoff termed it and Diana Taylor further elaborated.

The paper's final remarks will offer some notes on how this kind of exploratory photographic practice may aid in deconstructing the workings of the military's perceptual attacks on the population and how their traces live on today.

[Nikteha Cabrera](#). FORSALE. A VISUAL DOCUMENTARY PROJECT ABOUT THE TOURISM IN THE DOMINICAN REPUBLIC

Abstract: Under the capitalist economic system, and its current phase, the neoliberalism powered

by globalization, markets everywhere are opened and everything can be bought and sold, for example, cheap labor and public wealth of a nation. When the gain, purchasing power and utility become the most important, the welfare of majorities is in second term and not everyone can access to the same opportunities, goods and services, not even the minimum conditions necessary to live in dignity. Developing countries are back on sale, for example through industries that seem so harmless as the tourist industry; but from transnational corporations gradually the wealth of a country is extracted, the territory is reconfigured and its people see nothing or just a little of the development and economic growth promised.

Since the 30's and 40's, the Dominican Republic begins to develop tourism with some hotels and infrastructure, but it was in the 60's and 70's when there were created government institutions and a legislation to promote the activity and to declare it as of national interest. Today, tourism is the most important activity in the country but its people is also poor, the Dominican Republic has a poverty rate of 35.8% and it is the 6th nation with more hunger in Latin America, with Haiti, the other country on the same island, in first place. This work begins with the investigation of a Mexican tourist after watching countless signs reading "For Sale" on her way to the paradisiacal Dominican beaches, and the later story of a villager about a family that after watching those signs and unsure of what they said (they don't understand English) decided to name his son Forsale. This visual research also was part of a workshop on narrative photo and new media sponsored by a mexican foundation for photography and World Press Photo.

So the tourist becomes a resident who lives on the outskirts, talking to the villagers, leaving from her comfort zone, investigating, interviewing local people and tourists, watching and producing photo and video, with the aim to present a review of tourism as an industry and alleged driver of economic and social development, especially in countries like those in Latin America that suffer systematic dispossession, environmental effects and social reconfigurations from this activity, in this case in the Dominican Republic. Along with the research and the written project report, the final product is a video documentary entitled "FORSALE".

Joe Schuldt. Iconic Ideology: Contemporary Irish Nationalism and St. Patrick's Day

Abstract: St. Patrick's Day was once a day of reverence in Ireland but is now an internationally celebrated day of what is seen as authentically Irish. However, the way in which this 'national' day is contemporarily known stems from the Irish diaspora within the United States. Moreover, it is the US version of St. Patrick's Day that has not only been peddled back to Ireland (in an ironic fashion), but also worldwide (with a parade/celebration to be found on every continent bar Antarctica). This begs the question: how or why has Irish national identity vis-à-vis St. Patrick's Day come to be an internationally celebrated 'identity?' By employing the cultural sociological concepts of 'iconicity' and 'iconic power,' I argue that St. Patrick's Day has reached iconic status thereby opening and extending the boundaries of Irish nationalism. Nationalism as an ideological phenomenon is able to lend itself to a variety of platforms as well as bend itself in ways that 'everybody is a winner.' Indeed, scholars, most notably Billig (1995) and Malesevic (2013), have highlighted the 'banal' or 'trivial' aspects of nationalism which are not the exception, but more so the rule. It has been said that the phenomenon of nationalism is strongest when it emerges as mundane or ordinary (cf. Malesevic 2013). The more aggressive any given nationalism appears, the weaker it actually is. Thus, it is in the routine, everyday manifestations that the true power and strength of nationalism

shows itself. It is with this in mind that I contend Irish nationalism to be one of the strongest, if not strongest, nationalisms in the contemporary world. To showcase this, I will set Irish nationalism in the context of tourism (itself a banal manifestation of nationalism) and analyze the latest version of Tourism Ireland's 2016 'Global Greening' campaign. As this campaign superimposes (it is planned to continue) the color green over numerous iconic national monuments throughout the world in honor of St. Patrick's Day, I argue Irish nationalism and, by extension, Irish national identity, carry an exorbitant amount of symbolic capital (i.e. power). Furthermore, I claim that the type of symbolic capital of Irish nationalism/national identity is specific, and should be referred to as iconic capital. The ostensibly global recognition of the color green and St. Patrick's Day as signs of Irishness affirm the hypothesized strength of contemporary Irish nationalism.

[Rebecca Waldie](#). Virtual Identity Play Dress-Up Box: Exploring Identity Tourism in Virtual Spaces

Abstract: Identity interpretation theory has been discussed for a long time. Although often applied to virtual spaces in the same way it is applied to the physical world, virtual identities are unique in that they are conscious constructions and re-constructions. Identity theories need to take into account the consciousness and fluidity of virtual identity construction. My hypotheses going into the research were that experienced users would identify specific attributes that they feel are vital to their avatar identities and which they would not be willing to modify. I posited a similar hypothesis for new users, but supposing those attributes would be associated with features relating to their physical bodies (skin, gender, etc.). Using a Second Life constructed space I built, I gathered data on avatar body modifications including user-avatar identity association and user willingness to deviate from existing avatar form. I asked participants to identify which items they used or avoided and why, how the modifications they used impacted their degree of comfort with their avatar, and where would they be willing or unwilling to go in their newly modified bodies and why. My hypotheses were generally supported with some interesting variations leading me to believe that there is room for more exploration in the relationship between the user and their consciously constructed virtual identity.

[Rebecca Waldie](#). Virtual Visual Representation: A Preliminary Second Life Research Project

Abstract: Conventional discussion of identity construction addresses the process in two parts: the identity a person projects to the world and the identity as interpreted by those receiving the projection. Identity creation is a much more conscious process in the virtual space. The virtual identity is different from the physical world counterpart due to the necessity of creation versus natural, passive existence. This conscious creation process necessitates reframing our understanding of identity discourse and the importance of the visual in identity construction. With the need for virtual-specific research in identity interpretation, this project is outlining an interactive space within Second Life that explores two important aspects to identity interpretation as they apply to the virtual space's unique capabilities for fantastical and customizable identity creation: perception and association. These two components play vital roles in external identity interpretation, so understanding how individuals approach these processes, specifically within the virtual space, is necessary for understanding how virtual identity is established. The virtual research space is constructed with two levels allowing for both categories to be explored separately. This is intended to be an exploratory and embodied experience for participants as a way of engaging the interpretation of visual representations as they exist in the day-to-day Second Life world.

[Natalie Jachyra](#). Film Abstract - the companionship of isolation

Abstract: The video and audio installation, 'the companionship of isolation', is my artistic research into Edmonton's urban, suburban, and industrial spaces. As part of a larger body of work, I was primarily interested in the ways we encounter spaces, and the encounters we can experience within them. This work captures the city at night, highlighting its uniquely empty, isolated, and uncanny existence after dark. From a subjective standpoint, Edmonton's nocturnal life lacks human presence, which allows me to form an exclusive relationship to the city's empty landscape. Each work attempts to distill the experiences of these different spaces into more considered moments of contemplation.

This artistic representation of these spaces was made with awareness to socioeconomic issues in Edmonton. The city's landscape has been constantly expanding outward to accommodate the population growth, yet there is a feeling more of constructed spaces than of people inhabiting them. This exploration of Edmonton is a representation of my subjective experience through the lens of an outsider.

the companionship of isolation takes the viewer through a journey of urban, suburban, and industrial spaces of Edmonton. Vacant, nocturnal spaces appear and disappear, orchestrated to the soundscapes of Edmonton's urban noise. Moments of darkness occupy the screen, allowing for the audio to guide the viewer through the experience. The aim of this piece is to form a relationship between the viewer and these spaces. It takes them through an orchestrated visual and aural journey, beginning with a contemplative and atmospheric mood, building up to a crescendo of overwhelming and anxiety-inducing urban sound, and then returning to meditative and calming place.

link: <http://www.nataliejachyra.com/the-companionship-of-isolation.html>

[Syed Murtaza Alfarid Hussain](#). Images of Conflict: An analysis of visual framing of intra-state conflicts in Assam by the national and the regional press.

Abstract: Media framing has emerged in India as a fertile area of research in journalism and mass communication. However, the principles of framing theory have been applied mainly to analyzing texts. The question of how issues are framed through images remains relatively under-researched in India. Images as modes of communication have properties that either 'enhance or mitigate their consequences' or sometimes, even 'override the messages embedded in the text.' This paper examines the visual framing of three intrastate conflicts in the northeastern state of Assam in India. It examines the visual framing devices employed by four frontline newspapers of the country in their coverage of the incidents so as to arrive at some distinct trends that highlight how each newspaper interpreted, constructed and presented the violent incidents, and their aftermaths, to their readers. Visuals, like text, can operate as framing devices insofar as they make use of various rhetorical tools—metaphors, depictions, symbols—that purport to capture the essence of an issue or event graphically. Through the application of these devices, a 'salient idea becomes easier to understand and easier to remember than other ideas.' As Gamson and Stuart argued, visuals offer 'a number of different condensing symbols that suggest the core frame' of the issue. Based on a careful scrutiny of the photographs carried by the four newspapers, the researcher identified certain key categories of actors and actions that contributed to the creation of specific frames in the newspapers. For this study the researcher has also developed a new method to measure the prominence of visuals accorded to a news event by the press. This termed as the 'Cumulative Visual Prominence Score',

which is arrived at by measuring the size of a news photograph with relation to its placement in the quadrant of a newspaper. The findings of the study clearly suggest that visual framing contributes substantially to the construction of public issues by the ways in which it defines events, actors, causes and effects and allows for the reshaping of the perceptions of ‘victims’ and ‘perpetrators’ in violent political conflicts.

Jhessica Reia. Experiences in the City: The Visuality of Street Performance in Montreal and Rio de Janeiro

Abstract: Everydayness and daily habits within the city can often hide public spaces and their particularities. A forgotten square, a park on the way to work, a busy and noisy street: these places are not always perceived and experienced to their full potentiality, for several reasons. As it has been debated, street performance can be one way to shed light on public spaces, drawing attention to built, sensorial, and symbolic aspects of places that usually go unnoticed in the everyday rhythms of the city. From theater to music, this form of art would foster new ways to experience and see these public spaces. Some interesting works present insightful analysis of street performance in several cities, but few of them have discussed the visuality of its myriad of practices and how this could be an important approach to better understand art in public spaces. In general, street performance can be visually and socially highlighted from ordinary, everyday practices in public spaces, especially when artists are wearing colourful costumes and the ephemeral “stage” is evident. On the other hand, some performances may require the artists to act as part of the everyday dynamics of that place and to discreetly mingle with the crowd, using subtle signs to differentiate them from the regular context. Performers will use visual elements – from signs, clothes and the spatial disposition of the hat/case to the image they want to create in their audience – to compose their practices at public spaces and to shape their spectators’ experience. This work aims to present and discuss the visual aspects of street performance and their appropriation of public spaces in two cities – Montreal and Rio de Janeiro – in order to shed light on the ephemeral relations created between space, time, and bodies involved in this experience. Drawing from the visual methods used during fieldwork (photography and short videos), it is intended to further develop the debate on visuality of street performance in an everyday context, highlight its boundaries, limitations and potentialities to foster (new) experiences in the city. The results presented here are part of a thesis developed between 2013 and 2017 at the Federal University of Rio de Janeiro and at McGill University. This is a multi-disciplinary work and the methods chosen were the aforementioned visual methods, as well as participant observation and in-depth qualitative semi-structured interviews.

