

IVMC7: Decolonising Design

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Day 1, 1100-1245

Track 1 (part a): Participatory Research

Decolonising mental health care Understanding collaborative mental health care in Ghana using visual research methods

Lily Kpobi and Erminia Colucci

In contexts where resources for formal mental health care are limited, and where beliefs about mental illness may differ from western notions of illness, there is much use of non-western traditional and faith-based health care systems. In recent years, with increasing emphasis on including indigenous knowledge in health care, calls for collaboration between biomedical and indigenous health practitioners have also increased. Many African countries have begun to develop policies to encourage the acceptance of traditional healing systems, and to identify appropriate pathways for collaboration between the different healthcare streams. In this presentation, we share findings and footage from our project "Together for Mental Health", which used visual research methods to understand how community mental health workers in Ghana attempt to establish working partnerships with traditional and faith healers as well as families to provide care for persons affected by mental illness.

Through the use of ethnographic film, we conducted fieldwork in 3 field sites in rural communities in Ghana over an 8-week period. We observed and interacted with 8 community mental health workers, 6 indigenous/faith healers, 11 family caregivers and 10 persons with lived experience of mental health problems. In this presentation, we reflect on the benefits of visual methodologies as an important tool for decolonising mental health care. We highlight the impact of historical, cultural and structural factors in shaping working partnerships in a postcolonial context. We also discuss the ethical challenges experienced through the use of visual ethnography, and showcase key factors which facilitated successful collaboration between healers and health care workers in Ghana.

What's it for? The social affordances of participatory media production and the ideology of practice

Chris High and Henrik Teleman

Participatory media production weaves together approaches such as participatory video, digital storytelling, photovoice, forum theatre and others in the context of particular moments of solidarity, struggle and social engagement. In opening participatory spaces for reflection, dialogue and production the idea is to challenge injustices and create opportunities for societal learning and change.

Working with novel configurations of participants in what has been term 'heterogenous spaces' can be exciting, empowering and liberating. Yet there is a well-documented tension between the pragmatic and material application of participatory media production through projects and programmes and the radical values that seek to support the individual and collective agency of marginalised people. In this paper, we seek to re-engage with ideology and the minutiae of practice through an examination of the motivations, means and methods of the project "Vad hände sedan", which works with the lives and experiences of refugees who came to Sweden in the period up until 2016.

The project builds on an earlier project "I telefonen finns hela människan" (in the phone we find the whole human), which sought to work with and disseminate knowledge about the many refugees that had recently arrived in Sweden through an ethnological art process. "Vad hände sedan?" (what happened next?) continues the work by engaging with thirty of the participants through interviews, mobile-based micro-documentation and more engaged participatory media production in order to understand how their circumstances and feelings have changed in the years since. The question is what does such work lead to? Does it provide tools and space for change or does it merely compensate for society's neglect while not addressing structural issues? Does it lead to solidarity within and between groups far down in the hierarchies of power?

By linking practice to notions such as social justice and Freire's conscientisation, we discuss the role of technology and technique in relational work through a refinement of the concept of social affordances. This highlights the landscape of opportunity and constraint which different technologies provide in the context of facilitation and process. The application of social affordance theory to participatory media practice allows a discussion of intention and design without disregarding fluidity, emergence and reflexivity. Bearing in mind that the project is not always a project, we discuss the relationship between product, process and outcomes. What are the consequences of technological choices and approaches in addressing social justice?

Storytelling, extractivism and the ethnographic ideal

Janine Lange

The project is an ethnographic study of intergenerational intersectional gendered experiences of land dispossession against the backdrop of extractive mining industries in the Namakwa region, using experimental storytelling, long-term conversations and embodied practices. The project aims were collaborative and anti-extractivist in nature, underpinned by principles of co-authorship, deep listening and reflexivity, and is relevant to a variety of audiences, including the collaborator communities, public arts audiences and the academic community. Part of the work we did, was to co-author an ethnographic 'text', which resulted in a film which aired on national television on 20th March 2021, looking at the relationship that local residents have had and currently have with the land they occupy against the backdrop of extractive copper mining in the area. We wish to share this work here and reflect on the use of the participatory process on ourselves as researchers and artists, and the collaborator community and its effectiveness in facilitating communal meaning-making around

the history of land use in the area in relation to copper mining industries towards developing a collective memory and political archive.

Jamming as method: exploring mobile materialities for creative practice

Anja Venter

Visual creatives use, act, interact, relate, imagine, articulate, select, mute, enforce, and create through the elements around them - in other words, they 'practice' visual creativity. In South Africa, the exclusive skills and tools required for participation in fields such as graphic design, media production, industrial design, and fashion design, to name a few, have resulted in cultural industries that remain unrepresentative, untransformed and lacking in diversity. Yet smartphones are becoming affordable to a larger portion of the South African population and might signal an increase in visual cultural production – allowing a new generation of visual creatives a platform for networked artistic expression and visual design. This paper explores smart phones and their embodied affordances as creativity support tools among low-resourced aspiring designers who are enrolled in Extended Curriculum Programs.

The researcher found that traditional design research methods (such as interviews, participant observation, participatory design workshops and usability tests) proved inadequate: the creative process is intimate and embodied, spontaneous and improvisational. Through an experimental creative “jam” the researcher explored these affordances with participants. “Jamming”, as employed in musical improvisation and more recently game design, was thus used in exploring the material dimensions of smartphones as creativity support tools, in situ. While jamming is predominantly used in game development to develop rapid prototypes, it has been noted as being integral to the culture of the game development community. Jams foster collaboration, mentorship opportunities, friendships and a greater sense of community.

Through an analysis of these sessions, this paper argues that jamming can offer entry points for conversations around how creativity support tools could better serve the material and semiotic goals of creatives, by foregrounding experience, ability and materiality. Jamming offers a collaborative stage that can assist in gaining deeper understandings of usage contexts. Such collaborative and playful activities can also provide an opportunity for reciprocal value exchange, and assist in flattening the power dynamics between researcher and participants, particularly in contexts such as South Africa – where frequently researchers and their participants come from vastly different socio-economic backgrounds.

Track 2: Photography

Documentary photography as a empowering practice: analysing the photographs of Namibian students.

Hugh Ellis

Documentary photography projects have often been seen as a way to empower marginalised communities, to make visible what is otherwise unseen, and to encourage self-respect among young people in these communities. These projects are often seen also as ways to encourage privileged photographers to see the world beyond the privileged bubble they have grown up in. In this way, they seek to provoke what Hariman and Lucaites (2016) call 'civic spectatorship': a way of looking that encourages humane concern and democratic discussion of social problems.

However, the extent to which documentary photography projects actually do this work is debatable, and has not often been investigated critically.

This paper examines photographs taken over several years by first year photography students at the Namibia University of Science and Technology (NUST) as part of an annual documentary project entitled 'My Namibia'. It investigates through both the photos themselves and interviews with the students the extent to which being documentary photographers has been (or has not been) empowering for them, and could be for others.

It also critically compares photos from these exhibitions to those from a documentary project undertaken several years ago by the Women's Leadership Centre, a Namibian feminist organisation, and draws distinctions between what can be achieved by a specifically activist documentary project versus one such as that at NUST, which is first-and-foremost focussed on education.

Fotohistorias: self-determination, privacy implications, and the role of researchers in participatory photography and storytelling practices with undocumented migrants in the U.S.

Sara Vannini and Ricardo Gomez

Fotohistorias is a project that combines participatory photography and storytelling, where undocumented migrants in the United States use photos to talk about their experiences of migration (Gómez & Vannini, 2015). Migrants' captured their lives at two different phases of migration: at the border between Arizona and Mexico, while trying to cross or having recently being deported, and at a day labor dispatch center in Seattle, WA, while looking for jobs and settling into their lives. This presentation will critically analyze the work conducted during *Fotohistorias*, including our positionality and role as researchers.

Storytelling and Migrants' Activism

An estimated 12 million undocumented immigrants live, work, and contribute to the U.S. society. For the majority, there is currently no viable path for citizenship. The community has a long history of using storytelling ("testimonios") to advocate for immigration reforms and legal status for the undocumented. Young and educated undocumented Latinx have been using testimonios for years in their advocacy work, especially sharing their stories on social media and attracting the attention of the press (Sun,

2012). For undocumented migrants, the very act of articulating their story is a breach to the "code of silence" that they are usually induced in by fear of deportation (Negrón-Gonzales, 2014). However, more and more undocumented migrants are demanding to be seen and willing to document their "silenced histories" (Latina Feminist Working Group, 2001, 3, as cited by Negrón-Gonzales). They use storytelling to challenge normative and legal definitions of citizenship, portraying themselves as integral parts of the social fabric (Patler, 2018).

Fotohistorias builds on undocumented migrants' storytelling to influence and re-humanize mainstream narratives about migration in the U.S., often portraying migrants as 'invaders', 'criminals', and welfare 'parasites' (Hogan & Haltinner, 2015).

Harsher Times and the Limitations of "Informed Consent"

While telling their stories is paramount for migrants in the U.S., new concerns have been raised regarding their data privacy and security (Marwick & Boyd, 2018; Vannini et al., 2020). With the establishment of stricter immigration policies during the Trump administration, federal immigration agencies have been detained and deported migrants supported by data obtained through dubious practices (see i.e. Funk, 2019). Thus, researchers, practitioners, and organizers have started to

encourage data minimalists practices when working with migrants (Vannini et al., 2019). They also underline the limitations of relying on privacy self-management/informed consent, especially when working with the most vulnerable (Vannini et al., 2020).

Privacy and Participatory Photography

In this presentation, we will reflect on the unexpected challenges we faced, as researchers, while working with photos of migrants and reflecting on data privacy. Generally, migrants did want to appear in their photos and be seen. This was a way for them to affirm their humanity and their existence. As researchers, immigrants ourselves but privileged ones, protected by our status, our clean criminal records, and our papers that allowed us to live in the U.S., we ask whether we should respect migrants' agency, or we should use our expertise to override it and avoid putting them at further risks. We discuss our decisions within the project, and we ask where is the fine line between paternalism and ethics of care (Tronto, 2013) in the biopolitical project that is increasingly exploiting and accumulating data to inform politics of hyper-surveillance.

A duality of identity: capturing caribbean womanhood image, ideals, and influence through black beauty, 1960-1970

Ilesha Coppin

The term 'beauty' relates to the ascription of one's physical characteristics, a relative, and ever-changing locution. On November 20, 1970, 22 million people tuned in to BBC Television, as 22-year-old Jennifer Hosten (Miss Granada) was crowned the 'Miss World' title, as the first Afro-Caribbean winner, a historical feat that challenged societal constructs of beauty in years to come. This thesis investigates black beauty and British-Caribbean womanhood embodied through a narrative of black feminism, dual identity, intersectionality, and transnationalism, utilizing black photography as a vehicle of expression and representation. Further analysis seeks to deconstruct the fraught connotation of vanity and triviality, often associated with pageantry, to reveal the hidden truths of national identity and the liberation of black beauty through the performance of the pageant stage.

Photographic documentation is examined through the lens of Afro-Caribbean photographers Neil Kenlock and Raphael Albert, as their comparative perspectives of British-Caribbean beauty reflect black Britain's tumultuous racial history during the Windrush Generation. Ultimately, questioning how the succession of black beauty pageants within 1970s Great Britain reimaged the mediatization, portrayal, and politics of black beauty and Caribbean womanhood. Further exploration challenges the problematic and racially prevalent perception of earlier beauty pageants within the Anglophone Caribbean by celebrating the global "Black is Beautiful" aesthetic of the 1970s. As a representation of its time, black beauty pageants speak volumes to divulge the complexities, cultural ambiguity, and acceptance of a race within the beauty industry's distorted landscape.

Street Re-View: problematizing Google Street View through participatory rephotography in Kamaishi, Japan.

Gary McLeod

In June 2011, Google and the NPO 20th Century Archive Sendai, published the website 'Mirai e no Kioku' (Memories for the Future), tasked with collating and geolocating photographs and videos of the Tohoku region that survived the Great East Japan Earthquake and tsunami. Supporting a 'before and after' feature to illustrate what remained and what was lost, Google (2011) also provided 'thousands of miles of Street View imagery in the affected areas' collected before and after, returning regularly to put 'the plight of these communities into perspective' and ensure that memories remain

relevant and tangible. When accessed through browsers, Google Street View (GSV) therefore enables visitors to see a collection of views produced over time, essentially offering an archive of rephotography; a visual method derived from the natural sciences that has value not only for observing change in environments (Webb, Turner and Boyer 2010) but also for reflecting on how change is viewed (Klett 2011) and for engaging others in discussion about change (McLeod 2012, 2016).

Mindful of how recovery is represented with photomedia, 'Finding Time' is a similar long-term rephotographic project specifically of the city of Kamaishi, which began following the Rugby World Cup in 2019 and in anticipation of the Tokyo 2020 Olympic Games (aka 'the recovery and reconstruction games'). GSV was also utilized to help identify vantage points in photographs, but unlike 'Mirai e no Kioku', which tied the present to a past before events, this project concentrated on the temporality of aftermath imagery. By returning to and repeating views in images produced after the disaster, rephotographing can sidestep a common application of 'before and after images' where attention is steered towards only what has been lost (Garrard and Carey 2017), and instead raises questions about how the present is understood and the future envisioned. However, with domestic travel suspended in Japan from March 2020 to limit initial spread of Covid-19, rephotographing Kamaishi in person became impossible, prompting the researcher to consider GSV instead for virtual rephotography within a participatory rephotographic approach.

Through a guided virtual photo-safari of Kamaishi, a short desktop film and presentation, this paper demonstrates and opens up to discussion the ideological and ethical underpinnings of Google Street View as a virtual means of experiencing and researching place over time. While the advantages of GSV are undeniably enormous compared to reliance on paper media in a pre-GSV era, there are observable aspects of the tool rarely noted or discussed (e.g. biases, glitches) which have potential implications for the place being viewed (McLeod Forthcoming). To foster local discussion of these aspects, surveyed participants from a variety of countries were invited to visit Kamaishi in GSV and record impressions of the city through screenshots. Locations in these views were then rephotographed in person by local residents and their experiences reported in textual form for a website as messages to Kamaishi's future. It is hoped that rephotographing virtually in GSV this way may yield more critical discussion by way of its faults than its seemingly total view.

