VISUAL SOCIOLOGY

Newsletter of the ISA
Visual Sociology Group (WG03)

Still from Nuclear Nation
Copyright Atsushi Funahashi

ISSUE 8, JULY 2014
Contents

Notes From The Editor

Welcome to our latest newsletter released to mark the start of our Visual Sociology (WG03) conference at the

World Congress of Sociology, Yokohama. Thanks to your involvement and the work of Regev Nathansohn and our organising meeting, this meeting will be our largest yet. In addition to our full programme of films, papers and free workshops (full details inside and at http://www.isa-sociology.org/pdfs/wg03Congress-2014-Visual-Sociology-Program.pdf), there are 3 key events we wish to highlight: Firstly, following in our tradition of linking with local artists, activists and scholars, we are delighted to announce the screening of Nuclear Nation on 17th July (Auditorium Room 503, 19.30-22.30 hours) http://nuclearnation.jp/en/ Thanks to sponsorship by the ISA, The filmmaker Atsushi Funahashi will be joining us to speak about the film and to answer questions.

Secondly, we are proud to be hosting the award of the 2014 Rachel Tanur Prize. The committee were overwhelmed with excellent submissions so thank you to all who entered. Finally, at the Congress we will bid farewell to our Board and elect a new committee. We would love all of our members to join us to vote for your new Board. Voting will take place at the start of our Business Meeting (Room 417, 16th July at 19.30 hours). As the outgoing Editor of Visual Sociology I wish to thank you all for your support and contributions over the past 4 years.

See you in Yokohama! *E-J*

Towards Extreme Visual Geographies: visualizing the White Continent

Dennis Zuev, Center for Research and Studies in Sociology, CIES-ISCTE, Lisbon, Portugal

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Our research project 'Anthropology for Antarctic Tourism' started in 2012, when my colleague David Picard and I were in the first months of fatherhood with its sleepless nights (we both had daughters in the summer of 2012!). The question we asked ourselves was: "what can two social scientists do in Antarctica?" David has an impressive record of research in anthropology of tourism while I have an equally impressive curiosity about visual sociology and survival potential in subzero locations. Having married our interests in visual methodology, the anthropology of tourism and subzero survival, we finally found ourselves inside PROPOLAR - a very dynamic network of Portuguese natural scientists. Our exploratory research project was called *Anthropology of Antarctic tourism culture: practices, plots and narratives*. After a session of basic first-aid and subzero survival training, we started packing for the airborne dislocation to the end of the world. On the long flight via Buenos Aires to Ushuaia (the major port of the Antarctic tourism fleet) I read about Mawson, Shackleton, Amundsen, Scott and yes, Lovecraft's "At the Mountains of Madness" and "Kiting across Antarctica".   As I reached Buenos Aires I smiled to myself as I remembered canceling my trip to ISA Forum in the summer 2012. I did not expect I would get here so soon with no less honorable a mission.

In Ushuaia we were hosted by *Centro Austral de los Investigaciones Scientificos* and thanks to the director of CADIC, Jorge Rabassa we commenced our fieldwork by interviewing the staff. These included people who had temporary employment on the Antarctic vessels as lecturers, zodiac-boat drivers and expedition assistants. Although, this was my first time undertaking a joint research project we had the boat in common and, despite many differing personal, rhythmic, food and methodological preferences, we managed to do the work fast, efficiently and share many pleasant moments of joint discoveries and barbecued chorizo.

Ushuaia turned out to be a rather odd location – it is the second most expensive city in Argentina with strange urban construction patterns and a large migrant community from Bolivia and Ecuador. Ushuia is quite a small town and the silence in the centre is even more striking when there are no cruise ships in harbor. This makes a stark contrast with a kind of 'tourist-galore' when the boats come to port. Add great cakes, snowstorms in the summer, never ceasing winds and you get a picture of the last town before the White Continent.

Different Scales of Antartic Seafaring, Dennis Zuev

Phenomenology of icebergs, penguins and whalebones

My objective was to understand the Antarctic imaginary and investigate the dominant visual tropes in Antarctic tourist photography. The problem for both of us was to catch tourists to talk to us. The usual pattern is for the tourists to arrive, embark and sail off, return, dis-embark and be shuttled straight to the airport. We needed a plan of interception.

There are two distinct groups going across Drake Passage – the mainstream people and the last-minute people. The latter group is comprised of mostly young people, who have traveled around South America and come to Ushuaia hoping to find a 'last-minute deal '. This brings the price of the Antarctic cruise to "reasonable" 3000 euros (all included, plus a yellow or red parka to take as a souvenir). Later I discovered another rather exclusive group of Antarctic voyagers – the yachtsmen, who go unassisted and thus have a different freedom and view of the continent.

The Antarctic Treaty System and International Association of Antarctic Tour Operators (IAATO) regulate the amount of people who can visit, designate the landing sites and issue regulations for conduct when on the continent. It is not known what actually attracts people to pay cosmic sums of money for the trips (some cost 7000 euros upwards). Is it the wildlife? Well, it is not that diverse. The nature and pristine conditions? If so, why not go to Greenland? The Indigenous lifestyle? The only indigenous inhabitants here are the penguins, who are nevertheless humanized through Oscar winning documentaries like *March of the Penguins* (Stephen Lauren called the film homophobic as it promoted traditional family and rearing patterns).

