

# IVSA 2011

## Visual Research as a Collaborative and Participatory Practice

Conference papers and presentations will:

**Explore** and theorize visual research as a collaborative and participatory practice

**Consider** the methodological and ethical challenges that collaboration and participation present

**Provide** examples of how visual researchers worked collaboratively with individuals from a range of subject and locational positions within the academy and elsewhere

**Explore** visual methodological approaches including photo-elicitation, reflexive photography, photo novella, photovoice, participatory video methods, video diaries, etc

**Problematize** issues of power, ownership, legitimization, and accountability in visual research

**Pursue** social justice agendas through the use of visual intervention, art intervention, or participatory research

**Explore** participatory or collaborative affordances of digital media forms

**Interrogate** strategies for decolonizing analysis and reporting processes

The University of British Columbia  
Vancouver, July 6-8

# IVSA 2011

## **Conference Committee**

Dr. Donal O Donoghue | Conference Chair

Dr. Dee Britton | Associate Conferenc Chair

Dr. Eric Margolis | Associate Conference Chair

Fiona MacKellar | Associate Conference Chair

## **Local organizing Committee**

Saroj Chand

Scott Cartmill

Kalie Fong

Kirsty Robbins

Fred Brown

Robert Hapke

Marie-France Berard

Adrienne Boulton Funke

Masayuki Iwase

Marc Higgins

Brooke Costello

Chessa Adsit Morris

Kimberly Baker

Donald MacDougall

## **Academic Advisory Conference Committee**

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Dr. Jerome Krase

Dr. Luc Pauwels

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Todd Stewart

## WELCOME | from the conference chair

On behalf of the Conference Organizing Committee, I would like to welcome you to the 2011 Annual Conference of the International Visual Sociology Association at the University of British Columbia. We are delighted to host this three-day international conference which features presentations from delegates from more than 20 countries across the world.

The theme of the 2011 Conference is "Visual Research as a Collaborative and Participatory Practice". Visual research is a complex and multifaceted phenomenon. In a world that offers expanded notions of what it means to participate and collaborate, considering visual research as collaborative and participatory proposes new ways of working together and suggests opportunities to think productively about alternative inquiry practices, analytical frames, and dissemination possibilities. The papers presented at the 2011 conference will explore and expand our understandings of visual research as a collaborative and participatory practice, and consider the methodological and ethical challenges that collaboration and participation present in research inquiries. In the spirit of the conference theme, we come together to participate, collaborate, and build relationships in, through, and across the

disciplines that comprise Visual Sociology, Visual Studies and Visual Research. The 2011 IVSA conference offers many highlights including the keynote address by Professor Irit Rogoff, Goldsmiths, University of London, which will consider how "in new models of research and knowledge production we find new participatory modes that do not respond to protocols of participation but invent ways of inhabiting problematics with multiple presences". We are delighted to screen Professor Mieke Bal's and Michelle Williams Gamaker's *The Long History of Madness* with an introduction by Mieke and Michelle.

We hope that you will have time to explore the UBC campus, the surrounding parklands, and the diverse city of Vancouver. On the campus, located on traditional Musqueam land, and with breathtaking views of the surrounding mountains, ocean, and city, you will find several attractions, including the world-renowned Museum of Anthropology, The Morris and Helen Belkin Gallery, The Beaty Biodiversity Museum, the Nitobe Japanese Memorial Garden (considered to be one of the most authentic Japanese gardens in North America and among the top five Japanese gardens outside of Japan), the Rose Garden, and the Botanical Gardens. UBC is also home to the internationally

acclaimed Chan Centre for Performing Arts. We trust that you will enjoy meeting old friends and making new ones. Along with the IVSA President, Dr. Eric Margolis, I thank you for attending the 2011 IVSA Annual Conference and wish you an enjoyable and productive conference. Welcome to Vancouver and to UBC!

**Dr. Donal O'Donoghue**  
The University of British Columbia

## WELCOME | from the IVSA president

I would like to welcome everyone to the 2011 annual conference of the International Visual Sociology Association. This year's conference is centered on "Visual research as a collaborative and participatory practice" and promises to be both intellectually stimulating and a lot of fun. A smallish conference like IVSA is a perfect place to make personal contact, and I'm sure faculty and students will find plenty of time to mingle, share coffee, a glass of wine or a meal together.

IVSA is a membership organization and almost all the work is done by volunteers or those of us who consider this to be an essential part of our service in academia. So, first we owe some debts of gratitude to all those who worked tirelessly behind the scenes to make this conference possible.