Ondine Park. The Everyday Place as both Medium and Media Ecology: Imagining the Suburb

Abstract: Examining contemporary popular visual representations of the suburb, this presentation will argue that the suburb can be understood both as a medium and also as a media ecology. These arguments are based on a couple of premises. First, the suburb is a production. That is, the suburb is never a settled thing but an on-going production constituted of contingent conjunctions and interrelationships of materialities, processes, representations, and ideas. As such, immaterialities such as representations, images, ideas, and imaginaries are not superficial addenda to the real, concrete suburban place but are constitutive of the suburb per se: The suburban imaginary is an integral element of the suburb. This imaginary is a culturally and historically located set of meanings, expectations, images, and ideas about the suburb that is dialectically shared and formed in the popular imagination, particularly through various cultural, and especially visual, media. The suburb is, then, a media ecology inasmuch as it is constituted (at least in part) by various media

(particularly visual representations) that depict the suburbs and, in addition, is a complex layering of places-as-media. A second premise is that the form of living offered by the suburb and the dominant way of imagining it must be understood as a site of the everyday in order to appreciate the meaning and implications of its ordinariness in the face of larger imagined and real social contexts and historical conditions of crisis and calamity. The concept of everydayness also points to the suburb's potentialities for otherwiseness—perhaps even utopianism. Beyond merely reflecting the dominant image, then, visual images of the suburb are also legible as both objects of critique and as sites of critique. Regarding the suburb as a complex cultural production and these media as complex expressions of this production enables a reading of the underlying and unresolved ambivalences animating the suburb. More particularly, if it is a media ecology, it is possible to see the suburb ambivalently as both toxic—as constituted of and contributing towards toxic media—and perhaps also as potentially liberatory, or at least pointing towards liberatory possibility.

Joseph Michalski. Redefining the Imprisoned Self as an Artist: Pedagogical Rituals and the Maintenance of Dual Identities

Abstract: The literature for the underlying rationale of the “prison arts” movement can be broken down into two principal antagonists. On the one hand, some prison reformists claim that the effective use of arts programs can help to create positive changes in inmates’ lives, both in terms of the short-term coping mechanisms within the prison environs and with respect to the long-term prospects of reduced recidivism. Art has therapeutic value and has been linked to resiliency by drawing upon the creative impulses and strengths that those who have been traumatized, for example, may possess. On the other hand, one can interpret the prison arts program using a critical lens to argue that these offer a place of “creative resistance” aimed at “empowerment, community building and social change” (Plemons 2013).

The current project investigates the manner in which one prison arts instructor approaches the task of developing the creative potential of inmates purely with the objective of unleashing the inner artist of inmates, regardless of the potential consequences. The paper outlines the pedagogical approach and techniques used to help inmates redefine themselves as artists, at least within the context of their art classes while imprisoned. The rituals used to create the art class environments are described in some detail. Furthermore, the evidence points to radically different "selves" emerging within the instructional environment of the prison art classes, wherein their artistic abilities are honed and nurtured. Some of the actual artistic renderings that the inmates as artists have produced help to illustrate their creative potential as artists.

The imprisoned self as the artist, however, emerges mainly as a temporary (and occasionally transcendent) self that must be submerged for the most part once one returns to one's cell and the daily routines of the prison environment. Thus the inmates experience a profound duality of their identities, split between that of "artist" and "inmate", which thereby constrains the long-term therapeutic and rehabilitative value of the intervention. These tensions are examined further through textual analyses of extant policies and what the prison arts educator has experienced in attempting to implement the arts program.

Melanie Dean. Seeing things: commodities, status-signaling and the everyday in urban south India

Abstract: In their everyday lives, south Indian Tamils seek to avoid the visions of that which is considered inauspicious, or amāṅkalam, while actively seeking to gain the sight of that which is

auspicious, or maṅkalam. A key principle Tamil visual culture holds that to see is not only to believe, but to imbue oneself with the characteristics of that (person or thing) which is seen. Auspiciousness is not limited to the Hindu temple, nor even to its projections (i.e. its representations or disseminations), however. Quite to the contrary, auspiciousness is very much at large in the world, located in putatively secular sites from gold jewelry and baby posters to Chinese arowana fish and fat-bellied Buddha statues. In a rapidly modernizing and globalizing economic space, urban south Indians very much want to be seen by others, signaling status through the display of commodities—from refrigerators in their homes to the gold jewelry on their bodies. But not all acts of conspicuous consumption are considered equal. A politics of visibility—with respect to caste, class, gender and skin colour—conditions the ‘appropriateness’ of individual acts of consumption. Based on field research in the south Indian city of Madurai, I argue that status-signaling in urban south India functions within a culturally particular frame—that which I term an “economy of auspiciousness”—in which radically different notions of animacy, agency, intersubjectivity, and the mechanics of vision hold.

Stephen Sherman and Lucas Larochelle. Connections

Abstract: In his prelude to Erin Manning’s *Always More Than One*, Brian Massumi suggests composition as “a process of iteration offering a bounty of variations thousands and thousands, on any and all behaviours and events” (Manning x). The final iterations of the autoethnographies recorded for this submission were born from splaying, ultimately unfruitful trajectories that nonetheless nudged forward the writing process. For experiential writing, the complexity of the source events almost demands descriptions in multiple, yet as the composition matures, only mutation and refinement seem possible. As Taussig describes in *The Corn Wolf*, “to reread and to rewrite is to tug at the memories buried therein as well as engage with the gaps, questions, connections, conundrums, and big ideas that lie latent and in turn generate more of the same” (76). Perhaps the challenge in (re)producing from memory stems in part from the conditionality of that experience on the other existents happening to occupy space. As Skafish suggests in his introduction to *Cannibal Metaphysics*, “definitively identifying who all the beings are that give definition to oneself is extremely difficult” (Vivieros de Castro 25). Can I describe experience convincingly when writing for coherence and non-contradiction?

[Aryana Soliz](#), [Elizabeth White](#), [Adam van Sertima](#), [Pamela Tudge](#), [Jessica Bleuer](#), [Ceyda Yolgörmez](#), [Kris Millet](#), [Stephen Sherman](#) and [Lucian Ivanov](#). Remaking ethnography: Experiments in creative reuse and collective inquiry

Abstract: Although creative reuse practices have long and diverse histories (with people taking extensive care to repair and reinvent their belongings and found objects) these activities have been marginalized in academic scholarship. Several feminist scholars have attributed this oversight to the gendered politics rooted on Cartesian binary thinking which privileges reason, theory and individuality over corporeality, practice and collectivity. Informed by feminist standpoint theory (Haraway 1988), this panel seeks to add layers to dominant theoretical frames, which tend to overlook embodied practices as sites of knowledge. Drawing from experimental ethnography, our presentations ask a variety of questions about processes of remaking and collaborative ways of knowing: How might a focus on reframing neglected things help to stimulate green imagination and transition away from a fossil fuel economy? Which social actors are typically included and documented in these discussions, and how might we make the process more inclusive? How can we understand the praxis collaborative curation as a site of inquiry? How might the art and aesthetics of

re-use help to disrupt patterns of waste? Thus, this panel aims to reframe the sociological gaze around neglected things, while bringing collective practices of remaking into view.

[Note: For the full panel proposal: please see the attached document]

[Nadja Maria Köffler](#) and Thomas Sojer. “universities@night” – Photography between Artistic and Social Research Practices

Abstract: What do universities hide in the nightly darkness? Who lurks in the shadows of the academic edifice, what intentions lie behind the late night enterprises and to whom do lecture halls, abandoned galleries and the multitude of bureaus give nightly shelter? And in what manner do universities and their spatial conditions shift their functions and appearances in moonlight? The Artistic Research Project universities@night seeks to identify, portray and convey dimensions of the threatening, disconcerting and alienating by investigating several Austrian University Campuses during night-time. In our talk, we want to demonstrate how we aspire to spot, represent and convey our nightly impressions of threat, irritation and alienation through the medium of photography. Herein, we have found ourselves caught between artistic and sociological research practices trying to document and illustrate (research) as well as create (art) what we have observed in our nightly explorations – leaving us with the question how far art reaches into research and vice versa. In our talk, we will try to specify why and how photography can be made fertile for both – research and artistic demands and what distinctive methodological concepts go along with it. We are convinced that photography allows more than just illustrating “reality” and capturing the spontaneous glance during fieldwork, extroverting the hidden additive of the visual realm. In the project “universities@night”, the visual representations will be collimated through a final artefact materialized in a photography volume. In our talk, we will therefore introduce the photographic volume as a specific genre of Artistic Research, becoming an art piece itself, merging the materiality of paper, the visual of the photographs and the sound of the word.

[Nadja Maria Köffler](#) and Thomas Sojer. “forum:n8” - On the Visual and Photographic Logic of the Threatening, Disconcerting and Alienating

Abstract: In the project “forum:n8”, the (artistic) researcher tries to create photographic images about nightly encounters at Austrian universities which are capable of conveying the very experience of threat, irritation and alienation to the beholders of the photographic representation – underlying the need of philosophizing about dimensions of the Threatening, Disconcerting and Alienating. In our talk, we want to discuss the visual logic of those entities at the public space “University” only night reveals. It is our operating principle to provide some of our taken photographs for joint discourse. On the basis of a set of night shots, we will discuss the question, if the perception of threat, irritation and alienation the (artistic) researcher encounters during his nightly explorations can be transmitted into a photographic representation. Can we detect and carve out some kind of a visual code of the Threatening, Disconcerting and Alienating displayed by the use of colour, camera angle or subject, which leads us to the visual logic of those entities? Therein, the ambition of the discussed project is to spot, represent and convey impressions and experiences of threat and alienation, which should become visible and haptic by using photography. In the final phase of the project, the night shots trying to capture the Threatening, Alienating and Disconcerting of Austrian Universities will be displayed on the outer walls of university buildings, bringing those entities to the surface and trying to reinforce their irritating effect by projection size and projection place. Hence, we will also discuss the role of the carrier medium and representation size and place

concerning the visual transmission of the Threatening, Alienating and Disconcerting.

Gary Bowden. Reframing Personal Images as Art in the Contemporary Photobook

Abstract: This paper explores family photography in light of the intersection of two modes of reframing: technological and artistic. In the analog era, personal photographs were comparatively scarce, treasured and kept, often organized into albums, as aids to memory and as a means of connecting with family history. In the digital era, personal photographs have become ubiquitous, transient and used more for the expression of ephemeral individual experiences than for purposes of family bonding. Over the past two decades, photobooks have emerged as a collectable item and digitalization has driven down production costs, making the production of small batch (print runs of 20 to a few hundred) photobooks economically feasible. These developments have created a space where a number of artists have produced highly personal photobooks about their families. In other words, materials which previously would have been viewed as personal and private have been reframed as artistic products with commercial value. Using these books as evidence, the paper will use concepts such as family, memory and gaze to compare and contrast traditional family albums with the artistic products currently being produced

Sheryl Hamilton. Governing Handwork and Visualizing Hygiene: Public Health Handwashing Posters

Abstract: North Americans currently find themselves the targets of public health campaigns instructing them in the benefits of handwashing in preventing communicable disease spread. Posters in public washrooms, public transportation venues, schools, hospitals, and shopping malls have become the new wallpaper of our promiscuous public places.

