IVMC_6 Abstract Booklet

Bucharest | July ‘19
The abstracts in this booklet are ordered alphabetically by the last name of the (first) author of each paper. As this material will not be updated in the last few days before the conference, it may not reflect last-minute changes. The titles, keywords, and content are as provided by the authors. Contact e-mails have been included whenever the authors included them in the abstracts.

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KEYNOTE SPEAKERS

* Douglas HARPER

Douglas Harper is a founding member of the International Visual Sociology Association and recently served as President. In his early work, particularly the book Good Company: A Tramp Life, Harper used documentary style photography as an aspect of immersive ethnography. He later discovered John Collier’s description of photo elicitation, and his book Working Knowledge was the first in depth use of that method. He has also used photography to study social landscapes in studies of Hong Kong migrants, and used historical photos in several aspects of studies of agriculture in the US, and the sociology of food in Italy. Overall his eight book length studies have all developed visual methods in one or several ways. His current project, now in the writing stage, is a thirty-year visual study of Piazza Maggiore in Bologna, Italy, made in more than twenty-five visits to that city. In this longitudinal visual ethnography, Harper shows how Italy has evolved over thirty years, from the patterns of gender interaction to the discursive strategies of protests, demonstrations, and other forms of civil expression that routinely take place in the piazza. His book Visual Sociology is the first comprehensive overview of that subject matter.

His work has been translated to several languages and his photos have appeared in international exhibitions.

* Dan PERJOVSCHI

With piercing irony, Dan Perjovschi comments on the absurdities and cynicisms of the “brave new world” in his daily drawings, thrown with a few strokes. Current topics from the world news are sharpened as well as general social phenomena or things that affect the artist personally. With his figures and scenarios, Perjovschi expansively populates the walls, floors, corridors or windows of the art institutions.


Perjovschi received the George Maciunas Prize (2004), and the Rosa Schapire Prize – Kunsthalle Hamburg (2016). At Wurtenbergiser Kunstverein he had a solo show (“Solid ground”) in 2006, and he participated in several group shows such as “On difference#1” (2005), “On Dithering” (2013), and “Tito’s Bunker” (2017). He lives and works in Sibiu and in Bucharest, Romania.
Postpolitics and the Hungarian NGO sector

**Keywords**: visual method, visual communication, post politics, ngoization, Eastern Europe

Postpolitics and the Hungarian NGO sector- the political economy of displays of either strength or weakness and other such moral attributes, and how are these connected to both neoliberal subjecthood and soft power. I look in detail at Mányavárág Alapítvány’s “Beszélő Bugyik Bisztró” (“Talking Panties Bistro”) and the “white cap” movement of local opposition politicians, backed by the local civil society. “Beszélő Bugyik Bisztró” is about a given issue (or a certain biopolitical regime), the “white cap” movement is explicitly about party politics, but both do political work by relegating issues concerning difference and antagonisms to the moral domain (see postpolitics, Chantal Mouffe). The NGO’s role was either to oversee the state or to fulfil its duties, yet these NGOs act as the local governors of ‘Western progress’ in the ‘backward East’, as the local advocates of values and practices deemed universally significant. I try to describe some of the discursive strategies and rhetorics of how these actors de-politicize their own work, and within it the role of the visual.

**Bio**: Orsolya lives and works in Budapest. She works with art collectives, and researches the political work done on affective and visual registers.
Community building methods: Analysis of the use of visual material in Beit Daniel Synagogue in Tel Aviv

Keywords: Reform -Synagogue, Tel-Aviv, photographs, pluralism, identity

Progressive Judaism in Israel is struggling for recognition and validation in Israeli society, a society that is suspect to Ultra Jewish Orthodox oppression and domination over religious freedom, gender equality and government funding. The Reform synagogue of Beit Daniel in Tel Aviv is presented as a case study of an institution struggling for pluralism and liberalism in Judaism, amongst others by promoting its activities through the use of visual material. Beit Daniel Reform synagogue belongs to the Israel Movement of Progressive Judaism in Israel. It is located in Tel Aviv, the hub of a secular metropolis. It tries to create a wider affiliation and a stronghold in Israeli society and to broaden its exposure through diverse activities. The synagogue attempts to widen its visibility, by presenting activities that reflect gender equality and inclusion, in the lobby, on the walls, on TV screens and largely in social media.

The aim is to explore the role of documentation of the day-to-day practices, mundane activities and events of the congregation, in generating a sense of community, in order to strengthen its cause and its larger battle. The study will relate to the dissemination of the photographs amongst its viewers and to the different responses and attitudes generated by viewers of the images. I argue that by having modernized its platforms of visual communication, Beit Daniel has succeeded in generating its own unique visual material, as a Reform synagogue in a metropolitan center, with a majority of secular residents. It has created a new visual vernacular of Reform Judaism in Tel Aviv, based on photographs of the everyday of the life of a community. The visual material is employed as a means to construct a new visual identity that plays part in constructing a metanarrative of freedom of religious practice amongst Jews in Israel.

Bio: Edna Barromi-Perlman is a visual researcher. Edna is a researcher in the Institute for Research of the Kibbutz and the Cooperative Idea at the University of Haifa, and a Research Associate at HBI at Brandeis University. Edna focuses on research of historical and archival photographs in Palestine and Israel.
Image and Representation. The Enigmatic Power of Visual Image

**Keywords**: visual image, representation, logocentrism, thinking through images, aesthetical epistemology, aesthetical rhetoric

The aim of my paper is to offer to a further debate the blueprint of an aesthetical epistemology, that is, of a theory of knowledge which has the visual image in its core.

My thesis is that visual images are the real “engine room” of representations; appearing as unconscious “items”, phantasms, “guidance-images”, or as “clips”, they decide what is happening at the first level of knowledge, the one of representations. Implicitly, the visual images influence ideologies, as well as scientific theories. That’s the reason why I consider visual images as having a strategic place in a culture: they are its most important elements, and also the main instrument of cultural change.

Twenty centuries of logocentrism had to pass, for us to be able to accept this simple phenomenon, which is shown on a daily basis by television and internet. Despite its evidence, still some authors wouldn’t accept it. In the name of a certain spiritualistic and, in the end, intellectualistic idea of “human dignity”, they prefer to condemn those who let themselves seduced by audio-visual media.

The reevaluation of visual thinking (thinking through visual images) is easier understood by means of a concept belonging to the Romanian researcher Constantin Sălăvăstru – the one of aesthetical rhetoric, which Sălăvăstru is treating as opposed to cognitive rhetoric.

As I believe, this new theory of knowledge could explain this unlimited power of visual image in mass communication; also, it could be the foundation of a new rhetoric and of new paradigms of mass communication.

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The use of Remix methods to engender memory and storytelling

**Keywords**: Remixing, Home Movies, Super 8, memory, Storytelling

Over the last decade, my research has been led by practice, film and video installation production. I have used these methods to explore ways of revisioning memories to elicit personal remembering and storytelling in the viewer. Much of this research has concentrated on the role of found home movies with particular emphasis on the medium of Super 8 film. Such images, my research indicates have lost much of the personal and emotive qualities that they once had and by rescreening and reusing them I hope to regain their emotional value.

I aim to create a medium that will provide viewers with an auratic experience that engenders memory recall and sharing. The aura created, I argue, results from a combination of factors. It emanates mainly from the nature of the very personal and authentic subject matter of the home movies, rich with nostalgia. The impact is made more potent when imbued with the physical attributes present in the medium itself, super8 film.

In this latest work, “Remixed Memories”, I am exploring the concept of remixing found footage from experimental Super 8 artists, Jasper Rigole, Derek Jarman, Peter Forgacs and anonymous home movies shot in the 1970s, to create a new work that offers a greater aura through this remixing. Here I layer selected sequences together, creating evocative images imbued with nostalgia and reverie. The layering helps to create compelling, auratic images that promote contemplation and elicit story telling. The remix displaces us in time and space and breaks out of any narrative pattern. As Catherine Russell notes ‘the allegorical discourse [...] marks the point of a vanishing and transitory subjectivity that is at once similar and different, remembered and imagined’ (Russell 1999, 5). This work entitled “Remixed Memories,” is an experimental digital remix video of 9 minutes duration and I have also created a series of stills that are designed to evoke a similar response.

**Bio**: Dr. Diane Charleton is a Senior lecturer in Media at Australian Catholic University Melbourne. She is a creative practice researcher who began her career as a documentary maker and through research has been exploring visual methods to explore ways of visualising memories to aid memory recall and personal storytelling. Her new book “Filmmaking as research: Screening Memories “will be published later this year.
Is my story still my own if you are telling it? An analysis of mediation in documentaries about Romanian migrants

Keywords: analytics of mediation, documentary, distance, regime of knowledge, indexicality

This presentation starts from a documentary series about vulnerable Romanian migrants in London (‘The Romanians Are Coming’, Keo Films, Channel 4, 2015) that the authors take as a semantic field that facilitates the spectator’s involvement with the public problem (Gusfield, 1984) of migration and its actors, following Lilie Chouliaraki’s line of analysis (Towards an analytics of mediation, 2006).

The documentary as a cinematic genre has a performative nature (Renov, 1993) that is not to be taken as a testimonial, but rather as a narrative mode that leads to fiction through framing. In this respect, the authors look at the documentary as a process of mediation and consequently explore the types of distance created by the documentary and the strategic management of this distance.

More specifically, the authors attempt to identify which are the regimes of knowledge proposed to the viewer by this cinematic production. How much knowledge is revealed/withheld by the documentary? What modes of narrating does the documentary employ (descriptions, narrations, expositions)? What forms of narrative realism (perceptual, categorical or ideological)? Are indexical, iconic or symbolic meanings favored? Finally, what can be done with this knowledge? In other words, what agency is attributed to various actors?

Does the documentary encourage contemplation, as a form of action at a distance (that involves objective deliberation and judgement upon suffering), or identification (the emotional participation of the viewers in the suffering)?

This paper will ultimately contribute to the understanding of the documentary as a specific process of mediation.

Bio: Dr. Mălina Ciocea is a Reader at NUPSPA and a member of the CoDiPo Laboratory of the Center for Research in Communication. She has been involved in several research projects on the new Romanian diaspora and the construction of the public problem of communism through media debates in the Romanian public sphere.

Dr. Georgiana Udrea is a Senior Lecturer at NUPSPA and a researcher at the Center for EU Communication Studies. Her research interests are: European identity and alterity, the new Romanian diaspora, ethnic stereotypes and representations. She is currently a fellow of Spiru Haret research grants on diaspora and migration.

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Mapping Romania’s Centenary in Data Visualization.
A Visual Appraisal Analysis of Infographics on the Romanian Society

Keywords: analytics of mediation, documentary, distance, regime of knowledge, indexicality

The online campaign “100 Romanians” is developed in the context of the celebration of Romania’s Centenary, namely the 100 years anniversary of the union of three historical provinces with Romania. The campaign focuses on the visual mapping of the Romanian society in order to measure and to improve Romania’s indicators according to the sustainable development goals of the United Nations Organization. This is a visual mapping through infographics of 16 domains, ranging from family, religion, ethnicity, technology to environment, culture, or household.

Infographics as visualisation narratives have been largely used in the context of social media and the visual web (Lewine, 2014). They empower the storytelling process (Segel, Heger, 2011) by providing an objective presentation of information (Cope, Wells, 2018). This study on the infographics employed in the online campaign “100 Romanians” could narrow “the lack of research into the use of infographics in PR campaigns generally” (Cope, Wells, 2018) and the visual appraisal analysis developed could bring useful insights for PR practitioners and scholars.

The data will be formed of the static infographics uploaded on the online campaign “100 Romanians” platform. Starting from social semiotics (van Leeuwen, 2005; Kress, van Leeuwen 2006), visual appraisal theory (Economou, 2009) and the visual appraisal framework to infographics (Cmeciu et al., 2016), this study will provide insights into the potential navigation paths (information values, salience and framing) beyond these infographics on the Romanian society and into the use of the visual and verbal semiotic resources in this type of data visualisation.