Very special thanks to my old friend Donal O'Donoghue for graciously inviting us to this beautiful university. I would like to thank Donal especially for his intellectual leadership in identifying the theme and keynote speakers for our 2011 meeting, and for building a program that will advance our understanding of, and commitment to visual research as a collaborative and participatory practice. A special thanks also to Fiona MacKellar and the local

organizing committee (Saroj Chand, Scott Cartmill, Kalie Fong, Kirsty Robbins, Fred Brown, Robert Hapke, Marie-France Berard, Adrienne Boulton Funke, Masayuki Iwase, Marc Higgins, Brooke Costello, Chessa Adsit Morris, Kimberly Baker, Donald MacDougall) who were involved in all aspects of conference preparation. Without their work the conference simply would not have taken place. Thanks also to the University of British Columbia for hosting us, and providing work spaces as well as most excellent accommodations for those who chose to stay on campus.

As you know it is a complex and at times a frustrating enterprise to organize an international conference. Thus, special thanks are also due to the officers and board members of IVSA, but especially to Dee Britton who took over as Treasurer in mid-term and helped organize conference registration. I owe a debt of personal thanks to another old friend, Chris Murrell, long a webmistress at my university in Arizona. Through thick and thin Chris has kept our web site up to date. A special thanks to Todd Stewart. He designed our new web site "pro bono"--despite my offers to pay. I have learned that a web site is not a thing but a process, and Todd has been the one endlessly tweaking and revising the

web site, while sorting out members' problems with dues and registration, relations with pay pal, and numerous other issues. Wishing you a productive conference,

**Eric Margolis**  
Arizona State University

### Welcome and Opening Remarks

Wednesday July 6, 9:00-9:30

**Dr. Donal O'Donoghue** | IVSA Conference Chair  
**Dr. Eric Margolis** | IVSA President

**Dr. Blye Frank**  
Dean of The Faculty of Education, UBC

**Dr. Neil Guppy**  
Head, The Department of Sociology UBC

**Dr. Peter Grimmett**  
Head, Department of Curriculum and Pedagogy

**Heidi Reitmaier**  
Director of Public Programs, The Vancouver Art Gallery

## KEYNOTE | The implicated

Irit Rogoff is Professor of Visual Cultures at Goldsmiths, University of London, a department she founded in 2002. As a theorist, curator, and writer, her work explores the interaction between the practice of criticism, politics and art. Recent and forthcoming publications include: *Museum Culture* (1997) and *Terra Infirma – Geography's Visual Culture* (2001); *Unbounded: Limits' Possibilities*, Forthcoming, Lukas & Sternberg; *TRANSCODING – Cross Cultural Contemporary Arts*, Walter Koenig Verlag, Cologne, 2011; *Looking Away: Participating Singularities – Ontological Communities* - Forthcoming, MIT 2010. Curatorial work includes: *De-Regulation with the work of Kutlug Ataman* (2005-8), *ACADEMY* (2006) and *Summit – Non Aligned Initiatives in Education Culture* (2007).

### The Implicated

Implicatedness is not guilt, not crime, not justification, not responsibility, not the performance of engagement. Rather an account of entanglement within a complex narrative whose point of departure is not putting forward an analysis. In thinking about 'the curatorial' as a mode of precipitation and of the audience as the implicated, we collapse the distance between objects and subjects, collapse the boundaries that divide and contain, that allow us to be outside of something we might show some concern for but do not feel to be directly imbricated in. Equally in the new models of research and knowledge production we find new participatory modes that do not respond to protocols of participation but invent ways of inhabiting problematics with multiple presences.

## FILM SCREENING | A long history of madness

Mieke Bal is a cultural theorist and critic, and is Royal Netherlands Academy of Arts and Sciences Professor (KNAW). She is based at the Amsterdam School for Cultural Analysis (ASCA), University of Amsterdam. Her areas of interest range from biblical and classical antiquity to 17th century and contemporary art and modern literature, feminism and migratory culture. Her many books include *A Mieke Bal Reader* (2006), *Travelling Concepts in the Humanities* (2002) and *Narratology* (3rd edition 2009). Mieke Bal is also a video-artist, her experimental documentaries on migration include *A Thousand and One Days; Colony*, and the installation *Nothing is Missing*. Her work is exhibited internationally. Occasionally she acts as an independent curator. Michelle Williams Gamaker is an artist and current doctoral student in the Department of Art, Goldsmiths. She lives and works in Amsterdam, Netherlands.

