International Visual Methods Conference

IVMC9 Istanbul
18–20 JUNE 2025

VISUAL BRIDGES
CONNECTING PERSPECTIVES

BOOK OF ABSTRACTS

Book of abstracts
Visual Bridges: Connecting Perspectives
ISTANBUL, June 18–20, 2025

IVMC9
9th International Visual Methods Conference: Visual Bridges: Connecting Perspectives is organized by the FTV department of
Bahcesehir University,

KEYNOTES

18 June 2025

Dawn Mannay

Building Bridges: Exploring how visual and creative methods can engender connections, overcome barriers and construct understandings

Dawn Mannay is Professor of Creative Research Methodologies at Cardiff University. Dawn has interests in education, inequalities, identities, and children and young people. Dawn's most recent books on visual and creative approaches are The Handbook of Creative Data Analysis (Policy Press 2024) with Helen Kara and Alastair Roy and Sandboxing in Practice: Qualitative Interviewing with Sand, Objects and Figures (Policy Press 2025) with Victoria Timperley. Dawn is committed to working creatively with communities to produce multimodal data and disseminate the messages from research findings in innovative and accessible ways to increase the potential for social, educational and policy change and support informed practice.

19 June 2025

Yasemin Giritli İnceoğlu

Building Visual Bridges: Interdisciplinary Pathways in Research

Yasemin İnceoğlu was born in 1961 in Istanbul to law professor İsmet Giritli and attorney Suna Giritli. She began her education in Istanbul and continued her studies in the U.S. and Scotland due to her father's academic assignments abroad. She graduated from Istanbul University with a degree in English Language and Literature and conducted research in Italian literature in Italy with a scholarship from the Vatican Embassy. Between 1984 and 2004, she served at Marmara University's Faculty of Communication, where she earned her M.A., Ph.D., and later her associate and full professorships. Since 2004, she has been a faculty member at Galatasaray University, where she served as dean between 2015 and 2016. She has participated as an expert in Council of Europe meetings and has been invited as a visiting scholar at institutions such as Columbia University and the Salzburg Seminars. A founding member of the Media Watch Platform, she is actively involved in various NGOs and editorial boards. She speaks English, Italian, and French.

20 June 2025

Nermin Saybaşılı

The Artist and/or The Magician: The Public Nature of Art in the Age of Neo-Despotism

Nermin Saybaşılı is Professor in the Department of Art History at Mimar Sinan Fine Arts University. Saybaşılı received her doctorate in visual culture from Goldsmiths College, University of London. She worked at the School of Arts, Columbia University as a Fulbright visiting scholar. Her research interests include contemporary art practices and critical theory with a particular emphasis on 'visibilities' and 'invisibilities' in the regime of vision; the use of sound and voice in installation work and video art; mobility and counter-geographies; urban space and migration in the networked culture. Her articles have been published internationally in journals and books, catalogues and magazines. Saybaşılı is the author of three books in Turkish: Borders and Ghosts: Migratory Hauntings in Visual Culture (Metis, 2011), Art on Site: Ethnographic Knowledge in Visual Culture Studies (Metis, 2017), and Magnet-Sound: Resonance and the Politics of Art (Metis, 2020).

CONFERENCE PROGRAMME

IVMC9 ISTANBUL CONFERENCE PROGRAMME

JUNE 18

16.00–17.00 Registration

Ground Floor

17.00–18.00

Welcome address

2nd Floor Atrium

Esra Hatipoğlu, President of Bahçeşehir University

Hasan Kemal Suher, Dean of Communication Faculty

Nilay Ulusoy, Chair of conference organizing committee

Mark Dunford, Chair of conference steering committee

18.00–19.00

Keynote speaker

2nd Floor Atrium

Dawn Mannay

Building Bridges: Exploring How Visual and Creative Methods Can Engender Connections, Overcome Barriers and Construct Understandings

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19.30 Conference Reception

9th Floor Terrace

JUNE 19

09.30– 10.15

Keynote Speaker   Yasemin Giritli İnceoğlu

7th Floor, Room 701   Building Visual Bridges: Interdisciplinary Pathways in Research

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10.15–10.30   Break

10.30–11.45

Parallel Session 1a   Cityscapes in Transformation: Visual Methods in Urban Research

 7th Floor, Room 701   Moderator: Gönül Eda Özgül Tahan

Understanding Landscape of Nanjings Inner-city Redevelopment as Assemblage

-Zhao Zhang

Staging Revolutionary Manifestos in Cinematic and Architectural Contexts: Interpreting

Julian Rosefeldt's Manifesto

– Bilge Saglam

Exploring Urban Sensory Environments through a Multi-Modal Digital Methodology

or Visal Research

– Jane Elizabeth Bennett

10.30 – 11.45

Parallel Session 1b   The Politics and Poetics of Aesthetics: From Cities to Social Media

 7th Floor, Room 703   Moderator: Nazlı Eda Noyan

Aesthetic and material engagements with oil: unmaking petro-geographies through

-Jessie Martin   transdisciplinary research

Rendering with the Render: What does Ambient Computing Actually look like Post-Development?

-Rebecca Noone

-Iain Findlay-Walsh

Remembering and Reminding Aesthetics in News Media: A Journey from Past to the Digital Era

-Yağmur Çenberli

10.00–11.45

Parallel session 1c

7th Floor, Room 704

Interdisciplinary Approaches to Visual and Sensory Research

Moderator: Dawn Woolley

Methodologies Revisted: Bridging disciplinary expectations, theoretical divides, societal
— Luc Pauwels   challenges and technological uncertainties

From gesture to trace — drawing as a transformative practice
— Sally Morfill

Bridges Between Sight - Touch And Times: Archeommunication
— Gülay Acar Göktepe

Translating Line: The Bridge Between Drawing and Writing
–Ana Cavic
–Sally Morfill

11.45–12.00   **Break**

12.00–13.00

Parallel session 2a

7th Floor, Room 701

Digital Storytelling and Emotional Knowledge in Public Spaces

Moderator: Federica Pesce

How could you approach the analysis of artwork in research? What do feelings look like?
Emotions, art and the social sciences The case of vulnerable EU citizens living in limbo during
— Charlie Hackett   Coronavirus lockdown in post–Brexit UK

Stories Beyond Pages: Digital Storytelling and Book Trailers in Public Libraries
— Federica Pesce

Animated Persuasion: Exploring Product Placement Strategies in Contemporary Animation
–Öykü Türkeli

12.00–13.00

Parallel Session 2b

7th Floor, Room 703

Feminist Visualities: Female Gaze and Representation Across Media

Moderator: Tuna Tetik

Female's Perspective in Photographing: Weavers in Varanasi
–Oh Soonhwa

An Inquiry on the Rise of Strong Female Characters in Contemporary Cinema in Turkey:
— Deniz Gürgen Atalay   "Mukadderat" (2024) Under Spotlight