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Visualizing Death: Studio Art Students Exploring Visual Histories of Thanatology

**Keywords**: Death, Education, Images, Art history, Art practices

Death in art reminds, inspires, or instructs viewers how to live. Poussin’s Acadian Shepherds (Et in Arcadio Ego), 1650, reminds viewers that even in paradise Death is present, or it is viewed as an epic event, demonstrated in West’s 1770 painting of The Death of General Wolf. Kalho’s final work of pink ripe watermelons literally instructs viewers to “Viva la Vida”. Learning about Death through art history supports young adults’ explorations of their mortality. The 3rd year course Memento Mori supports studio based art student opportunities to draw and write as a way to examine and reflect on thanatology themes in their own art practices. Students are often drawn to taboos such as thanatology. They enrol out of interest but lack academic knowledge about the subject. Studying it can lead to personal and cognitive growth and a decreased discomfort with Death. They become more prepared to support others personally and professionally. Such interests and growth is based more in individual student experiences than in the grand narratives of art history. I uncover sombre, personal, and humorous les petites histoires about Death by using Commonplace Books to uncover images that tell a story while inviting new stories about thanatology and art practice. Students volunteered copies of Commonplace books that were used as a tool to navigate and explore shared and personal visual worlds. Derived from the Latin, locus communis —literally what is common in our lived spaces — and from the Greek, koinos topos, “general theme,” a Commonplace Book allows us to collect ideas, questions, comments, connections, problems, and ideas about course readings and discussions. As a material object it demonstrates learning about course themes, ideas, and materials by “carrying us into our past, deeper into our present, or farther into a place called ‘the image world’” (Barry, Syllabus, 2015).

**Bio**: Cassandra’s research is an interdisciplinary exploration of aesthetics as practice in non-traditional art environments including visual research. She received IVSA’s Rieger PhD Award in 2016 and teaches Art History, Visual Culture + Theory, and a seminar entitled Memento Mori, that explores death, art history, and art practices in Calgary, Canada.
Digital tools and software for visual data analysis

**Keywords**: social media analysis, social network analysis, visualization tools, data collection tools, big data analysis

Analyzing data from social media platform, such as Instagram, Facebook or Youtube involve more and new digital methods and also software for data collection, and for data analysis and visualization. This topic is also about big data, due to the fact that on social platforms, we collect an enormous quantity of unstructured data.

Social Network Analysis is used as a research method in the digital world, but this involves some software. Thus, related to Instagram, it could be considered both the text-based research that uses the hashtags, comments and post description, and also the geo-location-based research and visualization the content consisting of the posted photos. In this conditions, and as an example, visualization methods could show the relationship between geolocation and number of likes given by the users. Also, the network analysis could shows the persons most influent on the platform.

This paper consider both digital methods used for social network analysis, but also the software used by the researchers with this purpose.

Due to the fact that Instagram has blocked for researcher use of its API in June 2016, it was different tools for this research. Thus, as examples, tools used to analyze data from Instagram are NewsWhip Analytics and Iconosquare Instagram hashtag explorer. Considering tools for data collection could be mentioned NETVIZZ and NETLYTIC.

In the same time, we must consider tools for visualization the graphs such as Network Visualization Muzviz - Muxviz.net, an open-source software who can do multi-layer data analysis, and Gephi. For example, Gephi works with Instagram hashtags networks, based on a collection of data saved in .CVS files.

In this paper, tools and software for the network visualization and analysis, and also for visualizing communities in the network are considered.

**Bio**: Dr. Hab. Georgeta Drula is professor at the University of Bucharest, Faculty of Journalism and Communication Studies. Her interests in research and teaching are digital media, digital journalism and multi-platform production in media industry. She gained grants and led national and international research projects, has contributed articles published in peer reviewed journals and conference proceedings, and written books in this field. She is a coordinator of the Master programme “Multimedia and audio-video production” at her university, and a member of ECREA (European Communication Research and Education Association).

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Documenting the life of senior citizens in Romanian: a qualitative research on the visual representation of silver consumers in social context

Keywords: senior citizens, silver economy, advertising, lifestyle, grey marketing

As the percentage of people over 50 has grown in the world and their purchasing power has increased, the business and marketing strategies have begun to reconsider the representation of silver consumers in their promotional activities. Although previous social and economic studies highlighted the benefit of greying marketing, the older people has been underrepresented in media advertising and portrayed as a homogenous group in terms of lifestyles, needs, values, expectations, physical aspects and purchasing power. Consequently, only few several MARCOMM representatives have raised concern of inadequate depiction of silver consumers and advocated for a better regulation of advertising to the 50+ audience. Romania is an interesting example of how the advertising industry – that is only now reaching maturity – understands the grey marketing either deeply rooted in ageist popular theories or breaking the ordinary rules, but only to become ridiculous. This paper presents the results of an ethnographic research that aims to document the life of 60+ Romanian seniors that are currently employed and unemployed. Using a mix of qualitative research, specifically in-depth interviews and ethnographic research (photographs of pensioners’ homes, daily life and possessions), we document the senior lifestyle, their meaning in life as well as their expectations in terms of visual representation of their age group in advertising, as well as their consumption habits. The research we conducted showed that there is more than meets the eye when talking about the diversity of lifestyle options available to seniors. Based on the research results, we deliver a set of insights that could be useful for the mar-comm industry or policy-makers interested in the elder segment of the population.
Social criticism and visual rhetoric. Banksy: the voice of the poorest, collected by the richest

Keywords: street art, Banksy, visual rhetoric, hypertext, social critique

Since the late 19th century, but especially during the 20th century, discussions about the role of art have become increasingly intense. The slogan “L’art pour l’art,” popular among the artists and intellectuals of Paris during Romanticism, is being attacked more and more frequently at the end of the Romantic era. Ruskin speaks of the moral and educational function of art. Nietzsche about the regulatory role of the art in society (aesthetics regulates ethics in a circular axiology). Things are getting more complicated in the 20th century, along with the discussions that arise around art as a financial investment tool. The present paper aims to present the contemporary artistic discourse from a complex perspective: how aesthetic value, political discourse, social critique, and market value lie in interdependence. Our study focuses on what we call street art and, more specifically, the well-known artist Banksy. In the first part of the study, we made a deep semiotic analysis, diving into the syntagmatic and associative relations found in Banksy’s artistic discourse. We also show the markedness of explicit oppositions in his works. In the second part of the study, we conducted a speech analysis on the hypertext (in this study we define as hypertext the complex of press articles, critical reviews, and comments on social networks) appearing around the images created by him. The findings of the study present the complex communication mechanism through which an underground artist (the voice of those who suffer injustice and loud critic of capitalism and consumerism), has become - in only a few years - a star of the pop culture and a VIP of the art market (despite the fact that his identity is unknown!), collected by the richest. We also show how the change of status was reflected in the rhetoric of his visual discourse.

Bio: Dragoș A. Farmazon is a Ph.D. candidate affiliated with NUPSPA. His research focuses on the relationship between art and society in the 20th century. His areas of interest include semiotics, visual rhetoric, and critical theory. MA in the History and Movement of Philosophical Ideas. BA in Art History and Theory.

Roberta M. Răducu is a Ph.D. candidate affiliated with NUPSPA. Her research focuses on ageing and modern technologies, generational cohorts and transnational families. Her areas of interest include semiotics, imagology and image analysis and social research. MA in the Project Management. BA in Communication and Public Relations.
“A Big, Beautiful Door In The Middle Of The Wall”. Analyzing Visual Depictions Of Failed Security Constructions

Keywords: walls, border fences, refugee crisis, European Union, porous performativity

Since the height of the refugee crisis in 2015, various European states in general and Member States of the European Union in particular began constructing walls and border barriers in order to stem the flow of people from entering their territories. But as the crisis subsided, the walls and fences stayed. Outside them, communities of refugees and immigrants were left in a legal limbo – like in the case of those found in the Calais Jungle – whose living conditions were – according to the Human Rights Watch – akin to “living in hell” (July 2017) – or in the improvised camps from Belgrade. The present study is interested in analyzing narrative and visual depictions of three such constructions: the Calais border barrier, a wall in the Norwegian town of Kirkenes at the border with Russia, and a fence at Hungary’s border with Serbia located in the village of Kubekhaza. All three can be grouped under the category of what the study would refer to as “porous performativity”. No wall is unimpregnable, but as Minca and Rijke (2017) note, the capacity of the new walls to keep people out is even more precarious. The given examples are a testament to this: they were built on the promise of keeping the Others out but a series of critical points of failure undermined their stated designation: the Calais border barrier had unlocked doors, the Kirkenes fence was built after the migration wave already stopped passing through the region while in parallel, the Russian side already had a wall in place, superior in size and length. Meanwhile, the Kubekhaza four meter wire fence did not cover the Romanian side of the border which could also have been used as a potential access point into the country given that Kubekhaza’s border with Romania was far bigger than that with Serbia.

Bio: Luiza-Maria Filimon has a PhD in Political Science awarded by the National University of Political Science and Public Administration with a dissertation on the poststructuralist theory in International Relations (2017). At the present moment, her main research interests concern the area of International Relations Theory, power relations and the construction of alterities, critical theorizations of security, and critical conceptions of imminence. Junior editor of the Annals of the „Ovidius” University – Political Science Series.
Enhancing undergraduate business students’ learning by introducing innovative art-based teaching activity in the class

**Keywords**: drawing; freehand; visual critical thinking, visual learning

Nowadays, the growing number of academics and practitioners are calling for engaging and collaborative learning techniques which can contribute to the development of visual literacy competencies necessary for critical, self-reflective and knowledgeable graduates (e.g. Beau-doin, 2016; Holland, 2014; Schönborn & Anderson, 2006). This paper responds to this call by presenting a case study of a visual learning activity introduced to 1st year undergraduate business students. This activity aims to develop students’ visual critical thinking about a complex social phenomenon of corruption through their engagement with freehand drawing. Freehand drawing is usually seen as an effective ‘visual elicitation technique’ which allows students to explore multiple ways of understanding and challenging ‘taken-for-granted’ assumptions (Donnelly and Hogan, 2013; Feeney et al, 2015). However, despite their widely discussed benefits in the field of art, architecture and design (Richards, 2013), freehand drawing activities are notable by their absence in the business studies classroom.

During a classroom-based freehand drawing activity, students were split in groups of 4-5 and each group of students was asked to draw several different images to represent their understanding of the magnitude of corruption. Examples of students’ freehand drawings are provided in Figure 1. These learner-generated images were used in the classroom plenary discussion to develop a collective interpretation of the costs of corruption to the global economy. The freehand drawing activity, introduced during a seminar session, has provided insights into students’ level of comprehension of a complex social phenomenon such as corruption. Analysis of 130 students’ freehand drawings revealed two main discourses, namely consumption-orientated discourse and socially-orientated discourse, that manifested themselves in the results of the students’ classroom work with the widespread prevalence of the former (Figure 2 and Figure 3).

This study reveals that freehand drawing activities can add value to the undergraduate business students’ skills sets by helping them to conceive, select, develop and explain their ideas. Furthermore, analysis of these activities can be used by educators to tailor relevant lecture and seminar materials. Findings of this study resonate with studies exploring benefits of freehand drawing as a teaching activity in other disciplines and, by presenting results of the art-based teaching initiative, this paper aims to encourage use of freehand drawing within business schools’ curricula and beyond.