### A Long History of Madness

*A Long History of Madness* is a feature film based on the 1998 book *Mère Folle* by French psychoanalyst Françoise Davoine, which stages a confrontation between the analyst and her patients, told as a conflict between the contemporary world and medieval fools. In so doing, the work offers a positive representation of mad (psychotic) people and how both "mad" and "sane" people learn from one another. Utilizing an integration of fiction, documentary and theory, *A Long History of Madness* is a unique and enthralling journey into the minds of the mad and those designated to cure them.

9:00-9:30 **Welcome and opening remarks**

9:30-10:30 **Keynote Address** Buchanan - A101

Professor Irit Rogoff | Professor of Visual Cultures  
Goldsmiths | University of London | UK

10:30 Coffee-Break & Refreshments

11:00-1:00 **PANEL 1 - B210**

**Theoretical and Methodological Issues of Visual Research**  
*Chair: Luc Pauwels, University of Antwerp, Belgium*

1. The functional role of images: A typology of image use among archaeologists, architects, art historians and artists  
*Joan E. Beaudoin, Wayne State University, US*

2. The reality effects of research: Using arts-based methods to promote the benefits of research addressing settings of place-based disadvantage  
*Deborah Warr, Marnie Badham, James Oliver, Rose Mann & Lachlan Macdowall, University of Melbourne, Australia*

3. Analysing image-based data using grounded theory: The Negotiating Resilience Project  
*Linda Liebenberg, Michael Ungar, Nora Didkowsky, Dalhousie University, Canada*

4. The visual image as discussion point: Increasing validity in boundary crossing research  
*Linda Liebenberg, Dalhousie University, Canada*

5. Disclosing the Internet as a field for multimodal social and cultural research  
*Luc Pauwels, University of Antwerp, Belgium*

**PANEL 2 - B209**

**Visual Research, History, and Identity Formation**  
*Chair: Fiona MacKellar, The University of British Columbia, Canada*

1. 'Take a note, dear' – using cartoons in a photo-elicitation inquiry  
*Úna Ní Bhroiméil, Mary Immaculate College, University of Limerick, Ireland*

2. Approaching the 'Refugee Gaze' as a category of discussion  
*Lynda Mannik, Queen's College, Memorial University of Newfoundland, Canada*

3. From historical artifact to visual token: An exploration of the re/de-contextualization of historical photographs that are employed in documentary cinema  
*Fiona MacKellar, The University of British Columbia, Canada*

**PANEL 3 - B141**

**Visual Intersections: Collaborative Work with Siblings on Memory and the Photographic**  
*Chair: Susann Allnutt, McGill University*

1. Place is a story happening many times: Research with siblings  
*Susann Allnutt, McGill University, Canada*

2. Still stands the house: Family photos in sibling research  
*Claudia Mitchell, McGill University, Canada*

3. Reconfiguring the family album: One photo, three sisters  
*Ann Smith, South Africa*

**PANEL 4 - B318**

**Political and Cultural Activism Today**  
*Chair: Heinz Nigg, University of Berne, Switzerland*

1. Photographs and silhouettes: Visual politics in Argentina  
*Daniela Gutierrez, Educación y Sociedad, FLACSO, Buenos Aires, Argentina*

2. Creating a watch for visual censorship/Hellas WVCH  
*Yannis Ziogas, University of Western Macedonia, Florina, Hellas, Greece*

3. The Muslim Self Portrait project  
*Todd Drake, University of North Carolina at Chapel Hill, US*

4. Visual aspects of web based communities as agents for social and political change  
*Azadeh Emadi, University Auckland, New Zealand*

5. The Greek social movement paradigm of the "post-December 2008" era  
*Constantina Vassalou and Andreas Vlazakis, Panteion University, Athens, Greece*

1:00-2:30 Lunch-Break

1:30 **Gallery talk** (optional)

Material Witness: Mario Garcia Torres | Konrad Wendt at the Morris and Helen Belkin Gallery | 1825 Main Mall | University of British Columbia

2:30-4:30 **PANEL 1 - B210**

Visual Ethnography as a Collaborative and Participative Practice - Part 1:

Chair: Rochelle Woodley-Baker  
University of South Australia

- 1. Seeing through trauma  
*Heather Winter, Melbourne University and Ngarinyin Aboriginal Corporation*
- 2. Tourist photography: Performance, memory and narrative  
*Theopisti Stylianou-Lambert, Cyprus University of Technology, Cyprus*
- 3. Visual ethnography as transformative social praxis: Images for un-othering the 'Other'  
*Stephanie Skourtes, The University of British Columbia, Canada*
- 4. Visual ethnography as a collaborative and participative practice  
*Rochelle Woodley-Baker, University of South Australia*

