



1st International Conference Last Focus Visual Research Network
Paris, 9 -10 November 2015 – INHA/Sorbonne Nouvelle University
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CALL FOR PAPERS

1st International Conference: Last Focus Visual Research Network
Visual Ethnography: Tools, Archives and Research Methods

Organized by Last Focus Visual Research Network

9-10 November 2015

INHA – Sorbonne Nouvelle University
6 Rue des Petits Champs, 75002 Paris
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Key Words: qualitative research, research methods, visual anthropology, visual ethnography, visual studies, historiography of visual methods, visuality, visual semiotics, visual sociology, urban studies.

Guest of Honor

Howard Becker

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Following the impetus of visual research methods in social sciences, the association Last Focus Visual Research Network proposes the conference « **Visual Ethnography: Tools, Archives and Research Methods** ». The first meeting will take place at the *Institut National d'Histoire de l'Art* from 9 to 10 November 2015 in partnership with Sorbonne University of Paris, l'Ecole Doctorale 267 Art et Media (Sorbonne Nouvelle) et l'EA 185 – Institut de Recherche sur le cinema et l'audiovisuel (IRCAV).

This conference aims to cross-examine the use of (audio)visual techniques when doing research in Social Sciences. The use of these materials as an object of study or as an investigative tool is now an important part of the scientific production process. Which theoretical and methodological tools can we use in order to study social sciences within a “visual frame”? How are visual methods employed during research? What is the “status” of the “visual”/“visuality” in the different steps of an investigation? What is the role of these images in the research process?

Building a community of social sciences researchers interested in visual studies is a real challenge that requires a pluridisciplinary agenda. Our goal is to consolidate an international group of researchers and students who explore the uses of audiovisual methods in social research. This conference is, in our view, the opportunity to reinforce this community.

Visual Ethnography refers to a variety of scenarios and welcomes a debate on its practical functions. Going back to its epistemological construction, we can say that Visual Ethnography is a



discipline, a heuristic and/or a methodology, which aims to “*graph*” (study, write, represent) the “*ethnos*” (culture, society, people, groups) using visual supports. Therefore, behind the concept of Visual Ethnography we end up with a series of techniques, methodologies and archives that use the image to represent a concrete social reality.

Visual ethnography includes a great number of methods and practices: from Anthropology to Sociology and History, visual ethnography aims to somewhat transgress the traditional conventions in social research. The notion of objectivity in scientific imagery, as well as the semiological debates surrounding it, requires a deep questioning about our understanding of images as scientific sources. These questions need an interdisciplinary and transnational interpretation of the various ways visual studies can be analyzed. Therefore, the conference will address the controversies, the epistemological debates, the testimonials and the social use of visual tools.

Consequently, we seek to open the debate about the place of the image in Social Research within three “focus”

1st focus: Conducting a survey using visual sources

2nd focus: The use of (audio)visual techniques in the study of urban and spatial configurations

3rd focus: The use of images in History: sources and methods

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Instructions to authors

Terms of submission:

Contributors can send two types of proposals:

- *Oral Communications* (20' for presentation, 10' for discussion);
- *Posters* (posters and photo essays. 5' for presentation, 1h/day with the public and others selected in the category);

Abstracts with a maximum length of 500 words **should be sent before 12 May 2015**. Proposals will be accepted in French and in English.

The abstracts should contain a title (max. ten words), followed by the type of participation (oral communication, poster), the selected focus, the body of the text and the keywords (max. 5).

In the category *Poster*, you will also need to send, as attachments in a pdf. file (max. 1 page), either a sketch of your poster, or three photos that will be part of your proposal. The authors selected in this category should cover the cost of printing of their works. Printing, in A1 format, must be in color, or exceptionally in black and white only if the choice is at the origin of the project. The organization of the conference will provide the necessary equipment for the poster category.



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The proposals will be anonymous and evaluated by two members of the Scientific Committee (double-blinded reviewing method) through the EasyChair conference platform.

Authors selected to participate at the conference

The selected authors should submit the final paper before the deadlines present in the *key dates*. Therefore, the selected authors should send a final article which length must be between 5 - 10 pages with APA format. You will be invited to make corrections after a first revision by our scientific committee. A template file, necessary for the layout of the final article, will soon be published on our website.