**Bio**: Dr Gyuzel Gadelshina is a senior lecturer in strategic management and international business at Newcastle Business School (Northumbria University). In her current research, she explores organisational life using a range of theories and methodologies from the fields of discourse analysis, ethnomethodology, conversation analysis and membership categorisation analysis. Her pedagogic research is focused on visual literacy and the student learning experience.
Epic Representations of Losing Weight. The “Eatkarus” Viral Video Commercial of Edeka in 2017

**Keywords**: visual plot, dieting campaign, intertextuality

It often happens for media references to the topic of losing weight to be accompanied by predictable visuals portraying either people who are measuring the features of their own bodies or images of healthy and junk food – all this amount of trivialities making the topic of losing weight a weak candidate for emotional visual storytelling. Yet, the communication team behind the German Retailer-Brand Edeka managed to turn the mundane topic of losing weight into a captivating visual plot. The story in the commercial is told only through visuals: the only words that are present in the ad are the ones written on the screen in the beginning of the advertisement (“The Story of Eatkarus”) and the one in the end – the slogan (“Eat like the one you want to be”), the name of the brand (“Edeka”), and the hashtag (#issso) pointing to the program of the brand that offered recipes and suggestions for healthy eating. In this paper, I propose a thorough analysis of the elements that compose the visual plot of this commercial, trying to explain the intertextual character of the visuals that were chosen to point metaphorically to the underpinnings of the drive to lose weight.

**Bio**: Ioana Grancea is lecturer in the Department of Communication Science and Public Relations of the Faculty of Philosophy and Socio-Political Sciences at the University “Alexandru-Ioan Cuza” of Iași. Her work is devoted to visual rhetoric in advertising, copywriting techniques, and corporate social responsibility.

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Knowing From Inside the White Cube: Artists’ Moving Image for Sociological Research

**Keywords:** sensory knowledge, artists’ moving image

This paper introduces a PhD project at the intersection of Sociology and art practice which uses artists’ filmmaking as a method to undertake and express research into embodied and sensory knowledges. In particular, the project is concerned with the hidden labour required by the ‘white cube’ model of arts institutions. Working with gallery technicians, cleaners and volunteers, the project uses visual methods to interrogate the installation of an exhibition (In the Peaceful Dome, Bluecoat, 2017-18). In so doing, it is an attempt to challenge the ‘hands off’ knowledge culture of arts institutions, arguing that this is only sustained by the erasure of certain bodies at work (the technician or cleaner). The paper will be illustrated with extracts from the projects’ film and installation (which can be seen here: https://lharris28.wixsite.com/website).

The paper makes the case for the potential of artists’ filmmaking and moving image installation as a method for practicing and presenting sociological research. While sociological filmmaking tends towards the documentary format, the paper argues that, through using practice as research, the film camera can instead be a sensory tool with which to both explore the flow of materials and practice the enacting of sensory knowledge. The paper draws equally on work within the social sciences (notably Marxism and Tim Ingold’s anthropology) and artists’ moving image. It introduces artists whose work bridges the gap between sociology and art: Cao Fei’s Whose Utopia (2006), Hiwa K’s Nazha and the Bell Project (2015) and Julie Brook’s Pigment (2013). Techniques including multi-channel and layering are introduced as ways to distance sociological film practice from documentary, moving instead towards the sensory aspects of social life.

**Bio:** Laura Harris is a PhD researcher working at the University of Liverpool (Sociology and Philosophy) and Bluecoat (Liverpool’s Centre for the Contemporary Arts). Her research uses filmmaking as a method to explore sensory knowledge in the art world of work. She is also an arts writer and editor.
This paper considers the strategies and techniques developed by Chinese religion practitioners to build spiritual capital amongst their followers, particularly through the online and digital visualisation of the deities they worship. Spirit Altars in Chinese religion are loosely organised social groups that depend on the charismatic authority of spirit mediums, whom they believe enter into trances and channel the spirit and spiritual power of deities. To increase the legitimacy of their mediums, such groups are increasingly making use of Facebook, photography and videography to craft epic narratives of mundane rituals. By using a mix of ethnographic observation and qualitative content analysis, I will demonstrate how spiritual capital is accumulated in the digital world.
In the last few years the authors have been working, with a small group of colleagues, on the development of projects intended to represent the territories with the device of “territorial storytelling”. After performing research with the “traditional” tools of cultural and economic geography, the idea of deep map emerged, as an open-ended process of collecting several different materials, mixing scientific and non-scientific tools, with some artistic contamination and a strong focus on communication (to the communities) and participation (of the communities).

The aim of our deep maps is to capture the present of the territories, not yet neglecting the past, but considering it as a constituent part of the accountable present – intentionally in order to talk about the future. We thus need research tools able to capture the immediateness, the inherent action of the present: our tools are the notebook, the audio recorder, the digital video camera. Our deep maps thus include materials such as audio, video, documents, drawings, pictures, materials created right when the research is performed – and as such in need of accessible tools, that could be used by the non-researcher, the bystander, the artist.

Our work developed with several projects performed in particular in internal areas of the Italian South or in the Alps, working in small communities with the aim of developing geographical and visual storytelling, in order to provide a contribution to the territorial policies and also to give voice to small territories and their peculiar paths of development. Eventually, we ended up also in producing documentary films that were selected and are being screened in documentary festivals in Italy and abroad.

In this contribution, analyzing the scientific and the non-academic literature and looking back at our research experience, we attempt a first methodological assessment: are deep maps possible and useful? To what extent the visual aspects, and the documentary in particular, contribute to the research? What is the distinction or the relationships between our academic and our cinema outputs – if there is any? Performing this assessment at this stage, allows us to consolidate our methodology for continuing in the future projects.

Bio: Daniele Ietri is Full professor of Geography at the Faculty of Education of the Free University of Bolzano - Freie Universität Bozen, Italy. His research is mainly focused on the study of urban and regional competitiveness and the elaboration of local development policies. He also works on the use of documentary films as a tool for the on-the-field research. Since 2013 with a group of researchers and filmmakers has been producing documentary films screened in festivals, theaters and events.

Eleonora Mastropietro is assistant professor at the Department of Cultural and Environmental Heritage of the University of Milan. She completed research projects focusing on the relationship between cinema, landscape and territory. She also graduated in Film Writing and in Cinema Documentary at the School of Cinema in Milan. In 2018 she directed her first feature documentary film “A Story from Here”.

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Digital models are experimental sites designed to make legible projections of social futures to a variety of publics. Seasteading, a proposal to develop floating, libertarian communities in the sea, implicates a highly visual field of cultural artefacts, including digital architectural models. Agencies promoting seasteading - chief amongst whom are The Seasteading Institute (founded with financial support of right-wing tech billionaires from Silicon Valley) - have invested in a series of digital renderings to help make legible their vision of the future, often with the explicit aim of garnering financial and political support for the otherwise-abstracted idea.

Here I draw on the post-Marxist framework of Cultural Political Economy to analyse the experimental visual models of seasteading, arguing that these representations are an intervention in a capitalist economic imaginary. Designed to encourage a reordering of the social world they describe, these models have a utopian-dystopian character. Positioning these digital models of seasteading as rhetorical descriptions of extremely partial and exclusionary innovation, particular attention is drawn to reworkings of temporal and spatial elements of social life that underpin what is a highly contested and contestable vision of the future. The contention in the paper is that these digital models are a visual component of a wider assemblage of cultural materials that are mobilised in attempt to bring about the changes depicted therein.

Bio: Dr Paul Jones is Senior Lecturer in Sociology at the University of Liverpool.

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“They allowed students to be creative and crazy” — collaborative teaching of visual research methods

Keywords: teaching visual methods; visual pedagogy; experiential learning; collaborative teaching; teacher reflection

Despite the presence of visual methodologies in academic research across disciplines, courses that specifically focus on visual research methods (VRM) are rare in university curricula in Finland. In consequence, students usually rely on a self-learned knowledge from various VRM handbooks without relevant critical pedagogical view or guided learning practices. As both teachers and academics, we noticed an urgent need to familiarize students with the basics of VRM, while at the same time, aiming to develop their skills in looking and seeing. In this paper, we explore pedagogies of two introductory elective VRM courses: a semester long course and an intensive one-week summer school course for Finnish and international MA students from various disciplines, with majority in humanities and social sciences. By combining our disciplinary backgrounds in sociology and communication studies, both courses were designed and taught collaboratively, which enriched course content and discussions. The paper builds on the comparative analysis of these two courses, looking at three types of material: teachers’ reflective diaries written after each class, students’ course feedback collected in the end of the course and reflective learning reports from students. Following experiential learning theory, we designed both courses with a number of hands-on activities. This approach allowed students to experience visual research methodologies by exploring mundane everyday stories through individual research projects. Classes were taught within the frames of dialogic pedagogy, implemented twofold: in teacher-student relations and between teachers. The study indicates particular challenges of teaching trans-disciplinary, non-curricular VRM courses as well as a number of pedagogical strategies such courses require.

Bio: Joanna Kędra is Postdoctoral Researcher at the Department of Language and Communication Studies, University of Jyväskylä, Finland. Her research and teaching focus on visual literacy, press photography and visual research methods. She is engaged in the ECREA TWG Visual Cultures. She is also co-editing a book “Visual Pedagogies”.

Rasa Žakevičiūtė is a lecturer at the Department of Social Sciences and Philosophy, University of Jyväskylä, Finland. For several years she has been teaching social theories, visual research methods, data visualization and visual presentation. She is also a PhD researcher in rural sociology, specializing in the post-Soviet transition.

Joanna Kędra and Rasa Žakevičiūtė co-edited a double special issue of the Journal of Visual Literacy (2019: 38, 1-2) on visual literacy practices in higher education. They teach in collaboration since 2016.
Follow (up) the visual. Building continuity within sets of interviews through visual methods

**Keywords:** Visual Methods, Qualitative Interviews, Visual Elicitation, Drawing Exercises, Follow-Up Interviews

The uses and advantages of visual methods in interview settings have already been successfully examined in previous research. Especially when applied as techniques for visual elicitation in qualitative interviews, they proved to be valuable for breaking up question-answer discourse structures and to facilitate vivid and deep talk about topics and routines that are otherwise quite complicated to explore. In our paper, we will show that visual methods also have a particular potential for creating connections and cohesions in follow-up-interview-settings. These reflections are based on a qualitative study on visual practices in romantic relationships. It combined semi-structured pair and subsequent individual interviews. Verbal interviews were enriched with participatory network drawings and visual elicitation techniques. This methodological design proved to strengthen respondents’ commitment to the study and allowed for more sensitive and personal explorations in the individual follow-up interviews after the initial joint interview. We found visual methods to be very helpful for building a sense of continuity between the two sets of interviews, for both the researcher and the respondents. Specifically, participatory drawings and participatory visual elicitation techniques can be used as material anchor points that can help both participants and researchers structure their thoughts and follow-up and further elaborate on contents and discourses discussed in the previous interview. Visual methods can thus make a fruitful contribution to the methodological repertoire of qualitative interviews in general. However, participatory drawing and elicitation techniques can also be challenging for the respondents. These techniques and their role in the interview process thus have to be explained carefully. Above all, visual methods need to be sensitively integrated in the interview process to avoid creating a hindrance or burden for the interviewees. In our talk we will discuss the challenges and opportunities of the use of visual methods in follow-up interview processes.

**Bio:**
Federico Lucchesi is doctoral student and research assistant at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera italiana.

Seraina Tarnutzer is research assistant at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera italiana and the University of Basel where she is currently master graduate student.

Katharina Lobinger is assistant professor for online communication at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera italiana. She is chair of the visual communication division of the German Communication Association and member of the steering group of the ECREA Temporary Working “Visual Cultures”.