12.00–13.00

Parallel session 2c

7th Floor, Room 704

Musical Cultures and Visual Narratives: From Arabesk to AI Art

Moderator: Nilay Ulusoy

Derek Jarman's Blue: An Emblematic Bridge Between Cantastoria Performance Storytelling and Film
– Ana Cavic

From the 1970s to the Present: Rebel Tone Transferred from Arabesk to Rap in Turkey
– Rifat Özçöllü

As Seen By Machines: Audio Visual Explorations of Ourselves through Generative AI
– Paul Holmes

13.00–14.00

Lunch

14.00 – 15.30

Parallel Session 3a

7th Floor, Room 701

Educating Through Visual Methods: Design, Data and Storytelling

Moderator: Tricia Jenkins

Collaging together-apart: Building bridges for trust and hope in social innovation and design
- Nike Romano   pedagogies

Imagining the Future: Sci-fi Cinema as a teaching tool
–Gyuzel Gadelshina

Navigating Transitions: The Collage of Experiences in South African Extended Curriculum
–Amanda Morris   Programmes

Dreaming up a Leadership Academy - developing a collaborative visual research methodology for
–Esai Reddy   the Global Sou
–Joe-Dean Roberts
–Christine Immenga
–Daniela Gachago

Exploring Storytelling Pedagogies: Reflections of learning journeys
–Burcu Şimşek

9

14.00–14.45

Parallel session 3b

7th Floor, Room 703

Traces of Memory and Meaning: Visual Storytelling in Public and Digital Spaces

Moderator: Terence Heng

Virtual Memory: A Study of Yao Jui-chung's Photobook "Hell Plus"

–Yinhua Chu

Photographic Methods for Everyday Spaces

–Terence Heng

"I'm a pretty crier": Visual literacy, authenticity, and credibility of crying videos on TikTok

–Nilou Davoudi

–Andrea Kampen

14.00 – 15.00

Parallel Session 3c

7th Floor, Room 704

Narrating Difference: Participatory Visualities Across Communities

Moderator: Lewis Keir Johnson

Making autism research more accessible through visual methods

– Esai Reddy

Visual Representations of Queer Joy in Digital Spaces

– Dawn Woolley

15.15–15.30

Break

15.30 – 16.30

Parallel Session 4a

7th Floor, Room 701

Data, Visual Methods, and Cultural Communication

Moderator: Tolga Hepdinçler

Exploring Virtual Environments Through Video Data: The RIVER Corpus and Beyond

–Gyuzel Gadelshina

Bridging Data and Sustainability: Fostering Sustainable Development Awareness Through Data

–Nur Cemelelioğlu   Humanism

Doing Research Differently with StoryBooth: Development of a Technology-Facilitated Video

–Maruša Levstek   Research Method

15.30–16.30

Parallel session 4b

7th Floor, Room 703

Nomadic Identities: Visualizing Movement, Belonging, and Representation

Carrying Homes, Crossing Worlds: Stories of Identity and Belonging

Moderator: Mark Dunford

Material Nomads: Feral Artist Interventions

–Paula Chambers

–Henry Gonnet

Unpacking Refugee Imagery: Ways of Exploring Refugee Identity Construction Through Visual Methods

– Müzeyyen Pandır

Television Adaptation Series: Standing on the Transnational Bridge

– Mara-Mihaela Panaite

15.30–16.30

Parallel session 4c

7th Floor, Room 704

Visual Ecologies: Climate, Environment and Storytelling Across Media

Moderator: Funda Kaya

Visualizing A Cow's Perspective: Non-human Agency in Andrea Arnold's Documentary The Cow (2021)

– Funda Kaya

Cli-Fi through a Child's Eyes: Climate Critique in Beasts of the Southern Wild

–Ebru Güney

Históras do Coração Verde de Portugal – Stories from the Green Heart of Portugal. Sustainability in

–Tricia Jenkins   visual methods - bridging creativity and responsibility

Does a Gap Need a Bridge?: Exploring Pictorial Metaphor of Sense-Making Through Eco Media

–Andrea Kampen

16.30–16.45

Break

16.45 – 18.15

3rd Floor Mini Theater

FILM SCREENING / Discussion

Moderator: Aslı Kotaman

Pakistan's Best Kept Secret: Lahore Museum (45")

–Anwar Akhtar

17.45–18.15

Closing session

JUNE 20

9.30–10.15

Keynote Speaker   **Nermin Saybaşılı**

7th Floor, Room 701   The Artist and/or the Magician: The Public Nature of Art in the Age of Neo-Despotism

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10.15-10.30   **Break**

10.30–11.30   **Innovating Narratives: Digital Storytelling through Emerging Technologies**

PANEL   **Moderator: Tirşe Erbaysal Filibeli**

7th Floor, Room 701   Building a Visual Database on Migrants to Develop an AR Experience for Inclusive Storytelling

–Tirşe Erbaysal Filibeli & Volkan Hacıtahiroğulları

Algorithmic Bias and Hate Speech in AI-Generated Visual Storytelling of the Israel-Gaza War

–Melis Özbek

AI in the Newsroom: Opportunities, Challenges, and Ethical Implications

–Can Ertuna

How Coded Language in Digital Storytelling Bypasses AI-Driven Algorithmic Filters

– Berna Balcı

10.30–11.30   **Using Visual Methods as a Tool for Decolonising Student-staff Partnerships**

ONLINE PANEL   **Moderator: Daniela Gachago**

7th Floor, Room 703

–Daniela Gachago	–Tefo Moseienyane	–Xena Cupido	–Joe-Dean Roberts
–Esai Reddy.	–Zweli Ngculu	–Asanda Ngoasheng.	–Deidre Johnson
–Ashleigh Petersen	–Lukhona Leni	–Sue Pather	

10.30–11.30   **Contemporary Digital Storytelling Practices in Turkey: Bridging society, research and higher education**

ONLINE PANEL   **Moderator: Burcu Şimşek**

7th Floor, Room 704   A bridge for entrepreneurship in higher education: IDEAL Digital Stories

–Gökçe Zeybek Kabakçı, Hürcan Kabakçı

The Children as Citizens Seeking Rights with Digital Stories

–Hakan Soner Şener, Burcu Şimşek

Back to the beginning: Revisiting digital stories for a qualitative inquiry?

–Eda Çetinkaya Yarımçam, Burcu Şimşek, Hakan Ergül

11.30–12.00	Break

12.00 – 13.00	Visual Methods and Ethical Storytelling With Children and Youth
Parallel Session 5a	**Moderator: Rebecca Noone**
7th Floor, Room 701	A Multimodal Analysis of Turkish Children's Picturebooks of 1970s: Bridging picturebooks to
	–Aslı Kuriş ideological discourses

Tell Me About a Photo You Would Have Liked to Have Taken but Couldn't: Ethical Implications of a   Photo Elicitation

–Adele McMahon   Study Exploring Young Parents Experience of the UK Child Protection System

How developing an integrative approach to analysis of arts-based and visual data supports ethical access, and unique insights, into the inner world of lived experience.