**PANEL 2 - B209**

Participatory Approaches in Community-based Research

Chair: Eun G. Park, McGill University, Canada

- 1. Participatory approach in community-based archives  
*Eun G. Park, McGill University, Canada*
- 2. Young people, digital archiving and social media sites  
*Gerry Bloustien, University of Southern Australia*
- 3. Community health care workers as knowledge producers: Re-making, re-coding and re-using Visual texts  
*Naydene deLange, Nelson Mandela Metropolitan University, South Africa and Claudia Mitchell, McGill University, Canada*
- 4. What do you want us to do, and who is it really for? Tensions in using visual methods with socially excluded young people and communities  
*EJ Milne, University of Stirling, UK*

**PANEL 3 - B141**

Using Collaborative and Participatory Visual Methodologies for International Investigations of Youthful Thriving

Chair: Catherine Ann Cameron,  
The University of British Columbia

- 1. A critical appraisal of cross-cultural visual research: Picturing anti-oppressive research and political listening  
*Carolyn Brooks, University of Saskatchewan, Canada*
- 2. 'If everyone copies me Thailand will be so much better off': The power of irony in youth conversation  
*E. Leslie Cameron, Lea Hedman, Carthage College, US; Nora Didkowsky, Dalhousie University, Canada; Sombat Tapanya, Chiang Mai University, Thailand; Catherine Ann Cameron, UBC, Canada*
- 3. Storytelling to promote literacy, wellbeing, and hope with secondary students who have experienced interrupted education and forced migration  
*Koreen Geres, University of Saskatchewan, Canada*
- 4. Contributions of socio-emotional associations with family and community to youth resilience  
*Cindy Lau, UBC, Canada; Linda Theron, North-West University, South Africa; C. A. Cameron, UBC, Canada*
- 5. Youth spaces and places: Understanding the marginalisation of youth in physical contexts  
*Linda Liebenberg, Dalhousie University, Canada; Linda Theron, North-West University, South Africa; Michael Ungar, Dalhousie University, Canada*

**PANEL 4 - B318**

Visual Research and Historical Consciousness

Chair: Eric Margolis,  
Arizona State University, US

- 1. Photo-forensics – understanding the information embedded in photographs  
*Jeremy Rowe, Arizona State University, US*
- 2. Travelling photographic histories: From 1950s Cape Town to Britain, and back  
*Darren Newbury, Birmingham City University, UK*
- 3. Photographs from the martial law in Poland as a source of knowledge about the communism, 20 years after its fall  
*Maciej Mysliwiec, University of Science and Technology, Krakow, Poland*
- 4. Red Lion Square 1974: Photographs of a demonstration  
*Carol Walkowitz, University of Warwick, UK*
- 5. Visual criminology: Public torture lynchings  
*Lorenzo Natal, University of Milano-Bicocca, Italy*

**PANEL 5 - 1107\***

Making Sense: a philosophical exercise through collaborative painting  
Chairs: Lorna Collins, University of Cambridge, UK and Bandy X. Lee, Yale University, US

**Participants:**

- 1. Lorna Collins, University of Cambridge, UK
- 2. Bandy X. Lee, Yale University, US

\*At the request of both presenters, this session will be held in Room 1107, Scarfe Building, Faculty of Education, 2125 Main Mall, UBC (5min walk from the conference centre)

8:30-10:30	PANEL 1 - B304	PANEL 2 - B318
	<p>Unraveling the Research Value of Youth Video Productions: Which Kids, What Videos, for Whom and to What Effect? <i>Chairs: Richard Chalfen, Temple University &amp; Center on Media and Child Health, Children's Hospital Boston, Harvard Medical School, and Jon Wagner, University of California, Davis.</i></p> <p>1. Youth video production as dialogic self and identity-making <i>Wendy Luttrell, The Graduate Center of The City University of New York</i></p> <p>2. Reconstruction: video editing as visual analysis <i>David Chapin, and Rondi Silva, The Graduate Center of The City University of New York</i></p> <p>3. Youth empowering youth: Making media for themselves <i>Rachel Kulick, The New School and CUNY Graduate Center</i></p> <p>4. FLIPped: Young people as social analysts <i>Victoria Restler, The Graduate Center of The City University of New York</i></p>	<p>Visual Research Methodologies: Expanding the Canon <i>Chair: Marc Higgins, The University of British Columbia</i></p> <p>1. Turning the lens inward: Video-auto-ethnography as a tool for critical self-reflexivity. <i>Marc Higgins, The University of British Columbia, Canada</i></p> <p>2. Hunting and gathering: Experimental walks and colour grid response. <i>Jackie Calderwood, De Montfort University, UK</i></p> <p>3. A métissage of landscape interpretation and life writing <i>Anita Sinner, Concordia University, Canada</i></p> <p>4. Exploring gender in the city: Assumptions, complications, and epiphanies. <i>Rickie Sanders, Temple University, and Loreley Gomez Garcia, Federal University of Paraíba, Brazil</i></p> <p>5. Image-enabled discourse: A conceptual framework. <i>Jaime Snyder, Syracuse University</i></p>