Rebecca Venema is doctoral student and research and teaching assistant at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera italiana. From 2013 until 2017 she was research associate at the Centre for Media, Communication and Information Research (ZeMKI) at the University of Bremen.
The Twisted Fairy-Tale behind how light skinned girls are ‘trending’

Keywords: Bangladeshi, Discourse, Phenomenon, Identity & Adverts

My research is an exploration of the ways in which a beauty ideal is presented in the advertising of skin lightening products. In addition, it investigates consumers of skin-whitening products and their response to these advertisements in a particular ethnic community: British Bangladeshi. Seven women were interviewed on the why and how of their skincare regime using photo elicitation and semi structured interviews. In addition, using a visual discourse analysis, messages from the advertisements are presented. The research presents voices and experiences of the seven women, to show how they construct their identities through the ‘fantasy’ of a whiter skin.

Research Objectives
- Examine the ways the industry markets skin-lightening products
- Investigate how the visual representation of women in skin lightening advertisements reflects cultural values and influences self-perceptions of consumers
- Produce a visual discourse analysis (Rose, 2012) of skin-lightening advertising and data obtained through photo-elicitation used in interviews with female members of the ‘British Bangladeshi’ community on their use of ‘Skin-lightening’ products
- Investigate the factors influencing British Bangladeshi women’s stance towards purchasing of skin-lightening products

Findings
By listening to the voices of seven British Bangladeshi women I have learnt there are broad societal issues connected to being ‘lighter’ such as marriage prospects, acceptance in the community and more generally, creating a better version of yourself. Based on a discourse analysis of the advertisements, and de-fetishizing skin lightening products, I highlighted ways in which ‘whiteness’ is presented as alluring, glamorous, luxurious, constructing a powerful discourse for women to draw on. Idealised notions of beauty are fixed in the products of the cosmetic industry, therefore the notion of beauty is based on what is recognizable in the media and advertisements. I have illustrated how British Bangladeshi women draw on homogenized western idea of beauty, a fantasy that can never be fully fulfilled, but which is racially informed.

Bio: My name is Monica, alumna of Oxford Brookes. Currently studying a PhD and work at Oxford Brookes as Digital and Social Media Officer. I am involved with Shades of Noir (University of the Arts London), where my research findings have been published in ‘Biological Pigment Bias: Perspectives on Colourism’; a Terms of Reference (ToR) which focuses on how social constructions like race and class are reinforced through marketing.
Evaluating the relationship between participatory visual methods and ‘voice’: Some findings and implications from a small-scale study

Keywords: N/A

This paper presents findings from the ESRC National Centre for Research Methods research project, Do participatory visual methods ‘give voice’? in the UK. This study explored the relationship between participatory visual methods and ‘voice’ in two ways: firstly, by exploring the ways in which researchers understand a relationship between participatory visual methods and voice; and secondly, by undertaking a case study of a participatory visual project, in which participants and an audience group evaluated the relationship between participatory visual methods and ‘voice’. This paper presents findings from the project and considers the implications for our understanding of the relationship between participatory visual methods and ‘voice’.
A visual narrative can be a useful tool for activist and scholars in discussion of the issue of ecological damages. In the paper, in regard to T.J. Demos concept of politics of ecology I will present three types of visual narratives, whose theme is global warming. The first approach is to create a symbolic space of cultural references, the second to describe the history of polar research and reflection on the presence of a human in a difficult to inhabit terrain, and the third to tell a story about the experience of a traveler wandering to an unknown and fascinating world. Each of the three methods mentioned here provides knowledge about environmental and ecological dependencies using visual narrative.

The first strategy is described on the example of a photographic performance entitled Polar is by Kuba Bąkowski conducted during a scientific expedition to Spitsbergen. The second approach is illustrated with a project by Tyrone Martinsson Arctic Views. Passages in Time (2015). A researcher and photographer uses re-photography to tell a history of polar research in Svalbard region and at the same time – to visualize melting of the ice cover. The third one is explained on the example of a documentary series of photographs by Janusz Oleksa. The photographer focuses on the remains of human presence and formal aspects of the space being watched, transforming it into a set of lines and colorful patches. Patricia Leavy draws attention to the growing popularity of artistic methods used in social sciences. She states that ABR practices ‘adapt the tenets of the creative arts in order to address social research questions in holistic and engaged ways in which theory and practice are intertwined’ (Leavy 2015: IX). Passing knowledge in scientific language is difficult, and visual narratives do not only appeal to the recipients but, above all, are encouraging their reflection.

**Bio:** Currently works as a professor at the Institute of Cultural Studies at Adam Mickiewicz University in Poznań. A graduate of photography (University of Arts) and cultural studies (AMU). She completed a PhD and postdoctoral degree in cultural studies. Specialises in contemporary photography, urban documentary and museums’ practices. She is the author of three books on the cultural interpretation of photography, and several articles in journals and chapters in books.
The title sequence is a short piece that presents production and casts of the film with audiovisual elements at the beginning of the film. Title sequences give hints about the film. Although it does not present the whole subject of the film, it uses the concept of the film, its genre and sometimes the important places in its script. In fact, this medium includes not only cinema, but also visual communication design, as well as music and sound design. The title sequences, which were previously only written in white on the black background, began to be richer with titles on moving images and scenes taken from the film after the late 1960s. Title sequence processes the concept of time in a different way from the film and prepares the viewer for the film and tries to give a lot of information about the film in a short time. Title sequence, which has also contributed greatly to the expression of the film, is one of the important parts of the relationship between cinema and design. The use of title sequence, whose edits, colors, typography, composition, sound and music are references to the film, started to be used in Turkish films after the 1950s. Between 1960-1980 thousands of fantastic movies, were produced in Turkey, based on historical myths (i.e. Battal Gazi Series, Kılıç Aslan, Kara Murat), or western superheroes (i.e. The Return of Superman, Batman, and Ömer the Tourist in Star Trek). Especially the fantastic and historical action Turkish movies in the late 60s when the films started popular, the title sequences were activated and enriched in parallel with the subjects of the films (ie: (Şöför Mehmet, Kılıç Aslan, Üç Dev Adam, Korkusuz Cengâver, Savulun Battal Gazi Geliyor). In this research, title sequences of Turkish films between 1970-1980 will be discussed in terms of time, narrative and design and will explain how these concepts are blended. This research also concentrates on how title sequences were designed and embedded and also the relation of film with time perception will be emphasized. Some of the title sequences focus on the animations or moving images; the other title sequences are based on the introductory scenes of the films. In the light of the analog technology, the designers and filmmakers used different overlapping techniques to write titles on the images. This research also aims the relationship between the film narration and the title sequence design decisions.

Bio: Gurkan Maruf Mihci, is an assistant professor at IUPUI Herron Art and Design and pursuing his PhD at Istanbul Institute of Design. After having his B.F.A. degree in Graphic Design at Bilkent University, he continued his studies in Visual Arts and Visual Communication Design (M.A.) at Sabanci University. He has been teaching audiovisual communication design courses for 10 years. He exhibited his collective and individual audiovisual art and media works in festivals and exhibitions worldwide.
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The Great Picture of the MMR (Measles – Mumps – Rubella) Vaccination Controversy

**Keywords:** MMR vaccine, immunization, New Media, Social Media, image

The MMR Vaccination rose a lot of controversies starting with 1998, when Dr. Wakefield and his colleagues claimed, in a study published by a respectable medical publication, The Lancet, that the MMR Vaccine is responsible for autism. Even though the study was proven wrong and denied by the publication and some of his authors, the association between the MMR vaccine and autism persists. One of the factors who played an important role in the popularization of this association is the rise of New Media and Google search engine, a technological movement that has facilitated the access to uncensored materials from all over the world to everyone owning a device connected to the Internet.

The New Media upraise is also correlated with a culture of the image (still or in motion) hence the increase preference for Social Media platforms that focus on images rather than text, like Instagram or Snap Chat versus Twitter or even Facebook.

In this context, an analysis of the images used by both pro and anti-vaccination militants, in New Media, could reveal specific narratives responsible for fueling the public concerns or for encouraging the social responsibility when it comes to immunization.

This paper aims to identify the most used elements by both parties, the symbolic iconography of benign and malign, analyzing specific campaigns and some of the most popular images and videos related to the MMR immunization.

**Bio:** Mihaela Mureșanu (Tăut) is a Lecturer at the Faculty of Letters, University of Bucharest, and she is completing her PHD thesis on the theme “The Communication of the MMR Vaccination in New Media, in Romania” at the Faculty of Journalism and Mass Communication from Bucharest.

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Dick MURRAY

A history of data visualization or a data visualization of history?
An interdisciplinary methodology for exploring innovation

Keywords: N/A

Intellectual life often pits those who seek to interpret against those who seek to explain, the social world around us. Napoleon’s disastrous Russian campaign of 1812, for example, may be understood with reference to Walter de la Mere’s poem Napoleon (1906), or with reference to Charles Minard’s Carte figurative des pertes successives en hommes de l’Armée Française dans la campagne de Russie 1812–1813 (1861). But while data visualizations must adhere to prescribed, positivist standards, they may also encode symbolic, and other socio-cultural components, contingencies and meanings; drawing upon both explanatory and interpretive traditions, and epistemologies. How then to make sense of these?

First it is necessary, I will argue, to define the data visualization as a visual text. Unlike logico-positivist approaches within the semiotics tradition however, I do not assume that codes necessarily organize signs. My organising principle is rather, that, as signs operate on different levels, texts may therefore contain within them a multilevel discourse.

I propose a composite interdisciplinary methodology based on the pragmatic notion of paradigm-interplay, encompassing both the cultural and the compositional in data visualization, and comprising:

• Visual discourse analysis
• Social-psychological theories of embodied metaphor
• The concept of media environment
• And classic positivist principles of best-practice in graphic design

I explore his methodology in terms of developing a synthetic history of innovation in data visualization, within an established four-phase theorisation of European nationalism over the long Nineteenth Century. Data visualization moved from abstract visualization in elite print culture (Priestley and Playfair) to icons in popular print media (newspaper pictograms, and Neurath’s Isotype) in the contexts of new forms of visual culture, including new forms of corporate communication, after the mid-Nineteenth Century.
Samantha MURTON

Art within the art of medicine; exploring the use and impact of health practitioners’ drawings

Keywords: drawing, visual culture, storytelling, health practitioners, art

The interaction between a patient and their health practitioner is a very personal moment, often requiring the communication of detailed or complex information. Low health literacy is a known issue for many patients and the use of visual aids is recommended when communicating complex information.

Many health practitioners use drawing as their visual aid but these drawings have not been explored.

Preliminary research of various health practitioners who draw shows how a story unfolds for the patient as the drawing develops. Practitioners use metaphor as well as anatomical or physiological explanations. The pace of the consultation slows as the drawing progresses. Patients have time to talk and ask questions, exploring their condition or issue.

This paper will present preliminary results of research into this area with video examples of drawings as they occur, hard copy drawings, as well as practitioner and patient interview results.

This visual culture has been hidden within the privacy of a patient–practitioner consultation for decades. Art has been part of medicine since Da Vinci’s anatomical drawings; this research aims to discover another form of art, these small stories, that also progress the science of medicine.

Bio: Dr. Samantha Murton is a general practitioner and artist in New Zealand who has drawn for her patients for many years. This research is part of her PhD thesis and one of her supervisors is a surgeon who draws for his patients. Samantha has an academic position at University of Otago Wellington.
Children’s “life is hanging by a hair”: Metaphors, stories and simulations in advertising for social causes

Keywords: metaphors, storytelling, metaphorical stories, simulations, advertising

Powerful advertising often uses visual stories to trigger an emotional response in viewers. Many of these visual stories revolve around metaphors that activate vivid sensory and emotional simulations. In this paper, we analyze the metaphorical stories in a spot commissioned by an NGO to raise money for building a hospital for children with cancer, in Romania. The ad builds on the idiomatic (dead) metaphor “life is hanging by a hair”, which is readily revived by transforming and extending it in the development of the implied story. Drawing on previous research on metaphor comprehension and storytelling, we aim to examine how the metaphor “life hanging by a hair” is revived and extended visually, sonically and by the gestures performed by the cast in the ad. The comprehension of the story in this ad depends on the simulations of physical pain and possibly some forms of mental suffering, such as grief, distress or sadness, which are activated by the metaphor. Finally, we aim to emphasize the social (bonding through shared experience of simulated pain – the viewers are invited to pluck a hair from their heads) as well as informative and persuasive functions of metaphorical storytelling in advertising for social causes.