–Jude Smit

12.00–13.00	Memory, Materiality, Body, and Decolonization
Parallel session 5c	**Moderator: Eleni Varmazi**
7th Floor, Room 703	The Knife and The Habit: Embodied Cutting Rituals in Turkish Domestic Kitchens
	–Nazlıcan Kaymak

Perahu Cengki – More than a souvenir

–Deborah Nixon

The Bridge Between Body and Mind in Tau (2018)

–Balım İslamoğlu

12.00–13.00	Online Session I
01a	**Moderator: Jochen Jakob Prohl**
7th Floor, Room 704	Visual Auto-Ethnography: Imagery Field Notes from Palermo
	–Evelyn Runge

Deep Opacity: An Ethical AI-Driven Approach to Anonymize Visual Data

– Katharina Lobinger

–Federico Lucchesi

The Intimacy Revolution: Heartstopper's Impact on Queer Storytelling

– Enes Akdağ

Navigating Early Marriage: Experiences of pregnancy in the Madhesh Province, Nepal

– Faith Miller

DISTERRA (50" documentary)

– Orson Nava

-Nichola Khan

*Presentation will be online after lunch- see below.

13.00–14.00   **Lunch**

14.00–15.15   **Online Session II**

 02a   **Moderator: Ertuğrul Süngü**

7th Floor, Room 701   Portraits of Change: Visual Bridges in Cross-Cultural Environmental Storytelling

                                   -Michael Chew

                   Designing a Multi-Method Approach to Investigate Social Norms of Geomedia Affordances in Visual

                      -Federico Lucchesi   Communication on Social Media

                   Thinking visually about networks: Analysis and proposal for the representation of associations.

                      – Manuel Alejandro Nieves Parra

                   Decolonising Hollywood: Authentic Representation of West Asian Narratives through Filmmaker

                      – Reza John Vedadi   Immersion and Local Contexts

                   Expanding Vital Community Voices: Linking Digital Storytelling as a Hyper- and Trans- Local

                      -Yuko Tsuchiya   Media Practice

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14.00–15.15   **Online Session III**

02b   **Moderator: Ece Arıhan**

7th Floor, Room 702   Visual Public Discourses about the Opioid Crisis on Social Media

                                   -Ahmed Al-Rawi

                   Visualization of Cultural Heritage: Quantitative and Motif Based Analysis Of Sultan Ahmed Mosque Tiles

                      -Zeynep Onuk ,   -Nur Cemelelioğlu

                   DISTERRA 'Terrains of Disappearance'

                      – Orson Nava,   -Nichola Khan

                   Uncoding the City: An Ethnographically-Based Videography

                      -Regev Nathansohn

https://teams.microsoft.com/l/meetup-join/19%3aI-gP-tHlHCYQMXtuFeDgLI0ZhdJI92s-dIUv3endYz81%40thread.tacv2/1750153449889?context=%7b%22Tid%22%3a%228985f9b5-679c-4a39-8db6-854329895dac%22%2c%220id%22%3a%22975e4a3c-c959-4944-9a21-73c8b20e5c2c%22%7d

Online Session IV

O2c   **Moderator: İdil Karademirliağ Suher**

 7th Floor, Room 703   Cinema and VR Technology

                        –Berceste Gülçin Özdemir

The Possibilities of Visual Methodology in Multispecies Ethnography

                        –Gamze Toksoy

Tracing The Unseen: A Visual Study Of Urban Infrastructures

                        –Tuba Dogu

                        –Melis Baloğlu

Ink, Image, and Inquiry: Bridging the PhD Struggle Through Drawing

                        –Cheri Hugo

                        –Samuel Wicomb

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14.00–15.15   **Online Session V**

O2d   **Moderator: Deniz Gürgen Atalay**

 7th Floor, Room 704   Memories Beneath The Ocean Of History: Symbols And Images Of The Gwangju Democratization

                        –Yoojin Kim   Movement In The Post–5.18 Era

Visualising Nebulous Journey Barriers To Inform Accessibility Policies That Promote The Wellbeing Of

                        –Sarah Brooks-Wilson   Marginalised Young People

Bridging Perspectives: Slow Cinema, Indian New Wave, and the Decolonisation of Storytelling

                        –Anamika C S

Domestic violence against girls and women in the Philippines: an ethnographic documentary

                        – Erminia Colucci   project

Hidden Cases of Female Hikikomori: Exploring Visual Narratives in Japanese Manga

                        –Madeeha Kadar Nawaz Khan

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854329895dac%22%2c%220id%22%3a%22975e4a3c-c959-4944-9a21-73c8b20e5c2c%22%7d

 15.15–15.45   **Closing Session**

WORKSHOPS & EXHIBITIONS

EI
19.06.2025
7th Floor Glass Chamber

"As Seen By Machines: Audio Visual Explorations of Ourselves through Generative AI"
Moments that were Not Photographed (2024)
Stereotypology (2024)
A Machine Responds to the Preoccupations of an Ageing Man (2025)
— Paul Holmes

E2
19.06.2025
3rd Floor Room 318

Nomadic Objects and Material Migrants
— Paula Chambers

WIA
19.06.2025
11.00– 14.00
3rd Floor NETFLIX Classroom

BRIDGE Digital Storytelling Workshop for Graduate Students
— Burcu Şimşek
–Hakan Soner Şener
–Gülay Acar Göktepe

W2
19.06.2025
14.00– 16.00
6th Floor GLT601

Visual Methods In Context: Drawing, Walking, Layering
—Jane Elizabeth Bennett
–Sarah Hall

W3
19.06.2025
12.00– 15.00
İDEA CMEREZ Classroom

Feminist Meme Workshop
—Cemre Esen

W4   **Using Metaphor and Visual Storytelling to Defamiliarise and Distribute Personal Narratives**

19.06.2025   —Jude Smit

15.00– 18.00   –Ngozi Oparah

3rd Floor NETFLIX Classroom

T1   **Walking Tour**

19.06.2025   —Saro Dadyan

18.30– 19.30   –Nilay Ulusoy

Historical Bank Street

Industry Talk   **RAFİNERİ: Creative Agencies as Visual Labs; Lessons from the Field**