Memoirs of the conference and publication in journals/books

The best articles, in agreement with the author and the editor, will be part of a publication at the *Visual Ethnography* Journal in 2016/2017.

We consider as well the possibility of publishing the memoirs of the conference (paper copy and digital version), so as the publication of a book including the best articles and discussions of the conference.

Key Dates

7 March – Opening - Call of Papers (Abstracts)

12 May – Closing – Call of Papers (Abstracts)

15 June – Notification of acceptance or rejection

1 September – Paper submission deadline

2 September to 16 October – Reviewing

9-10 November – 1st International Conference Last Focus Visual Research Network

For more information contact us at: conference2015@lastfocus.com

First focus

Conducting a survey using visual sources

« A real function of the photographic file is to keep alive the cultural moment so that we can consider written field notes with a full sense of the imagery of real circumstances and use the right visual references to vitalize the meaning of the written words. » (Collier and Collier, 1967 : 238)

Today, more than ever, ethnographers use photography and video to represent cultures and social interactions (Pink, 2004). Sub-disciplines, such as Visual Sociology and Visual Anthropology, have been consolidated in the last half-century. This phenomenon has resulted from two main elements. First, institutions such as the *International Visual Sociology Association (IVSA)* in the United States, the *Visual Sociology Study Group (BSA)* and *Artlab* in the United Kingdom, the *GT 47 Sociologie Visuelle et Filmique* of the AFS in France; *Visual Studies*, *Visual Ethnography*, *Qualitative Sociology Research* journals (amongst many others) and numerous worldwide seminars conducted in the last two decades, have contributed to the recognition of visual sociology as a powerful branch of qualitative sociology. Secondly, visual anthropology has emerged through the work of numerous researchers working in various journals, Chairs and networks internationally¹. Visual ethnography addresses social facts in a new way, by virtue of a new linguistic codification. Therefore, a debate on the status of the image and its role within social sciences emerges.

The use of images contributes to the construction of a new heuristic of interactions. Therefore, the use of visual methods in Sociology and Anthropology raises numerous questions. In an article published in *Visual Studies* in 2002, Howard Becker puts forward a fundamental opening question:

«...what can you do with pictures that you couldn't do just as well with words (or numbers)? » (Becker, 2002)

The emergence of visual ethnography reconfigures the way we investigate and understand social facts. Becker's question is a starting point for pondering the role of images in our observations and surveys: what is the image likely to reconfigure in the way we study social facts? What are the advantages and disadvantages of using "visual material"? Can we represent social reality in a new way through images?

John and Malcolm Collier (1967), in one of the seminal works of visual anthropology, echo these concerns, by questioning the relationship between visual documentation, verbal interaction and written production:

« ...the most deadly end to all our efforts is the photographic file that sits unused. Every attempt should be made to defeat this eventuality by interrelating the file in as many ways as possible with the project's verbal data... » (Collier and Collier, 1967 : 238)

How do we use images in our research? What is the relationship between visual and written material? "...Can the images be faithful representations of social reality" (Becker, 2005: 33)?

¹ Journals such as *Visual Anthropology Review*, *Ethnographiques.org*, *Anthrovision*, *Images Re-vues*; institutions such as the *French Society for Visual Anthropology*, the *Granada Centre for Visual Anthropology* (University of Manchester), *Center for Visual Anthropology* (US California), *Visual Anthropology network*, *The Arts Centre for Visual Anthropology* (ANU) *visualanthropology.net*; numerous ethnographic film festivals in France including the *Ethnographic Film Festival Jean Rouch*; master and PhD programs in visual anthropology: FLACSO, Freie Universität Berlin, Harvard University, Universidad Pontificia Católica in Peru, Universitat de Barcelona, University of Kent, University of London-Goldsmith's College, University of South Wales, University of Southern California. Finally, young researchers initiatives such as the workshop of doctoral students in Visual Anthropology at the EHESS.