PANEL 3 - B213	PANEL 4 - B142
<p>Visual Sociology: International Practices, Debates and Perspectives <i>Chair: Luc Pauwels, University of Antwerp, Belgium</i></p> <p>1. Can the logic of images be helpful in empirical research? Some empirically based answers from a methodological point of view <i>Aglaja Przyborski, Maria Schreiber, University of Vienna, Austria</i></p> <p>2. Theoretical fields of visual methods. Breaking-potential of auto-photography and photo-elicitation interview as an opportunity to investigate macro-structural aspects of everyday social practices. <i>Łukasz Rogowski, Adam Mickiewicz University, Poznań, Poland</i></p> <p>3. The construction of image content coding procedure as a result of theoretical and methodological decisions. The announcement from research field <i>Maciej Frąckowiak, Adam Mickiewicz University, Poznan, Poland</i></p> <p>4. Visual Sociology in India: Challenges and Possibilities" <i>Ashish Kumar Das, Jawaharlal Nehru University, India</i></p>	<p>Making Meaning Together: Cultivating Audience Participation in Producing Research Outcomes <i>Chair: Michael Muetzelfeldt, University of Melbourne, Australia</i></p> <p>1. Layering and dwelling: Inviting audience participation in meaning-making <i>Genevieve Noone, University of New England, Australia</i></p> <p>2. Photographic knowledge and qualitative research: An aesthetic dimension of social research <i>Roberto Fernández Universidad de Chile and Pablo Hermansen Pontificia Universidad Católica de Chile</i></p> <p>3. Navigating practical and ritual risk in fields of work, leisure and drama <i>Michael Muetzelfeldt, University of Melbourne, Australia</i></p> <p>4. Seeing, seeking and making meaning: A journey through the visual <i>Kristen P. Goessling, The University of British Columbia, Canada</i></p>

10:30 Coffee-Break & Refreshments

11:00-1:30 Introduction to, and screening of the film | A Long History of Madness  
Buchanan - A101

Professor Mieke Bal | Royal Netherlands Academy of Arts and Sciences & Michelle Williams Gamaker | Goldsmiths | University of London

1:00-2:30 Lunch-Break



2:30-4:30 **PANEL 1 - B304**

What's Participatory about Participatory Video? Critical Perspectives on Using Participatory Video in Research.

Chair: *Claudia Mitchell, McGill University, Canada*

**Participants:**

*EJ Milne, The University of Stirling*

*Gerry Bloustien, University of Southern Australia.*

*Kyung-Hwa (Kay) Yang, McGill University, Canada*

*Lisa M Nunn, University of San Diego*

*Naydene DeLange, Nelson Mandela Metropolitan University, South Africa and Claudia Mitchell, McGill University, Canada*

**PANEL 2 - B318**

Getting your Hands Dirty: Visual Research Methods as Experiential Learning

Chair: *Laura Lorenz,*

*Brandeis University, Waltham, MA, USA*

1. You want to do what? One student's journey using visual methods to bridge theory and community research

*Alexis Mann, Brandeis University, Waltham, MA, USA*

2. The making of 'Tales of Two Cities': Learning process and outcomes for undergraduate students.

*Stephen Svenson, University of Waterloo, Canada*

3. Documentary film: Imagining, teaching and making.

*Douglas Harper, Duquesne University, Pittsburgh, PA, USA*

4. Ethical issues and dilemmas in participatory research.

*Kim Rasmussen, Roskilde University, Denmark*

5. Using Visual, participatory research to critique the psychosocial effects of social media

*Theresa R. White, California State University, Northridge*

**PANEL 3 - B213**

Visual Research Practices and the Built Environment: Theoretical and Methodological Issues