20.06.2025   —Erbek Onur

12.00– 13.00

7th Floor Room 702

W1B   **BRIDGE Digital Storytelling Workshop for Graduate Students**

20.06.2025   —Burcu Şimşek

12.00– 15.00   –Hakan Soner Şener

3rd Floor NETFLIX Classroom   –Gülay Acar Göktepe

ABSTRACTS

Zhao Zhang

Understanding Landscape of Nanjings Inner-city Redevelopment as Assemblage

Over the past 15 years or so, there has been much less anti-displacement resistance in urban China. Although some research viewed this change as a form of "compromises" from the Chinese local governments to tackle the potential social instabilities (He & Qian, 2023) or to employ urban entrepreneurial agenda by introducing more inclusive politics (Wu et al., 2022), these studies lopsidedly focused on the top-down approaches yet omitted the roles of non-state actors equally shaping the dynamics of China's inner-city redevelopment. Based on the longitude visual and ethnographical studies in Nanjing's historic inner-city, this study argues that the deescalated tensions amongst China's urban redevelopment process should be scrutinised as assemblage (McGuirk et al., 2016). Based on the fine-grained analysis of photos taken during the fieldwork in Nanjing, this paper addresses three key findings to more holistically reinterpret China's urban redevelopment. Primarily, despite the graffiti and poetics in dilapidated neighbourhoods demonstrating displacees' grievances, however, their claims from a rightful resistance perspective were easy to be bureaucratically absorbed by the local authorities. Secondly, (geo)media has amplified tourism consumption and gentrification of Nanjing's inner-city, while making it alienated space only catering to the tastes of non-residents. Thirdly, the remote gigantic resettlement housing sites could be seen as a venue to relocate the inequalities and financially manipulate the desires and hopes of displacees. This paper contributes to employ visual methods to uncover and gauge the underlying unequal and destructive sides amidst urban redevelopment landscape in the authoritarian context.

Bilge Sağlam

Staging Revolutionary Manifestos in Cinematic and Architectural Contexts: Interpreting Julian Rosefeldt's Manifesto

Julian Rosefeldt's Manifesto (2012), which captures the intertextual embodiment of over 50 manifestos and about 20 art movements through Cate Blanchett's characters in different architectural contexts, is examined in this paper through the lens of pasticcio, a form of pastiche as defined by Richard Dyer (2007). The aim is to explore those intertextual relationships within the phenomenological and semiotic dimensions. Manifesto begins with a 13-channel video installation displayed simultaneously on large screens in art galleries worldwide. It continues as a feature-length film covering various forms, including dance, film, and architecture, in contemporary contexts. Each is staged in a unique architectural context, leveraging the spatial possibilities of cinematic representation. Blanchett's 13 archetypal characters embody the manifestos in unique architectural settings, including a homeless man (Situationism) walking around the modern ruins and a broker (Futurism) on the trading floor. Dyer (2007) uses "pasticcio" as a combination, which is mixing the different ingredients into a single and cohesive piece that generally does not go together. This concept reveals juxtaposed manifestos, architectural styles, and ideological meanings, explored through phenomenological analysis and semiotics. From the phenomenological perspective, the interaction of characters with the architectural settings promotes the connection between rhetoric and ideologic meaning with the spatial contexts. Meanwhile, through a semiotic lens, the film's architectural environment and cinematography can be interpreted as cultural texts, uncovering layered meanings through symbols and connotations. Manifesto presents contemporary criticism, an experimental study, and a new format for historical declarations. This paper interprets the revolutionary manifestos through the lens of adaptation discourse, situating them within a cinematic and architectural framework by phenomenological study and semiotics.

Jane Elizabeth Bennett

Exploring Urban Sensory Environments through a Multi-Modal Digital Methodology or Visal Research

This presentation introduces an innovative and evolving methodology developed for my PhD research, which investigates how autistic women experience urban spaces through sensory and embodied perspectives. Central to this approach is using a digital, multi-modal platform as a dynamic data collection tool. Participants can document their experiences in real-time using visual, audio, textual, and geographic inputs. This visual methodology bridges participatory and visual research methods, offering a flexible and inclusive way to capture rich, nuanced data that aligns with participants' sensory preferences and communication styles. Participants can share photographs, videos, voice notes, and reflective messages while navigating urban environments. The digital platform's geotagging functionality also links sensory experiences to specific urban locations, creating a layered, interactive dataset that is made tangible through its visualisation. This multimodal approach captures the intersection of sensory, spatial, and emotional elements while fostering a collaborative relationship between researcher and participant. The methodology also addresses accessibility, allowing participants to engage on their terms, using increasingly available technologies. This presentation will critically examine the challenges and opportunities of using digital platforms as research tools, including ethical considerations, participant agency, and the potential for co-creation in visual research. By integrating visual and digital methods with sensory mapping, this approach offers insights into how technology can facilitate inclusive and innovative methodologies for exploring the embodied experience of urban spaces. Through my methodology, I raise the need for visual methods within social research to engage with diverse populations.

Jessie Martin

Aesthetic and material engagements with oil: unmaking petro-geographies through transdisciplinary research

If new futures are to be imagined, there is an imperative for research which denies the assimilation of historically established knowledge systems. Utilising methods of world ecology through an entwined visual and social sciences practice, my research adopts a transdisciplinary approach to investigate the environment making dynamics of fossil carbons. Nowhere is the hypostatization of the Nature/Human dualism more apparent than in the ontology of oil; it is impossible to imagine contemporary life existing as it does without fossil carbons. With the aim of overcoming its inevitability, my presentation explores how oil might be known differently through investigating petro-geographies as aesthetic and material practices co-constituted through nature, power and capital. I do this by drawing from historically established oil cultures, analysing materials including archival postcards from extraction sites in Texas and California, while inhabiting sites connected to these imaginaries in the present to create a multispecies visual ethnography. Sites of study span global networks and include a former oil refinery in Bavaria, the Transalpine oil pipeline that supplies Bavaria with crude and begins in Trieste, as well as sites in Texas connected with the oil industry in Europe. The story of petro-geographies is a story of interconnected, global power relations, and this is reflected in my approach. Artistic research approaches enable imperceptible, distant and historical connections to be made visible, and new, emancipatory futures imagined. My presentation questions established epistemological narratives by drawing together constellations of materials to explore how petro-geographies might be unmade through transdisciplinary, visual engagement.

Rebecca Noone
Iain Findlay-Walsh

Rendering with the Render: What does Ambient Computing Actually look like Post-Development?

In 2013, the city of Glasgow won £24 million from Innovate UK's Future City competition, beating 30 other UK cities to build its Future City Demonstrator. During the 11 years since Glasgow's smart city plans were first promoted, significant events have precipitated change for urban planning in the UK, including Brexit and the COVID-19 pandemic, challenging economic projections and anticipated modes of engagement with public spaces. Like many smart city projects, Glasgow's Future City pitch mobilised the sonic metaphor of ambience (i.e. ambient computing and ambient intelligence) to signal the feel and look of a digitally networked city. Glasgow's ambient computing was at play in both promotional text and the visual renderings of what the planned Glasgow Future City would look like. This paper presents a critical visual analysis of ambience applied to urban planning through a re-mapping of how visual renderings of new city developments actually turn out in the decades after the initial pitch (in sound, look, and feel). We use Glasgow as a case study for mapping and comparative interpretation. Using visual documentation (photography, video, and drawing) of Glasgow's digital city as well as field recordings of Glasgow's targeted smart city development areas, we consider how ambience operates visually and sonically in these spaces, comparing planning aspirations with lived contemporary realities. As part of our cross-disciplinary research on smart city aesthetics, we bridge critical media studies and sound studies to examine how the language of ambience and its visual representations stand in for a set of values and aesthetics that future spaces might aspire to. The visual and sonic documentation becomes a means to discuss how ambience's status as a seemingly benevolent measure of spatial and social good can also be understood to mask its structures of regulation, management, and exclusion, themes we visually and sonically explore and evidence in the paper.