The quotidian ritual of handwashing has long been of interest to governmental regimes charged with controlling contagious disease. In some ways, contemporary campaigns echo twentieth century efforts aimed at the control of the flu, cholera, and tuberculosis, but there are also key differences. Hygienic governance no longer seeks a state of being disease free through techniques and technologies of cleanliness, but has become about the continual and continuous work of managing our diseaseability (Gerlach and Hamilton 2014). Diseaseability is the affective outcome of intense communication practices found in popular and public culture. We are invited to understand our selves as not only constantly vulnerable to contracting a communicable disease, but also as indiscriminate vectors in its spread.

The mode of visual governance at work in these posters turns its gaze on our hands, what and how we touch, and everyday social practices. They teach us new practices of “handwork” (Schiffrin 1974; Goffman 1971) and both implicate and emplace us in our (dirty) environment. I argue that what is produced is a renewed “habitus of hygiene” (Bourdieu 1990). The embodied routines, repertoires, habits, moral intuitions, social and bodily dispositions, and sensibilities of cleanliness that we enact in our daily lives come into high relief and are produced as objects of scrutiny and focused change interventions.

In this paper, I study Canadian public health handwashing campaign posters from 2010-2016, arguing that they produce our habitus of hygiene in three ways. First, they articulate a new manual pedagogy where the hand is the central object of instruction, severable from the rest of the body, divisible, and with a newly articulated anatomy. Second, they rewrite our intersubjective and built

environments as a series of interacting, contaminated/contaminating skins, in constant touch. And third, they change the scale of the hand, and specifically how we 'see' it, producing affective consequences, inviting us to 'feel' differently about our bodies. Together these figurations interrupt the comfort of our daily routines, make visible that which was previously invisible, force us to be more aware of ourselves as beings in touch, and constitute our environment as irremediably contaminated and our selves as ever contagious.

Greg Scott. The Family at 1312: An Ethnographic Film about 'Antagonistic Communalism" among Illicit Drug Users

Abstract: This film chronicles a matriarchal family system comprised of dispossessed, marginalized, drug addicted people who struggle daily to achieve balance between their individualistic pursuits and the need to rely on each other for survival. Owing to the pressures of stigmatization, ostracism, and police suppression, the members of this outlaw community have been forced to elucidate their own normative systems, their own standards, their own guidelines and mechanisms for creating and maintaining social control and order. We meet Cat, the self-designated ruler or chief of the family, and Laura, who struggles in her attempt to follow the rules. Mediating the conflict is heroin-and-crack-addicted Jamie, a self-described suburban housewife gone bad. Mike Mike, a west-side street gang veteran, marshals the power of The Mob to strengthen Cats position in the community, and its he who leads us through the continual battles of the family life. On the one hand, they seek each other out for help, love, and support; on the other hand, "the family eats its own, regularly," as each family member continually works to figure out how to hustle the family, to exploit the family for their own gain. This is a video ethnographic portrait of an American family.

Full film available at: <https://vimeo.com/76186407>

Gloria Johnston. Photovoice: transgender lives and framing the visual narrative

Abstract: This paper is an examination of current doctoral research with a small group of transgender persons in New Brunswick. In this research, the questions is, "What is the daily lived experience of persons who identify as transgender?" Transgender is a term used to describe persons whose gender identity differs from their assigned sex at birth who may or may not decide to alter their bodies hormonally and/or surgically. Often facing oppression in socio-structural areas of health, legal, media and social systems, the typical transgender visual narrative is voyeuristic and sensationalized. This research uses Photovoice, which involves the process of allowing participants to tell their daily lived experience, visually through photographs, and textually, through narrative and description. Focused on collaboration and reflexivity in a participatory action framework, this paper highlights five participants and a selection of photographs and narrative elicited through a face to face interview. The images, created and controlled by the participants, share a range of dialogues concerning gender, performance, impression management, navigating social rituals in family gatherings and social life, dramaturgy, passing, norms and expectation, social surveillance, visibility/invisibility and stigma. This research invites the participants to challenge established heteronormative structures and behaviors to find validation and frame their own vision of their daily lives. By exploring the lived experience visually, new avenues for dialogue between transgender persons and those within health, legal, media and social structures can further take place.

Matthew Varga, Sara Santarossa, Paige Coyne, Marcia Milne, Craig G Greenham and Sarah Woodruff. #BodyIssue on Instagram: The self-presentation of the female athletes in ESPN's 2016

Body Issue

Abstract: Media boasts considerable influence in how society views women's sport and female athletes. The ability to self-present is particularly important for female athletes who are otherwise confined to rigid and traditional gender norms (Reichart Smith & Sanderson, 2015).

Self-presentation refers to how people convey their identity through verbal and non-verbal messages (Goffman, 1959), and social media is a platform where self-presentation is self-determined and self-controlled. This study applied Goffman's (1959) theory of self-presentation to Instagram as a means to investigate the way nine female athletes participating in the 2016 ESPN: The Magazine's Body Issue (Body Issue) chose to self-present themselves in building their personal brand.

Instagram accounts were manually tracked (e.g., number of likes and comments on Body Issue pictures, number of posts, followers and following), and a photo analysis (using two independent coders) of "potential photos" (i.e., released on ESPN's website; N = 141) and "self-presentation photos" (i.e., posted on personal Instagram account; N = 22) was conducted. The 2016 Body Issue included nine female athletes from a wide range of sports (e.g., steeplechase, surfing, basketball, paratriathlon, etc.). Of the nine female athletes featured in this year's 2016 Body Issue, seven (78%) were Caucasian, and all were American. Majority of "potential photos" were "getting pretty" (e.g., behind the scenes; n = 64, 45.4%) shots. Whereas, majority of "self-presentation photos" were of "athletic action" (n = 11; 50.0%) or "active in sport" (n = 10; 45.5%), and not hypersexualized (i.e., breasts, genitals/buttocks not focal point of photo). Results suggest when using Instagram, these female athletes prefer to market their brand through athletic pictures, emphasizing their ability/athleticism rather than conform to society's gender specific beauty ideals. Finally, current findings may help future researchers better understand how female athletes prefer to be portrayed and promote the investigation of the positive long-term impact pictures emphasizing athleticism and not sexuality can have on an athlete's brand.

Piergiorgio Degli Esposti. Celebrity Activism, brand, post truth and freedom of expression

Abstract: The world of professional sport has long been one of the most dominant cultural industries in the global scene of entertainment.

Athletes, champions in many disciplines have become full members of the star system, often protagonists of commercials or brand ambassador of various kinds, have an important role both in the formation processes of subcultures as well as in strengthening adherence to the dominant culture, to the point that the athlete commodification process has come to transform it from a brand endorser brand outright.

In parallel with the professional leagues play a central role in the global communication landscape trying to distribute and sell their products at any level (professional sport and athletes superstars) willing to control every aspect of their products: from the merchandising, the video distribution or presence in any kind of platform (radio, web TV, video games, fantasy leagues) to the extreme of extend their control upon its members' support, promotion or adherence to social causes.

In this context, our paper aims to focus on the case Kolin Kaepernic and NFL (National Football League), observing and analyzing the methods of viral spread, both on social media and in sports fields, of the athlete's silent protest in compliance with the movement "black lives matter" and in opposition to the strict behavior policies imposed by the NFL, considered in our interpretation as a

walled garden.

We consider the case particularly significant from a theoretical standpoint as representative of the evolution of the visual imaginary of an athlete/activist and by a side and also for how describes the path of the post truth propaganda in the social media space. The empirical analysis of the phenomenon will be conducted through the use of tools related to social media and analysis and visual sociology emphasizing the look evolution of the athlete in the years and during the protest (form a pop star to an activist), and of its followers focusing to the social media emphasis of how news and information have been disrupted by user generated content and what is its impact in the so called post truth.

Carmen Lamothe. Public Stalls, Private Walls; toilet graffiti in an urban university

Abstract: In our increasingly online and connected world, bathroom graffiti offer us a glimpse of local, “offline”, yet segregated and anonymous form of communication. Informed by Erving Goffman’s concept of “backstage” social spaces, this study considers the stalls of a public toilet as a private, “backstage” area. Yet these private spaces also offer the opportunity and anonymity for writing graffiti open for public viewing. What is written on these walls and why does it matter? This study conducts a content analysis of graffiti found in the stalls of women’s and men’s public toilets at Montreal’s Concordia University. The findings of this study are visually presented using both photographs and infographics.

Choon-Lee Chai. The Use of Photo-elicitation in Student Learning of Sociological Concepts

Abstract: The use of visual methods in post-secondary teaching and learning is gaining popularity. In this paper, the use of Photo-elicitation in student learning is analyzed. Students from two different Sociology courses were asked to take photographs of mundane everyday material objects, sceneries, and social interactions they encountered, and relate the pictures to sociological concepts they learned in class. It was found that the act of taking pictures drew students’ attention to everyday happenings and objects that were otherwise oblivious to them, thus “making the familiar strange”. In addition, as a form of active learning, the process of taking and interpreting pictures adds to students’ appreciation of sociological concepts both in the cognitive and affective domains of student learning; and enables students to learn sociological concepts in the context of their everyday life experiences.

[Luc Pauwels](#). Reframing the Everyday

Abstract: Sociology and photography represent distinct ‘ways of looking’ at society. Yet they are both focused on ‘making the familiar strange’, through interrogating the seemingly obvious or incidental for their deeper layers of significance and by ‘reframing’ them as (visual) statements, observations or ‘data’ of sorts.

Visual sociologists and urban photographers in particular share the fascination with the everyday as enacted in cities around the globe. The urban social fabric in constant flux becomes apparent through observing and depicting routine behavior, incidental acts, and through scrutinizing the various signs and symptoms of how the city is ‘used’ by a rich diversity of inhabitants and visitors. The day-to-day metabolism of the city also reveals itself through its artefacts which are as much materializations of norms and values as objects that are constantly being uploaded with new meanings, or re-appropriated to fulfil new functions.

Street photographers try to trade in the ‘real’ (in brackets!) by presenting it in unseen and

unexpected, sometimes absurd, surreal or magic-realist forms. Street Photography in many ways seems to epitomize the core of photography: its unique relation to time and space, its unique ways to serendipitously capture fleeting aspects of urban life.

For a social scientist to engage in street photography involves a somewhat precarious position as it often involves prying into (semi-) private moments of people as performed in public space, and securing a permanent record of this encounter for future use. What would be deemed inappropriate for many a social science project (in the absence of informed consent and IRB approval), is common practice for street-based photographers. Yet both visual social scientist and photographers do carefully explore and negotiate their own boundaries, which at least partly become apparent in the images they produce and chose to display.

In a visual conference celebrating the author of 'Practices of Self In Everyday Life', street photography as the practice par excellence to capture the fleeting, unplanned choreography of daily life should not be overlooked.

This selection of digital color images focusses on cities as transient repositories of cultural signifiers and multi-authored canvasses of change, power, survival, and resistance. As practice-based musings on visual ways to know and experience cities, they represent but a small sample of a much greater and ongoing body of analogue and digital work on different aspects of globalizing urban cultures.