In my view, one of the practices that contributes to the imaginary construction of the Antarctic are the 'Zodiac cruises'. Zodiac is a rubber boat which enables tourists to approach icebergs, wildlife and glaciers at a different angle and add an adventurous, almost heroic, expedition sensation to the trip. Most of the visualization of the Antarctica and Antarctic experience rotates around the theme of "humanized nature": the penguins are seen as human like creatures, the icebergs are spoken about as the perfect examples of abstract art in a natural gallery and whalebones are static reminders of once prolific whale-hunting industry. Antarctica is the only land that has no myths of origin but it compensates for this with heroic stories of its first explorers. In contrast to the "gaze" centered approach to tourism, Antarctic tourism is non-ocular centric and engages deeper emotions coming from the response of the other senses. Many interviewees talked about the powerful sounds of calving glaciers and meditating brash ice, the awful smells of penguins and seals, the Antarctic wind caressing and refreshing the skin and the thick morning mist, which concealed the land. Upon seeing this, people would start to cry.

Tourists in the Zodiac with Leopard Seal, Dennis Zuev

Antarctic Imaginaries

To explore the actual imaginaries of tourists we tried a number of different approaches. I bought postcards in the souvenir shop and tried to 'harass' French tourists in distinguished red parkas, relaxing over coffee in the Albatross Hotel. This impromptu focus-group provided some of the best (French) wordings we could get. David found a fellow German countryman who bought a last-minute trip and became our friend and "agent" on one of the cruise ships. Our attempts to befriend people before their actual trip and then meet them afterwards were, in the main, futile. The only thing that worked was being part of the pre-departure briefing where we established contacts with some of the tourists and told them we would like to engage them in a photo elicitation interview afterwards. Most of the time we 'hung out' in the Antarctic Office, which provides tourists with toilet facilities, information about saving the Albatross and free Antarctic memory stamps which were popular with Japanese girls.

Japanese girls collecting stamps with Antarctic and end of the world images
Dennis Zuev

Some of the fieldwork was done "in motion" and opportunistically. One of our interviewees in CADIC research center suggested meeting Puchi - the wife of the famous Argentinian Antarctic explorer Gustavo Giro Tapper. Senora Giro invited us for a hearty meal of *Cordeiro Patagonico* (Patagonian roasted lamb) and showed us the first brochures, which revealed the interesting patterns of the Antarctic tourist business in the days before war in the Malvinas/ Falklands.

I was coming to the end of my time on the island of Tierra Del Fuego when, on the ferry crossing the Magellan Strait, I figured that the guy in red parka had to be an Antarctic traveler. I was right, Mike just got his "dose" of glacial freshness and was into his "withdrawals" after the trip saying that there was nothing else that could beat Antarctica. After two years traveling around the world he was set to go home. Antarctica his final "drag".

And only one week before departure one of the main gatekeepers told us we could actually go on the boat ourselves. But it was too late – we had our return ticket booked and were leaving in a week. Fogo!&%#^@!

Reference: Stephen Lauren C. 2010 'At last the family is together': reproductive futurism in March of the Penguins. *Social Identities: Journal for the Study of Race, Nation and Culture.* 16 (1): 103-118

Getting To Know You: Judy Tanur

Judy is a Distinguished Teaching Professor Emerita in the Sociology Department of the State University of New York at Stony Brook, where she taught for 40 years. Now retired, she lives in Montauk, Long Island, overlooking the Atlantic Ocean, with her husband and two beautiful Vizslas.

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1. If you could have any job what would it be?
Teaching bright students who want to learn.

2. What is your most treasured possession? Probably our dogs, though it's hard to think of them as possessions. Otherwise, probably our lovely house, which is much too big for us but lets us have house guests at a moment's notice.

3. Which is your favourite book and why? Would you believe *Robin Hood*? My parents read it to me when I was very young, I re-read it repeatedly, and took seriously its message of giving to the poor (though perhaps not stealing from the rich).

4. What do you consider your greatest achievement? Helping to originate the movement to study Cognitive Aspects of Survey Methodology (CASM). The principles and methods of CASM have become standard practice in survey research.

5. If you could change one thing what would it be? My daughter Rachel's death from cancer at the age of 43.

6. Do you see dreams in black and white or colour? I don't really know – my recollections of them are more verbal than visual.

7. What is the most beautiful scene or image that you have seen? Our dogs running full tilt on a snow-covered beach, with the sun shining and the ocean sparkling.

8. What is your favorite painting? Las Meninas by Velazquez and the improvisations on it by Picasso.

9. How old were you when you took your first photograph and what was it of? The summer I was 15 I spent some time at a school in the mountains of Switzerland; the first photo I remember taking was of a fellow student, a boy wearing a very brief bathing suit

which was then unthinkable in the US, and which really gave me a graphic understanding of cultural differences.

10. What was the most challenging thing you have experienced during your research or teaching career? Trying to teach statistics to students who went into "symbol shock" the moment I put the simplest equation on the board and then declared themselves unable to understand any of the concepts of statistics.

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

12. What journal do you most enjoy reading? *Chance*.

13. Which academic or activist would you most like to share coffee and cake with? The late Stephen Jay Gould, though I'd prefer to chat over a cocktail.

14. What would you like to do when you retire? Just what I am doing – living in a beautiful place and doing a good deal of professional work on a volunteer basis. I've made several trips to Vietnam in recent years helping with the statistical analysis of an evaluation of healthcare reforms there.