Bio: Elena Negrea-Busuioc, PhD in Linguistics, is Associate Professor at the College of Communication and Public Relations, within the National University of Political Studies and Public Administration – Bucharest, where she teaches classes on metaphor, visual communication and EU public communication. Her research interests revolve around figurative language use (focusing on metaphor and irony) and discourse analysis (especially EU-related discourse).

Diana-Luiza Dumitriu, PhD in Communication Studies, is Assistant Professor at the College of Communication and Public Relations, within the National University of Political Studies and Public Administration – Bucharest. Her main areas of interest are: media studies, sport studies, discourse analysis, reputation management and celebrity studies.

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This presentation will explore an exhibition of street art that counters and resists the dominant narrative of sexual health and sexuality in Indonesia. A narrative that is driven by state and religious actors, promoting heterosexual marriage and reproduction as a singular moral code. Acceptance of this code results in a pervasive silence surrounding sexual health and sexuality; whilst challenging can result in embarrassment, shame, exclusion, public shaming and interpersonal, institutional and structural violence.

In this context, new and novel ways of engaging people with sexual health and sexuality is needed. In January 2019, a research project was developed and funded to co-locate a community-led art gallery and sexual health clinic at an established NGO working in sexual and reproductive health rights in Yogyakarta. The project aims to increase awareness and access to sexual health information and services and reduce stigma and discrimination by creating a safe space for discussion and non-discriminatory services.

The first exhibition at the new gallery was curated and produced by the Yogyakarta Street Art Collective and entitled ‘stigma and discrimination’. A critical analysis of three counter narrative art works from this exhibition will be discussed [i. stencil art depicting gender-based violence with religious intersectionality; ii. digital drawing on fabric depicting Javanese norms of masculinity and virility; and iii. interactive graffiti wall promoting HIV prevention] using Rose’s critical visual art methodology (2016). Discussion will focus on the sociological interpretation of production, image, circulation, and audience from the perspective of the artists and public. Discussion will also explore how the exhibition created a new visibility of sexual health and sexuality in this local context and the channels affording and restricting this visibility. Preliminary research findings will also be discussed with respect to the exhibition’s impact on information access, sexual health service utilisation and stigma and discrimination.

Bio: Dr Jamee Newland is a social scientist. Her research focuses on public health, sexual health and sexualities conducted in partnership with marginalized communities in the Asia-Pacific region. Current research projects include participatory approaches to planning, program development and evaluation in sexual health and sexualities in Indonesia and Papua New Guinea.
Line by line: Drawing and performing spatial orientations

Keywords: visual methods, drawing and performance, wayfinding, orientation, Google Maps

What does it look like to know one’s way through a city? What mediates orientation and location-awareness? And what types of mediations is one oriented towards? The following paper discusses an arts-based visual research project that explores contemporary narratives of wayfinding in four unique cities: New York, NY; London, UK; Amsterdam, NL; and Toronto, ON. The artist-researcher walks through the city streets and asks passers-by for directions, requesting these directions be drawn on 6”x 6” pieces of blank paper. The directions lead from and to sites such as markets, libraries, public squares, and parks. Using drawing- and performance-based methods to capture adhoc visualizations of space, the artist-researcher compiles a fragmented visual script of routes, locations, and orientations through the urban environment. In total, the artist-researcher has collected 220 drawings and engaged in over 275 encounters. The fieldnotes capture a narrative of wayfinding beyond the drawing, related to when maps were drawn from memory, from immediate sensory information, or from translations of Google Maps. Data analysis focussed on the spatial configurations and environmental calibrations that emerge from the fieldnotes and drawings, paying specific attention to orientations towards the use of Google Maps. The repeated sharing of the Google Maps image as the means to give directions brings into question the issue of trust in Google’s algorithmic logic, the presumed claims on space Google Maps both promises and affords, and the expected seamless translations of digital map to street-level territory. It also provides evidence of when such trusts, claims, and expectations of seamlessness mediation breakdown. Therefore, the everyday exchange of giving directions – the mundane stories of here to there – becomes novel a means to discuss the goliaths of location-awareness and orientation, reflecting on the lines and narratives captured in data-driven proprietary images and the lines and narratives that are missing.

Bio: Rebecca Noone is an artist and PhD Candidate at the Faculty of Information, University of Toronto. Her work brings together drawing- and performance-based methods to interrogate everyday encounters and interactions with information, systems, and technologies. Currently, her research and arts practice focuses on street level perceptions of space within contemporary conditions of digital mapping and locative media, looking at representations of wayfinding in relation to the optimization and calibration of digital wayfinding/mapping platforms.
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Once Upon a Time: Water. An Information Design Project about Water Use Through Time in Ihlamur

**Keywords:** Information Design, Transmedia Storytelling, Urban, Community Environment, City

The city is a complex system, which consists of sub-systems and their subsystems. These sub-systems can be named as layers. I suggest that the city consists of four main layers. These are the Nature Layer (NL), the Physical Layer (PL), the Digital/Online Layer (DOL) and the Human Layer (HL). Although it is possible to elaborate these layers separately they are integrated as a whole. *Once Upon a Time: Water* is an information design project, which elaborates on this layered structure. The project focuses on Ihlamur area in Besiktas, Istanbul and studies water usage through time in this particular area in terms of the layers of the city. Ihlamur area is a *Semt* and it is not a registered neighborhood. However, it is surrounded by several neighborhoods and it is a part of every neighborhood that surrounds the area. In such sense Ihlamur can be named as a community environment. Ihlamur area is a geographical entity, a valley, which is a low area between hills with two joint rivers running through it. Ihlamur and Fulya rivers were the major water supplies for the area in the 18th century, they maintained several public fountains, and the area around them was a famous promenade until mid 19th century. How the inhabitants of the city spent their time at this place, and how they interact with the entities associated with water, such as drinking fountains, pools, etc., corresponded to how society valued water at that time. However, as a result of urbanization these two rivers were covered with roads through time and subsequently public fountains, which had an importance for community practices, lost their functionality. When neighborhood inhabitants’ interaction with their environment changes, their values also change and vice versa. Thus, elaboration of public water features and water usage indicates the cultural transformation in the area. *Once upon a time: Water* is an attempt to create a tool on DOL to gather information related to water usage in Ihlamur area through time which tends to create a particular narrative. This particular narrative collectively bounds the inhabitants of Ihlamur via a story of water by archiving and visualizing information. I used transmedia storytelling to share the project and to distribute the narrative systematically across different mediums such as a blog and an online map. The blog is active and open for contributions, comments of other inhabitants of the city. It plays a role as an archive and it is expected to extend the community’s experience of Ihlamur since, it reveals the transformation in the neighborhood regarding human-water interaction through time. The second part of the project is an online map of Ihlamur, which marks the transformations in the neighborhood regarding human-water interactions as layers. Thus, this map is the visualization of the information gathered on the blog, which provides a different point of view to the history of Ihlamur and it adds up to the grand narrative of Ihlamur area.

**Bio:** Melike ÖZMEN completed her B.A. in Visual Arts and Design/Graphic Design in Başkent University in 2008, and M.A. in Visual Communication Design in Yeditepe University in 2012. Currently, she is a research assistant in the Communication Design and Management Department, Visual Communication Design Program at Istanbul Bilgi University and has obtained a Ph.D. in Communication from the same institution, with her thesis concentration on information design. Her research interests include information design, transmedia storytelling and urban communication. More specifically, her work examines the designer’s personal experience as a user in context of designing information.
Taping the intangible: a human experience in a fishing community

**Keywords:** Visual storytelling, Fishing community, Local development, Participatory research, Human capital

Through a combination of text and video, this article tells the story of my discovery of a new way of doing research through “the art of encounter”, paraphrasing Vinicius de Moraes. In 2014 I was presented with the possibility to participate in a soon-to-start research project. The idea was to study social capital in the fishing communities of a coastal area of Southern Italy. One of the most intriguing implications of doing field work-based research was the possibility to capture a tangible manifestation of what economists call human “capital” by interviewing fishermen. Somebody had told me that I would found unfriendly people, not willing to communicate with “strangers”. Instead, it was enough that I showed a real interest, a “human touch” I would say, towards their stories and their life with the sea, as well as their struggle with the hard job of being fisherman, to debunk such rumors. That day, I carried my camera and approached a fisherman. His complete openness sparked in me the idea to video-tape our chats, no matter what would happen with the project. Later I filmed more videos. Antonino was the first encounter, of warmth and human beauty. And a new research started. The research contributes to shed light on the fact that, indeed, “human capital” is a fundamental ingredient for the success of local development, but not if treated like any other “asset” in a production process. The essence of humanity is invaluable. It can be detected and should be nurtured and enhanced in any phase of the development activity, including when doing research. I believe that more empathically participated research may make development institutions perceived as less distant by the ultimate beneficiary and make participatory planning more effective.

Video: https://www.youtube.com/watch?v=qwGV_rOmaaQ
Luc PAUWELS

‘Looking for Europe’. A Longitudinal Visual Study of the Material Expressions of Nationalism and Transnationalism

**Keywords**: Visual Methods; European Union; Corporate Culture; Transnationalism; Visual Essay

In this presentation I will discuss the set-up and some preliminary findings of a longitudinal visual study about the material culture of the EU. More concretely my project involves systematically photographing a number of semi-public places and artefacts in two buildings of the EU in Brussels (Justus Lipsius Building and the new ‘Europa’ building) such as the lobby, conference rooms, cafeterias, the press center, the visitor center, the presidency floor, temporary and permanent exhibitions etc.. This also includes a meticulous visual documentation of the press briefing rooms of each of the 28 member states.

Of particular importance is the fact that the presidency of the Council of the EU rotates among the EU member states every 6 months, and that this also involves a partial redesign of certain spaces as well as the opportunity of the then presiding member state to put itself in the spotlight through art installations at specific spots in the two buildings. This interesting circumstance makes up the longitudinal aspect of my visual study and allows me to return to these research sites every six months to document these temporary imprints.

The project is still very much ‘work in progress’ as I very carefully have to build up rapport with the people that grant me the opportunity to take photographs. Many interesting places in the two buildings still remain out of bounds. My presentation will also problematize these efforts to carve out a bigger space for my research. The project essentially is about the question how national and transnational ideas and sentiments can take a material form and how these material interventions can be studied intelligibly from a social scientific perspective.

**Bio**: Luc Pauwels is Professor of Visual Social Sciences (visual sociology, visual anthropology and visual communication) at the University of Antwerp, Director of the Visual & Digital Cultures Research Center (ViDi) and Vice-President for Research of the ‘Visual Sociology’ Research Committee of the International Sociological Association (ISA).

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Digital storytelling as a tool and resource for heritage education and valorization

**Keywords**: Digital Storytelling, Cultural Heritage Education, High School Students, Museums, Assessment

The Digital Storytelling is becoming an increasingly important tool to make cultural heritage more “dialoguing” and accessible to all citizen/people, thanks to synergies between narrative language and digital medium. Therefore, the Authors carried out several Heritage Education programs with High School students, by creation and web-publication of DS. In the context of the Visual Methods Conference, we would propose and debate our last experience about the use of DS with three classrooms of different roman High Schools, in order to promote knowledge and valorization of the ancient roman site “Mercati di Traiano”. The students were involved in a several days Laboratories - after some visits to the archeological site – in personal and collective practices of narration, production of original/individual storytelling and digital editing, following the guidelines of the StoryCenter of Berkley (CA) and of the BBC (Capturing Wales), the most appreciated and experimented models since more than ten years. In their and by their DS the students expressed their points of view and narrations never forgetting the communicative and social goals of their commitment and considering to dialogue with an hypothetical public audience. A qualitative evaluation evidenced: acquisition of new knowledge, values, interests; enhancement of creativity and communicative competencies; enrichment of soft civic participatory and social skills. All the students have expressed their appreciation for the DS and its potentialities in their personal and social improvement and communication. In order to assess the DS quality we followed the evaluation models that revealed an excellent quality of the student performances. The DS Lab has been considered by the students as an amazing challenge and opportunity of personal development. Our experience confirms the educational value of the digital resources if utilized in creative, reflective and committing way and not just as medium for collecting data and information.