Jacqueline Low. Stigma Management as Celebration: Marketing Images of the Disabled Body

Abstract: In this paper I focus on a new technique of stigma management of potential use to people with disabilities. Based on analysis of media images of “disabled bodies” in contemporary fashion shows and marketing campaigns, I present celebration of disability as a new type of stigma management. In making my arguments I am chiefly concerned with modes of stigma management appropriate to what Goffman conceptualizes as discrediting stigma, stigma that cannot be concealed and therefore must be managed if the individual is not to suffer the punitive reactions of others, an everyday experience of interdependence for people with disabilities. Among those techniques offered by Goffman and Wietz as appropriate for managing such stigma are covering, disclosing, deviance disavowal, and challenging. In each of these cases of stigma management the disability is conceptualized as something that must be distracted from, transcended, or transferred in order to, in Goffman’s words, address the stigma that has turned the person “from a whole and usual” one to “a blemished person, ritually polluted,” one whose social worth has been devalued. Stigma management as celebration is different from covering as it does not seek to distract but rather to call attention to and normalize and while it has a hint of challenging in its potential to confront normative social constructs of the body enshrined in abelist culture, it is different from challenging as these images are not meant to shock but rather to redefine and normalize disabled bodies. I situate this new form of stigma management within Clurman and Smith’s research which found that the core value of Gen Xers is diversity, a value that fashion designers and ad execs have woven into their products today.

John Grady. Why is Erving Goffman’s Gender Advertisements so important?

Abstract: Gender Advertisements (GA) is perhaps the most creative of Erving Goffman’s books. Unfortunately, it is also one of his most neglected. This paper will argue that the contribution that GA makes to sociological theory and method are invaluable for contemporary sociology, and essential for visual sociology in particular. An inventory of Goffman’s contributions in this work include the following:

1. Methodologically, Goffman, exemplifies analytic techniques that effortlessly combine both

ethnomethodology's attention to identifying the "background norms" that are the bedrock of a society's folkways with grounded theory's commitment to "constant comparison".

2. Substantively, Goffman identifies a set of background norms that can be used to trace social and cultural change in how gender relationships are experienced and regulated.

3. Theoretically, Goffman's treatment of gender norms provides an opening for imagining how a more integrated human science might be constructed.

4. Finally, Goffman helps prioritize the value of visual data for studying social action. This paper will discuss GA's accomplishments, its weaknesses, and how its approach might be strengthened.

[Daniel Fetzner](#) and Tomas Wald. DARK SKIN WHITE MASKS - Change of perspective

Abstract: 30 Master students from Ghana, Syria, Egypt, India, Pakistan, Usbekistan et. al. (re-)enact Germanity during their first months in Europe. An artistic research about identity, masks and re-enactment as short narratives. The project is part of an intercultural seminar that was done in winter 2016/17 at Offenburg University dealing with texts of Frantz Fanon. It is reflecting the experiences of young academics coming to Germany who appear as refugees on first sight.

Interactive Documentary at <http://whitemask.metaspaces.de>

The work can be presented as an interactive video installation and accompanied by a talk.

[Marc Lafrance](#) and Scott Carey. Skin Work: Acne Sufferers and the Dermatologisation of Everyday Life

Abstract: Directing our attention to the experiences of acne sufferers, we consider how the 'dermatologisation of life' both transforms embodied experiences and complicates contemporary biopolitics. Far from a passive object of scientific knowledge, the dermatologised skin is a multiple and, indeed, multiplying milieu that both consolidates and contests present-day power/knowledge regimes. To identify as an acne sufferer is—at least in part—to identify with and through the skin. Yet this skin does not sit idly by, waiting to be inscribed with medical meaning. Instead, our study suggests that the skins of acne sufferers are actively worked on, and that this work both gives rise to and resists medicalisation. We have, therefore, coined the term 'skin work' to refer to the acne sufferer's ongoing management of the body's surface, particularly as it relates to his or her hormonal, alimentary and nocturnal lives. A careful consideration of the acne sufferer's embodied experiences of this work allows us to gain a better understanding of how the skin serves both as a site of normative regulation as well as as a site of embodied agency. By way of conclusion I will draw out the implications of this study for Goffman's theory of the presentation of self in everyday life.

Ndumiso Daluxolo Ngidi and Relebohile Moletsane. Through the eyes of orphans: Using participatory visual methods to explore sexual violence in and around a township secondary school in South Africa

Abstract: Sexual violence against girls and young women remains prevalent and a major public health concern in South Africa. In the last year, over 50 000 sexual assault cases were reported to the

South African Police Services. While these statistics reveal alarmingly and unacceptably high levels of sexual violence, a number of studies on sexual offenses have drawn attention to the fact that only a fraction of sexual offense cases are reported to the police. Prevalence is particularly high in poor township communities as well as rural areas. This has been associated with poor knowledge of what constitutes sexual violence, and an acceptance of or permissiveness towards sexual abuse. Schools have further been identified as sites for violence against young women and girls with sexual abuse being a regular feature in their school lives. Nationally, over 40 percent of girls under 18 years old have experienced some form of sexual abuse in their lifetime, and particularly in the school environment. Literature from the sub-Saharan Africa region has further identified orphaned adolescents as a category of vulnerable populations. In South Africa, there are over 2 million orphaned children and youth. Yet, the true extent of the challenges and vulnerability to sexual violence they encounter is not well documented. This study used participatory visual methods to explore vulnerability and agency of a group of orphaned learners in the context of sexual violence in and around their school. Further, drawings and photo-voice were used to facilitate agency and resilience among this group of learners. The findings highlight the significant contribution of visual participatory methods, as innovative research approaches, in addressing sexual violence and its spread, especially among vulnerable youth. This study contributes to the growing body of literature on interventions that address sexual violence, particularly those involving groups likely to be victims of sexual violence (i.e. orphans) in and around schools.

Malgorzata Bogunia-Borowska. Museum as a Space of Dramaturgy and Performance – Reframing the History, Social Spaces and the City

Abstract:

In my presentation I intend to present and analyze the two latest models of museums in Poland: Emigration Museum in Gdynia and The Warsaw Rising Museum. In these examples I'll try to demonstrate ways of reframing history, social space and the space of the city. The museum is the place not only of dramaturgy and performance but also the images and identity. Entering the museum a person becomes an active actor who plays the role in the performance and takes part in social drama. Especially visual components are important in such kind of space. In Goffmanian writings the idea of dramaturgy and performance play the central role. Museum also became the “object” of ‘everyday life’. Museum as a social space involves ordinary people to interact, play and create the history and their identity. History starts to be part of mass population but not only the elite.

In my presentation I am going to present how people construct the history and use the space of museum and the city. In my research I collected visual material to show how museum and people interact together.

Museums are important social institutions. Through museums is being made the transmission of meaning. It builds community identity. Perpetuates the memory of the past. Perpetuates a specific vision of the history and events. Sets the direction of thinking about people, events, tragedies, successes of individuals, communities, states. We are accustomed to think of the museum as a static institution, which is oriented to the past and to preserve the past.

Museums are no longer something to show and perpetuate. Their role is changing. Increasingly they invite to negotiations, discussions and dialogue. They propose multisensory active reception. Museums become open books that you read discovering different levels of meaning. Museum revolution is not limited to the same form, greater interactivity or narrative form. Museum is a

special social space of social interactions.

New forms of museums have become also a challenge for the social and urban space to the same extent as for redefining the history of specific entities. These processes relate to museums around the world. In particular, however, these revolutionary processes shaping the aesthetics of space, the social space of dialogue, stories about the history of a particular cultural and social place are perceived in countries that are in transition.

Bob Hanke. Trump's New Face of Power in America

Abstract: Goffman's (1955) essay on face-work still has relevance for describing the aggressive use of Donald Trump's face-work. As a player in business and reality television, Trump became a non-self-regulating participant in the media ritual of U.S. presidential politics. His self-aggrandizing face-work combined with his use of social media indicates that Goffman's ritual code has been broken. Nevertheless, if the main principle of a ritual order is not justice but face, then Trump certainly invests in his and insulates himself "by blindness, half-truths, illusions, and rationalizations." Facts can be avoided and no offense is too great. His first duty is toward his presentation of branded self. His face, hands, body, and emotions are committed to doing what he said he would do at the same time as he renders language meaningless, including some of his own campaign promises. Drawing on Sloterdijk's (1987) analysis of cynical reason and physiognomic sense, we could say Trump's face with his cynical, cold gaze and scornful smile is the message. He has the soul of a salesman, but as Ronald Reagan showed, there is political power in acting. "Make America Great Again" means acting to return to the bad status quo by repealing laws and ignoring democratic political ideals to climb the heights of power and look down. As president, his political ego demonizes the media and he speaks his mind on Twitter. His first meetings with foreign leaders indicate that his aides are trying to teach him the rules of presidential conduct. But at his first solo press conference, the unscripted Trump defended his first month in office. Given how he occupied the White House, we can expect a continuing cycle of threats to his face and combative, deceitful, face-saving practices. My hunch is that his face, catastrophic vision, and demagogic will to win the political game at any cost will trump any other face in his repertoire. Rather than reading Trump's face in relation to what he is 'really' like, this paper explores how his face-work is diffusely located in the flow of events in relation to a cynical zeitgeist. For Deleuze and Guattari (1987), the face is a politics. As a "black hole of subjectivity" that is not lodged in his body, Trump's shameless, angry, white face digs a hole for subjectification. His face is a "veritable megaphone" on a must-see political unreality television show within an authoritarian assemblage of power.

Kate Schneider. The Architecture of Dissent

Abstract: In *Imperial Landscapes*, author W.J.T. Mitchell states, "Landscape is a natural scene mediated by culture. It is both a represented and presented space..." The *Architecture of Dissent* uncovers the visual signifiers of resistance and land preservation found in the communities protesting the oil and gas industries in Canada and the United States. Starting with the Standing Rock Reservation's Dakota Access Pipeline action camps in North Dakota, and following with Indigenous and settler-led protest encampments in Texas and British Columbia, the images in this series depict the physical structures of the protest camps, the individuals inhabiting these spaces, and the lands that environmental stewards seek to protect. Using the photo series as a point of departure, this paper will discuss: (1) the symbolic status of the encampments as a site for preservation in relation to the oil industries' history of extraction; (2) the growing alliances between Indigenous and settler communities in the environmental movement, and the steps these allied communities are

taking towards reconciliation; and (3) the role the photo-essay and ethnographic practice play in storytelling, community building, and political dissent. The presentation of the photo series can either be a twenty-image slide show, or as a five-image installation. The size of the installation images are 24”x 30,” and are mounted on Dibond.

[Rafael Reina](#). Tunnel to table:FILM

Abstract: Screener Link: <https://www.youtube.com/watch?v=-26kRzrex9U&feature=youtu.be>
<https://youtu.be/-26kRzrex9U>

Kinsale is a very touristic town in the south of Ireland, and has the greatest concentration of restaurants and has long been known as the Gourmet Capital of Ireland. But most of them still live apart from local producers. Rob Hopkins, who was a permaculture teacher at Kinsale College, is the founder of the Transition Movement and the author of “The Transition Handbook”. In his book, he explains the importance of local commerce and how necessary is using communication tools to spread the idea of consuming healthy food as well.