15. Who has been your biggest inspiration? I have had quite a few mentors and colleagues whom I have tried to emulate: John Lacey and Joseph Zubin (both psychologists), Eugene Weinstein (my sociological mentor), and Bill Kruskal, Fred Mosteller, and Stephen Fienberg (all statisticians and Renaissance men).

Ethics in Visual Social Science Research:
Privacy in Public Spaces and Public View

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The privacy rights of people in public spaces conflict with the rights of others to make and disseminate images of them and engender several "ethical frontiers." For example, recorded observations of drug transactions and political protest can put people in jeopardy. Sociologists have developed related codes of ethics in which legal issues, such as institutional and individual liability are stressed, but human rights, although noted, are seldom extensively discussed. The assumption that ethical scholars will "do no harm" is common. The guiding principle for COE's is often narrowed to weighing the costs and benefits to subjects. Unfortunately, the pre- and proscriptions regarding the "Protection of Human Subjects" derive from notions of harm and informed consent in medical research where perhaps there can't be "too much" restriction.

The Statement of Ethical Practice of the British Sociological Association, Visual Sociology Group calls upon members to note national laws and regulations (for example Data Protection Acts, the Human Rights Act, Copyright and Libel laws) which may affect the conduct of their research, data dissemination and storage, publication, rights of research subjects, of sponsors and employers... (2006).

The interdisciplinary International Visual Sociology Association (IVSA) explicitly discusses human rights in its Code of Ethics in Principle D.: "Universal human rights are respected, with sensitivity to the ever present conflictive contexts of modern social life. The visual representations of people should reflect this regard for rights, dignity and diversity."

However, two areas present major issues in international human rights – confidentiality and consent. "… While all standards matter, the areas of confidentiality and consent are the most elaborate in the Code. Note, for example, how the standard of informed consent describes the scope of consent standards, the informed consent process, the use of deception in research, the use of recording technology, reporting on research and visual data sharing." (P. 251)

The IVSA's "Limits of Confidentiality" are drawn from the American Sociological Association's COE. The most problematic for human rights is *in italics*.
(a) Visual researchers inform themselves fully about all laws and rules which may limit or alter guarantees of confidentiality…
(b) Researchers may confront unanticipated circumstances where they must balance the importance of guarantees of confidentiality with other principles in this Code, standards of conduct, and applicable law.
(c) Confidentiality is not required with respect to observations in public places, activities conducted in public, or other settings where no rules of privacy are provided by law or custom. Similarly, confidentiality is not required in the case of information available from public records.

The potential dangers of the acknowledged limitations on confidentiality are addressed in the "Anticipation of Possible Uses of Information"
(a) When research requires maintaining personal identifiers in databases or systems of records, efforts to conceal these identifiers should be conducted before the information is made publicly available and specifically if this form of confidentiality is a basis of consent from research participants.
(b) When (a) is not feasible, reasonable steps should be taken to determine that appropriate consent of personally identifiable individuals is obtained.
(c) If formal consent mechanisms are not feasible terms are to be negotiated with ethical considerations throughout the research.

In the past, visual COE concerns about people in public spaces have ranged from polite respect for personal privacy to exposing individuals to criminal prosecution. Seldom has the agency of ordinary people been a consideration. For example, in recent years visual technologies have allowed for the global transmission of images that have served to promote human rights by graphically exposing violations that move the global conscience. On the one hand human rights demonstrators want to be seen but by appearing in public spaces they lose their autonomy as well as control of their images. How they are portrayed in mass media is crucial.

The global dissemination of self-generated images may break the monopoly of government and corporate mass media but it also exposes activists to new dangers resulting from such things as facial recognition software. It also brings into sharper focus the danger of blanket restrictions on ethically aware social science researchers whose efforts to record and analyze the activities of people in public spaces can aid human rights activists break the monopoly on image making and dissemination that is as much a danger as the lack of privacy and confidentiality.

Social scientists provide important commentary on society that in many cases can further human rights agendas. Therefore we ought not have the situation in which the only entities that have the right to visually record and disseminate images of people in public spaces are more and less democratic governments or mass media corporations. Therefore ethical training and human rights awareness is crucial for these disciplines.

References

Diane Paperdemas and the International Visual Sociology Association (2009), "IVSA Code of Research Ethics and Guidelines," Visual Studies, 24, 3: 250-57.

American Sociological Association, Code of Ethics and Policies and Procedures of the ASA Committee on Professional Ethics (2009) (http://www.asanet.org/about/ethics.cfm)

British Sociological Association, Visual Sociology Group, "BSA – Visual Sociology Statement of Ethical Practice – October 2006." (http://www.visualsociology.org.uk/about/ethical_statement.php)

British Sociological Association, Statement of Ethical Practice for the British Sociological Association (March 2002)
(http://www.britsoc.co.uk/equality/Statement+Ethical+Practice.htm)

An introduction to…

VOLUME 44:

A participatory photo project with migrant men, women and transgender persons living and working in South Africa.

Elsa Oliveira, Visiting Researcher, African Centre for Migration & Society at the University of the Witwatersrand, Johannesburg, South Africa.
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Volume 44 is a body of work that was produced during a year-long participatory workshop project with migrant sex workers living in inner-city Johannesburg and in Musina- a rural town on the South African side of the border with Zimbabwe. *Volume 44* was inspired by the 2010 *Working the City* project[1]- a project that worked specifically with migrant women sex workers that lived and worked in urban spaces in South Africa. Through a participatory photography methodology, this project aimed to document the under-represented voices and experiences of South African and foreign-born individuals engaged in the sex industry in South Africa.