Track 3: Photovoice

"Visuals of Invisibles, by Invisibles": Western Institutional Ethics and Degree of Participation in Photovoice with People with Disability

Sapana Basnet Bista, Rose Khatri and Padam Simkhada

Photovoice, often affiliated with participatory action research (PAR) with underrepresented groups, expands the forms of representation and diversity of voices. A growing body of evidence outlines benefits of engaging people with disability (PWD) in studies using photovoice.

In this paper, we reflect on our experience of using photovoice to explore the impact of Nepal earthquake on PWD and discuss benefits and challenges to participation and representation while adhering to western institutional ethical guidelines. In particular, we focus on our rationale for using photovoice: to foster enabling platform to voice their silent concerns by eliciting experience in its own right; and to encapsulate the principle of inclusion and participation based on the notion of 'nothing about us without us'.

Our findings highlight that degree of participation and representation can be nebulous while using photovoice in qualitative research independent from PAR. Participants reported the opportunity as co-researchers has offered 'skill for advocacy', 'tool to be reflexive' and stimulated 'elevation of inclusion in issues relating them' which is novel for people with disability in Nepal. We found western institutional ethical guidelines somewhat conflicting to the ethos of photovoice. The guidelines expects researcher to know and list in advance what participants photograph, and does not acknowledge that what one chooses to photograph, or tell the story of, is shaped by one's cultural and community values and experiences. Even though well intended, having predetermined guidelines of what can and cannot be included, can limit capturing the complexity of issue.

We recommend that ethical boundaries not be generic in considering potential risks to participants, but have an open approach towards understanding benefits of letting participants choose what is important for them to include. Photovoice can be a great advocacy tool and it is therefore crucial for ethical boundaries to not compromise their inclusion on the back of perceived vulnerability.

Decolonising Malawian public health: A photovoice collaboration with families exploring daily meals associated with a rise in diabetes

Mcdonald Nyalapa, Cath Conn and Kate Kersey

There is a much needed call for the decolonising of global public health, as currently based inextricably on an overly Eurocentric legacy of human health science and thus limiting its effectiveness (Affun-Adegbulu, Adegbulu, 2020). This must to be tackled at the epistemic and ontological levels, and here we do so at the methodological level also, involving challenges to the Eurocentric (now global) homogenous 'medical model' of public health. Whilst acknowledging the benefits of this legacy, we consider that it is more than timely to transform public health to place proper importance on local-contextualised, community-based health, community empowerment and codesign of health research and actions, drawing on indigenous wisdom and diverse health concepts, and reflecting a priority on the health of people and planet. A study conducted in Malawi in 2018 adopted a critical approach to global public health. It aimed to democratise and 'open up' the exploration of family eating through a photovoice collaboration with Malawian families – rather than conducting research 'on' Malawian families – with a view to understanding the links to a newly emerging and serious public health problem that of diabetes and other diet related diseases, as well as promoting codesign methods.

The study involved recruiting four families located in a semi-rural district of Blantyre, Malawi. Images were collected by younger members of the families. They used phones to create a photo food diary

of breakfast, lunch and dinner eaten in the home. Staples, such as maize and sorghum, are still important in family eating; but there is a worrying increase in consumption of obesogenic, processed foods, such as, sweetened beverages and snacks. Lively discussion, aided by the viewing of images with participating families, highlighted the relevance of photovoice in assessing people's eating patterns, allowing for debates about the changing diet and food context over generations, as well as the effects of food on health. As well as a visual capturing of the transition in diet, and the valuable discussions this facilitated with families, we contextualise the study: highlighting the link between this 'nutritional transition', commercialisation of food, and the growing threat to a sustainable and healthy food system in Malawi from climate change. It is hard to overstate the unusual nature of this study in relation to the norms of public health research, perhaps more so in the postcolonial African context. Yet, we believe that this approach not only brings to the fore communities, their collaboration and involvement in understanding issues of their own health; it also furthers the agenda of decolonising and democratising African/Malawian public health, allowing for a more heterogeneous and codesigned effort.

Photo elicitation as member checking: reflections on using found images in interviews to clarify emerging findings

Laura Simpson Reeves

Projects using qualitative interviews often involve sending transcripts to participants to review and amend as desired. This process is generally referred to as 'member checking'. While this is an ethically sound practice, reviewing the transcript does not necessarily mean that the researcher will interpret the text in the way intended by the interviewee.

My PhD research explores the lived experience of Samoan diaspora in Greater Brisbane, Australia, through a series of repeated, unstructured interviews. Rather than providing participants with written transcriptions of these interviews, photo elicitation was used as a form of member checking. During one of the interviews (usually the second or third interview), participants were shown nine 'found' images that I felt reflected the key themes from previous interviews. Participants were then asked to describe the image and identify what it meant to them. This not only helped to clarify key themes and ideas, but also worked as a tool to prompt further insight and discussion. This paper describes this process and explores ideas for other ways to use photo elicitation in qualitative interviews.

Photovoice as a research method investigating inequalities in dental visiting: exploring contributions of photovoice methods to group participation and self-disclosure

Marieke van der Zand, Victoria Lowers and Rebecca Harris

Photovoice is a widely used community-based participatory research methodology which invites community members to taking photos and telling associated stories (photo-stories). These record and stimulate reflection on personal and community strengths and concerns in group discussion with the aim of reaching policymakers to enact change. As opposed to more widely used researcher-led semi-structured interview and focus group methods, photovoice uses methods which are led by the community members, with the researchers facilitating. The extent to which photovoice differs from researcher-led methods in enabling participants to share their personal, emotionally laden experiences, and the group relationships that develop, has yet to be explored in depth.

The paper aims to explore how the use of Photovoice methods contributed to participants' sharing and disclosure, and to community group relationships, compared to standard semi-structured interviews and focus group methods. This was investigated in a project exploring community members' views on what inhibits and helps regular dental visits in communities experiencing socio-economic deprivation, using photovoice.

Local urban residents in North England were recruited via local newspapers, Facebook, and volunteer organisations. Each participant was interviewed individually by one researcher, and then a community group was formed which met 6 times. Members were shown examples of photovoice from a different topic and asked to photograph 'What makes it easy or difficult for you to go to the dentist when you don't have a dental problem'. In the group, members told others of the meaningfulness and importance in their lives of the photographed idea; together sequenced photo-stories thematically; and curated an exhibition. Photographs, associated stories, and focus group transcripts were analysed using thematic and content analysis. Analysis then focused on moments of self-disclosure, group interactions, and compared accounts repeated across focus group and interviews.

The group of 9 members comprised of people with a mix of dental visiting histories. They presented 21 photographs and associated stories. Photographs visualised aspects of daily lives (n=8), dental care (n=10), and both (n=3). Participants' stories about their photographs incorporated personal and emotionally laden experiences, and linkages with dental visits which had not been discussed in face-to-face interviews and focus groups without visualization. Photo-stories in particular showed barriers

members faced were bundled together and not singular, and encouraged further self-disclosure than individual interviews.

Discussing photo-stories, community members emphasised increasing knowledge in communities, social support, dentist-patient communication, and improving dental services' affordability for deprived communities as opportunities for reducing inequalities in dental visiting. Photovoice methods enabled discussion of their own and community members' barriers to dental care as bundled together and not singular, and enabled self-disclosure as well as strengthening group interactions.

Day 1, 1400-1545

Track 1 (part b): Participatory Research (communities)

Exploring feminism(s) through visual methods: object elicitation and participatory data analysis

Kaylan Schwarz, Claudia Mitchell, Rebekah Hutten and Lysandre Champagne

Feminist scholars have sought to challenge uneven power structures within academic research by centering participants' experiences and interpretations through visual and participatory methodologies. But when and to what extent do participants enter the research process? In this presentation, we introduce a qualitative study undertaken among young self-identified feminists in Montréal, and specifically, the methodological decisions we made to understand and amplify their voices. The study comprises two methodological phases. The first phase involves individual object elicitation interviews, a data collection technique akin to show-and-tell. Here, we are interested in the meanings participants impart to their feminist identities, and the ways they choose to represent these identities through photographs and objects. The second phase invites the same participants to a group-based participatory analysis. Here, we ask participants to

respond to and expand upon the preliminary findings, a process that may simultaneously confirm and push back against researchers' interpretations of the dataset. In selecting a two-phase methodological approach, our goal is to oscillate between participants' perspectives and researchers' conceptualizations at various stages within the research process, and to complexify how accounts of 'being' feminist and 'doing' feminism are told. In this presentation, we reflect on and consolidate learnings related to visual and participatory research methods, and offer guidance to other social science researchers regarding their strengths, limitations, and future alternative possibilities.

Collaborative and participatory story-telling method depicting menstruation in Nepal

Sophie Maliphant

The sharing of stories is key to breaking the silence around taboo topics. We know that in Nepal individual experiences of menstruation are unique, however there are key themes that run through the stories: lack of education, belief of impurity, fear, some semblance of separation during menstruation and a lack of sanitation to name a few. The method of visually co-creating a story based around menstruation with women and girls from a variety of backgrounds builds a diverse, rich picture - both literally in the creative output and with the stories that are shared around it and inspire its creation.

This has been the model used with Kumari's Adventure with her Moon Cycle, an inspiring story about a young Nepali girl who is invited on an Adventure with other women to explore the concept of the menstrual cycle. Kumari, our main character, is so inspired by the revelation that menstruation is a natural phenomena that she decides to interact with women in her village to hear and understand their stories, fears and worries.

The narrative has been written by Sophie Maliphant, drawn from the rich conversations she's had in Nepal and working closely with Nepali editors, publishers and readers to ensure its relevance. The collaboration comes to life visually as over 60 Nepali girls and women have been involved in creating the illustrations, in their own styles. Consequently on each of the 60 pages there are an average of 6 people's drawings, curated together to tell Kumari's story.

Interrogating and deconstructing inequitable participatory video practitioner power in International Development contexts

Tamara Plush

Scholars have long argued that all citizens raising their voices to participate in decision-making as well as challenging injustice, enhances democracy. In turn, governments who are more accountable to their citizens and able to respond to multiple voices, foster civil, equitable societies. With this ethos, strengthening the voice of people living in poverty and marginalisation has become a vital part of global poverty-reduction goals. In this environment, international development institutions are increasingly seeking ways to use participatory media processes to raise citizen voice. Here, participatory video (PV) stands out as an attractive communication for development (C4D) approach. Practitioners who facilitate PV processes often promote the methodology as intrinsically empowering as it amplifies the voice of citizens often excluded from mainstream decision-making spaces. In this way, PV practice embodies both the glamour of filmmaking and a compelling narrative as a community-driven process.

The reality of PV in international development contexts, however, is that it is rarely a community-driven process from start to end where marginalised community members themselves instigate PV to influence decision-makers. Rather, the most common practice is for PV expert consultants, aid workers and academics to be hired by international development organizations to work with participating communities in PV activities. Many PV facilitators who design and implement projects have differing backgrounds than the community members where they work—including in geography, culture, religion, language, race, socioeconomic status and more.

With the power to develop the parameters of the local PV activity, how practitioners conceive of 'raising voice' in practice matters if their intention is to shift inequitable power that keeps marginalised voices silent, ignored and unheard. Historically, global PV practitioners have often been the first ones to embrace and evangelise progressive visions for achieving transformative outcomes with the methodology. And multiple examples of PV practice leading to positive outcomes for community members can be found. Yet recently there is a growing understanding that not all PV activities in practice are equal. Too many 'parachute PV practices' have been celebrated—where an outsider comes into a community for a short time to make a film—without critique of how activities hold potential to do harm (even unintentionally) if the PV process reinforces inequitable local power, fails to include safeguards for participants, or further diminishes voice when the local concerns raised in their films are unable to be sufficiently addressed or resolved.

This presentation will share findings from a PhD exploration into the conceptualizations global PV practitioners working in international development have for 'raising citizen voice with PV.' (The study participants were 25 global PV practitioners who have experience on more than 650 PV projects. Of those projects, approximately 250 specifically aimed to raise the voice of excluded groups in international development contexts.) In doing so, the presentation will interrogate and deconstruct the conceptualizations of PV practitioners who lead on PV design, funding, and implementation; and offer considerations for how to strengthen PV practice to be more equitable in raising citizen voice to be heard, valued and influential.

Scope and Continuum of Participatory Research

Nicole Brown

Since the second half of the 20th century, wider social and societal changes have led to moves towards equality for women and ethnic minorities as a response to better understanding of inequalities. Within research, too, ethical considerations have become more consciously focussed on power dynamics between researchers and research participants. As a consequence, participatory research methods have emerged in order to ensure that the hierarchical barriers between researchers and participants are addressed. More specifically, participatory action research and community-based participatory research have developed. With arts, artistic and creative methods being used within such projects to such an extent that arts-based, creative research has become equated with participatory research.

In my contribution, I pursue three arguments drawing on my work in, on and with participatory research: Firstly, I argue that the current understanding of community-based participatory action research is not the only potential for participatory methods, and indeed should not be. Depending on the design participatory research needs to be seen as a continuum from being minimally participatory to being fully egalitarian, whereby realistically most participatory research designs are situated somewhere in between the two. Secondly, I argue that the employment of arts-based methods for data collection or dissemination does not automatically translate into a participatory research design. The use of artistic and creative methods certainly breaks down some of the hierarchical structure between researchers and participants, but participatory research is more than a means to transcend power dynamics. Thirdly, I argue that for ethical reasons researchers should, in fact, not aim for fully egalitarian research to maintain participants' interests and wellbeing. In building these three interrelated arguments I refer to three different research contexts as case studies. All three case studies come out of my own research and teaching practice, but have been chosen specifically as the participatory elements in the projects cover different research stages. Case study 1 refers to a practice-based enquiry within a teacher education programme that led to the creation of new methods to teach reflective practice. This project was initiated by the students and co-led in an environment where the lecturers and student teachers were all seen as learners in a community of practice. Case study 2 considers the development of new forms of assessment as part of an undergraduate module. This project developed organically between me as a research-based educator and my students as we all struggled with the constraints of an essay as a summative assessment within a module that propagates multimodal forms of communication. Case study 3 reports on the research "The construction of academic identity under the influence of fibromyalgia", where participatory and arts-based methods were employed to develop a deeper understanding of individuals' lived experiences. In my conclusion, I return to the starting point in that I consider the relationship between participatory research and creative methods what they can both offer, but also what their challenges may be.