In Kinsale College’s permaculture course students grow affordable seasonal wild produce and decided to create a visual project that will connect healthy food production with local people. They have made a video to create the possibility of selling organic vegetables from Kinsale College’s permaculture course to the local restaurants. The aim of the visual project is to create a link and connection between permaculture students and restaurants from Kinsale.

The project has been coordinated by a visual sociologist interested in new ways of social organisation, communities, economy and self-efficiency.

[Simone O’Callaghan](#). Exhibition Proposal: Sleep While the Baby Sleeps

Abstract: This accompanies Paper 111: Sleep While the Baby Sleeps; snatched reprieves, secret moments & candid disclosures, that has been accepted for presentation at IVSA 2017.

DESCRIPTION

This artwork explores the everyday experiences, internalized monologues and images created by primary caregivers - most often mothers - in moments of “downtime”. Sleep While the Baby Sleeps is a photographic installation that has provided primary caregivers a voice to express what they are doing, thinking or feeling while their children are sleeping. This artwork, based on the artist’s own experiences, was done in collaboration with friend Jenny McMillan, whose four year old son has a rare genetic condition, MECP2 Duplication Syndrome which manifests as profound physical disability. First exhibited in Scotland in 2015, as part of The Mother Load, Dundee exhibition, print-based artworks and artist books in the gallery create an area of common ground with other primary caregivers.

In the original installation, audiences were then also invited to submit their own images via Instagram to be displayed on a Microsoft Surface Table, enabling them a "back channel" to communicate their responses to the exhibition. This component, due to technical limitations would not be possible for IVSA2017, but it is discussed in Paper 111, mentioned above. There is, however the scope for audiences to still contribute to the artwork by posting to Instagram with an exhibition dedicated hashtag and viewing all Instagram posts the same, on their devices.

PHOTOGRAPHIC INSTALLATION - DIMENSIONS & MEDIA

Photographs printed onto aluminum assembled to create a polaroid wall, presented as timeline. All panels need to be exhibited and cannot be presented as a slideshow.

5 x 60cm x 40cm aluminum panels
 10 x 60cm x 32cm aluminum panels
 5 x 60cm x 47cm aluminum panels
 4 x 18cm x 18cm photographic artist books

HANGING & SPATIAL REQUIREMENTS

Installation: Sheets of aluminum have a wooden frame on the back, which hooks over 2 strong nails per work. (see photos for indication)

Photographic books: Shelf for display (see photos)

Wall space needed: 5.6m x 2.5m

[Victor Frankowski](#). Urban Arctic: Kirkenes

Abstract: This exhibition looks at, an 18 month, case study into the Norwegian town of Kirkenes. Due to its size, 3500 inhabitants, its geographical positioning, in a remote border region and with an industrialised history the town is seen as an atypical settlement within urban theory. Yet its connection to global networks of shipping, tourism and labour migration allow it to show functions usually associated with much larger cities.

Through photography and digital-media this section of the project looks at developing a methodological framework focused on the overlapping themes of industry, environment and migration. Allowing for the replication of the research in four other similar sized settlements in different regions of the Arctic. With the aim to return to each of them once every five years, creating a visual archive of the changing urban Arctic localities.

The exhibit would consist of 2 wall size projections which would include film as well as photographs from the project. The film would also have a sound as a key element of consisting of interviews and recordings from the field work. Ideally a room with no windows would be required at least 3m x 3m. I would also require 2 projectors and ideally ideally a computer to have them connected to. The movie would be mp4 or mov

Cassandra Dam. UN-LESS: Photography, the body, and mass communication

Abstract: As an interdisciplinary photographic artist and academic my work focuses on the body, photography, and mass communication. This paper outlines the theoretical underpinnings of a series of analog photographic images inquiring into the effects that electronic devices used for mass and personal communication have on the body, emotions, and psychology of women in particular. Employing an interpretive approach I discuss how theories of mass communications and visual culture (i.e. McLuhan, Haraway, Mitchell, Gadamer, Schatzki, Barthes) relate to 6 photographs I produced (and will have present).

I dismantled electronic devices, smartphones, mp3 players, e-readers by crushing them, exposing the aggressive nature these devices have on the psyche, yet aesthetically the broken parts are arranged to

resemble engineering tear-down schematics, suggesting the calm, orderliness the devices claim to bring to our everyday lives. Internet sound bites, representing the many misogynistic and derogatory labels women encounter daily are then added by hand to label the orderly broken pieces of electronic devices similar to labels and legends used in electronic parts schematics.

This work is challenging because analog-based practice approaches photography from a position of contemplation, meditation, and delayed gratification, unlike digital photography where it is possible to produce a mass number of images quickly and cheaply, that are then edited and manipulated on a computer. The social and individual practices of making analog photographs are explored in the project and taken up theoretically in this paper.

Ryan Trudeau. Empowering Haiti's Youth: When pictures speak

Abstract: Abstract:

This presentation explores the culmination of multiple arts-based research methodologies and on the design of what Nguyen and Mitchell (2014) refer to as policy-posters in a research study that sought to better understand the educational and leadership development of young people in the post-earthquake and developmental context of Haiti. Through a qualitative exploration of the perspectives of Haitian youth in a secondary school setting in Port-au-Prince, Haiti, this study investigated what Haitian youth identified as the barriers to their development in terms of educational advancement and leadership opportunities, as well as what Haitian youth identified as the solutions to these barriers in relation to fostering their own future development. As a result, these processes led to the creation of themes related to identified barriers, which fostered meaningful development, created awareness, and 'jumpstarted' the possibility for sustainable change for future generations of Haitian youth. The broader focus of this study was to empower the participants by giving them opportunities to voice their concerns. While I drew on several arts-based methodologies in the study, this presentation will focus on the ways in which I used photovoice and drawings as storyboards (Mitchell et al, 2011). It explores the interesting relation between producing photos and the ways in which youth incorporated both drawings/storyboards and their photos into their very own policy-posters. In addition to considering the role of their art in representing the issues that they saw as important, I am also interested in the links between the various art forms in the community in which the youth lived, and the types of art they used in their representations.

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Panizza Allmark. Gender and Shopping Malls (Photography Exhibit)

Abstract: According to Jon Goss, the shopping mall is a liminal zone between ‘the sacred and secular, the mundane and exotic, and the local and global’ (2005: 299). My photographic work records such dichotomies in these spaces of consumption. As a documentary photographer, or visualista, photographing the interiors of shopping mall has been an opportunity to provide commentary on the visual spectacle with which I was engaging. In my approach ‘like effective shopping, feminist criticism includes moments of sharpened focus, narrow gaze...’ (Morris 1999: 395).

My photographic works focus on the imagery within large shopping malls from various cities across the world, such as Bangkok, Athens, Hong Kong and Dubai. The visual work contains double reflections contained within an image and photographs placed side-by-side enable comparison founded on content and design. In particular the emphasis is on gendered representations. My photographic work also draws attention to the overwhelming prevalence of female imagery within shopping malls, and in particular to the sexualized positioning and idealized femininity of young white women. Moreover, my work highlights the dominance of Western models, and hence Western ideals of beauty in late capitalism. My use of juxtapositions and montages convey the similarities between shopping mall features in disparate geographical locations. The use of this technique illustrates transnational practices and the prevalence of late capitalism on a global scale.

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Milka Nyariro. Picturing Change Through Photovoice: Participatory Evaluation of a Daycare Intervention in an Urban Informal Context

Abstract: Balancing economic activities and motherhood responsibilities, specifically for low-income single mothers, can be an obstacle to reach the economic empowerment (Clark & Muthuri, 2016). Changing the situation and offering more options for daycare or child care services for these mothers may lead them to a change in exploring more options to improve their economic life. But how do we study change or, as Guijit (2014) terms it, engage in “impact evaluation” and how can this process be participatory (Islam, 2014)? In this study a group of 47 mothers, between 15 to 49 years of age living in Korogocho, an informal settlement in Nairobi, and with at least one child aged 1 to 4 years, participated in a voucher intervention in which they had access to affordable daycare. One component of the study was to ask the question: How can mothers, as insiders and stakeholders, be a part of participatory evaluation? In addition to being interviewed, the women were given the opportunity to participate in a photovoice initiative in which they were given the prompt “How has your daily life or that of other family members changed since you joined the voucher program?”

Working with their own photos in small groups, mothers produced 16 “Poster-Narratives” (Mitchell, 2011, p 59.) in which they identified key themes and reflections on the impact of access to daycare, along with recommendations on affordable daycares. Preliminary findings suggest that since the introduction of voucher to the mothers for day care, the number of children accompanying their mothers to their employment has reduced significantly. The number of children loitering in the streets and left unattended in the community has also reduced thereby improving to safety of the children while their parents are at work. There is also reduced contact by children with the hazardous environment, such as playing on dirty drainages and sewages; this could lead to reduced cases of diseases. Overall the process of participatory analysis itself as seen ‘through the eyes of mothers’ offers important insights in studying and picturing what change looks like.

Magali Uhl, Christophe Abrassart, Carole Lévesque, Serge-Olivier Rondeau and Sofia Bouratsis. A Web Platform as a critical research device in Visual Sociology. Designerly ways of seeing the invisible in a new urban campus project

Abstract: The installation is a visual representation of the results of a collaborative research, which will be presented soon on a dedicated web platform.

This research project was produced in 2016 within the close perimeter of the future campus of the University of Montreal, juxtaposing the neighbourhoods of Parc-Extension and Outremont. This terrain vague, now under construction, will house the first students in 2019 on what is qualified as an integrated urban campus. The research project involved academic researchers, students from different fields, community organisations, social innovators, as well as parties directly involved with the new campus, i.e. the cultural mediation service of the City of Montreal and the University of Montreal itself.

The research sought to capture the invisible reception of this new urban campus project by local communities in their everyday life (reframing of space boundaries, fear of gentrification, loss of identity of the neighbourhood, hope for future opportunities). To achieve this, the researchers used a variety of designed artifacts as mediation tools (a staging, a map to be completed, foresight scenarios and objects to trigger discussions) and grasped moments of spontaneous reactions among the dwellers by photography.

In order to present the results, an open-source website was created. Only a dynamic visual approach could give a full account of the events, participants, local dynamics, the observed challenges and the diverse creative research methods developed. Thus, this interface (which comprises films, videos, photographs, maps) allows to understand, at a glance, the multiplicity of interventions and participants. It also allows, through an intuitive navigation, to be immersed within the details of each research and creative approaches that were tested on site.

Considering today’s omnipresence of the web, we believe that this type of interface, ergonomic as much as scholarly, is a mean of communication that requires experimentation and consolidation for visual research methods. A growing number of researchers make use of such tools, though the attention to design within the ergonomics of the platform is usually little considered. Our objective is to offer a critical visual experience of a sociological thought process about the everyday of cities undergoing rapid transformation.

Regarding the installation itself: depending on the exhibition space we could use on-site computers or iPads in order to provide the possibility for the visitors to experiment directly the visual interface of the web platform. In addition, photographs taken during the research project will be exhibited as a narrative display.

Alia Hadid and Julie Dell-Jones. Life Beyond the Lens: Photo-Elicitation with Images of Syria

Abstract: Life Beyond the Lens

Photographs can trigger memories, evoke feeling, and document precise moments and places in time, including times of war (Harper, 2002).