Sex work is currently illegal in South Africa, and existing research clearly shows how the current legal framework negatively affects the safety and well being of individuals involved in the sex industry. Despite providing an important – albeit informal - livelihood strategy for many adult men, women and transgendered individuals, existing research clearly shows how the current legal framework negatively affects the safety and well being of individuals involved in the sex industry (Richter et al. 2013, Scorgie et al. 2013, Vearey 2013). Previous research has focused on the experiences of sex workers (with a focus on female sex workers), and indicates that the challenges experienced range from difficulties in accessing public services - including healthcare - to brutality from the police and violence from clients (ibid). Whilst estimates of the numbers of individuals engaged in the sex industry in South Africa are lacking, existing research shows that the industry is made up of both South African nationals and foreign-born migrants.

South Africa is home to migrants from the African continent; the majority travel in order to seek improved livelihood opportunities. Research indicates that for some foreign-born migrants, sex work becomes a chosen livelihood strategy. The existing legal framework criminalizes individuals engaged in the sex industry and foreign-born migrants involved in sex work have been shown to experience additional challenges linked to their migration status. These challenges include access to accommodation and basic services, fear – and experience of - xenophobic violence, and police brutality.

In order to contribute to ongoing research, legal reform and advocacy efforts surrounding issues of sex work and migration in South Africa, *Volume 44* includes migrant men, women and transgender sex workers in two different areas (urban and rural) in South Africa. Each workshop site (Johannesburg and Musina) consisted of three separate phases. Each phase lasted an average of five days and took place over the course of six weeks. During the 'break sessions' between phases, participants received photo and journal writing assignments and continued to engage in the production of their individual visual and narrative stories.

Multimodal visual and narrative approaches, such as mapping, narrative writing, storytelling and group image review/critique were central to the workshop process, and together these approaches supported not only the production of powerful stories by a group of individuals who are both under-represented and highly marginalized, but provided the participants, including the research team, an opportunity to reflect on their lives and the world around them.

Since the public exhibition for *Volume 44* has not yet taken place (at the time of writing) this article is a way to: (1) introduce this project to readers of this newsletter, and (2) offer insight into the ways in which participants used images as they developed the story that they would eventually choose for public display.

The official public exhibition for *Volume 44* took place on May 21st 2014 at the Market Photo Gallery located in Newtown, Johannesburg. The exhibition featured the photographs, along with captions and narrative stories of 19 participants, and also a showcased the complex aspects of the participatory process, training and journal writing. The photographs and narratives sought to provide insight into the stories of the participant's lives, dreams, fears and experiences.

Upon completion of the workshops, I continued to work with the participants through small narrative writing sessions and the feedback that I have received during these sessions clearly positioned the power of participatory creative research projects for participants as a positive and important moment in their lives. Countless of stories and anecdotes by participants were shared with me about the importance of this project and the impact that it has had in their views about the world and themselves. Teresa, a participant from Musina stated, "It's too good for me to be able to think about my life. I never think that someone want to hear my story. I mean- who am I to tell my story? But you come and now you want to know and I get to think about my story and my life and all for the things that I live to tell about. I want everyone to hear my story because I am not the only one who has these experiences. I am a person like everyone else and even though I face too many challenges because of the police harassment and violence and because I am not a South African, I am strong and I am alive and I think that this project has helped me learn more about who I am. I think about story so different now. I am too happy to be a part of this project".

Continued…

Projects such as *Working the City* and *Volume 44* are not without incredible logistical challenges, but these projects not only offer researchers the opportunity to gain deeper insight into a the lives of a group of people that are under-represented in research and society at large, they allow participants to engage in their own life stories so that their voices can be heard. And, perhaps of equal importance is the body of work produced by these courageous individuals that can continue to be shared in multiple forums across disciplines and public/social spaces.

Please keep an eye out for a future submission in this newsletter that will share images of the exhibition and feel free to visit our website http://www.migration.org.za/page/about-vol44/move and Facebook page: https://www.facebook.com/Volume44

Ethics Clearance: The research study received ethics approval from the University of the Witwatersrand Ethics Committee, and all photographers signed a consent form for the use images by African Centre for Migration Society, Market Photo Workshop, and Sisonke Sex Worker Movement.

Anonymity: Research participants in this study, with the exception of two who opted to use pseudonyms; therefore, names as per the photo credits are not the actual names of the participatory photo project participants.

Acknowledgements:

This project was funded by an Open Society Foundations grant and involved a collaboration with Market Photo Workshop (MPW)[2], Sisonke Sex Worker Movement[3] and the African Centre for Migration & Society (ACMS)[4] at the University of the Witwatersrand, Johannesburg, South Africa.