**Bio**: Federica Pesce - Co-founder of Melting Pro, she manages cultural projects to create contexts in which people can live in a desirable condition. She often travels around Europe, developing project ideas with curiosity and passion. Her beloved challenge is the transformation of information into knowledge through digital storytelling and participatory design.

Gianluca Petrillo - Graduated in Communication Sciences, he worked in the strategic department of important communication agencies such as Wawemaker (WPP) and journalistic editorial offices such as ENEL.TV, house organ of ENEL group. In ECCOM works on training programs and communication projects with different skills like journalism, social media management and web marketing.

Antonia Silvaggi - Co-founder of Melting Pro. she is an insatiable researcher on key competences, audience development and new cultural models. With a background as an archaeologist, on which she has developed a stratigraphy as project manager, she is passionately fond of museums and of digital storytelling.
Nabeel PETERSEN

Visual methods of engagement in a psychiatric hospital setting

Keywords: N/A

Nabeel Petersen is a conceptual artist, storyteller and participatory facilitator that enjoys working in collaborative and participatory storytelling for transformation, often dabbling in hybrid and mixed methods that are responsive to and directed by the spaces and people he works with. He is also a Wellcome Trust engagement fellow exploring inclusive and participatory engagement and collaboration in biomedical engagement.

His street arts- and festivals-based engagement project, funded by the Wellcome Trust, had various interrelated outcomes: (1) improved relationships and participatory sharing between young in- and out-patients, clinical staff and street artists; (2) increased local community understanding of the lived experiences of mental illness for young people; (3) more inclusive, participatory knowledge production processes that increase public understanding of mental illness in South Africa and the region and; (4) exploring potentials for participatory design of mental health and arts-based engagement steered by this collective.

The project attempted, by means of advocating for a participatory, inclusive and responsive approach in its design, to shift narratives around mental health through people-centred research, knowledge production and sharing. An immediate tangible result of this youth- or people-centred approach to engagement included the participatory design of a large public mural as an engagement tool on the premises of Lentegeur Psychiatric Hospital presented. This approach and overall engagement programme, steered by youth patients secured an audience of approximately 400 persons, in comparison to prior attempts by the Hospital which secured a maximum of 15 persons, and managed to present engagement and learning in a means that was community-responsive, relevant and sensitive. This presentation will look at these visual methods of engagement developed in collaboration with creatives, clinicians and a cohort of local residents, within these participatory processes, including public murals, photography and animation.
Sara RONZI, Rachel ANDERSON de CUEVAS, Elisa PUZZOLO, Debbi STANISTREET, Bertrand Hugo MBATCHOU NGAHANE, Nigel BRUCE, & Daniel POPE

Photovoice as a tool to advance clean cooking for better health: the case of Cameroon

Keywords: photovoice; participatory visual methods; community-based participatory research; clean cooking; Sub-Saharan Africa

Three billion people globally rely on burning solid fuels (e.g. wood) for daily cooking and heating, causing around 3 million deaths from household air pollution annually in resource-poor countries. Supporting households in the transition to clean household energy (e.g. bottled gas) requires involvement of multiple stakeholders and an understanding of these issues from a community perspective. We used photovoice methods – within community-based participatory research – to explore factors preventing and facilitating use of bottled gas among households in South-West Cameroon and reach multi-level stakeholders, to ensure findings could influence policy to address local needs. Rural (n=7) and peri-urban (n=8) participants took photographs of the study topic and reflected on the photographs’ meanings in individual interviews (n=15) and group discussions (n=5). Participants presented their photographs (n=90) through an interactive photo-exhibition to around 100 people (community leaders and members, and representatives from the ministries of Energy, Environment, and Health).

Drawing on participants’ photographs and narratives, researchers’ field notes, and evaluation of the photo-exhibition, we reflect on the utility of photovoice to facilitate: (i) knowledge production and development of problem solving skills among individuals whose voices are often not heard; (ii) critical thinking about issues affecting use of bottled gas in the community; (iii) self-reflection on participants’ community role to become ‘advocates for change’; and (iv) a deeper understanding for researchers of the topic through multiple methods.

This study provides insights into the value of the photo-exhibition as a forum to: (i) facilitate the dissemination of community perspectives in an engaging format; (ii) encourage dialogue between participants, policy makers and community members about how best to support communities transitioning to bottled gas; and (iii) raise awareness about public health issues among attendees. Applying photovoice methods in this way ensures participants’ voices are heard by policy makers in resource-poor settings and become catalysts for change.

Bio: Sara is a Researcher at the Department of Public Health & Policy, University of Liverpool. She has extensively used participatory visual methods (photovoice) in the UK to explore social inclusion in the urban context among older people, and to help communities to switch to clean cooking fuels in Sub-Saharan Africa.
S
Thea SHAHROKH, April MANDRONA, EJ MILNE, Claudia MITCHELL, Michaelina JAKALA, Mateja CELESTINA & Leesa HAMILTON

The Picture Book Project: Recognising refugee children’s unique artistic and narrative voices

Keywords: Arts-based methods, Picture-books, Counter-narratives, Children, Refugees

Since the beginning of the European refugee ‘crisis’, the number of forcibly displaced peoples has risen to 65.3 million (UNHCR 2015), the highest since World War Two. The majority of today’s refugees come from Syria half of whom are children (ISANS 2016). Despite the efforts of governments and individuals, newcomers face significant obstacles including isolation and pervasive discrimination (Proctor 2016). In Europe and North America, the rights of refugees are set against political and popular discourse that blames immigrants for social ills. The re-settlement of refugee children presents specific challenges including disrupted schooling, language and cultural barriers, bullying and the need for healing (Bolloton and Spafford 2005; Dryden-Peterson 2016). These experiences co-occur with a loss of cultural heritage, artistic traditions, and narrative histories (Sharma 2016).

The narratives of children themselves are largely absent from accounts of the refugee crisis. We know little about their agency, resilience, aspirations, or creativity. Building on previous studies on children’s literature that explore the refugee experience (Dolan 2012, 2014; Hope 2007; Jordan 2004; Kidd 2005), ‘The Picture Book Project’, a participatory arts-based project in Halifax, Canada and Coventry, UK explored creative practice, art-making and picture book production with children and young people from refugee backgrounds. Following a series of pilot workshops, the project developed innovative approaches to representing and analysing refugee children’s unique artistic and narrative voices.

This paper shares how ‘The Picture Book’ methodology focuses on the self-determination and creative capacities of refugee children by re-conceptualizing generational difference and power. The project in turn provides a witnessing space for children’s knowledge and cultural productions and shows how there are possibilities of understanding their realities and their desires for belonging. Further, that through stories of the ‘everyday’ children can recognise themselves in each other’s stories and build connections across narratives of difference.

Bio: Thea Shahrokh is a researcher at the Centre for Trust, Peace and Social Relations, Coventry University. Thea works through visual participatory approaches engaging with the ethics and politics of knowledge production. Her research explores questions of identity and belonging for young people with migration backgrounds living in complex urban contexts.
Dan Florin STĂNESCU

Using visual methods in counseling and therapeutic interventions – figure constellations

**Keywords:** family/group constellation; psychotherapy; counseling

Constellations of families and other systems such as teams and work groups have become well known in therapeutic and coaching setting. Constellation work with figures or objects provides a simple and direct method in which the client is able to represent family member or significant people in a particular system (work groups) on a table or within a defined space in the room. Working with figures is easier if the figures allow for a few basic distinctions: for example, between male and female, some way to indicate the direction a figure is facing, and perhaps colors, or some marks that distinguish one person from another. Although figure constellations can be limited to a visual representation, they also provide a visual bridge, a graphic depiction of what is being discussed, and a method that also allows indirect suggestions. Therefore, constellation work is not just working with visual images. Spatial pictures are different from flat two dimensional pictures, not only in providing the correct dimensions for relationships, but more importantly, in allowing something to rise up out of the picture, something difficult to describe that is not visible just through looking at a picture. What comes out is something like a resonating field. The ‘resonance’ is also connected to words: to words that reflect basic truths, to words that bring clarity, to words of bonding and words of disentangling, to words of love and strength. Working with figures has an effect in the depths only when it goes beyond the visual aspects to the field of the relationship network, when the power of this field is allowed to penetrate and open the resolving and healing (inner) dialogues and gestures.

Bio: Dan Florin Stanescu is assistant professor at National University of Political Studies and Public Administration in Bucharest. He holds a PhD in Clinical Psychology at Hamburg University. Experienced counselor with more than 12 years of clinical practice, he is involved in different research projects and private practice psychotherapy.
Content and context in visual elicitation. Where is the visual content in visual methods?

Keywords: visual elicitation, qualitative interviews, visual communication practices, content analysis of images

Both, the analysis of visuals and the reflection about their use for research purposes during data collection have become increasingly important in the social sciences (Lapenta 2012; Harper 1988). Especially in qualitative interviews, the use of visual material as stimulus for visual elicitation has been found to be a valuable technique as visuals can be helpful discursive resources to elicit detailed verbal responses.

While these merits of using visual elements in verbal interviews have been emphasized, the contents and contexts of the images themselves are scrutinized and discussed scarcely. Based on a recently conducted qualitative study on visual and image-related communication practices in romantic relationships, we argue that participant-produced images (images chosen and provided by participants during interviews) used for visual elicitation should also be closely examined regarding their contents, their compositional representation techniques and aesthetics as well as their social functions and uses. On one hand, specific visual contents and representational techniques of selected photographs might matter a lot for a couple’s identity management. On the other hand, the partners might also exchange pictures mainly for the sake of phatic visual connectivity, for which specific visual contents and aesthetics are secondary. We will show that different kinds of images have different relevance in terms of meaning making in the couple relationships – and yet all types of visual contents merit a much closer examination that takes visuals seriously. In this regard, we argue that the analysis of the images provided by participants must be linked closely to the contextual information provided in the verbal talk. Only this integration allows a more complete understanding of the visuals, the role of their contents, their functions in social practices and the meaning making in interviews.

Bio: Seraina Tarnutzer is research assistant at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera italiana and the University of Basel where she is currently master graduate student.

Federico Lucchesi is a doctoral student and teaching assistant at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera Italiana.

Rebecca Venema is doctoral student and research and teaching assistant at the Institute of Digital Technologies for Communication (ITDxC) at USI Università della Svizzera Italiana. From 2013 until 2017 she was research associate at the Centre for Media, Communication and Information Research (ZeMKI) at the University of Bremen.