Track 4: Participatory Media Production

The timeline as a visualization and collective creation tool

Gemma San Cornelio, Antoni Roig and Efraín Foglia Romero

The timeline (Brehmer et al, 2017) is an information visualization format that allows, at a glance, to understand events over time. At present, research on timelines has been carried out from the design and the journalism perspectives. The former focus mainly on visualization and graphic elements, providing less importance to aspects related to storytelling. For the latter, the fact of telling a story results from a tension between showing and telling, between what the user can explore and what the journalist tells, as an author, guiding the message or story to be told. In both cases, journalists or visualizers (as experts either in the content or in the technical development and formalization of visualizations) decide which parts of the story are told or explored. Thus, timeline has historically been used as a tool to read predetermined information created by an authorized voice.

However, the possibilities of visualization as a collective storytelling tool, based on the contributions of different users, have not been sufficiently studied. This alternative perspective shifts from the position of the expert who dominates the visualization to the role of facilitator of a collective experience. Here, the timeline is considered from a co-design perspective (Sanders and Stappers, 2008) in the creation process, overcoming models that separate authorship and reception. Collective timelines allow to include other readings of history, especially those unrepresented in the official discourses (e.g. in terms of class, race and gender), and critically discuss different approaches and facts related to an event. The designer is then an activator of knowledge and a catalyst of tools for the construction of collective knowledge.

In this paper we will focus on the possibilities of the timeline as a tool for the collective creation of stories. To develop this argument, we will use as examples two experiences that we have carried out in Barcelona, related to the collective design of timelines, through workshops, both in digital and analog environments. The topic of the timelines in these workshops dealt with the history and development of the Internet.

Then, we will compare such experiences with other current formats and projects, in order to extract elements that serve to elaborate a model and method for timelines that meet the needs of participatory experiences. Finally, we point to future developments of the collective timeline as a format or standard for displaying information.

Thus, our proposal includes a theoretical and methodological approach to the design of timelines as a collective storytelling tool, based on co-design (process of defining who, what and how the information is represented) and co-creation (process of incorporation of information and reception of it, incorporating multiple perspectives in the content). Beyond analyzing the timeline as a visualization format we aim to understand this format as an evolving system of collective participation, which allows creating co-creation methodologies from the direct participation of the people involved.

Inclusion and access in participatory visual methodologies: A model for supporting the meaningful participation of people with disabilities

Katie MacEntee, Samhita Misra, Roxanne Mykitiuk and Iris Epstein

Participatory visual methods (PVM) have emerged as a rigorous and engaging means of conducting community-based research with equity-seeking communities. However, there is a dearth of literature critically examining how PVM are accessible and inclusive as it relates to intersecting identities including, but not limited to, disability. Thus, this paper considers how designing participatory visual research projects through a critical disability framework that questions the “habitus of ableism” (Dokumaci, 2018) can reveal and subvert the colonial underpinnings of traditional research approaches.

A literature review on the use of participatory visual methods in the study of disability was used to produce a model of inclusivity and access for participatory visual methodologies. This model was then applied to the ACTon study, which used participatory video method to engage students with disabilities and faculty across disciplines at a higher education institution in Canada to explore the challenges and facilitators to students’ access to accommodation in experiential education settings (e.g. clinical placements/practicums).

The model of inclusion and access for participatory visual methods identifies key theories of diversity, inclusion and participation to promote universal access. Five principles of inclusion and access are outlined: 1) flexibility; 2) participant choice; 3) relationships and trust; 4) reflexivity and iteration; 5) process and outcomes. These principles are operationalized in the ACTon study through several strategies, such as creating opportunities for synchronous and asynchronous online engagement in participatory visual data production and analysis; facilitating the video-production and video-analysis processes; developing resources that make transparent the participatory visual approach; integrating a mix of textual and visual queues to support participants in engaging in the participatory analysis process.

We argue that a myriad of inclusion strategies might be applied to a project, therefore strategies should be considered dynamic and responsive to individual communities. However, the foundational principles of designing for access – including flexibility, reflexivity, and process - help ground different inclusion strategies in a community-centred and participatory approach to visual research. We also note that the use of online platforms to host participant-produced visual data has great potential to increase opportunities for collaborative analysis of the video data. However, finding a secure online platform that is accessible to participants without compromising individual’s ownership and control over the videos is challenging.

The inclusion and access for participatory visual methods model provides a framework from which to consider the diversity and meaningful participation of people with disabilities in participatory video research. Moreover, these considerations extend beyond the focus on disability to include intersecting identities and expand methodological commitments to decolonizing and anti-oppressive research practice. Research institutions and funders supporting the inclusion of participatory visual methodologies need to think more expansively about access to online platforms where participants can engage in the participatory analysis process in ways that protect their ownership of their visual data.

From Convention to Bricolage: Participatory video-based visual methods in West Africa during a global pandemic

Kazimuddin Ahmed, Lara Bezzina, Andrea Butcher, Mariette Aikpe, Evariste Bako and Salla Sariola

Our paper discusses experiences from a multi-local online participatory visual methods (PVM) collaboration between researchers in Benin, Burkina Faso, Finland and Malta. Conducted between April and June 2021 with university researchers and PVM practitioners, the initiative is a collective effort to generate information on antimicrobial resistance in West Africa. The project's larger vision is to enable the West African research community to communicate science in their societies and convey community concerns to policymakers for long-term change.

The original project design envisaged an on-site PVM process where partners from Benin and Burkina Faso would work together with Finnish and Maltese facilitators to create visual products around the research themes. The COVID-19 pandemic made an on-location programme impossible, but opened other avenues of exploring PVM. Confronting the challenges posed by the pandemic led to the emergence of a completely new horizon where existing technical and methodological norms with regard to PVM are being radically negotiated, creating new debates and possibilities with broader implications for the field of PVM practice.

The project is ongoing at the time of writing this abstract. However the following key features emerge from the process so far.

a) Bricolage/DIY/Jugaad: Levi-Straus (1962) described bricolage (the French word for DIY) as the skill of using whatever is at hand to create something new, the bricoleur being unconcerned with the authenticity of the tool or the means to achieve a certain purpose. We had to abandon camcorder/DSLR, tripod, microphone and headphones – a standard PVM set-up – for available mobile phones, earplugs and selfie sticks made from bamboo, rubber-band and tape. A crucial point of discussion would be the interaction of this bricolage approach with the fundamental ethos PVM in achieving collective goals for the desired objectives. This engagement hopes to open new debates about local adaptation vs. dependence on predetermined technical requirements that are associated with many PVM processes.

b) Redesigning the project radically challenged normative technical and methodological aspects of PVM that practitioners in this project are familiar with. From a pedagogical perspective, the curriculum had to be drastically compressed and changed, with the reworked module addressing severe limitations posed by erratic internet connectivity. Consequently, there is no physical mechanism to collectively monitor issues of consent or adherence to ethical concerns. This has added a significant dimension to issues of trust, a central aspect of collaborative and inclusive work.

c) While PVM processes are usually bottom-up and non-hierarchical, the involvement of the outside facilitator raises questions of power in terms of access to technology, knowledge and control over a training process. Physical absence of the facilitator in this project has redefined power relations where we had to immediately hand over greater control and ownership of the process to participants than an on-site training. This has created possibilities of decolonising knowledge and science/development communication further.

Using narratives and visuals from this project, we will present our story of adapting to the challenges posed by the global pandemic for continued engagement with PVM, and show how this process radically transforms some PVM practice.

Living Cultures Indigenous Fellowship: a case study training Indigenous Peoples in participatory video

Grace Hutchison, Sabine Hellmann and Nick Lunch

The lack of African-authored, and particularly Indigenous-authored, films coming out of and being circulated within the African continent exhibits how the colonial aim to control and erase Indigenous knowledge and identity persists, through the continued silencing of Indigenous voices in mainstream media and film. In this context, participatory video can be seen as a decolonising methodology for its Indigenous practitioners. Participatory video is a process of self-representation and self-making that can directly challenge harmful narratives: the Indigenous Peoples of Africa can utilise participatory video to represent themselves and their cultures and to preserve their traditional knowledge and practices.

Using the Living Cultures Indigenous Fellowship as a case study, InsightShare will explore how we are training Indigenous youth, from 6 different communities in Africa, in participatory video, with the view to supporting trainees to establish Indigenous media hubs in their communities. Central to this exploration will be how Indigenous youth utilise the methodology in their own way and on their own terms as a process of self-representation. We will discuss the methodology and approach and draw on examples of how it has been used in the Fellowship by different cohorts to create media in an 'Indigenous' way.

Over the course of several months the fellows, working in groups of 4-7, have experienced the participatory video process and created their own videos. Adapting our hands-on approach to an online delivery with Indigenous youth was challenging, yet we were able to retain key elements of our approach through adopting a flipped-classroom approach: weekly video and pdf tutorials were sent to each fellowship cohort, who then carried out tasks together and reflected on activities in a weekly live Whatsapp call with their trainer. Each fellowship cohort also works with a local mentor, encouraging intergenerational knowledge sharing and strong grounding of their practice in the local context. Through video creation and screenings in their communities, cohorts also engaged elders, knowledge holders and decision makers.

Fellowship cohorts also exchanged their videos with each other and deep reflection and connections were nurtured during those exchanges. This process highlighted the need to bring Indigenous communities together, realising their struggles and challenges are universal in different regions and countries. Beyond supporting the emergence of autonomous Indigenous media centres at a local level, this Fellowship aims to support the growth of a Pan-African network of Indigenous practitioners who can use participatory media to represent Indigenous rights and platform Indigenous cultures and knowledge at an international level.

Track 5: Public Art

Sarajevo ruins as backdrops in approaches to memory

Nela Milic

This paper will examine contemporary ruins in relation to memory of conflict. It will juxtapose the well-known notion of ruins as demarcation of romanticism in art history with destruction of landscape during the war. This comparison will be achieved through depiction of everyday performance that the residents of Sarajevo conduct in order to bridge their most recent history of the siege in the 90s and their Ottoman past.

Through mapping, walking and photographing, the inhabitants explore the city architecture, wrapping their memory around it with the creative manifestation that allows for the visual and embodied narrative to emerge. This approach provides them with the opportunity to engage with their creative and political agency, whilst discounting the unjustifiable disconnect between seemingly rational and objective as well as empirical and affective quality of one's historical account. Arts practice most successfully depicts this strategy, but just like the produced artefacts mainly stays the object of study by memory scholars. Arts practitioners delving into memory studies field are often misunderstood and even marginalized as not reflecting scientific backgrounds or following traditional methodologies in humanities that propelled memory academics in that same direction. Furthermore, this division embeds itself in Western-centric approaches to examining "the other". This paper is developed from the collaborative AHRC project Art and Reconciliation, a partnership of three London universities: UAL (London College of Communication), LSE (Governance Department) and Kings College London (Department of War Studies).

The role of public art in making visible the invisible in Douala.

Marta Pucciarelli

La Nouvelle Liberté by Joseph-Francis Sumégné is the first public artwork produced in Douala: a majestic sculpture of twelve-meter tall made from scrap metal representing a man standing on holding a globe on his head. It was installed in 2007 in the neighborhood of Deïdo, in the middle of one of the most traffic roundabout of the city, a reference entry and exit point to/from the Douala. Since its installation, the work by Sumégné has been extensively documented online with articles, multimedia images and videos on Wikipedia, Wikimedia Commons, and Wikidata and it is one of the most visited and commented "things to do" suggested on TripAdvisor in Douala (Pucciarelli and Vannini 2017).

Based on a research that explored the (mis)alignment of the digital city of Douala with the physical one, this article argues that the presence of public art and its online documentation allows to give a voice to neighbourhoods that would otherwise be invisible with the digital landscape. Data has been collected during an ethnographic study in Douala 2013 and an online analysis of 130 User Generated Content on TripAdvisor in 2016 and a comparative analysis of online and offline social representation (Moscovici 1988) of the city by citizens and foreigners has been conducted.

The geographic comparison between local and foreigners' representations of Douala sheds light that out of 20 touristic neighbourhoods suggested by locals, foreigners visit just four of them (out of a total of 118 of the city), three of which clearly mirror the urban polarization between the richest and poorest areas of the city. However, the neighbourhood of Deïdo, is an interesting exception: it is mutually considered by locals and foreigners as a dangerous place, a crowded area, characterized by

bad circulation and the urban degradation (Pucciarelli and Vannini 2017). The presence of the La Nouvelle Liberté and its relative description on TripAdvisor, makes foreigners move out of their safe areas to enter into a neighbourhood that otherwise would not attract visits.

Public art and its online presence has an important role in shaping the image of the city of Douala, both from locals and foreigners' perspective: it allows people to linger in a place, to observe it, to discuss it, and not pass beyond it. Furthermore, the presence of public art stimulates the exchange of knowledge between locals and foreigners, the latter interested in exploring, visiting and online reviewing places where they would otherwise hardly enter. This article suggests that public art in Douala creates new space of interactions between online and offline representations of the city, showing overlapping of social narratives and practices around cultural places.

Public walls as political expression canvas: Scribbles on the walls of Santiago of Chile in the protests of 2019.

Sebastian Aravena-Ortiz

In this presentation I will analyze how the public surfaces, specifically walls and façades, are used as a canvas by local communities to express their political demands in the middle of socio-political protest situation. More concretely the study is framed on the Chilean protests of October 2019 —commonly known as 'Estallido Social' (Social Outburst)—, and analyzes the graphisms scribbled on the public walls of the most important avenue of the country, Av. Alameda Libertador Bernardo O'Higgins in the city of Santiago, along 1.4 km section for both sides of the street. This section includes the epicentre of the protest, Baquedano square, and façades of important buildings such as the Gabriela Mistral Cultural Center, the Pontifical Catholic University of Chile, the Santa Lucia Hill, the National Library, and many commercial stores and private residences. The analysis is based on a collection of 680 photographs taken on the 1st November 2019, two weeks after the start of the protests and one week after the biggest march since the restoration of the democracy (1990) that gathered more than 1 million people in Santiago's downtown.

The study delves in two perspectives. First, in a framework perspective, defining a set of analysis variables for this kind of this visual expression surface such as overlapping and timing, saturation, multimodality, technics, anonymity and traces, presumed authorship and copycats, reproducibility and singularity, graphic qualities, and meaning intervention. And second, in a meaning perspective, analyzing the rhetorical resources and predominant discourses used in the particular case of the Chilean Social Outburst of 2019, such as discourses against the repression, the capitalism and neoliberalism, the politicians, in favor of the vegan lifestyle, the anarchy, the sexual diversity, and the reminiscences of Pinochet's dictatorship (1973-1990).