We, side by side, a Syrian and an American, decide to look at recent photographs from mainstream media outlets and use the images as an elicitation tool for a difficult conversation about an ongoing war and the depiction of people's plight. Difficult conversations emerge from the shared experience of looking at photographs of Syria.

Are the images of the Syrian war able to convey a shared meaning when viewed by the co-researchers, one with a deep contextual understanding that is felt and experienced, the other with an informed respect for photography, photojournalism, and the assumption of the potential for images to connect people and move people into action. Photographs of war introduce the faces of the individuals affected by devastation and provide a humanizing story of the geopolitical events. And yet, the Syrian says, "Those images can't even begin to portray life the way it is."

Are these shared images capturing desperation or determination? Can photo-elicited conversation bring together emic and etic perspectives and interpretations in such a way as to reach understanding? How does the analysis of mainstream images presented and captioned (individually or jointly with written text) evolve between co-researchers engaged in conversation as exploration? An image of children playing in the midst of rubble leads to questions about the daily life in Syria and the vast differences between the affected and untouched areas. Another image of a young face numb, dazed, and bloodied sitting alone draws out details about the hardships and resilience of people.

The focus of this study highlights the ways in which one Syrian researcher selects images in order to depict the Syrian war and the different ways in which the same images are negotiated and understood by the two researchers with different backgrounds. Research data includes found published images of Syria, photo-elicited conversation between co-researchers, and post-dialog reflections. The poster presentation includes examples of contrasting interpretations, overlapping ideas, and questions furthering the age-old debate on ambiguity and the role of photography in reporting war (Sontag, 2004).

[Aaron Goodman](#). THE OUTCASTS PROJECT: Humanizing long-term heroin users through documentary photography, photo-elicitation and digital storytelling

Abstract: For decades, documentary photographers and photojournalists have consistently produced stigmatizing, eroticizing and exoticizing images of heroin users. In Canada, 60,000 to 90,000 people are affected by opioid addiction (University of British Columbia 2011). As communities across North America struggle to respond a heroin epidemic, photographers must find innovative ways of humanizing heroin users.

For over a year, I attempted to do just that while producing a research-creation project involving social photo documentary about three long-term heroin users taking part in North America's first

heroin-assisted treatment program in Vancouver, BC. I discovered that on their own, photos are unable to communicate the full story of drug users' lives and that addictions often stem from past traumas. In order to help amplify the voices and experiences of the participants, I conducted photo-elicitation interviews and asked them to express their thoughts about the photos. I invite you to view The Outcasts Project to see Cheryl, Johnny, and Marie's stories and to hear their own voices: www.outcastsproject.com

The study also involved facilitating a three-day digital storytelling workshop for 10 long-term heroin users in order to support them in creating counter-narratives about their lives (<http://www.storyturns.org/#stories-harm-reduction>).

Robin Notshulwana. Girls here and boys there: Participatory visual research as intervention to facilitate gender sensitive practice with foundation phase pre-service teachers in South Africa

Abstract: Despite policies that promote gender equitable practices in schools and society, most South African schools still engage in gendered practices that perpetuate inequality and gender-based violence. Many Foundation Phase (FP) pre-service teachers believe that they treat girls and boys equally and sometimes explain away children's behaviour based on the child's sex - a narrow perspective, which reveals a normalised hegemonic understanding. Schools can and should be a place that disrupt the socially constructed ideologies of gender. However, this can only occur if the teachers within the schools are conscientized concerning how gender is constructed and how it works in schools. Therefore, in considering the way gender features in the curriculum in a South African University teacher education programme, I ask the following question: how can participatory visual research facilitate a deeper awareness of gender sensitive practice in FP pre-service teachers? Using a participatory visual methodology, and drawing on family photo album, drawing and cellphilm, I explore five FP pre-service teachers' understandings of gender and gender sensitive practice, and how these understandings may facilitate or inhibit gender sensitive practice. I also explore whether or not participatory visual methodology has the potential to enable FP pre-service teachers to teach in a gender sensitive way. Preliminary findings suggest that participatory visual methodology provides opportunities for pre-service FP teachers to self-examine and reflect deeply on their conceptions of gender and gender sensitive practice. In addition, pre-service teachers began to consider the dichotomy between their conceptual understandings and their daily teaching practices. Most importantly, the pre-service teachers are beginning to consciously reflect in and on practice, thus shifting towards a more gender sensitive practice. This study contributes to the fields of FP teacher education and participatory visual methodology. In particular, it emphasises pedagogies that value student voice and engage students critically with the aim to transform their practice, which can indirectly contribute to gender equality and also the addressing of gender-based violence.

[Lorena Turner](#) and Josephine Barnett. Work in Progress: Mediating Meaning on the Sidewalks of Queens, NY

Abstract: We are submitting our research on visual response to legislative changes in Queens, New York through comparative visual typologies for inclusion in the 2017 IVSA conference. Our poster will contain two images – Typology A and Typology B (see below for description of each), as well as a New York City map which will situate the comparison geographically. Analysis will connect the work to Goffman's frame analysis while addressing the implications on city residents and meaning-finding.

TYPOGRAPHY A: Depicts advertisements for units, houses and apartments which are available for rent in sections of Queens that are east of Long Island City. They are located in ethnically diverse, low-income areas populated which are evenly between White, African American, Hispanic and Asian residents. Each single image in the typology is generated by a New Yorker seeking to communicate through a handwritten sign posted along the sidewalk for maximum visibility.

TYPOGRAPHY B: Presented are a series of regulation signs in Long Island City indicating the type of property under construction behind it, literally illustrating a reframing of the city as post-industrial one that favors white collar business over manufacturing, along with a labor pool of highly skilled specialists with living within city limits in desirable conditions. They represent New York City as a reflection of Mayor Bloomberg's 2003 initiative that "New York City is open for business."

Drawing on Goffman's frame analysis, the reframing, in the form of rezoning, can be characterized as two distinct visual and ideological representations of New York City. Illustrating how we use of frames (structure) to understand social context through photographs when each image is isolated is rendered meaningless. However, when juxtaposed against another image, or text, the competing forces reveal the structural power of the conceptual frame and strengthen the key finding unique/particular to the visual analysis.

Sadiyya Haffejee and Linda Theron. Images of hurt and resilience: The transformative potential of visual participatory methods

Abstract: Images of hurt and resilience: The transformative potential of visual participatory methods

Sadiyya Haffejee and Linda Theron

Expressionless she draws herself on a bed, on top of her is a figure smiling. At the edge of the bed, are 3 more figures waiting in a line. They too are smiling. She is the only one not smiling. The simplicity of this drawing, the coldness of it and the harshness of it, captivates. It immediately captures the trauma, 17 year old Phindile experienced when she was sexually violated by multiple perpetrators. She was 11 and this wasn't the first time she was sexually violated. Drawing on similar images and narratives produced in a study that sought to understand resilience processes in sexually abused African girls, we highlight the possibilities that visual methods have in contributing towards empowerment and personal transformation. We look to research that suggests that on a micro level, visual methods allows for affirming participant led engagement and that on a macro level it creates opportunities for activism and social change.

Layal Shuman. Critical Multimodal Discourse Analysis and the Inclusion of Creative Practices: Inviting Visual Communication Designers to Conversations About Visual Communication

Abstract: Dominant visual analysis methods including Critical Multimodal Discourse Analysis (CMDA) are still rooted in linguistic discourse even with increasing interest in understanding visual messages. In this paper, I share my journey to 'commit' to a critical visual analysis approach to use in my doctoral dissertation, which examines the representation (or absence of) women of colour in social marketing campaigns promoting cultural and ethnic plurality following the election of US

president Donald Trump. This methodological journey has led me so-far to a skeptical stance and lack of commitment to a dominant visual analysis approach. To illustrate my view, I use CMDA to examine two social marketing campaigns, and describe how analytical discourses used, differ from the language of their production.

I problematize discourses in critical discourse and multimodal analysis of visual communication messages arguing that they exclude media producers—mainly visual communication designers—by not using language inspired by their practices and creative processes. If the objective of these critical analysis approaches is to promote an equitable representation of subject positions, then how can this objective be met if image producers are not given agency and at times even silenced? As a design education researcher interested in finding postcolonial and intersectional feminist ways of inviting designers to critically read their work, I find CMDA, among others, lacking an understanding of creative practices such as visual communication design. I propose that to study visual messages through CMDA, it is useful to 1) borrow from visual communication design scholarship, and 2) move away from the linguistic origins of CMDA. Speaking the language of the visual in analyzing the visual may create more opportunities to understand and critique the visual.

Finally, for professional media producers to produce media that is more equitable, they need to learn about the meanings of what they produce. For them to learn about it (such as visual communication designers reading advertising through a critical social lens), they need to have critical visual analysis approaches that speak to them. These approaches should be inspired by discourses from their creative practices. Some of the guiding questions in my paper include: How can visual communication design scholarship and practice inspire and challenge CMDA? How can visual communication design researchers be inspired and challenged by MDA, at the same time create critical visual analysis approaches that honour their creative practices?

Lotta Brännström, Naydene De Lange, Katja Gillander Gådin, Katarina Giritli Nygren, Claudia Mitchell, Relebohile Moletsane and Sara Nyhlén. Picturing rurality and its gendered dimension – South Africa vs Sweden

Abstract: The collaborative project ‘Intersections of rurality and gender in relation to violence against girls and young women: An urgent matter in relation to health inequalities in South Africa and Sweden’ aims to develop theoretical constructs to address men’s violence against girls and young women in relation to rurality. In the project we use participatory visual methodologies as a way of highlighting the experiences and critical engagement of girls and young women as well as stakeholders and community members in the two country contexts, and promote extensive, policy-relevant dialogue as it relates to gendered health inequalities. As a means to facilitate the possibility to learn from each other in two different countries we have set up project webinars in order to understand what it means to study rurality, how to approach rurality, how we can go beyond images of a declining rurality and how rurality is gendered. It is a process that blends a grassroots approach to community development with photo elicitation and social action. We argue that there is a need for a more critical exploration of the power of pre-conceived notions and constructions of the rural. In the webinar researchers from South Africa and Sweden used images, pictures and text that enabled us to discuss our understanding of what rurality is and can be. Our point of departure is that in the process of producing rurality we are all makers of rurality. In our poster we will show our joint as well as diverging understanding of rurality in the two country contexts, but also what we think is

missing in the pictures and texts about rurality.

Samantha Ilacqua. Gambling in Action: Film representations vs. the local Montreal bar setting

Abstract: In both classic and contemporary mainstream film, the visual and contextual representations of gambling tend to reflect common themes such as glamorization, hope, excitement, reasonable risk, and so forth. Such popular gambling films, however, seem to create dissonance between their representations of gambling and the types of gambling that are performed by many of the people who watch them. As it becomes increasingly common for gambling in Montreal to occur in bars via Video Lottery Terminals, mainstream film becomes decreasingly representative of mainstream gambling. If films are meant to reflect actually existing cultural practices, gambling-related films seem to be an exception to that rule.

The aim of this project is to explore the dissonance between the way that gambling is represented in film and the way it takes place in certain Montreal communities.

The research for this project consists of two phases: (1) non-participant observation was conducted in one bar in a bleary Montreal neighborhood, (2) film analysis was carried out on four top-grossing gambling films from the past 10 years.