In the last thirty years, visual studies have been able to produce a wide variety of books concerning the use of images in qualitative research². As a result, some techniques, such as *photovoice*³, *photo-elicitation*⁴, *photo-narrative*⁵ or *participative action research*⁶, have broadened the methodological horizons of Visual Studies⁷.

In this context, a final series of questions arise: which visual methods do you use in your fieldwork? What are your visual research tools, what are its strengths and limitations? How can the use of image foster a new understanding of social phenomena? Can we always use visual investigation techniques in social sciences? What are the advantages and disadvantages?

This axis aims to stimulate debate on the use of [audio]visual sources. To that end, conducting an analysis focused on the utilizations, practices and representations of images in ethnography is strongly encouraged.

Keywords : Visual Anthropology, Visual Ethnography, Research Methods, Photovoice, Photoelicitation, Photo-narrative, PAR, Qualitative Research, Visual Sociology, Visual Participatory Methods

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For any questions, please mention « [Focus 1 – LFVRN-2015] » as subject of your email.

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Second Focus

The use of (audio)visual techniques in the study of urban and spatial configurations

“A dream we dreamed each separately, we two of love and desire – that fused in the night, in the distance over the meadows, by day, impossible, the city disappeared when we arrived ...”

William Carlos Williams. *Perpetuum Mobile: The City from Collected Earlier Poems*, 1938. *In The City, American Experience*. Eds. Alan Trachtenberg, Peter Neill, Peter C. Bunnell, 1971.

What is the function of audio/visual techniques in the process of construction, representation and appropriation of urban spaces and territories?

Modern cities are constructed by a variety of representations from tens of thousands of people living in the same city in the same historical moment. Synergies between these different socio-cultural and spatial representations, as well as their relations with the economic, political and environmental

² (Baker and Wang, 2006; Chaplin, 1994; Clifford and Marcus 1986; DeVault 1996; Goodhart et al, 2006; Harper, 2012; Hurworth 2003; McIntyre, 2003, 2008; Pink 2001; Prosser, 1998; Veroff and Di Stefano, 2002; Stanley and Wise 1983; Wang, 1999; Wang and Burris, 1994 1997; Wang et al, 1998)

³ (Baker and Wang, 2006; Goodhart et al, 2006; Packard, 2008; Wang, 1999; Wang and Burris, 1994, 1997; Wang et al, 1998)

⁴ (Gold 1991 ; Harper, 1986, 2002; Parker, 2005)

⁵ (Chase, 2005; Pink, 2007; Riessman, 1993; Woodly-Baker, 2009)

⁶ (McIntyre, 2003, 2008)

⁷ Among many other methods.



infrastructure of the city are constantly changing. In recent decades, Urban Research specialists, such as geographers, architects, sociologists, economists, anthropologists, urban planners, lawyers and historians have addresses the issue of the complexity of the city by relying on various theoretical and methodological frameworks.

Today, global cities are conceived in terms of movement and complexity. The city as a 'theatre of social action', occupying an economic and institutional specific space (Mumford, 1937) has been replaced by interdependent cities, with the famous theoretical abstraction "of space of flows" by Castells (1996), characterized by the massive use of new information technologies and communication. Access to information is becoming a major issue in urban social action. The political city of Lefebvre (1970) where it must be "tools of exchanges of materials and power (leather, metal...)" became the post-political city of Swyngedouw where some very practical and concrete actions of daily life, such as the exchange of information through communication devices, create a space of discourse which make individual and social life (Filip De Boeck, 2012). This urban movement, framed by limits of time and space reconfigured by the digital age, and analyzed in terms of networks over a territory (Mela, 1992), helps to draw the "complex table of the new super-city" (Castells, 1988).

Geographical and cultural specificities of each city and even of every form of human spatial organization, cannot, at least effectively, to establish a perfectly homogeneous analytical model. For example, the use of images as object, study or tool of investigation in sociology is a "real suspicion, and sometimes outright rejection [...]» because the pictures would be or could be the subject of endless speculation "(Pequignot, 2008).