Chair: *Michael Muetzelfeldt,*

*University of Melbourne, Australia*

1. Reconceptualizing the street: A reminder from the third dimension

*David Schalliol, University of Chicago*

2. Life in boys' schools: What it means to experience school spatially

*Donal O Donoghue and Marie-France Berard, The University of British Columbia, Canada*

3. Filming places and performances: taking aim at the heart of the dialectics of interpretation in videographic research

*Peter Dirksmeier, Ilse Helbrecht, and Ulrike Mackrodt, Humboldt-Universität zu, Berlin*

4. In Sight: visualizing relationships in daily life

*John Grady, Wheaton College, MA, US*

5. The study of homes as visual research: What the eye cannot see

*Anna Pechurina, Teesside University, UK.*

**PANEL 4 - B142**

The Archive as Practice

Chair: *Trudi Lynn Smith*

1. Between intervals and disparities  
*Lynda Gammon*

2. The photograph as event: 562 Fisgard.  
*Trudi Lynn Smith*

3. Looking for Petechanup: imagining identity through the archive  
*Andrea N. Walsh*

4. Social art practice and the archive: A discussion  
*Fiona P. McDonald*

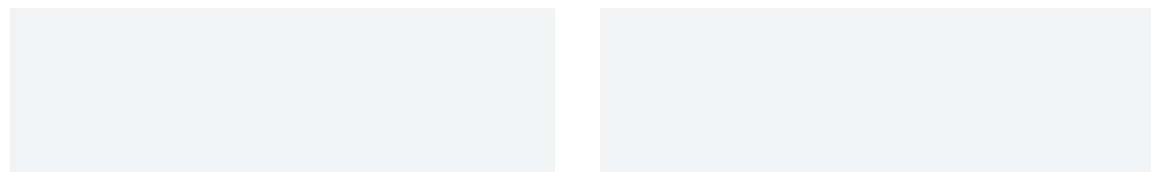
8:30-10:30	PANEL 1 - B218	PANEL 2 - B213
	<p><b>Visual Ethnography as a Collaborative and Participative Practice: Panel 2</b>  <i>Chair: Rochelle Woodley-Baker, University of South Australia</i></p> <p>1. Voices through photography: Understanding the experiences of persons living with HIV/AIDS in assisted care in Calgary using photovoice  <i>Daniela Navia, and Hartmut B. Krentz University of Calgary, Canada</i></p> <p>2. Photovoice as a supplemental research method: Visualizing the meaning of independence for older adults living in subsidized housing.  <i>Jacklyn Kohon, Paula C. Carder and Jenny Weinstein, Portland State University, US</i></p> <p>3. Photography as a participative research tool and a means of empowerment of adolescents with Down Syndrome  <i>Franziska Meyer, University of Berne, Switzerland</i></p> <p>4. Inner ecologies and open spaces: Understanding everyday life in remote mountain Kyrgyz villages.  <i>Vincent O'Brien, University of Cumbria, UK, Kenesh Dzhusupov- International University of Kyrgyzstan Tamara Kudaibergenova, University of Cumbria, UK/State Pedagogic Institute, Kyrgyzstan</i></p> <p>5. The making of covered (women and tattoos): Documentary video as feminist ethnography  <i>Beverly Yuen Thompson, Siena College</i></p>	<p><b>Doing Visual Research in the Social and Health Sciences</b>  <i>Chair: Masayuki Iwase, The University of British Columbia</i></p> <p>1. Documentary drug films and knowledge production  <i>Susan Boyd, University of Victoria, Canada</i></p> <p>2. Embodiment, ethics and the visual cultures of pain  <i>Jen Tarr, London School of Economics, UK</i></p> <p>3. 'Different Smokes' – using film-making to generate reflexivity amongst tobacco control practitioners  <i>Rebecca Haines-Saah, The University of British Columbia, Canada</i></p> <p>4. Kids and grow-ops: Visual and media representation  <i>Susan Boyd, University of Victoria, Canada, and Connie Carter, University of Victoria, Canada</i></p> <p>5. Making gendered practice visible - Masculinities and femininities in young adult's photographs about smoking and quitting  <i>Rebecca Haines-Saah, John Oliffe, Joan Bottorff, and Cameron White, The University of British Columbia, Canada</i></p>