Katharina Lobinger is assistant professor for online communication at the Institute of Digital Technologies for Communication Technologies (ITDxC) at USI Università della Svizzera Italiana. She is chair of the visual communication division of the German Communication Association and member of the steering group of the ECREA Temporary Working “Visual Cultures”.
Expanding digital literacy through the art of storytelling, Mercy College is changing lives

Keywords: N/A

While it is known that students who perform a task are more likely to remember what they learned it can be difficult to find novel assignments that engage students. Couple that with the fact that students are constantly bombarded in this digital age with technology it can be difficult to grab their attention and motivate them to become involved in a classroom assignment. In addition, today’s student lives in a more digital world then in the past. The way students interact and communicate has changed. They rely on smartphones, tablets and computers. The availability of information and the ease with which to access this information has exploded. The traditional assignments like papers and essays still have their place but today’s student is looking for other more digital ways to express their knowledge. Fortunately, teachers can harness the power of technology to work in their favor and use it to instruct instead of just entertain. Incorporating digital stories into your classroom engages students and provides them with an opportunity to showcase what they have learned in a more creative and digital format. Regardless of your discipline assigning projects that stimulate students to create, interact and work together can greatly improve the student experience in the classroom. Active learning assignments also change the student’s role in the classroom from being a passive listener to be an involved participant in the learning process. Digital stories are the perfect blend of storytelling, active learning and digital literacy. Story telling from its earliest beginnings to the modern day has been used to record, teach, and facilitate change. We learn about the past through storytelling and envision what we want the future to be. Stories voice the concerns, thoughts, impressions, emotions and events of the times. There are many stories to be told, some more personal and individualized and others more global and far reaching, but regardless all stories help to shape the world we live in. What we are watching and talking about reflects the issues that are important to us and thus by focusing on these topics we are changing the way people think about them. While storytelling is universal and ubiquitous, digital storytelling is a relatively more recent and modern development. Using digital stories in the classroom to expand a student’s knowledge base and as vehicles for change is even more contemporary. At Mercy College, faculty use digital stories to teach didactic information, develop a student’s voice, enhance their communication skills, answer a question, and/or change a student’s perspectives. While the digital storytelling community at Mercy College has been in place for several years they are constantly revising and rethinking how digital stories can be used in the curriculum and beyond. Creating a sustainable and long-lasting presence for digital story telling at Mercy College is the goal. Each member of the panel today harnesses the power of this medium in different ways, yet all strive to create an environment where digital stories can flourish and endure the test of time.

Bio: Sabrina Timperman graduated from Veterinary School in 2005 from Louisiana State University School of Veterinary Medicine in Baton Rouge. She practiced small animal medicine for 4 years in the New York Metropolitan area and began teaching as an adjunct professor at Bergen Community College in New Jersey and at Mercy College. In 2010, Sabrina Timperman, was hired as a full-time faculty member as an Assistant Professor in the Veterinary Technology Program in the School of Health and Natural Science. In 2016, she became the Associate Director of the Veterinary Technology Program and received a promotion to Associate Professor.

In addition to her work at Mercy College, Dr. Timperman has presented at many conferences both nationally and internationally. She has written a book chapter in Clinical Anatomy and Physiology for Veterinary Technicians published by Elsevier and co-edited a book published by Wiley, Assessing Essential Skills of Veterinary Technology Students (3rd ed.). She has written several articles in the National Association of Veterinary Technicians in America (NAVTA Journal) and an article in the inaugural issue of The Journal of the Association of Veterinary Technician Educators (JAVTE), a peer-reviewed, scholarly journal, is the official publication of the Association of Veterinary Technician Educators (AVTE).
Paola Tinè

Subjectivity, Generalisation and the Individual. Reflections on the Use of Art in Anthropological Research

**Keywords**: generalisation; individual; socio-cultural anthropology; subjectivity; visual methods

In this presentation, I propose to apply the concepts of ‘small’ and ‘big’ stories theorised by Lyotard (1984) to the discipline of visual anthropology, by focusing on the issues of ‘generalisation’ and ‘individuality’. The primary question that I focus on is: ‘how do we integrate individual case-studies with generalisations in anthropological research in a way that provides a balanced account of small and big stories?’ To answer this question, I will share the theoretical and methodological challenges of using art within my current research on Nepal. The use of art in anthropology has been proposed as a method of enquiry in recent years (Sweetman, 2009; Sullivan, 2012; Tine, 2017) for its ability to convey a deeper understanding of non-verbal contents than can be achieved through text alone (Cox & Wright, 2012; Prosser & Loxley, 2008). Consequently, a revision in the aims, methods and expressive tools of the discipline (Clifford & Marcus, 1986; Marcus & Fisher, 1999; El Guindi, 2011; Foster, 1995) and a discussion on the topics of ‘subjectivity’, ‘generalisation’ and ‘individuality’ in ethnography and ethnology is now urgent. Furthermore, the issue of how to incorporate and represent all of the individual stories taken from field research, which has been central in modern anthropological debate (Geertz, 1988), must now be dealt with in the new context of anthropological/artistic production.

My proposal is that by adopting an approach that combines a phenomenological and existentialistic view, the artist/anthropologist will have to give an account of all the relations occurring within the research project, including the subjectivity of the author and the mediation between generalisation and individual narratives. To achieve this, the use of a personal style and of a clear semiotic codification system will be necessary.

**Bio**: Paola Tinè is a painter and PhD student in Social Anthropology at the University of Adelaide, currently conducting a research project on the topic of family relations and health conceptions in Nepal. In recent years, she has started developing a theoretical approach aiming to explore human society through visual representation.

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George TUDORIE

Painting the soul, painting the soul out: the medicalization of melancholia and its echoes in painting

Keywords: melancholia, visual representation, painting, modernity, medicalization

There is a sense in which European modernity invented the mind, as a recognizable – to us – topic of investigation and reflection. This was not, of course, a development taking place in a cultural vacuum. Efforts of understanding human persons, including what we now might classify as their psychological traits and faculties, had been conducted since at least the beginnings of the Greco-Roman world. Nonetheless, with some materials admittedly already at its disposal, modernity inaugurated genuinely novel threads of thought. One such example is the Cartesian revolution which would result, inter alia, in the habit of thinking of the mind as some sort of machine. The scientific outlook in these matters is a comparatively late development, with psychology and medicine (psychiatry) as its main engines. In this paper I survey a particular change which took place as the mind became an object of scientific research, namely the manner in which melancholia, a complex concept of the pre-modern world, became a medical or quasi-medical notion. Medicalization and the subsequent metamorphosis of melancholia into depression are amply documented. The vast echoes this process sent into the larger culture, and in whose wake we still conceive of ourselves today, are still being traced. Here I focus on such reverberations as they made themselves felt in visual representations of melancholia, especially in painting. Melancholia had been one of the important subjects of European artists as the continent became its modern transformation. While elements of the tradition of representing melancholia – for example its classic pose – survived in form, such representations began to be adapted and recruited to express the new dominant ideas about the mind and its afflictions. In a larger context, these images served also to monumentalize normative views about societies and their transformations. As I will point out, this continues to the present.

Bio: George Tudorie teaches Academic Writing at NUPSPA in Bucharest. He defended his PhD in Philosophy in 2014 at Central European University, Budapest, and is currently working on a book on explanation in psychology.

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Managing trauma through sand pictures in children from vulnerable environments

Objective: The current study aims to present the manner in which, working with Expressive Sandwork, as visual, non-verbal method of psychological support, the inner situation of vulnerable children may assist them in transforming from negative socio-economic participants into creative and integrated ones.

Method: As Eva Pattis, the analyst that brought this technique to Romania and implement it in some projects dedicated to children from vulnerable environment showed, the method allowed major changes to occur during the first half year of therapy like in a study conducted by Alexander von Gontard, where 56 children and adolescents were enrolled as patients. In Romania, during several projects developed, starting with 2013, for children from difficult, vulnerable environments, important transformations were also observed in the variation of the clinical range scores of the behavioral problems and academic performance of the children, indicating that “for some children, short-term interventions might be completely sufficient and that long-term therapies are not always necessary” (Pattis, 2012).

Results and discussions: We shall present to study cases from the children that benefit of being enrolled into these projects, a boy and a girl. In both cases, we shall observe that the children initial condition, shown in form of chaotic, tended, congested sand pictures is transformed during the process (14-16 weeks), indicating the modification in the inner state of the participants and their manifested psychological condition.

The trays become more centered, less defensive, showing through less figurines and structure(s) a more mature state of being, even if this could mean higher anxiety and depression, linking it with the children become more aware of their conditions, limitations, but also of their inner resources.

Some of the pre- and post-intervention scores on Behavior Assessment System for Children-2 (BASC-2, Kamphaus & Reynolds, 2004) will also be presented in order to underline the progress due to applying this method in working with children.
The Role of Data Analysis and Visualization in Analyzing and Predicting Cultural Trends

Keywords: data analysis, data visualization, big data, social media, digital

People all over the world generate 2.5 quintillion bytes of data every day (Forbes 2018), and the numbers are growing. As statistical or technical it might seem, these data actually stand behind each of our online (and sometimes not only online, if we take into consideration the location history from Google Maps, for example) actions, be it on social media, apps, browser etc. In other words, our life is also reflected through data. Therefore, data is also reflecting cultural or social aspects that were difficult to look at before in such a modular or descriptive way.

This is how data analysis and visualization have become one of the strongest methods of finding cultural patterns, be it in older, historical content, or in newer one, like social media (Manovich 2010). There are numerous Digital Humanities projects, for instances, that have revealed valuable insights on cultural analysis, through Cultural Analytics, and data analysis and visualization is becoming more and more popular, both for academic means, and for professional reasons (On Broadway, Phototrails).

This paper will offer a theoretical overview of data analysis & visualization as an academic field, and also offer examples of projects both from the academia and journalism or other fields that have successfully used it in analyzing and displaying cultural trends. Furthermore, critiques and arguments against the field will also be discussed.

Bio: Anca Ţenea is a PhD Student at CESI, University of Bucharest, where she is researching the intersection of social media algorithms and emotions. For the academic year 2018-2019, she has been a Fulbright Visiting Researcher at The Graduate Center, CUNY, working on Digital Humanities and Data Analysis & Visualization.
Images in Dutch police and prosecutorial appeals for information and wanted notices

**Keywords**: wanted notice, suspect, mug shots, CCTV, visual practices

In the context of criminal investigations police and prosecution can appeal to the public for information to further their case. Such appeals often include photographs, stills from CCTV footage, a composite sketch or other visuals. The decision to appeal to the public, and how, requires a balancing exercise between the rights and safety of the suspect (and other people involved), specifically the right to privacy, the interest of criminal investigations and public pressure to fight crime.

Nowadays the prosecutor can choose between a large variety of visuals available and a wide range of (new) media and modes of communication to ask for information. Next to wanted notices on paper posters and broadcasts on television, appeals for information are published on websites, social media platforms, apps and digital screens. The effectiveness of the appeals to the public for information depends on the amount of attention that is generated, the involvement that is created and the willingness of the public to share the information they have. The visuals used in the appeals can have an essential role in all these aspects.

This paper provides a historical overview of visuals used in appeals for information. Next, three Dutch cases are discussed in which visuals (photographs, footage) were crucial in the process: citizens shared the appeals widely, they modify the visuals and discussed and commented on them. Two of the cases led to court hearings. The cases are reconstructed using social and news media as well as transcripts from (anonymized and public) court proceedings. The reconstructions of the three cases show the difficulties that the prosecution faces when using visuals in appeals for information. The overview and reconstructions also show how visual practices are changing over time.

**Bio**: Dr. Gabry N.G. Vanderveen is assistant professor in Criminology at the Erasmus School of Law, Erasmus University Rotterdam. She conducts research on images in the criminal justice system, using a range of different quantitative and qualitative (visual) methods.

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Ana VELHINHO & Pedro ALMEIDA

The synergy between visualization and participatory practices in creative projects focused on multiple contributions, behaviors and user-generated content

**Keywords**: participation; social empowerment; visual storytelling; user-generated content; visualization

The combination of visual methods as operative tools and participation as a contemporary form of citizenship give evidence to conversational 21st-century practices that value dialogical processes over closed top-down systems, contributing to a shared construction of identity. The increasing cultural and social significance of everyday images fuels a networked society powered by personal media and ubiquitous connectivity. Amateurish and remix practices performed by prosumers, that produce, consume and increase the circulation of content, starts to impact on how some professional image makers develop their work. Sometimes by incorporating found footage, other times involving users during the entire process, not only in data collection and final products testing but also in the creative and production stages. In each case, the point of view and the collaboration of others dissolve or take over the singular perspective of the author, originating a much richer and ‘multivocal’ output.