The presentation aims to appraise the public space as a political area where is possible to express political thoughts in a visual way, especially for common citizens and nonprofessional designers and artists. Also, to contribute with tools to strengthen the analysis of public graphic expressions and share how the Chilean streets were used to socialize the cultural and socio-economic demands in these highly political times of that country.

Cléo's Journey Revisited

Melike Ozmen

Agnès Varda's *Cléo de 5 à 7* (1962) represents durational time, with a female protagonist wandering around Paris for barely two hours, letting us witness how Cléo spends her time in the urban environment, what she feels and what she lives ¹. Cléo's journey through Paris has been updated in different media, by Varda herself in her book *Varda par Agnès* (Saint-Cyr, 2017), and by a google map, which indicates the locations used in the film (Seal, 2012). This map not only represents Cléo's journey in virtual reality or DOL2, but also shows the sustainability of the theme of the film through time by new forms of representation. Varda's map and the google map indicate the places Cléo visited through her journey in the film, but they do not hold a memory of the space or a memory of the person who experienced the place. Varda uses *mise en abyme* as a narrative device in her films, thus, often with a woman at the center, either gazing or gazed upon, as an avatar of Varda herself (Powrie, 2011).

Mapping as a tool is one of the ways I use as a designer to comprehend and communicate a sense of place, associated with a person's experience, memories, and stories relating to space. The map traditionally offers a bird's eye view from the vantage point of an ideal observer above the fray (O'Rourke, 2016, p. xvii). Thus, a city map of Paris which indicates some specific locations is utterly different from a map of Cléo's journey in Paris. I created an online map, which indicates Cléo's journey through Paris in 48 steps ³. I propose to create a second map by drawing my experience related to Cléo's journey and my memory regarding the film. This map won't be limited to measurable reality but will show the details of Cléo's journey through the city with both perfect and imperfect details as human memory. It will associate space, memory, and narrative.

Day 2, 1100-1245

Track 6: Performance Art

Re-imagining mainstream academia through dance and drawing

Janhavi Dhamankar and Lara Nieuwenhuis

We propose a performative and spatial contribution that questions how might we employ dance and drawing as peripheral visual methodologies in, and for mainstream academia.

Artistic visual methodologies have the potential to shape knowledge and understanding, and though strides have been made towards challenging dominant epistemological assumptions through creative methodologies (mainly in art schools/ artistic research), Western ideas of knowledge and the emphasis on theory and written products as outcomes of exams or research still dominate academia in all disciplines. Our contribution employs creative methodologies to critically explore our own cultural, practice-based knowledge and experiences as emerging researchers from the Global South.

The contribution, guided by Indian aesthetics, social sculpture concepts and notions developed by Deleuze and Guattari, will comprise of:

1. A score to start a dialogue about mainstreaming within ourselves (the 2 authors), with other part-takers (the audience) as well as within disciplines (art, dance, philosophy). The score contains questions as 'instruments of consciousness', and 'mundane' stories stemming from the tension and lived experience of trying to 'fit in' as a Global South researcher in the Global North.
2. Connecting to the score through drawing and dance as tools for understanding our experiences and embodied knowledge.

In Indian aesthetics, all art forms are seen as connected: mastery in any one form requires a sensitivity to all others. Moreover, the audience of Indian classical dance are part-takers on two levels: (i) The dancer anticipates the audience's response while performing a narrative piece and modifies her performance according to the audience's emotional involvement. Thus, the audience shapes the performance along with the performer. (ii) The aim of a classical dance performance is that the performer and audience meet on an emotionally, intellectually and spiritually different level. This becomes possible due to the (auditorium) setting, music, lights but mainly due to the Bhava-Rasa or emotional, empathic involvement of all parties.

Similarly, Social Sculpture treats every human being as an artist, with the capacities for imagination and reflection, thereby urging the awareness of these capacities in whatever we do in our daily lives, to shape our relations with others. We build on Shelley Sack's terms: 'aesthetics' understood as that which enlivens our being (rather than numbs us and therefore the opposite of an-aesthetic), and 'response-ability' as the ability to respond.

We adopt Deleuze and Guattari's notion of concepts to human beings: as 'centres of vibrations' which are (semantically) flexible and therefore resonate (rather than cohere) with others (concepts). This also reflects our coming together, bringing our fluid practices of dance and drawing (embedded respectively in Indian and South African contexts) as 'images of thought' - rhizomes.

The contribution will offer the audience a performative experience that will open a space for part-taking through watching our explorations and reflecting on the questions themselves. We look forward to each part-takers' feedback, whichever mode of part-taking they choose

Drawing one's lifeworld: A methodological technique for researching bullied child workers

Ernesto Noronha, Premilla D'Cruz, Saikat Chakraborty and Muneeb Ul Lateef Bandy

Despite the heterogeneity and growing appeal of visual research methodology in social sciences, it is still at the margins of mainstream social science research methods repertoire. In this article, we provide an empirical study on the use of drawings to study the lived experiences of bullied children. More specifically, this article describes the use of the 'draw followed by talk' technique to study the organizational phenomenon of workplace bullying. The findings of the study reveal the utility of drawings in enabling children to share their lifeworld, which was otherwise difficult for us to investigate. The use of participant's own drawings enabled a participative research experience, where the children felt at ease in sharing their experiences at work. Furthermore, this technique enabled us to give voice to these children and place them at the centre of our research instead of being passive respondents to questionnaires prepared by researchers. The study also highlights the practical issues as well as ethical issues involved in employing drawings in research on children.

I've got a feeling; a haptic drawing system for sight-impaired designers

Lisa Bowers and Emilie Giles

This paper introduces the concept of tacit sight-impaired touch-led drawing via dual sensory engagements. We present as a sample case study, lifted from a larger research study, whereby we inform on the use of touch-led technology (haptic). We argue dual sensory engagement can enable sight-impaired users to gain greater access to digital drawing software. We will show how touch-led or haptic approach to drawing offers a diverse range of questions to include how creative practitioners engage with materials and process digitally and manually. And how humans can take complex and bi-manual touch for granted.

This presentation draws from film footage which highlights the sight-impaired user-journey into studio work – and how they engage with physical and digital materials using touch and sound. We present how sight-impaired designers take ownership of their own drawing style, actuate drawings and how they have adapted blends of technology and analogue tools to enable richer creative outputs.

Through the lens of the 'user-journey' the research team aim to enable workshop participants to perceive what it is like to draw and design (via haptic technology) and they can experience, to some level, what it is to be sight-impaired, even for a short period, via simulation glasses.

The methodology is underpinned by principles of human centred interaction (HCI) and inclusive design. But also works directly with the science of touch and sensory perceptions within a creative arts context.

We spotlight social engagement via the theme of 'touch' and the global pandemic and we present an insightful narrative of how UK non-sighted creative communities have had to completely isolate

from the global pandemic and how they have felt disenfranchised within society as they are unable to fully engage with their environment without touch, and in a pandemic world which demands no touching, how this has become yet another barrier to a normal standard of living and contributing to society for sight-impaired individuals.

Finally, in this workshop we will outline the methodology and outcomes from a recent research study funded by IUKR. The study focused on exploring the role of digital haptic contributions to creative sight-impaired communities and guided by the facilitator participants will be able to enter a creative haptic 'experience' session. In the discussion we then explore the participants evaluations of 'touch and drawing' whilst their sight acuity is minimised. We will then address participants insights and direct input for inclusive tactile interactions going forward.

Theory into Practice: Weaving Ancestral African Design as Cultural Communication

Luciana Scrutchen

By introducing ancestral African techniques and symbols to a rather feminist traditional artform of textiles I hope to elevate the Black female voice. This is my voice. Textile arts were a female-centric occupation in most Indigenous American subsistence cultures and led the US industrial economy, so reclaiming the art in my creative practice empowers me to recover my lost ancestral voice and visually communicate other historically disenfranchised voices in a meditative way that decolonizes and disrupts mono-cultural thought. But how do I decolonize myself?

Every form of the art seeks to express feelings and communicate and find a connection with its audience. The connection is found in universal truths and common ground that everyone experiences. America, however, is struggling to find common ground within our disparate cultures, and this lack of understanding has reached critical mass. I am compelled to respond as an African-American educator and an artist. I explore history and theory in my pedagogy, and experimentation and process through the medium of weaving, which serves as a form of communication as well as a metaphor for the complex nature of American culture.

Researching and exploring meaningful symbols of Black, Indigenous, and subsistence cultures I will create designs that neither negates or appropriates but will require me to closely examine my past colonized design practices and channel a culture I've only just discovered. Then attempt to weave that into a readable story and into the textile consciousness of American culture as entrance point to understanding meaning. Simple appropriation without context or explanation will be resisted or seen as stereotypical, which mocks substance.

Recently discovering my African roots and reaching back to my past weaving craft practice I will be connected to a visual method of communication and storytelling that is buried in my very DNA. Harkening to Nigerian Kente textile weaving and Adinkra storytelling symbols, will be filtered through my African-American lens. Finding contemporary stories to illustrate the conflict and conflation of cultures within our society which is mired in white colonial suppression. With the intent of finding the beauty in culturally diverse stories that share humanist universal truths, I explore intersections and divergences through a woven tapestry.

All American pedagogical discourse needs to open itself to discovering our pancultural substance—writ large in histories, societies, symbols, arts, and languages—in order to avoid the myopic, colonial lens we've previously utilized to view what we believe to be American exceptionalism. America is only exceptional because it's woven with millions of strands of DNA threaded through generations of movement, intersection, divergence—crossing over and under—all leaving their mark within the fabric of our pancultural country.

Track 7: Data Visualisation

Systematic visuo-textual analysis: a framework for analysing visual and textual data

Nicole Brown and Jo Collins

Over the past decades qualitative research has seen numerous developments, which have been identified as a linguistic and narrative turn (Atkinson, 1997), a participatory turn (Cornwall and Jewkes, 1995), a reflexive turn (Foley, 2002), a creative turn (Kara, 2015) and an emphasis on the sensory and embodied (Pink, 2015). These developments are due to an increased need for researchers to develop their practices and demonstrate innovation as well as to speak to the discourses of participatory, egalitarian research that grants research participants the opportunity to take more control of and responsibility for how to communicate experiences and contribute data. As a result, researchers often combine some form of interviewing with the production of photographs, artefacts, collages, maps or drawings and the like. In short, data from qualitative and mixed-methods research projects has become more varied than it used to be. In practice, in most of these research projects the artefacts produced are used as an approach to eliciting experiences and stimulating conversations for the interviews. The artefacts are a way into the conversation rather than data in themselves (Pink, 2013). "Ultimately, the output or creation is not used" (Brown,

2019a: 1). One reason for this may lie in a difference in philosophical outlook on what is and should be data. Another, rather important factor lies in the lack of theoretical constructs and frameworks that can be used as guides for how to deal with the artefact as data in a systematic analytical process (Slater, 1998).

In this contribution, we present "Systematic Visuo-Textual Analysis", a framework, which we have developed to provide this much-needed support for qualitative researchers in analysing artefacts in combination with interviews. We commence with an outline of the role of visual materials and specifically the arts as a communicative expression, before introducing an overview of existing frameworks for visual and textual analysis. We then explain the Systematic Visuo-Textual Analysis with its philosophical outlook and procedural implementation. To this end, we draw on a research project, in which we asked participants to build LEGO® models of their experiences. This presentation then leads into a critical discussion of our framework before we conclude with a summary of the rationale and key elements pertaining to Systematic Visuo-Textual Analysis.

Visualising Street as a cultural space: A study in selected coastal villages of India

Puja Sardar

Streets are not only a way connectivity and communication, but also ideally reflected its surrounding society and culture. Urban Streets and its culture are widely discussed topic throughout the world. Similarly, Rural path and roads are also a part of important public space as well as cultural space of a village and remarkably reflected everyday life of a village, but somehow it is an overlooked issue. Even, all planning and programme related to development of village streets are associated with its physical appearance but its cultural aspect is equivalently important. The village streets create a strong connection among different villages as well as among the inhabitants of a village. The villagers use the village streets in a various way such as social gathering, performing art, design, festivals, economic purpose; created sacred place; and so on. The way of using village streets in everyday life reflected the cultural perspective of the inhabitant's community. Even, the visual data of village streets noticed silently gender disparity in its act. The village streets and its uses vary with geographical space, environment, economy, society and way of life of inhabitants. The present study focused on visualising

the cultural reflections of village streets. For this research, the streets of two different representative coastal villages of India have been studied. The villages are selected from similar physical zone but different cultural zone in India. Visual methodology is applied for this study to visualising and understand the everyday life and cultural aspects of village streets. Observations and interviews are also recorded to in-depth detail study about everyday life and cultural aspects of village streets and reasons behind it. This paper may contribute significantly to policymakers and planners of the rural sector especially in village street planning.

Equal actors: A method for analysing the visual language of communication for complex issues

Rebecca Green

The rise of digital technology, heightened with an increasingly online, isolated experience during the COVID19 pandemic provides context for media communications of an increasingly visual nature. As well, these visual messages are communicating more complex scientific concepts. This paper discusses a method for visual analysis developed for a study into the visual communication of complex scientific issues, in this case climate change, with two key outcomes: 1) A new typology of visual elements; and 2) a method for visually mapping intended reading of these visual messages, and the ways viewers actually read them.

Within the visual analysis domain, many approaches and methods apply an expert approach, selecting elements in visual messages for analysis without investigating their reception among audiences (for example, Williamson, 1978, Linder, 2006). Where researchers do test the experience of audience members, there is a tendency to isolate elements such as colour or image for examination away from their contexts (Lester and Cottle, 2009, Person and Snelders, 2010, Winkielman et al., 2003, Kress and Van Leeuwen, 2006). Others focus on images, but frame them as “representations of objects”, where the objects depicted are the focus of study, rather than how the styling of the images may influence audience reception (for example, Linder, 2006, Almquist and Lupton, 2009, Doyle, 2007, Lester and Cottle, 2009, Lorenzoni et al., 2007, O'Neill and Nicholson-Cole, 2009, Snelders et al., 2014).

Where styling is considered, much of the literature is preferenced towards art, or object-based design disciplines (Cozen, 2013, Crilly, 2010, Folkmann, 2009, Gallagher et al., 2011, Markussen, 2012). While these studies make key contributions to knowledge, a more contextual understanding of persuasive visual messages and how people read them may benefit from research from a graphic design perspective.