10:30 Coffee-Break

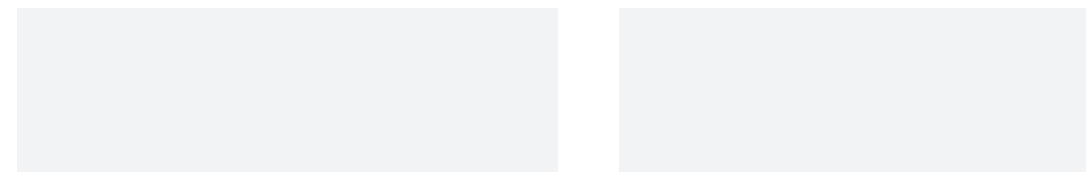
PANEL 3 - B211	PANEL 4 - B209
<p><b>The Promise of Collaborative Filmmaking</b>  <i>Chair: Nandini Sikand, Lafayette College, US</i></p> <p>1. The community I serve  <i>Aashish Kumar, Hofstra University, US</i></p> <p>2. Soma Girls  <i>Nandini Sikand, Lafayette College, US</i></p> <p>3. Ecomedia and Dig the Earth  <i>Andy Smith, Lafayette College, US</i></p> <p>4. Visual art interventions and research in elementary school programs  <i>Don McDougall, The University of British Columbia</i></p>	<p><b>Can Visual Arts be a Creative Form of Critical Inquiry?</b>  <i>Chair: Scott Marsden, University of Victoria, Canada</i></p> <p>1. Mediated experience: What is experience in relation to art collections on-line?  <i>S. C. Dam, University of Calgary</i></p> <p>2. The alternative comic as radical media: A visual and documentary analysis of Joe Sacco's footnotes in Gaza  <i>Nawal Musleh-Motut, Simon Fraser University, Canada</i></p> <p>3. The comprehensive social signals embedded in corporate art collections  <i>Målfrid Irene Hagen, Buskerud University College, Norway</i></p> <p>4. Looking in, looking out  <i>Kimberly Baker, The University of British Columbia, Canada</i></p> <p>5. Why visual sociology needs critical theory?  <i>Julia Rothenberg, CUNY, Queensborough Community College, New York</i></p>

11:00-1:00	PANEL 1 - B218	PANEL 2 - B213
	<p><b>Mobilizing Familiar Tools: The Politics and Poetics of Visual/Visualizing Media in Ethnographic and Pedagogical Contexts</b>  <i>Chair: Ayaka Yoshimizu, Simon Fraser University, Canada</i></p> <ol style="list-style-type: none"> <li>1. Photography as a performative strategy <i>Pat Feindel, Simon Fraser University, Canada</i></li> <li>2. Learning to visualize diasporic landscape: Ethnographic knowledge in the state of emergence. <i>Ayaka Yoshimizu, Simon Fraser University, Canada</i></li> <li>3. Exploring collaborative learning: Using mobile phone cameras and photo interviews to investigate Japanese youth's understanding of McDonald's <i>Masayuki Iwase, The University of British Columbia, Canada</i></li> <li>4. Rethinking failure and success in using visual/visualizing methods in the classroom <i>Helen Kang, Simon Fraser University, Canada</i></li> </ol>	<p><b>Arts-Based Research and Representational Methods: Issues and Challenges</b>  <i>Chair: Marie-France Berard, The University of British Columbia</i></p> <ol style="list-style-type: none"> <li>1. Youth produced photo-musical narratives of civic engagement in a post-industrial community: A critique of a method <i>M. Tanya Brann-Barrett, Cape Breton University</i></li> <li>2. Exploring expressions of the embodiment of research <i>Genevieve Noone, University of New England, Australia</i></li> <li>3. Embodied fictions of Canada's multicultural identity in dance reality television <i>Jade Boyd, Simon Fraser University, Canada</i></li> <li>4. Representing the cultural other in popular factual television: A case study of the ethnographic reality series <i>Toast Cannibal</i> <i>Jelle Mast and An Kuppens, Universiteit Antwerpen, Belgium</i></li> <li>5. Girls will be boys: Exploring gender as performance through visual sociology <i>Gloria Nickerson, Memorial University of Newfoundland, Canada</i></li> </ol>