The findings from this research highlight the problematic prevailing discourse on gambling and other forms of excessive consumption. Films like those analyzed for the purpose of this research, when situated in the context of late neoliberal capitalism, reinforce the neoliberal notion that consumers should aim to optimize their consumption, and that if this lifestyle becomes problematic, it is because there is an issue with the individual, not the system that fosters such behaviour. The underwhelming presence of films that directly address gambling addiction relays the message that people should not discuss it. Furthermore, the findings of the project suggest that the neoliberal ideals briefly outlined above do not align with reality; it is not at all a purely individual issue, but a defect of the system.

[Rebecca Noone](#). Drawing directions in the age of locative media

Abstract: Our ability to create, share, and interact with visual information is expanding thanks to technology-enabled tools. One example of hyper-proliferated visual information is the map. Consulting mapping applications for route directions, as well as tagging and sharing locations, are now everyday occurrences. However, we have carried routes in our heads as we have moved from point A to point B, long-before we negotiated space with the assistance of hand-held devices. Now, should we become lost, we have a choice: we may either consult the always-at-hand mapping application; or, we may ask a helpful stranger for directions. As often happens in these situations, the helpful stranger may draw the recommended route. At this moment, when the spontaneous drawing of directions occurs, there is a potential point of tension related to how visual information is constituted, given our current historical moment. With the proliferation of technology-enabled mapping images, do we still visualize urban space in similar ways? Does the dominance of a particular vernacular for spatial imaging, propagated by Google Maps, change our sense of how we visually comprehend our surroundings?

The act of asking people to draw directions has been utilized by studies in conceptual art (Brouwn, 1961; DerMeijden, 2013), cognitive science (Lee & Tversky, 2005; Tversky & Lee, 1999), and

urban planning (Lynch, 1960), to investigate the acts of participatory drawing, the modes of visual and spatial thinking, and the perceptions of urban space, respectively. These studies are based on different motivating questions, different theoretical frameworks, and different practices of dissemination; but, they all share a similar fascination with the lines that one draws with pen on paper when explaining how to get from here to there, and how those lines relate to the spaces they represent. The poster provides a comparative analysis of three projects that use the collection of in situ, spontaneous, hand drawn maps. It also displays reproductions of route directions collected from a recent pilot study. This interdisciplinary exploration of the methods and analytical techniques used in these studies will be used to generate a new theoretical framework that will enable the future study of how personal visual conceptions of urban space have changed in an age of virtuality and locative technologies.

[Maija Lassila](#) and Petri Luukkainen. Sakatti video installation

Abstract: Northern Finland has experienced a mining boom in recent years. Multinational corporations are making claim reservations into the sparsely populated wilderness areas. The exhibit I propose, a video installation work called Sakatti, is an experiment to understand the 'everyday' aspects of a future mining area, Viiankiaapa swamp and its 'Sakatti' mineral reserve in Northern Finland, from a more than human perspective or ontology.

Walking in the swamp, mosquitoes, reindeer, devices of mineral exploration, geologists, maps, the small particles that swim in the underwater macro landscapes of the swamp, they all are brought together to show Viiankiaapa as a contested everyday reality, lived differently by various human and nonhuman agents. Experimentality, openness and improvisation with audiovisual methods have been central to the realization of this work.

The video installation is shown together with small pictures that the author painted in the swamp. They are the result of author's discussions 'with the swamp' while conducting fieldwork in Viiankiaapa and Sodankylä for dissertation in the summer 2016.

Director: Maija Lassila (Phd student at the University of Helsinki, MFA student at the Academy of Fine Arts)

Cinematography and production:

Petri Luukkainen, Unifilm Oy

Music: Joonas Toivanen

Link to the video with a proposed installation setting:

<https://vimeopro.com/unifilm/maijalassilasakatti>

PASSWORD: sakatti

Technical requirements: 2 full HD projectors adjusted for example to the ceiling so that a 2-channel

projection is possible, 2 media players, headphones attached to mediaplayer

Duration: 6'09

Format: Mp4 / Quicktime

Sound: Yes

Space: Dark or dimly lit room. Two corner walls or one wall for a 2-channel video projection, floor space for the small pictures installation on the ground or on a table beside the videos. Screens also possible if no walls.

If 2-channel not possible then we can edit the work into a single channel.

Julie Dell-Jones. Exploring and Sharing Vulnerabilities through Personal Narratives in Language Education

Abstract:

In our small group brainstorming session, or what Lambert (2008) would call "Story Circle," two graduate students had just finished sharing their ideas for the upcoming digital storytelling (DS) project for a language teacher education course. Their stories were diverse and personal, revealing challenges and vulnerabilities. I was eager to see how their stories would develop into a final 3-5 minute multimodal video.

"I don't have too much of a script, but I thought the digital story was our first realization of culture," a student tentatively explains. I nodded in agreement and encouragement as the student continued her narrative of a monocultural self and the culture shock, which ultimately led her to become a teacher of Spanish language. Learning how to discuss culture goes a long way to developing teaching skills that acknowledge cultural diversity as an asset to the language-learning classroom (Nieto, 2006). Storytelling, according to researchers using narrative inquiry, is how we make sense of our experiences and how we make meaning in our lives (Bochner, 2015). My dissertation on personal narrative in the form of digital stories uses narrative to tell the story of this creative class project and the perspectives and experiences of my student "storytellers" post DS project.

The resulting collection of student-created personal multimodal narratives included issues of cross-cultural communication, advocacy of bilingualism, explorations into cultural and linguistic identities, and strategies to connect with (future) students. In this poster presentation, I focus on the stories of two students, one year after the digital storytelling project. The first is now a teacher of Spanish as a foreign language classroom in the U.S., and the second, a teacher of English language in Thailand. The participants recount how each continued to use the idea of personal narratives as a way to connect with their students.

The data for the research merging multiple perspectives includes multiple individual interviews, the original digital story from the student-participants, written reflections, images created or shared by the participants, and short follow-up interviews and conversations. Emerging findings focus on the flexibility, authenticity, and potential benefits of personal narrative use in language-learning contexts. The poster also includes how the multimodal data was organized and selected during the analysis process embedded in the narrative inquiry method.

I'd like to include this poster presentation in the poster competition.

Katie Rochow. Picturing the (Affective) Rhythms of Wellington and Copenhagen

Abstract: The idea of rhythm has figured as a key conceptual and empirical motif in current research on urban space, place, and everyday life. This paper offers a way of capturing, understanding, and interpreting the multifaceted rhythmical layout of urban spaces. It implements a rhythm-analytical methodology that draws on participant-generated photographs and mental maps as analytical tools in order to provoke compelling depictions of musical activity in the city. Based on current ethnographic fieldwork in the urban spaces of Wellington (Aotearoa/New Zealand) and Copenhagen (Denmark), this article proposes a fruitful technique of experience and experiment that seeks to recognise the interwovenness of socialities, atmospheres, object, texts, and images in people's everyday lives and in this way affords opportunities for attending to the multiple rhythms underlying music-making in the city.

Katie Rochow. Sensing the City - Mapping the Beat

Abstract: Urban spaces are considered polyrhythmic fields, a compound of varied everyday life and spatial rhythms, which produce a particular, but ever-changing, complex mix of heterogeneous social interactions, mobilities, imaginaries and materialities (Edensor 2010). This compound of temporal matter and events includes the regular comings and going of people, the movement of bodies, objects, and ideas, the sounds, smells and atmospheres as well as the cosmic time of day and night, seasonal and annual cycles. Music-making in the city therefore constitutes and is constituted by a plurality of urban rhythms. It revolves around the city's distinctive 'rhythmic beat', which directs, integrates and coordinates people, space and time and as such gives shape to a meaningful urban choreography.

Sensing the City – Mapping the Beat illustrates the complexity, diversity and similarity of urban rhythms that shape the everyday-life of music-makers in Wellington and Copenhagen. The exhibition is based on participate generated photographs and mental maps of forty musicians who were given the task to draw and photograph their everyday 'musical environment'. The variety of visual expressions captured on the maps and photographs resonates with the complex array of everyday life rhythms in those urban spaces, including the music-makers' quotidian routines, habits and schedules, rhythms of mobility and immobility as well as non-human rhythms such as affect, energies, flora and fauna which are all part of the rhythmic ensembles underlying music-making in the city.

INSTALLATION

Sensing the City – Mapping the Beat consists of 20 Maps and 250 photographs that will be shown as a digital slideshow, projected onto a wall in a continuous loop (preferably each city in a separate location). The images will be accompanied by the respective soundscape from either Wellington or Copenhagen, which will provide background 'city' noise and create a particular ambience and atmosphere. The combination of images and sound allows for a multi-sensory experience, which yields an understanding of the music-makers' everyday urban rhythms in its complexity and multiplicity.

Candice Okada. In Response to the Home

Abstract: Architecture is a powerful and unassuming cultural structure that reflects the patriarchal society that designed and built it; it ingeniously and unconsciously promotes a patriarchal framing of domestic architectural spaces that undeniably privilege masculine power, stereotypical gender roles and continually emphasizes notions of “family” living. Simone de Beauvoir famously said, “Representation of the world, like the world itself, is the work of men. They show it from their own point of view, which they confuse with the absolute truth.”

In its very essence, architecture as a system of representation that is saturated with meanings and values which contribute to our sense of self and our culturally constructed identity, one which requires a critical understanding. This series of digital collages aims to question the standardized and essentialised manner in which we interact with our homes.

Drawing on Sara Ahmed’s theory of queer phenomenology, this project examines what it means for bodies to be situated in space and time. We navigate our way through the world via the objects we encounter, to be “oriented” means to be feeling at home. But when the actual, physical “home” isn’t built for non-traditional lifestyles, we become disoriented or dislocated. In a sense, we become lost. When we think of the “home” we presume a level of comfort and security that is implausible to many people. As social relationships are arranged spatially, there is a separation between the intended use of the home, and the lifestyle of many individuals whom do not adhere to traditional social relationships. There is a definite dislocation between the physical space of the domestic “home” and the embodied experience of individuals who inhabit them

Amy Singer. *Becoming Virtually Balinese: The Management of Stigmatizing Cultural Wealth through Passing and Displacement*

Abstract: For a variety of reasons, foods’ national origins matter to consumers. The French concept of terroir—the taste of place—was first developed to describe the impact of geographic specificity on wine, but has more recently been applied to a wide range of foodstuffs (including chocolate, coffee, maple syrup, and even cannabis). Some such associations are historical: that of Italy and olive oil, for example. Other relationships between a nation and a food product are legally protected and internationally regulated. However, some national origins are more valuable than others within the global food marketplace.

I begin with the sociological argument that economic success can depend upon and result from the symbolic resources—the shared narratives, reputations, and ideas—that nations, regions, and communities have at their disposal. But what happens when a global food product originates in a nation whose symbolic resources are not advantages but disadvantages? How do profit-seeking firms create enticing brand identities around—or despite—negative or even stigmatizing associations that consumers might have about the place where their food originates? Can such businesses convert symbolic value into economic value through the careful communication of visual information? Goffman’s work on stigma provides a useful theoretical framework within which to investigate impression management strategies when the identity at hand—in this case, of a nation—is tarnished. Building on Burawoy’s extended case method and expanding Gieryn’s conceptual framework to develop a place-based analysis of images and photographic data, this paper examines the complete

collection of a single firm's commercial Facebook posts (N=1485). As a result, it illustrates how a transnational gourmet food company based in Indonesia creates, maintains, and revises its virtual identity online through strategic attention to issues of origination and place.