Endnotes:

[1] http://workingthecity.wordpress.com

[2] MPW is a school of photography located in Newtown, Johannesburg. The initial focus of MPW when it was founded in the 1980's was to provide photography skills, specifically focused on social documentary, to students that would otherwise not have the opportunity. Since its inception, MPW has adhered to the important of using photography as a way to educate, explore and engage in social issues. http://www.marketphotoworkshop.co.za/

[3] Sisonke is a national movement for sex workers run by sex workers for sex workers across South Africa that was launched in 2003. The movement aims to unite sex workers, improve living and working conditions, and advocates for equal rights for sex workers. Sisonke is also a member of the African Sex Worker Alliance (ASWA) which unites sex workers from all over Africa. We now have Sisonke members in 7 provinces. www.sweat.org.za

[4] ACMS, formerly known as the Forced Migrations Studies Programme- is based at the University of the Witwatersrand in Johannesburg, South Africa. The ACMS is an independent, interdisciplinary and internationally engaged Africa-based centre of excellence for research and teaching that shapes global discourse on human mobility, development, and social transformation. Through research, teaching and outreach ACMS is a regional leader for migration on the continent, with partnerships around the world. www.migration.org.za

WG03 Statement

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

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

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

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

MEMBERSHIP of The ISA Visual Sociology Working Group (WG03)

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

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

Teaching Tips Column:
Call for contributions

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

- Examples of assignments that help students understand methods, theories, concepts, and/or processes related to visual data, visual methods and visual sociology

- Pedagogical or curriculum resources (for example helpful books, websites)

- Descriptions of in-class, small and large group exercises

- Ideas for stimulating discussion on difficult or controversial topics

- Examples of criteria or checklists for assessing assignments incorporating a visual dimension (e.g. photo-essays)

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

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

Visual Sociology Mentoring Scheme

Following suggestions from members at our conference in Buenos Aires, we have introduced a visual sociology mentoring scheme to encourage PhD students and early career researchers to establish themselves and publish articles on visual research. The list of mentors/mentees will be updated regularly to offer the best possible matches. **We are desperately in need of mentors** so, if you are interested in taking part, please email EJ Milne at ej.milne@ed.ac.uk with the following information:

Wish to volunteer as Mentor?

- Write a brief statement presenting yourself and your experience (4-5 sentences).

- In what areas are you willing to mentor (writing, publishing, teaching, other).

- How many mentees are you willing to accept at a given time?

- Other relevant information.

Wish to be mentored?

- Write a brief statement presenting yourself and your experience (4-5 sentences).

- In what areas are you needing mentorship (writing, publishing, teaching, other).

- Other relevant information.

CALL FOR SUBMISSIONS November 2014

Are you involved in visual research? Are you a budding photographer or do you know one? Do you have a colleague or student whose writing or artwork should be celebrated? Do you want an opportunity to stimulate debate? Do you wish to let people know about conferences, employment vacancies, internships, courses or summer schools related to visual sociology?

The board of WG03 is seeking submissions for future visual sociology newsletters. If you have a photograph, an image with accompanying commentary or a photo essay you would like published in Visual Sociology, please email the Editor at isavisualsociology@gmail.com Please mark the subject box 'Submission for WG03 Newsletter'. **The next deadline is 1st November 2014 although it fills up fast so please email the Editor in advance if you wish to be considered for submission.** Images should be JPEG or Tiff files and as high a quality as possible. All images submitted must have the consent of the photographer and, if relevant, the subject(s) of the photograph. Please confirm you have this consent when you submit your images. Submissions will be accepted from outside the Visual Sociology WG03 group but priority will be given to members or their students.

International Sociological Association

World Congress of Sociology

Yokohama, Japan

13-19 July 2014

WG03 Visual Sociology

Programme and Film Screening Flyers

For further information, to contribute and stay updated go to:

Full Programme

http://www.isa-sociology.org/pdfs/wg03Congress-2014-Visual-Sociology-Program.pdf

WG03 Facebook:
https://www.facebook.com/groups/273306526112118/

WG03 Website:

http://www.isa-sociology.org/wg03.htm

Schedule of ISA's Visual Sociology Working Group (WG03)
XVIII ISA World Congress in Yokohama, 13-19 July 2014

	Sun., July 13	Monday, July 14	Tuesday, July 15	Wednesday, July 16	Thursday, July 17	Friday, July 18
08:30-10:20		ISA Presidential Plenary I	The Shapes of Society; Material, Environmental and Situational Constraints of Interpersonal Spaces	Workshop: Stolen Bodies, Reclaimed Bodies	Coping with Difference: Visual Representation As a Practice for Confronting the Other	Exploring Visual Sphere of Youth
10:30-12:20		Perceiving, Understanding and Envisioning the Environment	Post-Conflict Visual Imaginations	Too Much and Too Little: Urban Landscapes of Homelessness and Gentrification	Visual Images and Arts in Aging Research	Visual Methods in Ageing Research: Methodological Issues
12:20-13:50		Parallel Integrative Sessions	Parallel Integrative Sessions	Parallel Integrative Sessions	Parallel Integrative Sessions	Parallel Integrative Sessions
14:00-15:20		Semi-parallel Plenaries & Japanese Thematic Sessions	Semi-parallel Plenaries & Japanese Thematic Sessions	Semi-parallel Plenaries & Japanese Thematic Sessions	Semi-parallel Plenaries & Japanese Thematic Sessions	ISA Presidential Session II & Installation of new president
15:30-17:20		Film making, Photography, and Performative Understandings of Methods	The Visible City? Part I	Production, Circulation, and Consumption of Visual Conceptual Frames	Workshop: In/Visible Design - The Surface and Everything Beneath: Researching Design as Challenge for Visual Sociology	Meeting of Outgoing and Incoming WG03 Board Members (location: TBD)
17:30-19:20	ISA Opening Ceremony, Presidential Address and Reception	Workshop: How to Publish your Visually-Based Research? Followed by WG03 Book Launch	The Visible City? Part II	Using Visual Material for Knowledge Creation: The Process of Analysis and Interpretation	"The Naked Soul": Video Essay (by Syd Krochmalny) and Discussion	ISA training session for newly elected officers
19:30-20:50			WG03 social evening (location: TBD)	WG03 Business Meeting and Rachel Tanur Awards	ISA Film Screening: "Nuclear Nation" followed by a discussion with director Atsushi Funahashi (organized by WG03)	ISA Farewell Party
21:00-22:30		ISA Presidential Candidates Presentations				

ISA Events	WG03 Paper Panels	WG03 Workshops	WG03 Special Events

Wide House

Nuclear Nation

The Fukushima Refugees Story

A Film By Atsushi Funahashi

BIGRIVERFILMS.