However, many works in Visual Ethnography have managed to integrate the visual techniques in their models of investigation. Mark Hadfield and Kaye Haw (2011) have given a central role, both conceptual and methodological, to the use of video and voice in participatory research, particularly with young immigrants in Peterborough (England), with young women in Uganda, or with young people in Wales. Ricki Goldman (1990, 1998) has developed the software's Constellations and Web Constellations that use digital video to investigate different perspectives within a community, with applications in urban studies to explore. Luciana Martins (2013), using paintings, photographs and ethnographic films, contributed to studies on representations of the tropical world, especially in Rio de Janeiro. Ana Lucia Ferraz (2009) used the image within the surveys on social movements in Brazil. Greg Scott (2007) developed a new understanding on drug traffic and the 'underground economy' of Chicago, through ethnographic work based on the use of Visual Tools as object and method. Christian Heath, Paul Luff and Jhon Hindmarsh (2010) showed a wide possibility of the video applications in research in the social sciences, especially in the sciences of education and organization, as well as in Visual ethnomethodology. Armando Silva (2003) developed a methodological analysis of urban perception model used in 25 cities around the world. His model notably uses films and photographic archives.

For the first international conference Last Focus Visual Research Network, we want to explore the models and instruments more complex and 'realistic' (Mela, 1997), that integrate Visual techniques in the urban research of spatial forms of society.

Introducing conceptual and theoretical audiovisual tools in urban research, there are a large number of questions, which arouse the interest, not only of researchers, but also of citizen collectives, the political class, and the community in general. What is the usefulness of audiovisual techniques in the creation, description and interpretation of the urban representations? In what are the audiovisual tools able to enrich research on urban spaces? What is the relationship between territories, audiovisual techniques and the formulation of urban policies? How can these audiovisual techniques transform the participation of the community in urban development processes?

Particular interest will be credited to the proposals dealing with the following themes



Key Words

Urban studies; Urban communication; city and identity; territories and democratic spaces; gender and spaces; sexuality and urban spaces; participatory urban development; outskirts/centrality and urban perception; art and education in the city; suburban cultures; sustainable urban development; memory and social movements in the city; video and city; urban policy and territory; urban networks and new communication technologies; urban public space.

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For any questions, please mention « [Focus 2 – LFVRN-2015] » as subject of your email

* * *

Third Focus

The use of images in History: Sources and Methods

The term “visual” includes every production of images: it applies not only to "arts" and its uses, ritual images, but also to the industrial multiplication of images in any medium resulting in "fixed" or "mobile" images.

Since the work of scholars such as Foucault (1969) or Deleuze (1983, 1985), the Social Sciences have continued to build a more global history, and have begun including, marginality or resistance to the standard or the existence of several norms. But this ambition requires crossing scientific methods in an interdisciplinary approach, which offers a renewed understanding of the functions of the image. In the same vein, extending the area of the image in contemporary society has led researchers to question their social significance, a question that Art History does not aim to answer.

The importance of visual production for historical research has been highlighted by many researchers such as J. Le Goff (2000), G. Didi-Hubermann (2002), S. Gruzinski (1990) ou encore J.-C Schmitt (2002). Indeed, the image is a place of innovation and freedom, but also of symbolic codifications (C. Levi-Strauss (1971), E. Goffman (1973), J. Wirth (1970), establishing one or several logos that crystallize paradigms either characteristic of or exceptional to a specific period. Once it has been put in context and compared to other productions related to the study of the historian, the image may reveal elements less readily apparent in other media, and may thus become a valuable historical source. This undeniably valuable approach raises many questions that our conference aims to explore:

What value should we grant to the image as a historical source and do historians have the methodological tools for its study? What precautions should be taken to use the image as a historical source? How to approach image semiotics in History? Can we oppose textual and image semiotics? Should the image always be understood in serial and comparatively to grasp its contribution? Can we consider the image as the cause of some dynamics (social, political, cultural, economic) or should it be understood as their reflection? Should we put the image in relation to other sources to grasp its historical specificity?

Key words

Visual History, Historical Anthropology, Visual Ethnography, Visual Studies, Visual Historiography, Visual Research Methods, Serial Analysis, Visual Sources, Image Semiotics

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For any questions, please mention « [Focus 3 – LFVRN-2015] » as subject of your email.

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