Examining these messages, or visual artefacts, from a graphic design perspective (Harland, 2015, Buchanan, 2001) helps to problematise these messages as persuasive, complete actors in their own right. Graphic Design, a relatively new academic discipline but generally responsible as a profession for the types of visual communication this study highlights, offers surprisingly little in the way of research in this area. What research does exist centres mostly on consumer persuasion (McQuarrie and Mick, 1996, McQuarrie and Mick, 2003, Person and Snelders, 2010, Phillips and McQuarrie, 2004, Scott, 1994, Peterson, 2019), the communication of less complex issues, or technical practice (Malkewitz et al., 2003). A theory commonly used in graphic design practice is mobilised from Gestalt psychology, which suggests a tendency in human perception to see wholes rather than individual elements (Moszkowicz, 2011). Deploying semiotics, this method allows for all elements within a whole visual communication to be described equally, which preferences the whole as persuasive, rather than selecting isolated elements for analysis. When paired with input from non-expert viewers, the method can uncover unexpected results, such as the role that elements within a piece of design, likely disregarded in other types of analysis, may play in influencing audience reception of complex issues.

Why do we visually ‘talk’ on social network sites? – The role of SNS in romantic relationships’ interpersonal communication universe: a participatory visual approach

Federico Lucchesi

Romantic relationships are primarily maintained through social interactions that mainly happen in mundane routines and ordinary daily interpersonal communication. The diffusion of ubiquitous technologies, such as smartphones, has increased the variety of possible communication channels that can be chosen and utilized for keeping contact. Previous research has shown how partners tend to integrate many different channels and build a vast, unique, and complex communication universe that is difficult to grasp in its entirety. The present paper will demonstrate that visual methods are particularly fruitful to tackle this challenge. This communication universe, which is usually composed of forms of both analogue and digital communication, includes means of communication that can range from face-to-face communication, phone calls, video calls, texts, and, among several others, social network sites (SNS). Indeed, by now, SNS have largely been integrated into everyday life, and thus are expected to play a role within romantic partners’ communication universes. According to the privacy settings that have been set up on specific SNS, partners can use these platforms for mass-personal communication purposes, that is, to communicate with the partner in way that is visible for a broader audience external to their dyad, including e.g. their contacts on a given platform (e.g., by commenting, reacting, tagging, or representing the relationship). Nevertheless, partners can also use SNS for interpersonal communication, such as direct messages between themselves. Particularly, since SNS are primarily based on visual content and visual communication, visual elements are key in these ‘private’ exchanges. In my paper, I will

show how visual methods enable to analyse a communication universe and the role and functions of its elements and of the visuals involved, by making visible, structuring, and exploring complex knowledge that can otherwise be quite complicated to verbalize and analyse. I will base my presentation on data collected in the context of a repertoire-oriented qualitative study that is based on a combination of semi-structured pair and subsequent individual in-depth interviews of 42 romantic partners. I will show that applying a participatory network drawing technique at the initial stage of both pair and individual interviews enables to analyse how romantic partners build their communication universe, which roles and communicative functions SNS have within the universe, and how SNS are intertwined with other channels for interpersonal communication. Moreover, I will present empirical findings showing that visual communication practices, including sending pictures to each other on SNS, do play an important role in the relationships. With the help of empirical visual examples from the present study, I will illustrate how the participatory visual methods help exploring which kind of visual elements are ‘privately’ exchanged by the partners through SNS platforms and which specific functions these visuals have within the communication universe and the relationship. My presentation demonstrates how visual methods have been fruitful to first, reduce the complexity of qualitative interview settings, and second to enlighten the communicative role of SNS for romantic relationships’ interpersonal communication and the function of the visuals involved in such context.

Track 8: Digital and Immersive Storytelling

Digital Storytelling (Beauty) will save the world? Narrative paths for young offenders

Federica Pesce, Laura Bove and Antonia Silvaggi

Romantic relationships are primarily maintained through social interactions that mainly happen in mundane routines and ordinary daily interpersonal communication. The diffusion of ubiquitous technologies, such as smartphones, has increased the variety of possible communication channels that can be chosen and utilized for keeping contact. Previous research has shown how partners tend to integrate many different channels and build a vast, unique, and complex communication universe that is difficult to grasp in its entirety. The present paper will demonstrate that visual methods are particularly fruitful to tackle this challenge. This communication universe, which is usually composed of forms of both analogue and digital communication, includes means of communication that can range from face-to-face communication, phone calls, video calls, texts, and, among several others, social network sites (SNS). Indeed, by now, SNS have largely been integrated into everyday life, and thus are expected to play a role within romantic partners' communication universes. According to the privacy settings that have been set up on specific SNS, partners can use these platforms for mass-personal communication purposes, that is, to communicate with the partner in way that is visible for a broader audience external to their dyad, including e.g. their contacts on a given platform (e.g., by commenting, reacting, tagging, or representing the relationship). Nevertheless, partners can also use SNS for interpersonal communication, such as direct messages between themselves. Particularly, since SNS are primarily based on visual content and visual communication, visual elements are key in these 'private' exchanges.

In my paper, I will show how visual methods enable to analyse a communication universe and the role and functions of its elements and of the visuals involved, by making visible, structuring, and exploring complex knowledge that can otherwise be quite complicated to verbalize and analyse. I will base my presentation on data collected in the context of a repertoire-oriented qualitative study that is based on a combination of semi-structured pair and subsequent individual in-depth interviews of 42 romantic partners. I will show that applying a participatory network drawing technique at the initial stage of both pair and individual interviews enables to analyse how romantic partners build their communication universe, which roles and communicative functions SNS have within the universe, and how SNS are intertwined with other channels for interpersonal communication. Moreover, I will present empirical findings showing that visual communication practices, including sending pictures to each other on SNS, do play an important role in the relationships. With the help of empirical visual examples from the present study, I will illustrate how the participatory visual methods help exploring which kind of visual elements are 'privately' exchanged by the partners through SNS platforms and which specific functions these visuals have within the communication universe and the relationship. My presentation demonstrates how visual methods have been fruitful to first, reduce the complexity of qualitative interview settings, and second to enlighten the communicative role of SNS for romantic relationships' interpersonal communication and the function of the visuals involved in such context.

Mobilizing Cellphilms

Katie MacEntee, Claudia Mitchell, Sarah Flicker, Jennifer Thompson and Lisa Starr

Decolonizing methodologies and anti-oppressive approaches to research must produce outcomes that are applicable and actionable. Cellphilms method is a participatory visual research approach that invites participants to create short videos using mobile technology in response to a research prompt or theme. Using locally accessible technology, the approach recognizes the everyday familiarity of

mobile technologies and a participant's prior experience and understanding of using mobile technology to communicate what is important to them. However, it has also been noted that the sharing of participant-produced videos can inadvertently and unexpectedly reproduce dominant and oppressive discourses. As a group of white, settler-ally researchers from the Global North, we have used cellphilm method when conducting community-based research with diverse communities locally and internationally. In this paper, we reflect on how the cellphilms that participants have created have been used to mobilize local knowledges and knowledge exchange – a process we term mobilizing cellphilms.

Using feminist reflexive practices, we explore three examples of mobilizing cellphilm. The first is the BETTER project that engaged preservice teachers and teacher educators in using cellphilms to address gender-based violence in Mozambique. The second is *Celling Sex*, a study that used cellphilms to explore the harm reduction practices and healthcare access needs of young women who trade sex in Canada and then studied their impacts. The third is the international cellphilm festival project that is hosted annually at McGill University, Canada. We compare and contrast these three mobilization efforts to ask how, and in what ways, they contribute to social change efforts. Specifically, we ask: 1) how does the use of cellphilm method, and its mobilization, speak back to the context of decolonizing and community-based research methodologies? 2) What are specific instances in the process of mobilizing cellphilms that enabled audience interpretations and (intentions for) action? and 3) What are the limits to mobilizing cellphilm?

Mobilizing events can have a specific actionable intent, or they may be more open ended and exploratory in identifying potential avenues for collaborative action. Comparing the three efforts, we identify multiple ways that cellphilms might be mobilized to advance decolonizing research methodologies. We highlight that the format and facilitation of mobilizing events greatly influence the reception of the cellphilm medium and subsequent knowledge exchange with diverse audiences. However, the emphasis on community-led and collaborative engagement, especially when working across intersectional social differences, is central when seeking to decolonize research and intervention practices. A critical engagement with mobilizing cellphilms disrupts traditional top-down practices of knowledge mobilization.

Capturing socio-spatial complexity through participatory visual ethnography – driving along

Meike Brodersen

In our contribution, we argue for a participatory mobile video ethnography, in which participants lead researchers in a two-car collaborative convoy, developed in September-December 2020 as part of an ethnographic study of mobility practices and possibilities in a semi-rural area. Our two-car drive-alongs consist of participants, in their car, guiding researchers, following in a second car, through a specific area where participants choose the route based on relevant places and roads. While driving, participants and researchers exchange via mobile phone, using the car's microphone and speakers; the leading car, road and surrounding space are video-recorded, with additional audio-recording.

Walk-alongs' are well established as an ethnographic practice (Ingold & Vergunst, 2008) to provide insight into the sensory qualities of the environment (Thibaud, 2001), to evaluate elements of the socio-material space (Kusenbach, 2003) or to establish ethnographic research as a shared place-making process (Pink, 2008). Ethnographic "ride-alongs" used in design ethnographic research into (future) autonomous driving (Osz et al., 2018) and interventional in-car video ethnographies (Pink et al., 2019) have further developed the car as an ethnographic space. However, in contrast with many forms of in-car riding or driving along, our two-car drive-alongs focus on the qualities of a particular space, both present and imagined, and the practices and processes of sense-making that are related

to it, as participants select and connect routes and places that are most important to (their) mobility in their area.

By taking the lead in their car and 'guiding' the researchers through the area, participants make the decisions 'at every turn' about relevant places and questions, and actively construct the narrative of how different parts of the area are connected to each other by spatial or social proximity or by regular practice. Making these decisions leads to perpetually renegotiating and co-constructing both the strategies of "getting around" and the elements relevant to include in the research.

Guiding a second car in convoy invites participants to make explicit self-evident practices and embodied knowledge, to "make apparent mundane everyday ways of knowing that are not usually shared" (Pink et al., 2019). The intervention of the technology in the encounter partly relieves of the common difficulty of making ordinary actions explicit and visible (Avril et al., 2010) and, at least partly, of the requirement to "think aloud" (Charters, 2003; Gill & Nonnecke, 2012; Whalley & Kasto, 2014).

Driving, as a method, is more aligned with the predominant mobility practices in the area. It is more adapted to the relevant everyday space and the way it is practiced, stretching across a semi-rural suburban sprawl with challenging terrain. Conversely, using the car to 'share' a space also highlights the limits of a car there and thereby points to alternative/complementary modes of transport as well as challenges and hopes regarding driving experience and infrastructure.

This participatory approach methods and highlights situated processes of anticipation, negotiation and sense-making involved in navigating local space. By adapting to the specific constraints of place, we account for relevant places and objects as actors in the research process.

Decolonising Digital Methods

Bronwen Thomas and Tricia Jenkins

Digital storytelling involves critical reflection on methods and practices and aims to invest participant storytellers with creative control of all aspects of story design and production. Nevertheless, certain ideological and epistemological assumptions are inevitably embedded into the established structure of the story circle, the focus on personal stories and the linear model of moving from story conception to design to finished product.

Two recent projects led by Bournemouth University in the UK and Digitales, a UK based participatory media company, have adapted established digital storytelling practices and methods to include documented accounts of the entire workshop experience, and new approaches to facilitation and to the relations between facilitators and participants.

The DRIVE (Digital Reading for Inclusivity, Versatility and Engagement 2020-21) network brought together academics, stakeholders and practitioners from Europe, the US and Africa. Taking place in the context of the COVID pandemic, the project team responded to the urgent need to adapt existing digital storytelling methods to remotely train local facilitators. One consequence of this was increased attenuation to the African context, to traditional storytelling models and practices, alternative literacies and the importance of indigenous material cultures. Local facilitators worked with their communities in three regions of Kenya: Nairobi, the capital, where participants had ready access to digital infrastructures; Chavakali, near the Ugandan border, where access to books and to digital content is much more restricted; and Loita, part of the Maasai Mara, and its pastoralist culture where the focus is on community and commonality rather than the individual. This resulted in stories that were responsive to and reflective of local traditions and indigenous art forms and modes of communication such as song, dance, smoke signals and beadwork, and a strong sense of the interconnectedness of stories, across generations, family groups and time.

The context in which the stories were produced therefore brought to new prominence the need to adapt and in some cases resist existing models, both in terms of the content of the stories, but also

the context of their production, particularly the relationship between word, sound and image, and between facilitator and storyteller.

In this paper the project lead, Professor Bronwen Thomas, and Tricia Jenkins, co-director of DigiTales, will demonstrate with reference to specific short film case studies how the project adapted to both planned and unforeseen challenges of working in the context of developmental needs and a global pandemic. They will also address how learnings from the project may inform ongoing discussions and critiques of the digital storytelling method to ensure that it is responsive to both new cultural contexts and to reappraisal of the assumptions and values underlying core practices.

Being an Insider Researcher in the Virtual Space: Insights, Merits and Challenges

Silas Udenze

With the astronomic pace in the advancement of information and communication technologies, conducting research is constantly evolving with the trend. Cyberspace is likened to a bottomless pit with uncountable data, and we as human beings, researchers inclusive, are the inhabitants of this space as well as contributors of the information therein. Thus, due to this development, the virtual space has become both a research field and a research tool. Consequently, we are constantly justling between two personalities and methods- online personality/offline personality, online research method, and conventional research approach. Who is an insider researcher? This type of research can be described as endogenous research (Trowler, 2011) or the more commonly used term, insider research. An Insider researcher investigates within an organization, group or community where he/she is also a member. In other words, insider research is the study of one's own social group or society, people that share similar interests or characteristics (cultural, biological, occupational, etc.). Therefore, the virtual domain encompasses social groups and communities of diverse features and interests, and researchers such as me contribute to some of these communities. Hence, in my current doctoral journey, which focuses on digital storytelling through the lenses of "stories", the online space is my field as well as my research tool. Through the exploration of extant literature, this discussion paper provides insights on the emerging trend of carrying out online qualitative research, precisely ethnography, and the merits and challenges of the approach in the present virtual apocalypse.