DOCUMENTARY JAPAN

Call for Journal Papers for Girlhood Studies
Visual Interruptions

For this themed issue of **Girlhood Studies** we welcome articles that explore images that unsettle, disrupt, disqualify and transgress visual and affective expectations of contemporary girlhoods. We are interested in interventions that attend to girls-as-subjects-in-process or becomings and *girlhood* as a political and temporal location tied to notions of the self. The technologies of the self here may include multiple sensorial techniques, so in this sense while we privilege the visual, we welcome its interruption with the sonic, aural, oral, olfactory, touching senses that build-up the work of self-image and self-making. We are interested in work that investigates presentations of self that in different ways open up new avenues to see, visualize, represent, feel and think about the *girl*, and test our assumptions about how girls are seduced to qualify and pass in normative intersecting gender/age/corporeal/class/race orders. While we remain open to all kinds of papers on politics of the visual and girls, we are especially interested in work on the intimate and embodied aspect of being, estheticizing, and, perhaps, fetishizing the girly. We ask how the *girly* might be normalizing, oppositional, or in excess of both and/or perhaps how girl-as-subject-in-process can build or challenge ideas about failure and passing. The visual travels in time and space, through local and global imaginaries and affects that intertwine, so we also ask what methodologies and writing modalities are used to examine and discuss the visual, the uncertain, the open, the affective and the embodied?

Contributions to the themed issue should engage with the question of "the visual" and attend to the following possible themes: The visual as a site for a politics of recognition. Narratives of identification/ disidentifications. The production/repression of desire. Desire and/for difference. Decency. Class. Social inequalities, injustice, marginality. Violence. Popular culture. The erotic/pornographic. Futurity, imaginaries of time. Utopia/dystopia. Consumption. Relationality/autonomy or freedom/ dispossession/ self-possession.

Guest   Editors
Elina Oinas and Danai Mupotsa are guest-editing this themed issue. Elina Oinas is Associate Professor in Development Studies at the University of Helsinki, Finland. She is currently leading a research consortium on young people's political engagements in contemporary Africa. Oinas was editor of *NORA – Nordic Journal of Feminist and Gender Research* between 2007 and 2009 with Tutta Palin. Danai Mupotsa is a PhD Candidate in the School of Language, Literature and Media, and a fellow of the National Research Foundation Chair in Local Histories, Present Realities at the University of the Witwatersrand, Johannesburg, South Africa. Her research interests include popular culture, sexualities, intimacies, race, space and consumption.

Article   Submission
Please direct inquiries to Guest Editors Elina Oinas (elina.oinas@helsinki.fi) and Danai Mupotsa (danai.mupotsa@gmail.com). Please send expressions of interest and abstracts to the Guest Editors by **1 August 2014**. Full manuscripts are due **1 December 2014**. Authors should provide a cover page giving brief biographical details (up to 100 words), institutional affiliation(s) and full contact information, including an email address. Articles may be no longer than 6,500 words including the abstract (up to 150 words), keywords (6 to 8 in alphabetical order), notes, captions and tables, acknowledgements (if any), biographical details (taken from the cover page), and references. *Girlhood Studies*, following Berghahn's preferred house style, uses a modified Chicago Style. Please refer to the Style Guide on the website.

If images are used, authors are expected to secure the copyright themselves.

Call for Journal Papers

Special issue of Visual Methodologies
EXPLORING ETHICS AND VISUAL METHODOLOGIES

The increasing use of visual research methodologies presents us with exciting possibilities as well as an array of new ethical questions. We understand visual research to include the use of still or moving images either as data or as a means of eliciting meanings about a research topic. Forms of visual data encompass pre-existing or found images, such as photographs, cartoons, postcards, advertisements, and artworks; researcher-generated images, which record, represent or illustrate research topics and themes; and, participant-generated images, which can include photographs, video-diaries, drawings, and other visual artifacts. The burgeoning use of digital technologies has meant that we have many new ways of collecting, creating, sharing and displaying images in knowledge creation and dissemination.

These developments raise an array of ethical questions. These include issues of confidentiality, ownership, informed consent, presentation and dissemination of visual materials, and managing collaborative processes with research participants, artist-practitioners, and community members. Some of these issues are not specific to visual research, but visual methodologies do force us to pay particular attention to the kinds of data collected, the processes used for data collection and dissemination, and the sensitive settings in which visual methods are frequently used.

This special issue of Visual Methodologies: Exploring ethics and visual methodologies will feature empirical and/or conceptual papers that identify, describe and deconstruct the range of ethical issues encountered in visual research. Papers that explore actual or potential solutions to ethical challenges are also especially welcome. This is a significant area where we are hoping to learn from one another to ensure that visual methodologies are ethically rigorous. Please contact the editors with any queries.