Yağmur Çenberli

Remembering and Reminding Aesthetics in News Media: A Journey from Past to the Digital Era

This work investigates the intersection of news media, aesthetics and visual culture from a critical perspective. By problematizing the Anglo-American approach of objectivity, the aesthetics in journalism is highlighted through its artistic historical roots in order to attract the attention to the changing visual storytelling forms in the digital news media. In doing so, this work tries to offer a perspective to challenge the political-economic pressures and commodification of news in the digital ecosystem. Within this context, the commodification of news by the capitalist media structure is discussed to demonstrate how the dominance of objectivity is instrumentalized to turn journalism into a mechanism that caters to market needs in the name of transmitting the truth. Therefore, the new ways of visual storytelling in news media are discussed by building a balance between the ethical concerns and technological innovations along with the political and economic issues based on the concepts such as the representation of reality, spectacle and artistic journalism. As the visuality emerges as essential to digital journalism, this study reimagines news media from a media aesthetics point of view that argues for a holistic approach. It also points out the need to embrace aesthetics as a method to overcome censorship and to sustain journalism in the digital age.

Luc Pauwels

Methodologies Revisted: Bridging disciplinary expectations, theoretical divides, societal challenges and technological uncertainties

This paper aims to present a balanced account of visual social science and its current emanations, prospects, and obstacles. The first part is a critical and constructive discussion of recent developments characterized by a broadening of the field of vision in many respects: non-camera-based techniques have entered the scope, along with a more inclusive stance towards not directly visible referents of visual research. New technologies have dramatically expanded the visual and spatial possibilities of visual research, and ways of including senses other than the visual are being considered. In addition, artificial intelligence is making its way into all aspects of image production. The second part of this presentation will examine some of the current challenges and opportunities for visual research in terms of navigating and partially overcoming various disciplinary and external expectations and constraints. This includes a critical analysis of various obstacles on the way to a "more visual social science" and concrete proposals for bridging these seemingly irreconcilable demands and expectations. Concrete ideas will be offered for integrating and streamlining the highly fragmented landscape of visual research, for working towards more explicit methods and constructive theoretical frameworks, for developing medium- and method-specific visual competencies, and for responsibly bridging and renegotiating ethical, legal, and institutional rules and expectations. Engaging in visual research in the social sciences, while in many ways a refreshing and rewarding endeavor with very tangible and unique benefits, does indeed involve managing divergent expectations, standards, and understandings of diverse research subjects and audiences, as well as dealing with numerous controlling bodies and associated professionals (review boards, peer reviewers, publishers, legal professionals, designers, consumers/users) in addition to those of society at large.

Sally Morfill

From gesture to trace – drawing as a transformative practice

David McNeil (b.1933), a pioneer in the field of Gesture Studies, writes about the thinking hand. His studies explore the links between gesture and speech, proposing how gesture, as part of the communicative process, supports understanding. Where, in the early 19th century, Heinrich von Kleist observes and connects 'convulsive movement' and 'embarrassed gestures' with the production of thought whilst speaking, McNeill classifies these primarily unconscious gestures to identify and understand their specificity as communicative functions. In contrast to the fleeting, ephemeral character of co-speech gestures that support the verbal expression of ideas, gestures in relation to drawing are understood as 'actions that are registered and suspended in time' (Newman et al, 2003). Thus, the production of thought whilst drawing takes visual form as gestures that dance across the paper's surface leaving indexical traces of the one who draws. The exploratory artistic practice referred to in this illustrated presentation aligns these ephemeral and registered gestures, asking whether co-speech gesture can be interpreted as a form of drawing. By digitally capturing the motion of the hands whilst speaking and translating the lines of movement into tangible material traces, the work creates a bridge between a past event and a present partial reconstruction. In this process, the hybrid digital-analogue methods employed challenge received thought around the immediacy of drawing, placing temporal distance between the event and its trace through a sequence of displacement and deferral. The visuals and analysis presented here offer observations on what these transformative methods can reveal.

Gülay Acar Göktepe

Bridges Between Sight – Touch And Times: Archeommunication

Visual elements and objects have considerably increased in the modern age. Especially in the Western world, the sense of sight has been prioritized and the observer subject of modernity has emerged. While the observer subject participates in the spectacle focused on consumption, his/her body is essential for the production of objects. Thus, sight and touch are separated from one another. This paper aims to reveal the relationship that the contemporary subject establishes between sight and touch. Social type was used as a methodological tool in the study. Social types represent the ways of thinking, behaving, or perceiving the historical period in which they emerged. The study evaluates the bridge that contemporary subject establishes between sight and touch through the collector type emerging in the modern age, who owns objects and visual elements. Ten female and ten male collectors were interviewed in the study. The collectors' collecting stories were gathered to construct, and then analyze, a narrative of socialization. The collector searches for a lost past and is on a quest now. It was found that one aspect of his/her quest is the sense of touch. As life becomes more digitized, the collector needs more touch to have knowledge of the object and prioritizes the sense of touch. The collector thinks that he/she is saving the future by exhibiting the objects, that is, by showing them. Thus, between the senses and the socialization process, it bridges the present with the past and the future. I conceptualize this as archaeommunication.

Ana Cavic
Sally Morfill

Translating Line: The Bridge Between Drawing and Writing

This illustrated presentation aligns the concept of bridging with a process of translation, citing Rules that order the reading of clouds (Cavic and Morfill, 2016), an animated artwork that explores a back-and-forth process of translation between drawing and writing. Our animation repeatedly reconfigures a series of lines in the digital space to alternately create image and text. Inspired by Henri Michaux's proposition to reconcile drawing and writing 'which after all are attributes of the same line' (Jenny, 2000), our work by contrast proposes the protean line as a bridge between text and image, as it encodes both literary and visual meaning. The presentation explores how a productive dialogic approach to collaboration in visual arts can be illuminated with reference to literary translation e.g. Vilém Flusser's process which is described as 'a constant circling, nomadic movement that never loses sight of its starting point, indeed, always returning back to it to deny and move beyond it again' (Finger et al., 2011). Referencing syllabic alphabets, in which thousands of words can be generated form a finite number of letterforms, and John Berger's description of drawing as a speculative process of discovery that generates 'marks for a project, of something to come' (Berger, 2001), the work is characterised by movement both within the process and in the sense of shifting meanings that are conveyed. Identifying drawing and writing as distinct languages with the capacity to convey meaning, Rules highlights the interpretative process of translation-in-movement, as the flow of animation oscillates between languages.