Track 9: AI/Mapping

Decolonizing metadata: Speculative design as a way to explore dilemmas

Karin Hansson and Anna Dahlgren

This speculative design project, that can provide a case for a discussion of design methods for the decolonizing of the western cultural heritage. Our starting point is the representation, or lack of representation, of diverse perspectives in the Swedish cultural heritage, such as for example in the representation of the Sámi – an indigenous Scandinavian people in longstanding conflict with the Swedish state.

One of the cornerstones of museum collections is the idea of diversity. Diversity is thus at the heart of the mission and role of the museum collection meaning a multitude and large variety of knowledge, experiences, opinions, and beliefs. This norm of diversity in turn, implies that enhanced audience participation are means to include wider perspectives and to develop a more collaborative and open-

ended understanding of cultural heritage. But the museums can also be described as manifestations of a history of oppression, filled with collections rooted in colonialism. This becomes especially clear in the digitization of the collections, when the museums' treasures are to be opened up and share. Here several interesting dilemmas arise; between openness on the one hand and ethical considerations on the other; between the museums' preservation function and simultaneous demands for history revision. Central in this datafication process is the metadata, the data about the data, especially when it comes to materials such as images that without adequate description are separated from their context, their history, and their searchability.

The critical question is therefore how the political overall goals regarding diversity and global equality matches the production of descriptive metadata, both in the in-house systems comprising the databases for managing collections produced by the information specialist and the different online interfaces where the general public, the crowd, is invited to produce descriptive metadata for the collections. As our recent studies shows, in the case of the Samís, the lack of relevant metadata obscures the already small collections of Sami culture.

The design question is how metadata practices and search interfaces can be utilized to described history in alternative ways; helping us to destabilize the authorized heritage discourse; decolonize the collections; mapping out what is not described; pointing out the production relation for what is called "the cultural heritage".

The aim in this speculative design project is therefore to contribute to the development of interfaces for metadata production with these questions in mind.

In our previous studies, we have pointed out some general dilemmas and conditions:

1. Transparency or surveillance
2. Openness or exploitation
3. Long-time versus inclusive participation
4. Power as infrastructure

The starting point in the design project is these dilemmas and to design systems that in different ways challenge our ideas about what these systems are. This speculative design is not a way of delivering solutions, but is instead provocations that will create discussion, explore conflicts, test ideas, and above all be possible to question.

Autoethnography and Visual Methods. An Approach to Understand Automation in Hybrid Photo-Agencies

Evelyn Runge

When the image bank EyeEm announced the winners of its photo contest "2017 EyeEm Awards", the audience learned not only about the jury members, among them representatives from well-known and deeply respected agencies and media corporations such as National Geographic, BBC and VII Photo Agency. The audience also learned that the pre-selection from 590.000 photos was done automatically with the help of artificial intelligence (AI). EyeEm uses and develops AI for automated tagging of images that users and producers upload, it analyses its 'aesthetical quality', and proposes which images should be uploaded from the camera directly to EyeEm. One of the founders of EyeEm prognosed a bright future of visual communication and artificial intelligence already years ago, also in terms of monetarization: "The hype of AI is real, but so is the ROI [Return of Investment]. Visual services and API's are projected to be a \$33 billion industry by 2019. Computer Vision technology is being leveraged to deeply understand the impact of visuals on things like conversion, retention and

customer acquisition. AI is perfectly poised to deeply impact marketing, from sourcing and editing, to predicting the performance of campaigns and visuals.”

In my talk, I discuss the changing role of photo agencies and image banks from repositories of representational images to corporate repositories for further development of artificial intelligence and computer vision 1. My hypothesis is that we must reframe our research about image banks – at its core: photojournalism – by understanding them foremost as tech companies – at its core: data and its monetization without consent of and shared revenue with the producers 2. What does this mean for the status of the image (as a commodity, as medium or carrier of [meta] data etc.)? Which ethical and political implications does this development have 3? In this abstract, I only want to mark one aspect: photojournalism is produced within ethical journalistic standards but the politics of image banks of forming alliances with stock image banks blurs the formerly clear line between information and illustration.

Digital public art: assessing the impact of documenting public art in Douala on Wikipedia.

Marta Pucciarelli and Iolanda Pensa

In the last 15 years, the creative scene in Douala (Cameroon) has been documented on Wikipedia – the widest online collaborative encyclopaedia – which has largely contributed to give access to the cultural richness of the city through articles, images and multimedia files and data.

This article focuses specifically on Wikipedia content about contemporary public art in Douala produced in the frame of the project “Culture and Safety in Africa”¹ (2015-2018). The project aimed at improving and correcting the limited and biased information about African countries, with a specific emphasis on their local artistic and cultural practices.

At the end of January 2018, the project produced and improved a total of 95 articles on Wikipedia in English (n. 46) and French (n. 49), 118 images uploaded on Wikimedia Commons, 24 entries on Wikidata and 3 new categories. Content was specifically related to:

- Public artworks in Douala;
- African and international contemporary artists working on urban practices in African cities;
- Meaningful terminology needed to comprehend the African contemporary art scene;
- Portraits of artists, and pictures related to their artworks and cultural events in Douala.

This analysis focuses on the articles created and improved by the research and it quantitatively assesses their impact after three years from their first publication or update. Outcomes of the evaluation allows to observe:

- a significant growth in the visualization of the articles by the community of readers demonstrating an increased interest in relation to topics covered by the project;
- an increase in the number of changes to each article and the number of editors involved, showing the collaborative nature of Wikipedia;
- an increased number of articles whose quality has been assessed independently by the Wikipedia community - according to Wikipedia article quality grading scheme - showing a higher engagement by the Wikipedia Community on the content produced.

This article argues that Wikipedia can be a powerful tool to increase knowledge and visibility of African cultural heritage. The assessment of the documentation of public art produced on Wikipedia shed light on its potentialities in decolonizing cultural heritage, widening the accessibility of local production, and fostering international collaboration.

Google Maps: The Automation of Location Awareness and the Enclosures of Accuracy

Rebecca Noone

Today, Google Maps is the answer to all location-based questions. Its data activates ride-sharing and food delivery while its predictive functionality suggests places to “experience”. Its interface renders a space legible through recognizable and transferrable visual logics. At the same time, Google Maps reconfigures space by way of renaming neighbourhoods, mislabeling sites, and misinterpreting viable routes (Dewey, 2019; Noble, 2018; Benjamin, 2019;). In this sense, Google’s datafication of space and its automation of location awareness seems inconsistent and at times incompatible with local knowledges, reducing location to a technology-centric idea of a singular, operational form encoded in a universalizing visual language. Building on feminist data studies (D’Ignazio & Klein), this paper considers the enclosures of accuracy within the automation of location awareness.

Taking as a starting point that artificial intelligent systems like Google Maps are treated as a neutral objective tools (Crawford, 2021; Noble, 2018), this paper consider how Google Maps’ interface and infrastructures are rendered as “ground truth” even when contrary to local knowledge and experiences. I bring this dynamic to light through an analysis of the objections raised by residents of Buffalo, New York’s Fruit Belt Neighbourhood. In 2008, Fruit Belt residents noticed that Google Maps labelled their area “Medical Park”, referencing a series of development projects instead of their historically redlined community. Local residents have since been fighting to change the name back (Dewey, 2019). I show how even when residents themselves attempt to opt out from Google Maps’ spatial configurations, Google Maps distributes this information through its API, operationalized through other location-based platforms like Real Estate sites or Uber—thus further reorienting location awareness away from the local. At the same time, Google Maps inaccuracies are often shaped as comical mishaps— people following the directions into off-road predicaments (Kennedy, 2019). Though framed as trivial “errors”, these incidents demonstrate how people are individually blamed for following Google Maps while at the same time Google Maps imposes a structural logic on space that prevents the possibility of “opting out” (i.e. even if you do not use the map, you are mapped). Through this example and others, I argue that the conditions of “accuracy” as read through (and made legible by) Google’s spatial indexing are the conditions set by Google Maps. The very idea of accuracy is determined not by space, local relations to space, or situated knowledge of a place, but what best serves the digital map itself. The automation of spatial decision-making is an issue not of getting lost but of losing space to an extractive model of big tech.

Day 2, 1400-1545

Track 10: Visual Theory

From Venus to Qingwen: Modern Visual Practice in the Schema of “reclining woman”

Hong Feng

Based on the study of the "reclining woman" schema, this paper attempts to clarify the communication path of schema in the colonial discourse system from a visual perspective. From Titian's "Venus of Urbino" to Ingres' "La Grande Odalisque", and Manet's "Olympia", the evolution of the "reclining woman" schema has witnessed the transformation from classical art to modern art in the West. The politics implied in it is not only gender, but also race. This schema is deeply rooted in the human mind and continues to appear in various images. The "gaze" embodied in it is used not only as an ambiguous, top-down view, but also as a transformative, bottom-up challenge. As a foreign schema, "reclining woman" has been introduced to China in a tortuous and changeable way, and has experienced local corrections and interpretations. When the "reclining woman" schema was used in Mei Lanfang's costume photos, this schema has undergone many changes. Starting from the schema, in a series of archeological image pedigree analysis, a global historical picture spawned by modernization is reproduced, and the dynamic interpretation of modernity is vividly revealed. For the countries that developed modernity later, this process is never a compliant acceptance, but the result of a game. By examining the changes in the meaning of images and the process of cultural identity gaining recognition after experiencing fracture, we can transcend the simple dualistic structures of "past/present", "east/west", "we/them" and so on, and depict a richer and diversified historical and cultural landscape.

Western Cultural Hegemony and New Spatial World Order: An Inquiry into the Visual Epistemic Regime of the Global in Shanghai

Tommaso Durante

The purpose of the presentation is to investigate cultural transformation of Shanghai's Pudong special economic zone under present conditions of globalization. In challenging some of the basic assumptions of the globalization hypothesis, this study addresses the following research questions: How does the global manifest itself? Are the forces of globalization following a constant increase in the production, circulation and consumption of symbolic Western cultural forms of representation? Is the global manifesting itself in Berlin and Shanghai through new forms of aesthetic practices and symbolic domination? By making use of a transdisciplinary research approach, photographic fieldwork, new thinking tools and figures of knowledge of the global and assisted by the method of 'global iconology', the presentation offer a different aesthetic perspective to better understand the relationship between globalization dynamics and Western cultural hegemony. It argues that the ever-increasing interconnections of people and structures China's market-oriented reform applied to Shanghai's Pudong special economic zone in 1990 shows a change of their urban landscapes and Western cultural domination of its symbolic environment. Although, the given body of visual evidence, of which two of them are analysed and interpreted through the lenses of sociopolitical theory are limited and selective in their representation of space, place, and identities, nevertheless these images of the global represents the concrete measurable traces of the current re-spatialization of the world, which is affecting local meanings and cultural identities in Shanghai and that, for these reasons, needs to be further investigated.

Body Language: transforming the indelible tattoos and motifs of indigenous Indian folk and tribal communities into digital typefaces

Ishan Khosla

Making elaborate patterns and shapes on the body has an ancient history. There is a universal desire to etch marks on human and animal skin, on ornaments and on objects — to identify, worship, commemorate, protect, appease or to simply beautify. This phenomena is not just limited to skin, but also to clothing and everyday objects. In India the craft of making and the design of embellishment have had a long syncretic relationship.

However, Indian crafts are in a state of decline and many have disappeared.

Launched in 2012, The Typecraft Initiative, develops display typefaces based on Indian folk and tribal crafts. The initiative began as a way to give new meaning and context to these crafts and the people who make them.

Each community can be identified by their unique motif and icon designs manifested in the crafts they make and wear or etch on themselves.

Why Typefaces?

The typefaces are meant to inspire, create awareness and generate further interest in the art, history, context, and life of the people and the communities we work with. The typefaces are not only an archive of the IPR of communities that are on the brink of merging with mainstream society, but they are also meant to be a celebration of their rich artistic heritage.

While the end product is a functional typeface — the goals of the initiative goes far beyond just that. It includes encouraging craftspeople to use design-thinking methodologies while engaging with type. The use of type becomes essential in this process as it is alien in the craft-making landscape. This engenders an atmosphere of experimentation and exploration that enables craftspeople to think in new ways about their own craft.

The Larger Message

Typecraft is interested in raising larger socio-geopolitical issues such as gender and minority rights through the creation of its typefaces. Typecraft is a call to action to emphasize the importance of collaborating with and celebrating marginalized communities, especially craftswomen from these communities and their identities.

It might seem ironic to be making a typeface with craftswomen who themselves are mostly illiterate. Working on letters with women in a largely patriarchal society — where more boys are sent to school than girls — makes a statement by reinforcing connections between letters and women which sometimes leads to changes, even if small, in these communities. This promotes literacy amongst crafts communities as it connects income streams to the creation of letters.

The collaboration with various indigenous communities throughout India has led to the production of numerous letterforms and typefaces from a diverse range of crafts — each of which are based in a specific region, use a certain material and work in a specific process, and made by different groups of artisans.

We shall also examine how Typecraft is being used to teach both primary school and visual communication students in colleges and universities as a way for them to engage with their own cultural heritage through design.

Track 11: Oral Storytelling

Space politics, cosmologies and legitimate knowledge: towards a decolonial visual methodology in International Relations

Julie Patarin-Jossec

In the 1990s, visually engaged research emerged in the field of International Relations (IR) and politics. Since its development, this field has been informed by dominant understandings and practices, and assumptions of knowledge inherited from colonial tropes. Moreover, the development of visual politics development went along the invisibilisation of ideas, voices and ways to conceive scholarship, while visual sociology and anthropology rapidly developed critical sensibilities regarding the epistemological and political bias of visual representation and meaning in social sciences. Following recent theoretical debates about how the field of visual politics can contribute to discussions on race/racism and decolonisation in IR research, this paper explores how race/racism shape visual politics, how visual methods in IR and global politics tend to rely on a Eurocentric definition of scientific and legitimate knowledge, and how the experimental use of visual methods can actually help developing a decolonial approach of IR and global politics.

This paper proposes to address these issues in the case of an analysis of space exploration. While the first space-faring nations (United States, Russia, Western Europe, China) have framed the contemporary landscape of space politics, including in terms of the scientific and economical uses of outer space, the very idea to send an artefact in outer space and land a human being on the Moon has to be recontextualised in the Western rationalist model which framed colonial politics of territorial appropriations, and whose systems of representation deeply differ from colonised cultures' cosmologies. The Inuit, Zuni Native American, and Austral African cosmologies illustrate alternative system of beliefs and representations, wherein holistic cosmologies reject the invasive and exploiting nature of space exploration as developed since the Cold War. However, cosmological models and this colonial trope do not only frames space policies: they also contribute to shape the design of technologies and infrastructures used in space programmes, including space habitat design, space suits, transportation vehicles and standards used in the selection and training of astronauts. For instance, space stations have always been designed according to Western working and dwelling norms, e.g., regarding how astronauts sleep, eat or use the interior space of the station.