Analytical findings indicate that cultural wealth can be manufactured—using images and photographs—through the creation of a virtual identity alongside the careful avoidance of stigmatizing national characteristics. Tarnishing forms of Indonesian religious, ethnic, and sub-national identities are downplayed within visual representations of the firm's activities while more valuable ones are emphasized, for example, despite the geographic realities of the firm's agricultural production system. By taking a Goffmanian approach to the cultural wealth of nations, this paper demonstrates how stigmatizing cultural attributes of nations can be strategically and visually managed by firms to generate the kinds of favorable impressions that might attract consumers and investors to the brand.

Stephanie Jones. The role and experiences of volunteers within railway preservation societies.

Abstract: This presentation will discuss emergent findings from my current PhD study of volunteering within heritage railway societies in North Wales. The aims of the study are to understand the motivations and experiences of volunteers. Thus far data collection has included 70 qualitative interviews. Key emerging themes are discussed based on initial framework analysis of the data: how understandings of the role are shaped by work and gender identities; the role of family background; the development of belonging and identity, along with the effect of retirement and the life course.

North Wales has a distinctive industrial heritage, which has shaped much of the environment and landscape we see today. Heritage volunteers are a particularly under researched group in terms of civil society, whilst previous literature has focused upon for example, organisations such as the National Trust, there remains a substantial gap with regard to preserved railways, despite its popularity increasing across Europe and beyond.

The research is funded by the Economic and Social Research Council as part of the WISERD Civil Society Research Centre.

Ivan Garbayo and Patricia Prieto-Blanco. Photo-abilities (photo exhibit)

Abstract: This photographic exhibition revolves around the idea of ability. Physical and cognitive processes are reviewed and explored in the context of creative work. The photographs depict prototypes currently being used by people with severe functional limitations in Brighton, UK. This visual approximation to the object of study constitutes the first step of a larger collaborative research project between Ivan Garbayo and Patricia Prieto-Blanco. Ivan Garbayo is an Occupational Therapist who has been working with in this field for over a decade. By applying the principles of accessible design to visual production tools, he aims to both facilitate access as well as to foster social, economic and sensory inclusion of people with severe functional limitations. By applying visual research methods to this investigation, Patricia Prieto-Blanco aims to both reach wider audiences as well as to facilitate an interdisciplinary discussion about ability and creative expression. Audio-visual resources are valuable tools of stimulation that can be productively used to foster interaction and communication when working with people with severe functional limitations. But, what happens when the receivers become the producers?

Taina de Lucas. Poster: Experimenting Anthropocene through visual narratives

Abstract: In face of the delicate moment in which we live through the effects of climatic alterations

and the intensification of extreme phenomena, almost every day we are drowned by the excess of information and images of climatic catastrophes shown on mass media, scenes that evidences places devastated by natural disasters, such as dried up rivers, water shortages, landslides, floods... Images that are building our visual imaginary about the Anthropocene, this human's epoch that we are living. These images often invest on representational politics that aim to show more than scenes of a particular event, but also try to engender predetermined feelings, like fear and astonishment, images that are stuck in settled meanings.

These images often integrate narratives possessing sterilizing effects by creating the sensation that nothing can be done about the climatic catastrophes because the scale of the problem has already become so big to the point that we do not know what actions to take and therefore we become paralyzed. We believe as the author Donna Haraway suggested - that we shouldn't think that there's no way out, but rather we should create multiple ways out, developing other kind of thought, new sensibilities and collective actions to deal with the climate changes already in course. In this way, we have to learn to live with this problem, looking forward to destabilize these sterilizing narratives, trying to create other possibilities of relations and compositions. Therefore, we want to problematize these images representations patterns and explore notions present in these visual materials as the centrality of the human narratives approaches that exclude many other kind of lives and sensibilities, other ontologies, that are disappearing massively due to the Anthropocene's logics and productions. In this context, we are looking critically about the quality of these visual narratives, seeking to explore other possible of approaches and experimentations with images and concepts. Thus, our main focus is to create a kind of cosmopolitical image that are open to new possibilities of feeling and thinking, images that can be discover by our experience by colors, shades, intensities, noise, velocity, forces that can destabilize representations and create becomings. In this movement, we are creating different kinds of experimentations with images as videos and art installations trying to escape the logic of correspondence and representation. We bet on another aesthetic possibility to explore images as sensation blocks, as inspired by Deleuze's studies.

Claudia Mitchell, Rob Shields, Paul Halliday, Caroline Knowles, Edward Hillel, Lorenzo Natali, Avi Brisman, Deborah Landry, Sylvia Kairouz, Jody Berland, Akosua Adomako Ampofo and David Howes. Plenaries and spotlight panels

Abstract: These are our guests.

Malene Rabbe Bodington, Cassandra Monette, Janet Strike Schurman and Hariclia Petrakos. Poster: Participatory photography as a framework for exploring resilience among elementary school students

Abstract: While research on childhood bullying focuses on its negative wide-ranging impact, there is limited work on children's ability to cope despite the adversity. Therefore, children's resiliency is a potentially powerful concept to consider.

Given the communication barriers between children and adults that have been found to hinder research on children's experiences in the past, this study uses participatory photography to improve rapport and allow the child to feel more comfortable to share their thoughts and ideas (Einarsdottir, Dockett, & Perry, 2009).

This research study aims to explore students' lived experience at school, through the use of participatory action research. In collaboration with the teachers and parents, a photography project took place at an elementary school in the Montreal area. Seven students from cycle three, who had been identified as being involved in bullying, participated and took photographs around themes of resilience. Students were interviewed about their photographs and invited to share their stories and

photographs with their teachers, parents, and peers through a closing photo exhibition. Teacher focus groups and individual interviews were also conducted in order to understand the adults' perspectives on the children's experiences in the project and in school.

Using grounded theory to guide this qualitative analysis of the students' visual storytelling narratives, we explored themes and patterns that emerged from these narratives. This presentation will focus on case study summaries, which shed light on how each child engaged with the methodology and used photography as a tool to express their experiences.

Annaliese Pope. 'Noise' and Semiocapitalism: Fatigued Auditory-Visual Synesthesia

Abstract: Members of the Italian Autonomist tradition such as Franco 'Bifo' Berardi and Paolo Virno contend that the shift to a post-Fordist mode of production has resulted in the increased usurpation of cognitive value and also a simultaneous proliferation of signs, or products of the creation of said value, that continuously assault the faculties of perception. This proliferation of signs, or what Bifo calls semiocapitalism, serves to exhaust members of the cognitariat as it propels them through a cycle of overstimulation, anxiety, panic and, ultimately, a collapse into a depressive state (Berardi, 2009).

The exhaustion of the cognitariat, I contend, must be examined alongside the narrowing of the visual and sonic fields by way of the proliferation of these signs, a process that I also argue contributes significantly to what has been identified as a decrease in the public space required for sociability within the everyday (Crawford, 2015). Although the visual is commonly considered the predominant faculty of perception within modernity, I argue that the creation and dissemination of immaterial labour, as addressed by the work of Bifo and Virno, also sheds light on the use of the aural to ensure the continued usurpation of cognitive value. In other words, semiocapitalism makes use of both visual and aural modes of perception, such that both are engaged, intertwined and exhausted in a process that I call fatigued auditory-visual synesthesia. This intertwining of the aural and visual within semiocapitalism results in a type of auditory-visual 'noise' that, like noise more generally, "demands to be heard" and, in so doing, serves to isolate an individual from his or her surroundings and collapses previous systems of meaning (Voegelin, 2010). Ultimately, I demonstrate that, within semiocapitalism, both visual and sonic 'noise' are functional for the continued usurpation of value insofar as they numb, or muffle one's embodied, and temporally and spatially located, relationship to one's surroundings, or what Bifo calls a conjunctive concatenation (2015), but in so doing, they visually and aurally alienate and isolate individuals within the everyday.

Nataliya Kubishyn. Poster: "Understanding Friendship Formation among Immigrant Children and Adolescents: A Qualitative Study"

Abstract: The purpose of the present qualitative study is to explore the experiences, expectations, and reactions of immigrant children as they form friendships (or lack of friendships) when they acculturate to a new country. Three to four young children (ages = 7-12 years) and three to four adolescents (ages = 13-18 years) will take photographs at a community center and at children's home to capture their experiences of acculturation and friendship formation after migrating to Montreal in the past four years. Through the use of interactive data collection strategies, including children's photographs, photo-booklets, and interviews with children and parents, this research will seek to address children's and adolescent's early experiences of friendship formation. A grounded-theory approach will be used to identify new emerging themes and categories on understanding immigrant children's realities of acculturation. The present study will offer new contribution to various bodies of research, including, research on immigrants adjustment and acculturation,

peer-to-peer relationship, and parent-to-child relationship. But more specifically, the present study will further our understanding on some of the concerns and issues that immigrant children encounter, and what role social support plays in their adjustment to a new country.

David Howes. The Evidence of the Senses

Abstract: An abstract will be here

Matthew Unger. Images of Landscape in early BC lawmaking

Abstract: This paper aims to examine dominant metaphors and tropes that structure a politics of recognition within the colonial imaginary. I will examine the different images and understandings that nature, landscapes, seasons, and weather that form the background in early Canadian lawmaking practices. I posit that “nature” signifies within the legal imaginary a mirror of the colonial persistence of sovereignty. Many poignant images within archival records exhibit how the legal encounter with the colonial other, in particular indigenous populations, reveal the manner in which the land, seasons, and weather represented the capacity for the English colonial project to conquer and tame the wild.

[Sireita Mullings- Lawrence](#). Jakarlo with BackWay: Re-framing new trends, old traditions, youth and clandestine migration within The Gambia

Abstract: Clandestine migration is an increasingly popular phenomenon amongst young people across Africa. The influence on young people from The Gambia to travel clandestinely via the ‘BackWay’, is linked to the ‘exotification’ and ‘homogenisation’ of ‘African Popular Culture’. Through the artworks of participants from the ArtFarm, artist and farmers collective and discussions with young people from the Abuko Youth Association, the paper explores the ways that old traditions are held onto and have taken on new forms within the youth landscape of The Gambia. Participants reveal the significance of ‘Jakarlo’ and ‘BackWay’, which are practices that young people in The Gambia currently, participate. This biographical case study is drawn from a larger qualitative study of 50 young people who are supported by Kori, a London based charity delivering global youth work across Africa via their Vessel Programme. Although the paper focuses on observations made of ten Gambian young people aged 11-35, its arguments are informed by the larger sample.

As a means to validate that which is 'emerging' amongst young people, ‘popular culture’ has to be explored beyond definitions which draw upon that which is selected and featured in fashion, music, and film industries as seen and promoted by ‘mainstream media’. The arguments aim to stimulate mindfulness on the impact that ‘popular culture’ ideologies, have on swaying the desires and decisions of the young and impressionable to leave The Gambia clandestinely. As young people risk their lives to travel across at least four countries in Africa before getting to Europe, the paper intends to add to the existing debates of ‘homogenisation’ and ‘clandestine migration’, discuss how this links to the framing and re framed of culture by artists, farmers, youth groups and researchers wanting to demystify what is currently popular and threatening the life span Gambian youth.