Charlie Hackett

How could you approach the analysis of artwork in research? What do feelings look like? Emotions, art and the social sciences The case of vulnerable EU citizens living in limbo during Coronavirus lockdown in post Brexit UK

For this presentation we will discuss the idea of the visualisation of emotions as affect following previous research study, conducted during the Coronavirus lockdowns with middle-aged EU citizens living in the UK who had transnational caring responsibilities. Participants were asked to produce some form of artwork focused on their emotional states followed by an informal discussion led by the participants around the meaning of their artwork. Using, as our theoretical framework, Collingwood's interpretation of art as the most immediate expression of emotions and a way of mastering them, we aim to show how the art-based method helped us to capture the individual aspects of the participants emotional experience. We argue that adopting a non-representational attitude in the analytical phase allows to shift the focus from the interpretation of 'hidden' meanings to the description of the research as an 'event', where sense emerges from the encounter between participants, researchers and the wider public of recipients. 'The object of art is not to reproduce reality, but to create a reality of the same intensity.' (Alberto Giacometti)

Federica Pesce

Stories Beyond Pages: Digital Storytelling and Book Trailers in Public Libraries

Public libraries are increasingly seeking innovative ways to engage audiences and promote reading in the digital age. This paper explores the use of digital storytelling as a creative and impactful methodology for crafting authentic book trailers, based on a transformative experience conducted with library staff in Rome. By blending personal narratives with the universal themes found in literature, digital storytelling fosters powerful emotional connections that capture readers' attention and inspire deeper engagement. The project empowered library professionals to link their own experiences to the books they promote, transforming literature into vivid, relatable visual stories that resonate with diverse audiences. This process not only enhanced the staff's technical and creative skills but also redefined the library's role as a hub of participatory storytelling and cultural innovation. The outcomes reveal how digital storytelling can help libraries position themselves as dynamic centers of creative expression, offering a replicable framework for audience engagement worldwide.

Öykü Türkleli

Animated Persuation: Exploring Product Placement Strategies in Contemporary Animation

In an era where media convergence blurs the lines between content and commerce, animation has become a fertile ground for subtle yet impactful brand integrations. Unlike live-action formats, animated films offer complete control over visual design, making every brand appearance a deliberate narrative choice. This study explores the strategic use of product placement as a persuasive communication tool within contemporary animated films. Drawing on a quantitative content analysis methodology, 14 animated movies released between 2021 and 2025 were examined using purposive sampling, focusing on identifiable brand references and commercial integration. The analysis investigates the frequency, form, and context of brand appearances across different genres, production studios, and product categories. Results indicate that product placements are predominantly visual (64.8%), with leisure-related categories appearing most frequently (29.9%). Apple emerged as the most commonly featured brand (8%), while adventure-themed films contained the highest density of brand integrations (64.2%). Netflix productions accounted for over half (56.2%) of all placements, signaling a potential commercial strategy by streaming platforms. The findings confirm that in the animated genre—where every element is intentionally designed—product placement is rarely incidental and often serves a persuasive function within visual storytelling. This study provides strong evidence that product placement in animation is a deliberate, impactful, and underexplored strategy that warrants greater scholarly attention.

Oh Soonhwa

Female's Perspective in Photographing: Weavers in Varanasi

This photographic series explores the intricate system of Muslim weavers' lives from the perspective of an Asian and female photographer, aiming to portray the multi-cultural and socially interwoven lives of Muslim weavers' families through a meticulously edited photo essay consisting of approximately 100 photographs. This photographic series informs viewers of the detailed production processes of the saree and textile industries and follows the daily lives of some Muslim families who are involved in this trade. In particular, this photographic narrative focuses on the women who play a crucial role in maintaining the family business by managing the business account, spinning yarn, trimming excess sari, and handling household chores, cooking, and childcare. Abiding by Islamic religious rules, women in Varanasi seem to lead invisible lives in their private quarters, although they are indispensable members of the silk saree trade. The photographer has naturally developed a long-term relationship with the community through a decade of staying in touch with the master weaver's family. This presentation delves into the challenges and dilemmas the photographer faces when visualizing the weavers' lives from a female perspective. How can a photographer visualize the culture when traditional practices prohibit women from being seen by others? Would the photographer's gender identity make a difference in revealing the complex and intricate society?

Deniz Gürgen Atalay

An Inquiry on the Rise of Strong Female Characters in Contemporary Cinema in Turkey: "Mukadderat" (2024) Under Spotlight

The representation of women in Hollywood and global mainstream cinema has undergone a significant transformation over the past few decades. Historically, female characters were often constricted to the roles of love interests, seductive troublemakers, or supportive figures orbiting the male protagonist. These portrayals reinforced gender stereotypes, limiting female agency and complexity. However, the early 2000s marked a cultural shift, with diverse and multidimensional female protagonists gaining prominence. This evolution reflects the influence of feminist movements, both in the latter half of the 20th century and in contemporary popular culture, where strong female protagonists now dominate mainstream cinema and television. The Turkish popular culture products mirrors these global trends, with a notable rise in female protagonists in streaming productions, tv dramas and films. This shift provides valuable insight into evolving social dynamics, particularly through feminist critical discourse. The 2024 film Mukadderat exemplifies this transformation, portraying its female protagonist's journey of self-discovery and empowerment following the loss of her husband. By examining the emergence of strong female characters in Turkish popular culture, this study explores the intersection of gender representation, social change, and feminist discourse in contemporary media. This study aims to expose the development of female agency in Mukadderat through the theoretical perspective of postfeminist critique. Utilizing Douglas Kellner's contextualization of textual analysis (2020, p. 53), the research explores the film's emergent feminist discourse. Additionally, a neo-formalist approach, as proposed by Thompson and Bordwell in Film Art (2020), is applied to analyze the narrative and formal elements shaping the film's critical engagement with gender representation.