With this in mind, using visual methods like filmmaking can support the reconstruction of a decolonial narrative of space politics. Partly based on my own experience of a film project questioning the interrelation of ancestral cosmologies, post-colonial identities and space policy in Austral Africa (South Africa and Zambia), this paper will end on a discussion of how filmmaking, if used as an instrument to convey oral history and affects instead of objective representation (as expected according to Western epistemology in social sciences), and if it allows to visibilise indigenous voices in their own terms, can be a powerful way to decentralise global politics and the production of knowledge beyond colonial representations. If a decolonial positioning is possible in IR, the case of space politics highlights that it relies not only on the meaning-making of visuals, but also in the representational structures influencing scholarly research.

Stories of Nepal – listening to ‘ordinary’ voices

Jay Poudyal

This presentation will reflect on the work that I have been doing ‘Stories of Nepal’ project that I initiated on returning to Nepal after living overseas as a way to discover more fully my own heritage, to discover what the term being a Nepali really meant. Stories of Nepal became a catharsis for me personally and while I could not foresee it, at the time, for hundreds of thousands of other Nepali’s who, like me, had a tenuous grasp on the reality of the country and the culture we’d grown up in.

For the last three years I have been travelling in Nepal mostly on foot, interviewing and photographing an everyday Nepali and sharing their photo stories in my blog Stories of Nepal.

These photo stories are humbling accounts of great hardships and difficulties of Nepalis, of generations of struggles, but also stories of great hopes and aspirations and triumphs over a chronic lack of opportunities. The political theorist, Hannah Arendt, once said that “storytelling reveals meaning without committing the error of defining it” and that has been what I, as an artist have sought to do with Stories of Nepal.

I’ve travelled to every corner of my country, by motorcycle, bus and on foot seeking to capture authentic moments from people of every caste, religion, ethnicity and social status and to reveal, without defining, what it means to be Nepali. My effort has been to give voice to the many marginalised and isolated communities in Nepal who do not have the media reach or the internet connectivity, thus bridging the gap between people belonging to different demographics, ethnicity, countries, culture and socio-economic backgrounds, who have the resources to bring about the change through constant dialogue and collective empathy. By focusing on individual stories and photographs, Stories of Nepal departs from the sweeping narratives and generalisations on communities providing a humanistic approach to issues.

Personal narratives of how social ills like dowry, gender based discrimination, violence against women, modern slavery and traditions of the conservative society have entrapped generations into poverty provides a glimpse into the lives of the people and trigger a collective conscience followed by action to empower the new generation.

Stories of Nepal is a national catalyst for awareness and understanding. With over 250,000 faithful followers in Nepal, this work has become an important source of understanding and awareness for the people of Nepal. It’s a journey of discovery for me as an artist and for the quarter-million Nepali who regularly follow Stories of Nepal as their culture and society are revealed to them through stories they may never hear otherwise, from people they will likely never meet nor get to know but for these stories. As Maarten Shafer put it, “In this time of information overload, people do not need more information, they want a story they can relate to.”

The prime directive of Stories of Nepal is to highlight what is our sameness, while preserving honestly and without misunderstanding nor misinterpretation, what our uniqueness is.

An exploration of indigenous knowledge and higher education in South Africa

Emma Jackson

With increasing calls to decolonise education across the globe alongside growing criticism of the way in which international development researchers have conducted research, a greater focus needs to be placed on the methodologies used around research with marginalized communities. This paper discusses the use of digital storytelling to explore how an indigenous community in South Africa perceives the relationship between their indigenous knowledge and higher education. Education in South Africa has been strongly influenced by colonialism, the apartheid vision and neoliberal pressures. Colonialism and apartheid systematically marginalised traditional and indigenous ways of producing knowledge. The end of apartheid brought with it a move away from segregated education and new policy emerged to increase the access to higher education. Initiatives were also implemented to tackle gender inequality and to globalise the higher education offering in South Africa. However, this has had limited success, many former 'white' universities were already well funded compared to 'black' universities, many of the black universities were in more rural settings and this has meant that working class black students are still attending universities that are under resourced and not properly staffed.

Khoisan are the first inhabitants of South Africa, the Khoisan have suffered gradual dispossession with each wave of settlers, including the Bantu, who make up the majority of the black population. After the end of Apartheid in 1994, the ruling party, African National Congress (ANC) embarked on a mission to redistribute land – however this largely excluded the Khoisan's. The Khoisan people were labelled coloured during apartheid. This was a term used by the British to label citizens who did not fit the binary race model. There is currently no record of how many Khoisan people live in South Africa, the 2017 census estimated that 8.8% of the country's population was coloured (around 5 million), however only a small proportion of this group have indigenous ancestry or identify as Khoisan.

The methodology used for this research is an in-depth case study using a collaborative research approach which includes the use of digital storytelling is influenced by the Kaupapa Maori research approach. This approach challenges the dominance of a Western oriented discourse. Kaupapa Maori research is orientated towards benefiting all the research participants and their collective agendas and dissolves power and control. As well as being collective this approach requires the researcher to critically reflect on their own participation in a research project and highlights that interviews are a method to construct joint narratives. Digital storytelling will enable a narrative inquiry – allowing the research participants to select, recollect and reflect on their stories within their own cultural context. Digital storytelling is a multimedia digital text that combines images and voice created through computer video editing software. The story that is produced is between 2 – 5 minutes long. The purpose of a digital story is to create a highly personal narrative based on a self-expression. Digital stories will give the participants the opportunity for their voices to be heard undisturbed by any researcher bias.

Track 12: Decolonising Curricula

Decolonising the Curriculum: The Master's Tools Will Never Dismantle the Master's House

Clive Holtham, Monica Biagioli and Abdelfattah Abusrour

Audre Lorde's (1984) quotation sums up our development of an inclusive, strongly visual, paper-based artefact to implement critical pedagogy when decolonising a university curriculum. The approach evolved during a three year project that interconnected educators across continents and disciplines, to evolve approaches to teaching and learning which challenged conventional Western epistemologies and teaching practices. The locations and disciplines of the co-authors are:

- Western Europe/Design (WE/D)
- Western Europe/Management (WE/M)
- Middle East/Theatre (ME/T)

The Middle East state is in the third lowest quartile of the 189 states in the UN's Human Development Index. The ME/T partner brought theatre-based and storytelling methods to the larger project. These represented a liberatory, art-based form of resistance, to fight oppression, to inspire hope and to promote life, particularly to refugees and to victims of all types of violence. (ME/T Citation)

During the project, the WE/D partner evolved for educational purposes a genre of folded-paper zine that through cutting was able to create small booklets. This was self-consciously lo-fi, and thus inclusive across the world. It encourages adults artfully to make a unique container for ideas and reflections, with a visual approach strongly encouraged. The zine method was explicitly participatory, art-based and provocative, all of which overlapped and inter-related with the ME/T's liberatory expertise.

The WE/M partner firstly contributed to the change dimension, framing critical reflection as part of adult unlearning. A second dimension was to create a reflective space which encouraging use of the hand-made zine (Piepmeier, 2008) for both public and private reflection, which emphasised visual methods including drawing, painting and collage, alongside modest amounts of text, typically with adults who may not have engaged in any art form for decades.

Shortly after the project had finished, events of 2020, including Black Lives Matter, foregrounded the question of decolonising the curriculum across parts of the Global North, including in WE/D and WE/M. The university curriculum in the Global North evolved through the enlightenment and the various scientific and industrial revolutions. Existing curricula may still reference legacies of colonialism, such as scientific management, which actually has origins in the techniques used by slave owners in the US southern states (Rosenthal, 2019).

By 2021, critical pedagogy (Friere, 1970), often on the fringe of educational methods, became a core perspective of curriculum reviews now under way. Non-critical pedagogy overemphasises technocratically evolved templates, e. g. "agile", design thinking, and even learning technologies that may be inappropriate or unaffordable in the context of decolonisation, such as yellow sticky notes and toy plastic bricks. The humble zine method which had evolved prior to 2020 now can be seen as a learning approach which appears largely free of colonial overtones, though how far this is possible is contested (Ansari, 2018).

There is a distinct shortage of educational methods to support critique and resistance, and the evidence from the partners' work on zines since 2015 suggests that they can provide a low-fidelity, low-cost technology to deploy in support of decolonised curricula in both the Global North and Global South.

Walking pedagogies: Arresting assumptions in the art histories classroom

Catherine Duncan, Nicola Cloete and Anton Coetzee

In 2019 we initiated a new course. Under the mantle of a postgraduate Postcolonial Art History course, we had two interacting goals: first, to respond to the ongoing calls for decolonised higher education curricula in our shared fields of visual and cultural studies; and second, to explore how the teaching and learning approaches loosely grouped under 'walking pedagogies' might facilitate this curricular redesign and reimagining.

In this paper, we present the successes, failures and our ambivalences about the course as a contribution to the conference theme addressing collaborative and participatory methods in the visual arts.

Walking pedagogies share many of the same aims as critical pedagogic practices in that they seek to offer an ethical and political call to action from their respective participants (Springgay & Truman 2019) and extend the opportunities for dialogue to produce a 'radical democratic imaginary...where embodied knowledge, experience and memories are shared, that advances innovations in biographical, visual/performative methods and critical pedagogy' (O'Neill & Einashe 2019:32). Originally we had envisioned a way of contesting the multi-stranded sources of epistemic authority operating in the traditional History of Art classroom. Through the process of collaborative teaching we began working with the idea of 'research-creation', the 'complex intersection of art, theory, and research' as identified by Truman and Springgay (2015:152) in order to work through the ways in which walking could assist in our understanding of individual aesthetics and as relational and socially engaged practices. As such we began to 'walk-with' (Springgay & Truman 2018) participants, landscapes (entrenched in settler colonial histories), contemporary arts-based practices, sensory enquiry and affect.

In practice, participants found unanticipated sites of resistance, productive disruptions, and electrifying new directions. These included grappling with the manifold, unthought of, entanglements of pedagogic actors (human and otherwise) that arise when the landscape is not a bounded object of analysis but expands to include: unlooked for experiences of aesthetic and affect; the pleasures of meal preparation and the pain of long days of walking; the role of instructor as a mobile yoke that was slipped on and off, passed on, shared, refused, endured, and embraced in different measure by participants in different moments.

Through this collaborative and participatory method that includes sensory inquiry, we test the limits and possibilities of incorporating the non-visual senses in this approach. The undoing impulse of the decolonial asks us to arrest our own assumptions about the totality of the visual as a way of knowing. This, we argue, is a departure for a course in art history.

A Simple Vista: Cultural Variability as a Dialogue Between Students

Eleanor Snare, Daniel Almaguer Buentello and Duncan Harrison

The clarion call of 'Decolonisation' as reflexive, ethical action, has prompted within Higher Education the recognition of, and emergence towards, the reframing of socio-cultural positionings of knowledge, curricula and pedagogy in which students' voiced experiences can transform the education.

Presented as a qualitative enquiry, our intention with this project and the materials was to develop a dialogue with students, rather than a monologue to students, about cultural diversity and hegemony, ethical assumptions, democracy and social justice as imagination, through techniques which encourage non-hierarchical story-sharing and cultural awareness which can be applied to their own

creative practice as acts of decolonised design curricula. This international collaborative project explores how students engaged in cross-cultural learning and dialogue between Fashion students from a Mexican university (Universidad de Monterrey) and Fashion Branding with Communication students from a UK university (Leeds Arts University), in narrating perspectives of the Global South and North on a learning project, where students communicated with their intercontinental peers through a series of image compositions and online conversations, as vehicles to illuminate the depiction and construction of cultural comprehension through visual, textual and narrative means. The objectives of this project were to have five teams of students from each of these universities (1) to apprehend the inherent stereotypes they have of each other's cultures, (2) comprehend these stereotypes through conversation with their partner teams, (3) understand each other's visual languages, (4) reflect on the impact that stereotypes and tacit knowledge may have on their perception of truth and (5) use this knowledge for the benefit of interpreting trend variations in different populations. The results of this project illustrate various stereotypes that both Mexican and British university students have of each other, and how these have been constructed, as well as the positive outcomes that can arise from acknowledging and confronting them in the context of Design Higher Education

Designing Documentaries: Challenges and Opportunities to Decolonize Ethnographic Filmmaking with Undergraduate Students

Amanda Hill, Alexandra Cantu and Lauren Cuevas

Linda Tuhiwai Smith (1999) argues narratives formed the basis of research practices by creating curiosity about people encountered on exploratory expeditions, and helped shape the idea of the "other" in European research circles. The power of narrative created, shared, and used in this way shaped generations of research and cultural assumptions particularly about indigenous peoples. Narratives told from outside perspectives about different peoples effectively silenced the perspectives and voice of the indigenous peoples. In silencing these voices, travelers and researchers created a divide wherein the people whose voices were silenced could no longer effectively participate in their societies; their voices were rendered not valuable. This legacy affects ethnographic narrative-work to this day. This presentation will consider the challenges and opportunities of working to decolonize design in documentary filmmaking with students at St. Mary's University, a private Catholic-Marianist School located on the Westside of San Antonio, Texas, USA, the "Mexican-American cultural capital" of the United States (Arreola, 1987). It will engage in the conversation from three perspectives: the instructor, a student, and a community partner.

Collaborative ethnographic documentary work faces ethical and political challenges like those Tuhiwai Smith discusses. Although collaborative in nature, complicated power systems are still in play in the development of documentary design work, and students approached the collaborative nature of their documentaries in different fashions. Seven undergraduate students created documentary film in collaboration with community partners from the Westside as a way to "examine the living memories of the community" (Lorde) in order to gain a better understanding of the community in which they were living and/or studying. By investigating this project from the perspective of a student-filmmaker and their community partner, this presentation will examine how shared authorship affects collaborative work, and in what ways the project invites decolonize and how it reinvests in structures of colonization and privilege.

The presentation will share the experiences of the student and community partner as well as a containing a viewing of the short video, which we would like included in the film festival. Additionally, it will address the tensions educators face in creating thoughtful and meaningful collaborations with students and community partners and the experience in helping students navigate the waters of collaborative documentary filmmaking.