Editors:
Professor Marilys Guillemin, University of Melbourne, Australia
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Key dates:
Expressions of interest to be submitted to Marilys Guillemin m.guillemin@unimelb.edu.au by 1 September 2014. To express interest, please submit an abstract of up to 300 words for consideration, with author/s and title of paper. Draft papers should be submitted for review by 2 February 2015 for publication in 2015.

Papers should follow the manuscript guidelines of Visual Methodologies:
http://journals.sfu.ca/vm/index.php/vm

Call for Journal Contributions

Social Justice & Democratization
e-Space

The International Sociological Association and Sage Publications have recently launched a new open access e-space initiative. The project, initiated by Margaret Abraham, ISA VP Research and developed in partnership with Robert Rojek and Naomi Blumsom, SAGE Publications is called the Social Justice and Democratization space (http://sjdspace.sagepub.com/).

The "Social Justice & Democratization Space" provides an environment to support and enhance communication, cooperation, and efficacy in international dissemination and exchange of information among researchers, teachers and practitioners that can contribute to transformative change.

You can access, submit, suggest and share resources under the following categories.

Archive space/ E-Special space: An archive of relevant articles from Current Sociology, International Sociology and any other articles related to the ISA Second Forum of Sociology plenary themes of:

• Social Justice and Democratization

• Gender and Human Rights

• Social and Economic inequalities

• Public Sociology

Resource space:

• **Policy:** Policy related resources (reports and articles)

• **Pedagogy:** Teaching related materials from across the world (syllabi, books, videos, articles and other pertinent teaching resources).

• **Practice:** Reports and materials that demonstrate how social justice and democratization are practiced at the local, national, transnational, regional and global contexts.

Visual lens: Images that capture social justice and democratization

Urbanities
Journal of the IUAES Commission on Urban Anthropology (CUA).

Urbanities is an open-access peer-reviewed international academic journal. It aims at publishing original articles on research at the forefront of the discipline, at exploring new trends and debates in Urban Anthropology that promote critical scholarship and at highlighting the contribution of urban research to the broader society. We welcome contributions from new and established scholars, researchers and practitioners who can make a valuable contribution to the subject matter and to international anthropology. Alongside scientific articles, **Urbanities** publishes review articles, book reviews and news on research done and in-progress and on recently completed doctorates in urban anthropology. In order to stimulate debate, **Urbanities** encourages publication of letters and comments. It also publishes brief announcements of forthcoming conferences and other relevant events, conference reports, University courses and jobs. Please visit http://www.anthrojournal-urbanities.com/

Street Signs Magazine

The Centre for Urban and Community Research (CUCR) at Goldsmiths, University of London, produces a magazine called 'Street Signs'. The magazine provides readers with updates on recent work and developments at the Centre but also includes original writing and reviews by both graduate students on our MA and PhD programmes and academic associates. Copies of Street Signs are also available to download free of charge. We welcome contributions from associates, students and others interested in the work of CUCR. We publish photographic essays; book reviews and occasional pieces (the more idiosyncratic the better (this is not meant to be a peer review refereed journal). Please e-mail either Caroline Knowles c.knowles@gold.ac.uk or Carole Keegan c.keegan@gold.ac.uk

Call for Journal Contributions

International Journal of Educational Studies

You are cordially invited to submit or recommend papers to *International Journal of Educational Studies*, a fast track peer-reviewed and open access academic journal published by *ESci Journals Publishing*, which is one of the largest open access journal publishers around the world. To date ESci Journals have been indexed by many important databases.

International Journal of Educational Studies is using online article submission, review and tracking system for quality and quick review processing. Journal provides rapid publication of research article. After **30 days Rapid Review Process** by the editorial board members or outside experts, an accepted paper will be placed under *In Press* within **24 hours** and will be published in the next issue. Send your manuscript to IJES@escijournals.net

ESci Journals are open access - international journals. Researchers worldwide will have full access to all the articles published online and be able to download them with zero subscription fee. Moreover, the influence of your research will rapidly expand once you become an OA author, because an OA article has more chances to be used and cited than does one that plods through the subscription barriers of traditional publishing model.

The scope of International Journal of Educational Studies embraces a range of disciplines covering scientific, cultural, economic, political, organizational and social issues in education, and explores the processes and outcomes of teaching, learning, and human development at all educational levels in both formal and informal settings. Manuscripts covering educational policy, planning and practice, cross-disciplinary, integrating education with academic disciplines such as anthropology, demography, economics, history, law, linguistics, philosophy, political science, psychology, and sociology are accepted for publication.

For more detailed information, please visit: **www.eSciJournals.net/IJES**

Papers are expected to be submitted at "**Article Submission**" section in the above website. Feel free to contact us if you have any questions about the journal. You are more than welcome to keep us updated on the latest focuses of your academic interest and inquiries.

Call for Articles

sociopedia.isa. is a new online publication of the International Sociological Association with review articles on subjects in the social sciences. It is a new concept in the production and dissemination of knowledge as it combines the best of two worlds: i) the opportunities the Internet offers for rapid publication and dissemination ii) the quality guaranteed by thorough and imaginative editing and peer review. All the articles in **sociopedia.isa** are up-to-date, 'state-of-the-art' reviews and will be revised on a regular basis. Each entry will have a discussion section to supplement it. Once a paper is accepted and finalized it will only take a few days before it is published online.