Ana Cavic

Derek Jarman's Blue: An Emblematic Bridge Between Cantastoria Performance Storytelling and Film

This presentation proposes Derek Jarman's film Blue (1993) as a bridge between two traditions: cantastoria performance storytelling and film, through Jarman's daring use a "blank blue film" (Jarman, 1993) as a visual aid in his storytelling. Jarman termed these visual aids "emblemata" (Jarman, 1994), a reference to "emblems" which were a genre of 16th and 17th century images intended to be "read" in combination with text. "An emblem may be understood as 'a speaking picture'" (Harthan, 1997). But, as Steve Dillon points out, Jarman's emblemata "contain more than little bridges of cinematic continuity, are more than mere motif or riff" (Dillon, 2004). I propose that Jarman's use of a blank blue film as a speaking picture in Blue points to the proto-history of film in early "audio visual media" (Ruch, 1977), a genre of historical performance storytelling, grouped under the term cantastoria, that similarly use visual aids as emblemata.This presentation will elucidate how the bridging of two seemingly disparate traditions – cantastoria performance storytelling and film – was facilitated by Jarman's emblematic use of a blank blue film in Blue by tracing the evolution of Blue as a series of storytelling performances staged between 1990 and 1992, leading up to the making of the film in 1993. In these storytelling performances, Jarman assumed the role of a contemporary storyteller, "a sort of Scheherazade" (Jarman, 1993), and used a projected blue film as a visual aid. This striking emblem became the single most innovative feature of Blue.

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Rifat Özçöllü

From the 1970s to the Present: Rebel Tone Transferred from Arabesk to Rap in Turkey

This proposal elaborates on some cultural controversies regarding popular cinema (Yeşilçam), Arabesk, rock and rap music in Turkey from the 1970s to the present. The temporal and contextual scope of the proposal begins with the first Arabesk film in Yeşilçam, Bir Teselli Ver (Give Some Consolation, Lütfi Ö. Akad, 1971). Bir Teselli Ver displays the tensions of integral migration and the clashes between elites and squatters through Gencebay's protest hybrid music. While the Republic didn't allow Arabesk singers to perform on public media, Yeşilçam acted as a mediator between cultural elites and the people. In the 2000s, the role of collaborator was replaced by rock singers. In those years, Turkish rock music, in contrast to the social tone of Anatolian rock music of the 1970s, expressed more individual and atomised objections in the apolitical atmosphere of the post-1980s. Through the mediation of rock music, Arabesk, which had lost its rebellious tone after the 1980 coup d'état, finally gains a strong and broad cultural legitimacy, enters the mainstream, but loses its critical and protest character forever. However, this rebellious tone does not vanish and is transferred to rappers, especially after the second half of the 2010s. Thus, the scope of my proposal ends with protest rap music, which adopts the rebellious tone of Arabesk and rock music and expresses, above all, the young people's reaction to poverty and injustice. Keeping in mind the influential existences of these songs in the visual cultural milieu in Turkey, my proposal comparatively analyses the Gencebay songs in the film Bir Teselli Ver; Sevda Çiçeği, a rock cover song by Mor ve Ötesi, which originates from both Gencebay and the Turkish Anatolian rock singer Fikret Kızılok; rock covers by Müslüm Gürses in the 2000s, and a protest rap video clip, Susamam (2019). The song analyses focus on both lyrics and melodic structures, as well as their visual representation in films or video clips.

Paul Holmes

As Seen By Machines: Audio Visual Explorations of Ourselves through Generative AI

This exhibition (see attached PDF) showcases AI-generated artworks I recently made in three media: audio; and still and moving images. 'Stereotypology' is a video projection of stills created with DALL-E, exploring the standardised, binary graphical representations of gender. In this first AI work of mine, it was simply a convenient tool for image creation that would otherwise be too expensive or time-consuming. I faced challenges with AI's well-documented - in Sami et al (2023), and elsewhere – biases. The unreliability of these platforms' images informed my next work: 'Moments that were not photographed' is an installation of apparently instant photos taken of me - in fact derived from Midjourney - over a thirty year period. There is no original record for these events; only my own memory – every bit as untrustworthy as AI output. This strange AI hallucination, reimagining the past, brings into relief tensions between photography as a document and the lives lived beyond the frame (Benjamin, 2010). The third work, "A Machine Responds to the Preoccupations of an Ageing Man", takes my examination of the AI medium into the realm of its interactions with users. In this work, I ask questions of Chat GPT that reflect my emotional responses to a rapidly changing world. These emotions can seem absurd and unreasonable, and yet feel inescapable with advancing years. The text answers are fed into an AI voice-generator, producing a sound installation. In it, the 'machine' answers my concerns in an impersonal, evasive manner familiar to users of such platforms (Tyutelova et al, 2024), with a voice generation chosen for its apparently sympathetic but ultimately patronising character. The answers given are all that is heard; the questions can only be guessed at. The resulting sonic work has a humorous approach to individual nostalgia, and is a wry reflection of our alienated, disengaged modern lives.

Nike Romano

Collaging together-apart: Building bridges for trust and hope in social innovation and design pedagogies

How might relationships of care, trust and hope might be fostered through carefully curated collaborative collage-making processes in social innovation design pedagogies (SIDP)? Located at a university of technology in South Africa – a country challenged by corruption, poverty, homelessness and unemployment – this paper draws on Haraway's (2016) notion of "staying with trouble", to nurture students' trust and hope, rather than overwhelm and despair. I present a collaborative collage-making activity in which students and I think-make with found images. The lesson explores how collaborative visual expression of complex problems that span the local to global might encourage a reaching across ambivalences, ambiguities, and uncertainty. Guided by Ettinger's theory of matrixial trans-subjectivity that weaves the social and the ethical through the aesthetic realm, the paper proposes collaborative collaging activates an ethos of co-affective care-carriance – as a "responsibility-in-act" that opens towards "co-respons-ability with/for the unknown Other" (2005, p. 5). The emphasis on relational ontologies resonates with Barad's agential realist account of how ethics, knowing and becoming intra-actively generate knowledge as "a material practice of engagement as part of the world in its differential becoming" (2007, p.89). The paper argues that collaging together-apart elicits important insights into building trust and response-ability in SIDP; collaging together-apart materialised affective, innovative and experimental modes of expression that reach accross the social, ecological, economic and cultural spheres; collaging together-apart contests notions of designer as outside "expert" who solves problems for communities; collaging together-apart troubles traditional deficit hierarchies of teacher as expert and students as lacking. Finally, collaging together-apart activates a co-affective rapport between students and me in ways that traverse rather than drown in overwhelm.