Over the course of this project, several significant questions were raised: How does collaborative authorship reinvest in colonization and how can this work decolonize narrative and design? How can educators impart the importance of shared authorship in collaborative work that acknowledges community members' visions for how they'd like to be represented and encourages students to take greater care and create greater response-ability (Oliver, 2001) with their community partners? In what ways do we, as a white female educator and Hispanic female student, contextualize our own fingerprints on the student-projects? Is decolonized documentary work possible? Over the course of this presentation, we will address these questions from the perspective of lessons learned guiding students in their documentary work and consider opportunities to invest more in the decolonization of design practices in pedagogy.

Track 13: Design Thinking

An Integrated Design Thinking Strategy- A study of Indian Aggrotech Start-ups

Supriya Kapai

Over the last few years, various start-ups are adopting design thinking methodology to mobilize their innovative capabilities and as a result, research as well as practical implementation on design thinking and human-centred businesses is gaining interest.

Design Thinking is a multidisciplinary team-based methodology that adopts design principles for innovation. The teams produce innovative outcomes by working together on various unconventional tools in engaging environments.

However, research on its application as a co - creation tool in the Agriculture start-ups in emerging economies is limited.

Aggrotech start-ups are emerging in India which are primarily based on Big Data Analytics, FaaS, Supply Chain/Market-linked Model, Engineering-Led Innovation, IoT Enabled Innovation etc and these start-ups have enormous potential to transform farmers' lives by revolutionizing the agriculture sector.

As the rise of Aggrotech Start-ups has become a ray of hope in Indian agriculture, there's a need to adopt a culture of innovation in prevalent aggrotech sectors in Indian Start-up Ecosystem to improve the agricultural production, agro-processing and strategic marketing through the integration of design thinking in the systems.

The purpose of this study is to explore the application of Design Thinking in the agriculture industry in order to find out which factors influence the growth of entrepreneurial activities in agriculture and agribusiness.

Descriptive research is used to describe characteristics of a population being studied. Semi- structured interview schedule with closed-ended and open-ended questions is used for data collection. Secondary data is obtained to explore various aggrotech sub-sectors in which these start-ups are working. It helped to provide a basic background of information about the start-ups. The primary data was collected by conducting interviews with the founders of these start-ups. Focus group discussions and observation method were also carried out for data collection.

Our study provides interesting implications for the start-ups, as well as, contributes to the discussion of the impact of design thinking implementation on innovation from an emerging economy

perspective. It also contributes by presenting a conceptual design led co - creation model for aggrotech start-ups incubators.

This paper explains the need of integrating Design Thinking to Agribusinesses and shows how different Design Thinking tools have been applied and adopted by the aggrotech start- ups. The literature focuses on elements of Design Thinking and how organizations profit from its application.

In practice, this study provides founders and decision-makers of aggrotech start-ups with practical recommendations about how to improve the implementation of Design Thinking in their organizations.

Recalibration of Design Thinking Guided by Indigenous Knowledge

Nan O'Sullivan

New Zealand Māori are the indigenous peoples of New Zealand and, alongside many others from the Pacific nations, contribute to New Zealand being a bicultural nation and a multicultural society. And while Aotearoa, New Zealand's design prowess continues to impress globally, the indigenous and cultural knowledge that has for centuries enabled and driven innovative and sustainable practices within their communities, it has yet to be recognized for its ability to impact global concerns. To go some way to right this shortfall, this paper is written with an understanding that indigenous knowledge is not old knowledge or knowledge relevant to distant, now-outmoded times, and a recognition that this wisdom continues to evolve through rebellious, resistant, and resilient cultural practices. This paper highlights some of the forgotten, or perhaps conveniently ignored wisdom extant in our indigenous cultures.

Seeking to build momentum away from the Euro-American centric models and methodologies embedded in design today, this research aims to mitigate the impacts of Eurocentric design thinking on design education, research and practice and to do this, introduces Whare Tapa Wha as an alternative offering. Importantly this model was designed by Māori for Māori and moves away from the standardised approaches in which services are 'design by' outsider experts who undertake the role of 'designing for' others. Whare Tapa Wha is guided by tikanga Maori, (Maori values) and evokes whanaungatanga (collaboration), kaitiakitanga (guardianship), and rangatiratanga (self-determination/agency). This approach ensures that all decisions are placed in the hands of those whose lives, lands, children, and grandchildren are to be impacted. Important to this study is an appreciation of rangatiratanga or agency. It is here, within design thinking, co design and participatory design that this study asserts design as a discipline has work to do with a number of methodologies and mindsets requiring redress. Current uses of these approaches speak to engagement, inclusion, equality, empathy, and more often than not produce 'designed' outcomes 'for' clients. By offering design options for growing capacity and capability within design education to recalibrate and better enable whanaungatanga, authentic connections as a key driver for design in the 21st century this research seeks to enable a new generation of designers with a nuanced appreciation and respect for the connectivity and values imbued within indigenous knowledge and that have the skills and courage to engage compassion, care, respect, reciprocity, and autonomy as strategies to design with.

The 'simplicity' of innovation in Products and Services Design

Sabrina Lucibello, Alessandra Talamo, Silvia Marocco and Lorena Trebbi

In the last decades, the role of design has undergone a significant transformation, having to deal not only with material products, but also with intangible ones and services. With this in mind, it was increasingly necessary to establish a synergistic relationship with other disciplines.

This relationship pushes us to experiment hybrid processes and methods that expand scientific results and - thanks to the ability of design to communicate through visual methods – that produce a social and cultural decolonization not only of those who are on the margins of 'consciousness', but even of those who are on the fringes of knowledge (especially Western knowledge).

In fact, design materializes in 'signs', complex meanings using a simple, universal language capable of organizing non-linear processes and 'simplicity' ("rather complexity decoded and based on a rich combination of simple rules", Alain Berthoz, 2011, pp.224-25). The resolution of complex situations and problems with effective yet simple solutions, is the principle which Berthoz takes from his study of the biological world, defining simplicity as Nature's characteristic to implement strategies to adapt to the surrounding environment, using the least energy possible. Simplicity is an interesting neologism, and at the same a clear oxymoron, encapsulating the concepts of simplicity and complexity. Said concepts can also be grasped by observing man's ability to satisfy his own needs or shortcomings by creating artefacts of a disarming essentiality, but which reveal an intelligent use of materials, techniques and science. In an era when smart does not necessarily always mean friendly too, it is interesting to observe small great innovations that cannot but cause us to say: what simplicity!

Therefore, innovation can arise from the convergence between a scientific and inductive approach (for example the 'Design Thinking' method) with a more purely deductive (physical and visual) type of the 'Culture of the Project'.

The Paper illustrates a specific teaching experience addressed to PhD students with a miscellaneous background in the Saperi&Co Research and Services Design at Sapienza University of Rome. This teaching experience has been built on a strong interaction and hybridization between the Design methodologies (inductive-experiential-synthetical) and the methodologies of Psychology (deductive-logical-analytical).

Such methodologies, as different in the research phase as in the educational one, have been hybridized resulting in a virtuous cycle able to connect the scientific research with the design of applications, and to create innovation in the field of product Design such as in the field of Psychology and offering a significant experience of how this hybridization can offer new possibilities in the creation of innovation, even in subjects 'at the borders'.

Day 3, 1100-1200

Roundtable 1

Dignity Without Danger: Visualising Menstruation in Nepal Lessons from a collaborative action research project

Sara Parker

Dignity Without Danger is a research project funded by the British Academy through the Global Challenges Research Fund (GCRF) Sustainable Development Programme. It brings together staff from three Universities and 6 local NGO partners in Nepal. It explores the origins, diversity and impacts of local, social, religious and cultural menstrual practices, which deny people who menstruate the right to a 'Dignified Menstruation'. Local researchers were trained to conduct immersive ethnographic research in all 7 provinces of Nepal. We have partners with activists and creative artists to develop a rich insight into the diversity of menstrual practices and question the meaning of 'dignified menstruation' at the local level. The panel proposed here brings together an interdisciplinary team to showcase and reflect on the lessons learned by utilising creative visual methods to decolonise the research process and acknowledges the agency of participants in Nepal

This roundtable will include a short presentation will provide an overview of 'Dignity Without Danger' project and outline the centrality of collaboration and working with NGOs and activists in decolonising the production of knowledge surrounding the complex menstrual stigmas and taboos in Nepal. It will reflect on the centrality of visual creative methods in enabling the project to be grounded at the local level and of listening to and working with local voices.

This presentation seeks to address the way that visual methods have been used to empower women to represent their own lives in Nepal and explore the stigmas and exclusionary cultural practices in Nepal based on our research funded by a BA Small Research Grant on the impact of reusable sanitary pads

Workshop 1

Re-stitching the Double Diamond: Visualising thoughts, perceptions, apprehensions and emotions through improvisation and materiality (90 min)

Michelle van Wyk, Mariluz Soto, Chakirra Claasen and Melanie Sarantou

Design processes are regularly described according to the Double Diamond design process model (2004) of the Design Council of the United Kingdom. This model is based on four linear stages titled 'discover, define, develop and deliver'. The Design Council improved their model in 2019 to visually represent a more circular model. However, the basis of the model continues to represent the linearity of the 2004 model.

This workshop looks at the value that materiality unlocks in the conversation around the Double Diamond, as well as how the pandemic has revealed disconnects that can serve as discussion points for bringing 'everyone into the room' and evoke reflections on Design that is intuitive within the context of the 'new normal'.

Please note: To participate in this workshop, each participant will need paper (newspaper, tissue and re-usable paper) or textile (off-cuts, dishcloths, textile scraps) from their home. Other materials and media can be collected for mark-making (needles and threads, pens, paints, markers, pencils, craft materials). The workshop activity will involve communal making with each participant making a component of a larger piece intended to be roped or pieced together digitally. This will form the core of the reflective discussion in the last phase of the workshop.

Workshop 2

Visual methodologies as tools to deconstruct and represent the underrepresented in mental health research and human rights activism (90 min)

Erminia Colucci and Lily Kpobi

Globally in the last decades we have witnessed an increase in mental disorders and suicidal behaviours. People experiencing mental illnesses are often subjected to various human rights abuses and social injustice paired with often unavailable or inadequate care. A Global Mental Health movement is being built across the world to improve access to care and eradicate such abuses. However, this movement has been criticized for using an imperialistic approach and imposing Western/Anglo perspectives and tools in achieving its aims.

During the workshop, the participants will reflect and share learnings about the benefits and challenges in using visual methodologies, particularly ethnographic documentary and participatory video, to explore these complex and often misrepresented issues as well as using creative forms of engagement to ignite social and system changes.

The facilitators will first provide an overview of different kinds of visual methodologies that can be used to disrupt existing narratives about mental health/illness and show footage and other data from interdisciplinary projects in countries such as Indonesia, India, Ghana, Australia and the Philippines. In particular, they will refer to their ESRC/GCRF-funded project “Together for Mental Health: Using collaborative visual research methods to understand experiences of mental illness, coercion and restraint in Ghana and Indonesia” (a collaboration with King’s College London, University of Ghana, University of Gadjah Mada, Indonesia and partners from local mental health advocacy groups and arts organisations). This project aimed to use ethnographic film and participatory visual methods to explore attempts by mental health workers to establish collaborations with faith-based and traditional healers to prevent the use of coercion and provide care for persons affected by mental illness.

Extracts from these projects will be used as prompts to debate and gain reciprocal knowledge around key ethical and methodological concerns in carrying out applied visual research in mental health and human rights. If the full 90-minutes time slot is allocated, participants will also be invited to use the examples provided to develop an applied visual research concept and share their potential or current projects to receive feedback from the facilitators and other participants.

Timeline of Activities

Introductions – 10 min

Overview of visual projects – 20 min

“Short synopsis pitch:’Small group activity on using arts-based/visual methods on collaboration best practice – 30 min

Group ‘pitch’ sharing and feedback/suggestions – 20 min

Closing thoughts -10 min

Day 3, 1200-1300

Roundtable 2

Futurability

Federica Pesce

Workshop 3

Using visual methods to communicate and decolonise climate inequity (45 mins)

Katy Boom, Wendy Corbett and Sian Evans

We propose a creative participatory workshop exploring conference attendees' ideas and suggestions for visual methods around the subject of global disparities in those contributing to the climate emergency and those feeling its effects. The use of participatory methods is based on an emergent trend in participatory media production, where a community organically come together to give voice to a particular topic (Brown, 2018). Visual imagery and methods are essential for engaging people with climate issues and giving meaning to frequently abstract ideas, they also have potential to exert power and inform dominant narratives (O'Neill, 2017). It is imperative that opportunities to generate imagery around climate inequity are available to all. Participants would be encouraged to use a variety of techniques for sharing their thoughts including sound, voice, movement, painting, making and drawing. The content of the workshop would be video captured and appear as an unedited reflection of the session's creative output on the digital platform 'susthingsout.com' and any other spaces that contributors elect to share it to. The platform susthingsout.com seeks to engage a wide range of users in decolonised discussions around sustainability issues and disrupt narratives of exclusion using a variety of visual and written methods.

Workshop 4

Love in Arabic: Work in progress and online exhibition (60 mins)

Henrik Teleman and Chris High

In a small studio deep in Swedish countryside, an ethnological art project called *Vad Händer Sedan* is taking form. The title means "What happened next?", and the project combines artistic methods with visual and participatory research to express the experiences of refugees since they arrived in Sweden. What has happened to them and what has happened in them? How can Love in Arabic be expressed in words, projections and experiences that challenge all of us to get more in touch with what means to be human? Is that a cubical disco ball?

The project builds on an earlier work "*The mobile contains the whole human*", and involves ethnographic fieldwork, mobile-based micro-documentation, seminars, laborations, media engagement, student training and various scholarly outputs. It will culminate in a year's time with a 1000 m² immersive exhibition opening in Malmö. The exhibition is envisioned as a frozen film, a spatial fictionalization where the informants' experiences become universal through the subjects that they touch: loneliness, breakup, longing, love, gender, vulnerability, fear & security.

We invite you to explore this work-in-progress by trying out the micro-documentation methods for yourself during the conference. Then join us in the studio to see which scene in the frozen film is yours. Look in the mirrors of comfort and fear, as we discuss the intersection between art, research, love and politics. We will be running a demonstration of the micro-documentation process for workshop participants in the week before the workshop. If you would like to take part, you'll need to have access to WhatsApp.