Sociopedia.isa is a joint venture of the International Sociological Association (ISA) and SAGE Publications. The editorial office of sociopedia.isa is located at the VU University in Amsterdam. **Sociopedia.isa** was launched during the ISA World Congress of Sociology in Gothenburg on July 13th, 2010. At the moment, it includes over 40 peer reviewed articles, some of which are also published in French and/or Spanish. Various articles are supplemented by commentaries and/or replies.

We have been approached by the Editor who has invited members the Visual Sociology Thematic Group to submit a paper for **sociopedia.isa** on one of the topics covered by our TG as they would like to include entries on visual sociology. SAGE has agreed to pay authors of accepted entries $250 upon completion of the manuscript.

For more information on what the aims and scope of **sociopedia.isa** are, what structure the entries should have and what the submission procedure looks like please visit our website: http://www.isa-sociology.org/publ/sociopedia-isa/

If you are interested in submitting an article please also contact Dennis Zuev, Vice president (Research) of the TG05 so he can co-ordinate entries: tungus66@gmail.com

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Call for Films and Papers

Call for Submissions
Journal of Video Ethnography

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

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

Submissions:
Films submitted will undergo single-blind peer review by a panel of three ethnographer-filmmakers. Submitters must be willing to "revise and resubmit" their films as a result of the review process.

For more information visit: videoethno.com

To submit a video:
videoethno.com/submit.html

Ethnografilm 2015
Call for Movies
April 8-12, 2015, Paris, France

Submissions for the second annual Ethnografilm Festival (http://ethnografilm.com) are now open. Located at Ciné 13 Théâtre, an historic site for film premieres in the 18th arrondissement of Paris, Ethnografilm is a Director's festival, highlighting documentary films that seek understanding of our social world. Sponsored by the International Social Science Council and the Society for Social Studies of Science. In 2015 Ethnografilm partners with the UNESCO International Year of Light to present a special session of films with a creative treatment or theme of light. However, all nonfiction films, of any length, receive equal consideration.

Please submit, before August 31st for lowest rates. Submissions and more information can be found at:

http://withoutabox.com

where you should search "ethnografilm".

Ethnografilm solicits submissions in four categories, with two categories designed especially for academic filmmakers. In 2015, Ethnografilm particularly solicits short films and films by students.

NEW BOOKS

HEGEMONIE UND DIE KRAFT DER BILDER

(Hegemony and the Image, Cologne 2013)

(EDS. ANNA   SCHOBER AND ALICE PECHRIGGL)

This volume investigates the way political hegemony emerges via visual culture. The various contributions collected assume that in an age of a disruption of handed-down traditions of conceptualising the world, of "globalisation" and of a wide dissemination of media such as film, TV, video and the internet such a contingent "chaining" of images, perceptions and actions assume particular importance. Images hold in place the certainties that guide our lives as gendered beings but also define relationships between cultures and classes. Nevertheless, in investigating of how political power emerges in a contingent way between a plurality of social actors, most theories of hegemony so far have been involved with linguistic approaches. In contrast to this, the contributions in *Hegemonie und die Kraft der Bilder* concentrate on linking the concept of hegemony closely to an investigation of the visual imaginary and of image worlds.

Friedrich Schlegel stated somewhat wryly that words often understand themselves better than those who use them. Something similar can be said in relation to images and the production of visual culture in general: the effects of images cannot be controlled by those who put them in circulation. Even if images are produced with a specific intention, this intention – even if it does not thus become unimportant or secondary – cannot control the effects it has set in motion in the way some image producers would have us believe. Such non-calculable stories of fascination, through which images are so deeply entangled in the emergence of political hegemony are investigated in *Hegemonie und die Kraft der Bilder*. We are thus proposing a "translation" between political theory and image sciences (aesthetics, art history, visual culture). Important reference points for such a "translation" are the methodological contributions of influential precursors of cultural studies such as Walter Benjamin, Roland Barthes, Ludwig Wittgenstein and Cornelius Castoriadis. The aim of the various contributions is to initiate an exchange between scholars from various disciplinary backgrounds that relate to these authors and to develop innovative approaches to clarify the relation between the image and political hegemony.

http://www.halem-verlag.de/2013/hegemonie-und-kraft-der-bilder/

Bilder lassen die Welt natürlich und gewiss erscheinen; zugleich vermögen sie, Bestehendes herauszufordern. Ihre Wirkung kann von denen, die sie herstellen bzw. verbreiten, nicht beherrscht werden. Die so entstehenden, nicht kalkulierbaren Rezeptionsgeschichten, über die Bilder in Konstitutionsprozesse politischer Hegemonie verstrickt sind, werden in diesem Band in den Blick genommen. Die Autorinnen und Autoren suchen nach Wegen, um zwischen politischer Theorie bzw. Philosophie und Bildforschung (Bildwissenschaft, Ästhetik, Kunstgeschichte) zu vermitteln. Die Beiträge widmen sich dem Eigensinn von Bildern und deren Potenzial, scheinbar Gegebenes wieder zu öffnen und in neue Beziehung zu setzen. Sie hinterfragen zudem die Rolle, die Bilder sowohl für die Aufrechterhaltung als auch für den Wandel der Sichtbarkeitsordnungen in diktatorischen wie auch demokratischen Regimen spielen.

3

Hegemonie und die Kraft der Bilder

Alice Pechriggl
Anna Schober (Hrsg.)

HH

Klagenfurter
Beiträge zur
visuellen Kultur
Band **3**

**Hegemonie und
die Kraft der Bilder**

Alice Pechriggl
Anna Schober
(Hrsg.)