The paper aims to analyze the potential of the synergy between participation and visualization applied in creative participatory projects that use visualization under a social lens, in order to systematize approaches and methods to apply in future projects. The analysis of dimensions like strategies and platforms for users’ input; media types; users’ gratification; and visualization outputs, will be performed in a sample of selected participatory projects. These projects explore the incorporation of users’ contributions, behaviors or generated content to present multiple visual stories within a larger narrative. In such storytelling systems, the visualization approaches are as important as the participation strategies, as they depict connections between multiple contributions and highlight less visible layers of information, such as patterns and trends. The mapping of a cross-reference of participation and visualization typologies will contribute to an ongoing PhD research project that aims to develop a participatory model built-into an online platform to collect and visualize collective memories.

**Bio**: Ana Velhinho - Designer and researcher with a BA in Communication Design and an MA in Design and Visual Culture. Currently she is a PhD student in Image Theory with her research hosted by the Digimedia (University of Aveiro). She develops projects focusing on the influence of media and networking on image-driven practices.

Pedro Almeida - PhD in Sciences and Communication Technologies. He is a lecturer at the University of Aveiro and a researcher of Digimedia. Develops research about new media, cross-platforms and transmedia with special interests in multimedia systems and applications for the promotion of social practices using AV content in iTV, web and mobile.

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Keywords: terrorism, visual culture, art, iconosphere

The perspective on terrorism adopted in the paper Visual Culture in the Age of Terrorism is closest to visual studies in the field of cultural studies. Discussions on the topic of visual studies over the last decades have so far resulted in numerous publications and commentaries, but one can have the impression that more than enough they constituted meta-narratives describing research methods rather than implementations of these methods. Meanwhile, research methods appear to be very adequate tools of cultural analysis, in which the component of visual communication is gaining significance. After WWII, it is terrorism and its iconosphere that have proven to be the most distinct examples of visual communication. The paper’s aim is to present the images whose source or topic is terrorism and in particular it is about the cultural regimes of production and decoding of these images. The images are culturally framed in line with the iconological tradition, and so the way in which they are interpreted, assigned meaning and studied according to their impact on the field requires some sensitization to cultural contexts, constant consultations between various practices, discourses and disciplines, looking straight ahead and sideways, and sometimes from different perspectives simultaneously.

Bio: Jacek Zydorowicz PhD, b. 1973, Assistant Professor in the Institute of Cultural Studies at Adam Mickiewicz University in Poznań. His research interests include art, visual culture and alternative cultures. Member of the Interdisciplinary Research Centre Humanities/Art/Technology (http://artandsciencestudies.com/). Independent filmmaker and curator.

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WORKSHOPS
Tessa LEWIN, Jackie SHAW & Joanna WHEELER

PANEL/DISCUSSION: Small stories, shifts and inherent risks: thinking critically about the realities of transformative storytelling

Description:

Transformative storywork is a complex and multi-layered process which uses storytelling as a form of co-inquiry. It uses group processes to surface and articulate small stories of personal and/or collective experience. It relies on iteration (between versions of stories and modes of expressions), and this iteration allows people to process and articulate significant moments in their lives, in turn assigning sequences and meaning to these experiences. This iterative process of reflection and expression allows for shifts in understanding: of ourselves, of the group and of the wider society (Trees and Kellas 2009). Transformative storywork aims to surface and question power relations through a creative, multi-modal and inductive approach, rather than one that is primarily analytical and relies on pre-established categories and classifications. Transformative storywork can involve a range of visual and performative approaches, such as digital storytelling, participatory video and photovoice (Wheeler et al 2018).

The small stories created through transformative storywork offer the potential to re-frame imposed identities, and disrupt dominant understanding about people’s realities and why people feel and act as they do. From a research perspective, such processes can generate missing and neglected knowledge on the subjective, emotional, embodied, and dynamic aspects at the root of exclusion and how inequalities are perpetuated and maintained. However, practitioner-researchers are motivated by more than this. As activist-scholars, framing the purpose of these methodologies within a transformative paradigm marks the intention to not only explore what is, but to work collaboratively alongside people towards positive social change and a more just world. Recognising the compelling need and the good intentions, it is nevertheless crucial to think critically about the realities of practice. This panel proceeds from the understanding that projects using transformative storywork generally happen in unavoidably contested contexts where many forms of discrimination prevail. Thus challenges and risks are inherent in using this approach because the aim is to shift the balance of social influence where there are vested interests in maintaining inequality. In addition, because storytelling works in the register of affect, it involves surfacing often deeply personal and sensitive experiences. Scholars are often not adequately trained in how to safely handle this sort of process. Ethical practice requires approaching transformative storytelling processes as iteratively evolving processes rather than short-term production (Shaw 2015).

The panellists will draw on their research, which has surfaced key tensions and practical knowledge. Overall, we will raise critical questions based on direct experience of working with storytelling through different approaches in a range of contexts. This will allow the panel to engage with the following questions: What exactly does transformation mean in context for those involved? What are the failures of transformation? What is it about constructing narratives using visual approaches that enables change (positive or negative), and how and why at each stage? What prevents the potential of storywork from being realised, and how are identified risks mitigated and navigated ethically? Are any shifts sustained?
WORKSHOP: Working with the knowledge of lived experience: A participatory exploration of Community Reporting and Conversations of Change

**Keywords**: lived experience, stories, insight, dialogue, change

**Duration**: one hour

**Description**
Stories about people’s experiences offer valuable understandings of their lives and can be used to inform practice, processes and policy. Community Reporting is a storytelling movement that seeks to use people’s authentic stories to create change from the ground-up. It provides opportunities in which people can use storytelling to:
- Find their voice
- Challenge perceptions
- Be catalysts of change

Using digital tools such as smartphones and tablets, Community Reporting supports people to tell their own stories, in their own ways. Through gathering, curating and mobilising stories from a network of Community Reporters, the movement is committed to bringing voices together so that individuals, groups and organisations can find better ways to improve their worlds and the world around them.

This participatory workshop provides an opportunity to understand how the insights from experiential knowledge can be used to create new ideas and ways of working. Using the Community Reporting Conversation of Change methodology and stories gathered in the CoSIE project, attendees will explore the value of lived experience via snapshot case-studies and bitesize practical activities in which they will listen to people’s stories, identify the learning within them and examine how this knowledge can be used to catalyse social change.

**Bio**: Hayley is practitioner and researcher who specialises in digital tools for social good. Her work with the Community Reporter movement sees her use storytelling to support people and organisations to use the learning from stories to make positive social change. She’s lead the Community Reporting work within the CoSIE project.

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Joanna WHEELER, Nava DERAKHSHANI, Thea SHAHROKH, Yusra PRICE

WORKSHOP: Working with the knowledge of lived experience: A participatory exploration of Community Reporting and Conversations of Change

Workshop layout (3 hours)
Introduction
Workshop theme
Key moment development
Storyscape prompts
Small group sharing of storyscapes & discussion of process
General feedback and broader discussion

Facilitators / Practitioners
The workshop will be led by the originators of the idea who have practiced storyscapes with a wide range of groups from all over the world.

Description
This workshop is an opportunity for attendants of the conference to learn about the storyscape approach developed by Dr. Wheeler with participants and participatory arts practitioners from around the world. The approach will be introduced in the IVMC6 paper: ‘ Everyday experiences of home and belonging with migrants in Cape Town: Storyscapes and story-exploration through tactile construction’ and presented in the proposed panel: ‘Storytelling, self-making and migration: critical reflections and visual layers within everyday experiences’. Developed as an element in a larger storytelling process, storyscapes assists participants to visualise their memories through an immersive and layered experience which pulls them into the heart of their lived experiences.

Based on a pertinent theme, the workshop will take participants through a tactile process which will teach the method through a series of prompts and props to create their individual storyscapes. A key moment will be visually developed by the layering of colour, texture, and objects to represent characters, emotions and other details. These will then be shared for critical reflections, insights and discussions.

The workshop will be a valuable addition to the above mentioned panel, giving delegates the opportunity to have an immersive experience in order to gain critical insight of the method and to consider its relevance to their own work.
Bio:

Dr Joanna Wheeler is Marie Curie Research Fellow, CTPSR, Coventry University, UK and Senior Research Fellow at the University of Western Cape, SA. Her current work focuses on how storytelling with migrants and refugees and those positioned against them can challenge dominant political narratives of exclusion. It includes storytelling workshops and public events in South Africa and the UK. Over the last 15 years, she has conducted more than 50 storytelling processes around the world, combining personal and collective forms of storytelling using drawing, drama, photography, video, audio, and sculpture. She has worked with a wide range of groups, from activists against sexual violence in Cape Town to young people from southern Africa working for gender equality. From 2003 to 2014, Joanna was a researcher at the Institute of Development Studies, UK, where she helped to lead the Citizenship DRC and worked closely with other researchers, activists and policymakers in the global South. She directed the Participate initiative from 2012 to 2014. Since 2014, she has worked with local groups in Cape Town on how to address violence and exclusion. She spoke at TEDGlobal in 2014 on how storytelling helps confront violence. Her blog, InsideOut, is on Medium.

Nava Derakhshani - An artist, activist and story worker whose journey follows the earth. Her background in architecture developed her skills in design thinking, post colonial theory and the layered social and environmental impacts of spatial design. Her Master’s in rural Ethiopia searched for timid narratives of soil and resilience, through an eco-feminist lens. This narrative based approach has been central to her work, using storytelling to understand and communicate nuances of lived experiences. From soil back to earth, she is currently developing an artistic series of sculptures in clay, exploring themes of identity and nonbinary sexuality. She has designed and led participatory research and community engagement projects drawing on visual methods for a variety of development topics and using the outcomes for strategic communications and activism. She is keenly interested in the full scope of the SDGs with a commitment to social and ecological justice. She believes that understanding the interlinkages between the complex issues society is faced with today is key to addressing them. Furthermore, she is a firm believer in a political-deep listening approach which is collaborative and grassroots led. She has a keen interest in integrating visual arts into facilitated learning.

Thea Shahrokh is currently a doctoral researcher in the Migration, Displacement and Belonging group at the Centre for Trust, Peace and Social Relations, Coventry University, UK. Drawing on cases from Cape Town, her research is focused on questions of agency, identities and belonging for young people with migration-related life experience. Thea works through visual, creative and participatory methodologies with a focus on the ethics, inclusivity and politics of knowledge production working for social justice. She currently lectures at doctoral level on emancipatory epistemologies and visual methods. Before her doctoral work Thea was located at the Institute of Development Studies for five years where she used visual and participatory methods to explore collective action in addressing sexual and gender-based violence, including in South Africa, and with refugees in Uganda. She also co-authored an online handbook on transformative storytelling for social change - transformativestory.org - and coordinated methodological capacity building on visual and participatory methods for a global participatory research network.

Yusra Price

Yusra Price is an anthropologist with a special interest in education. Her current work entails the design and facilitation of educational and methodological workshops for tertiary courses. These workshops are pedagogically oriented toward active learning and participation that make use of role-play, games and art. She lectures part-time, provides mentorship for students and is currently a supervisor. She is a facilitator and materials developer at the District Six Museum. She spends a lot of time doing community outreach projects via the District Six Museum that aim to use oral history and storytelling of forced removals to encourage intergenerational exchange of knowledge and community building in disadvantaged areas of Cape Town. She has recently participated in a storytelling workshop hosted by Joanna Wheeler and iBali Network. Subsequently she became a co-facilitator of the storytelling for transformation process. As an early career educator and facilitator, her current aim to experience education in different capacities and realms to build a strong foundation for a future career that will contribute to current practices of teaching and learning in South Africa.
PARTNERS