1:00-2:30 Lunch



PANEL 3 - B211	PANEL 4 - B209
<p><b>Visual Research in Education</b>  <i>Chair: Eric Margolis, Arizona State University</i></p> <ol style="list-style-type: none"> <li>1. Participatory film-based narrative methodology <i>Adrienne Boulton-Funke, The University of British Columbia, Canada</i></li> <li>2. HIV and AIDS education: Teachers in Tanzania <i>Lesley Wood, Nelson Mandela Metropolitan University, South Africa, Naydene de Lange, Nelson Mandela Metropolitan University, South Africa, Kitila Mkumbo, University of Dar Es Salaam, Tanzania</i></li> <li>3. "The Little White Schoolhouse." <i>E. Lisa Panayotidis and Paul Stortz, The University of Calgary, Canada</i></li> <li>4. Reflections and shadows: Ethical issues in pedagogical documentation <i>Pat Tarr, University of Calgary, Canada</i></li> </ol>	<p><b>Speech Acts: Conversation and collaboration in research-based visual art and media art practices (Canada &amp; UK)</b>  <i>Chair: Lois Klassen, Emily Carr University of Art, Vancouver, Canada</i></p> <p><b>Participants:</b></p> <ol style="list-style-type: none"> <li>1. Lois Klassen, Emily Carr University of Art, Vancouver, Canada</li> <li>2. Mary Oliver, University of Salford in Greater Manchester, UK</li> <li>3. Peter S Petralia, Manchester Metropolitan University, UK</li> <li>4. Linda Duvall, Toronto, Canada</li> </ol>



2:30-4:30	PANEL 1 - B218	PANEL 2 - B213
	<p><b>Acts of Negotiation in Visual Research</b>                      Chair: <i>Chessa Adsit-Morris, The University of British Columbia</i></p> <p>1. From object to academic paper – the use of visual and tactile research methods to provide authentic context  <i>Alke Gröppel-Wegener, Staffordshire University, UK</i></p> <p>2. From the child's point of view: Reflexivity and ethics in collaborative visual research with children  <i>Toril Jenssen, The University of Tromsø, Norway</i></p> <p>3. Addressing the multidimensionality of invisibility in visual research  <i>Ravindra N. Mohabeer, Vancouver Island University, Nanaimo, BC</i></p> <p>4. Media production ecologies: a theoretical paradigm for studies of visual and participatory media  <i>Doris Baltruschat, The University of British Columbia</i></p> <p>5. A wide view of Switzerland: How panoramas create visual narratives.  <i>Ricabeth Steiger, Swiss National Museum Zurich, Switzerland</i></p>	<p><b>Sensing Community: Toward an Ethics of Collaboration in Visual Research Practices</b>                      Chair: <i>Adrienne Boulton-Funke, The University of British Columbia</i></p> <p><b>Participants:</b></p> <p>1. <i>Andrew Bieler - Ph.D. III Communication &amp; Culture Joint Graduate Program York University/Ryerson University, Canada</i></p> <p>2. <i>Paul Couillard Ph.D. III Communication &amp; Culture Joint Graduate Program York University/Ryerson University, Canada</i></p> <p>3. <i>Kris Erickson - Ph.D. III Communication &amp; Culture Joint Graduate Program York University/Ryerson University, Canada</i></p> <p>4. <i>Sara Martel - Ph.D. III Communication &amp; Culture Joint Graduate Program York University/Ryerson University, Canada</i></p>

PANEL 3 - B211	PANEL 4 - B209
<p><b>pê-âcimohk: Canadian First Nations Digital Visual Research</b>                      Chairs: <i>Sheryl Peters and Roberta Stout, York University, Canada</i></p> <p>1. <i>kiskino mâto tapanâsk – Digital stories of intergenerational effects on professional First Nations women whose mothers are residential school survivors</i>  <i>Sheryl Peters and Roberta Stout, York University, Canada</i></p> <p>2. A "Cinema of Sovereignty": Working in the cultural interface to create a model for fourth world film pre-production and aesthetics.  <i>Dorothy Christian, The University of British Columbia, Canada</i></p> <p>3. Visual strategies for critical place-based knowledge, truth and reconciliation  <i>Alannah Young Leon, The University of British Columbia</i></p>	<p><b>Dilemmas Involved in Visually Representing War and Trauma</b>                      Chair: <i>Joanne Littlefield, Colorado State University, US</i></p> <p>1. Times of war and conflict: Exposure to traumatic events  <i>Debra Pentecost, The University of British Columbia and Vancouver Island University, Canada</i></p> <p>2. The visual work of photojournalists: Disasters, social justice violations, and war  <i>Patrice A. Keats, Simon Fraser University, Canada</i></p> <p>3. The Navajo Times  <i>Joanne Littlefield, Colorado State University, US</i></p> <p>4. Shooting the dead: Photographs of dead bodies in Israeli media  <i>Tal Morse, London</i></p>

# **IVSA 2011**

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