Gyuzel Gadelshina

Imagining the Future: Sci-fi Cinema as a teaching tool

In the past, future strategies and strategic scenarios in organisations had always been based on an extrapolation from past trends assuming that the environmental conditions characterizing the past were going to be much the same in the future. However, nowadays the world is becoming more unpredictable and turbulent with increased risks which across time and social context. Fast development technological advancements in organisations including exponential growth of AI, gen AI and AI clones need more refined ways of teaching future strategists who can creatively imagine and critically think about the future of organisations. Cinema has long been recognized as a powerful pedagogical tool in leadership and management education. Movies can provide a stimulating and motivating alternative to conventional teaching methods for students who live in proliferation of visual modes of communication and increasingly expect integration of visual teaching methods in the classroom. Sci-fi futurology cinema, in particular, holds potential for critically exploring the future of organisations by rethinking traditional human-centered paradigms in light of fast-developing AI-facilitated technological advancements. By integrating powerful narrative and visual elements, sci-fi movies offer strategy scholars an interesting means to illustrate complex topics and concepts in engaging and accessible ways. In our research project, we focus on Ridley Scott's sci-fi masterpiece Blade Runner (1982). Using Blade Runner as a source for thinking about an alternative future, we explore its potential for critical and meaningful classroom discussion in terms of how to lead and to strategize in an AI-driven world. This project is currently in the development stage, and at the conference, we would like to foster a discussion on how interdisciplinary insights, including those from cinema, can contribute to visionary thinking about the future in strategic management education

Amanda Morris

Navigating Transitions: The Collage of Experiences in South African Extended Curriculum Programmes

South Africa's apartheid legacy continues to impact students' academic performance in higher education. Extended Curriculum Programmes (ECPs) aim to bridge this gap by supporting students from under-resourced high schools when they enter the academy.Funded by the South African Government, ECPs integrate social justice principles and arts-based pedagogies, fostering inclusive learning environments. These pedagogies offer alternative pathways to knowledge creation for those students who are challenged due to limited educational opportunities and language barriers, with English often being their second or third language. Working with visual methodologies helps students to navigate language barriers and express their knowledge experiences in a non-linguistic manner. This paper examines ECPs in Design at a University of Technology in South Africa, focusing on social justice through arts-based pedagogies. It highlights the use of collage as a visual arts-based pedagogy that facilitates expression beyond language limitations, allowing students to explore and express their transition to university. Collages foster dialogue and shared understanding within diverse learning communities, generating rich data on students' transition experiences. Through an analysis of student-created collages using Nancy Fraser's framework for social justice, this study explores how collage can contribute to a more just and equitable higher education landscape in South Africa, helping students find their voice and navigate their educational transitions. The paper argues firstly that collage enhances students' ability to process and communicate complex ideas, offering visual data that addresses research questions. Furthermore, arts-based visual pedagogies empower students to articulate their experiences innovatively, fostering a deeper understanding of their educational journeys.

Esai Reddy
Joe-Dean Roberts
Christine Immenga
Daniela Gachago

Dreaming up a Leadership Academy – developing a collaborative visual research methodology for the Global Sou

The fallist protests in South Africa from 2015-2017 saw a call for student voice and decolonisation of the curricula.This presentation draws from our experiences in coming together to co-design, co-facilitate and co-research a participatory workshop series at the University of Cape Town. Our workshops sought to uncover students' perspectives on and desires for leadership with the goal of informing the design of an African leadership academy at our institution. The design of our workshops involved a lengthy collective process embedded in a student-staff partnership programme. Together we identified appropriate visual methodologies which would foster an engaging, equitable and decolonial research environment for students. The methodologies we chose were from a range of participatory visual research methodologies, such as dreaming exercises, photovoice and the adaptation of a design sprint. The dreaming exercise facilitated a gradual transition from personal narratives to creative ideation, leading to a photovoice process, which engaged participants in a personal and visually expressive journey, as they collected and shared photographs. Lastly, framed by design thinking principles, we introduced a design sprint, a powerful collective process to unleash creativity and realisation of a shared vision. We, however adapted these methodologies to recognise our context. This collaborative process took time and came with its own tensions, however, resulted in a workshop methodology, that created both a safe but also courageous space for our students to create a truly student-led African leadership academy, suitable for a Global South context

Burcu Şimşek
Monica Fedelli

Exploring Storytelling Pedagogies: Reflections of learning journeys

This presentation focuses on the process of integrating reflection through storytelling and the stories told with visuals in video format by the students in the course "Organizational Culture: Teaching and Learning Methods" in the MA program of "Management of Educational Services and Lifelong Education" in University of Padova. As this MA program functions as a double degree program with the Julius-Maximilians-Universität in Würzburg (Germany), the class has hosted students from Germany in addition to students from Italy. In the process of integrating storytelling pedagogies to the structure of this course, the interdisciplinary dialogue between the authors has opened the space to practice with various storytelling practices during the two consecutive days of the course in March 2024. Well-known micro-storytelling practices such as 6-word storytelling, were exercised with this group of adult students as a part of their learning process of methods in the first section of the first day. In the second part of the first day, a variation of the "Circle the Story" module created by Simsek and Ince, was implemented using the cards selected from Dixit cards with criteria "connection to the theme journey". Then the students were invited to use these cards to get visual inspiration for the stories they told that evening as a reflection of the learning journey. The second day of the module was dedicated to connecting the experience of this storytelling practice with their own teaching planning in a group work. In the scope of this module, 27 stories were told with visuals in the form of video. The screening of these stories were done online in April.This presentation discusses how the students made use of a pre-existing visual element in the form of Dixit cards, created for a storytelling game with another purpose than its original creation and told their reflections about their learning process with the prompt of "My learning journey".

Yinhua Chu

Virtual Memory: A Study of Yao Jui-chung's Photobook "Hell Plus"

This paper examines Taiwanese artist Yao Jui-chung's photobook "Hell Plus" as a case study in constructing virtual memory through visual and cultural practices. From 2018 to 2020, Yao conducted anthropological fieldwork, visiting Taiwanese temples and employing Polaroid photography to document hundreds of deity statues and "hellscape" scenes. Created by folk artisans without formal training, these dioramas of the underworld use distorted forms and exaggerated expressions to visualize folk interpretations of hell. Developed amid the COVID-19 pandemic, "Hell Plus" also integrates religious motifs like woodblock Heart Sutra carvings, addressing collective themes of death and memory. The photobook's cover design draws on ong-a-pio (a traditional Taiwanese lottery game) to evoke choices of fate, symbolically bridging heaven and hell. The Polaroid's instant development process, meanwhile, resonates with Taiwan's ritual of "guiding the spirit" (guan luo yin), in which participants are blindfolded to "visit" the deceased, creating a layered virtual encounter with memory and mortality. This paper explores how "Hell Plus" utilizes the Polaroid medium, design choices, and folk culture to create a photobook that merges physical documentation with a virtual, mnemonic experience.

Terence Heng

Photographic Methods for Everyday Spaces

In this paper I consider how the practice of architectural and landscape photography can be used to create sociological spatial images of everyday spaces for the purposes of both documentation and analysis. Drawing on some key concepts around the sociology and geography of space, place and architecture, I argue that the researcher as an architectural, landscape and/or spatial photographer works to examine the enduring traces of place-making, using light, composition and juxtaposition to offer insights into social, cultural and political activity. These photographs differ from other kinds of documentary image-making, which often focus on humans and moments of human praxis. Instead, they are a collaborative dialogue between place-maker, place and image-maker. This dialogue results in photographs that exceed their representational or illustrative purposes, affording social scientists multiple and subversive ways into seeing a place. To show this, I will use photographs and observational data from an ongoing project called "The Spirited North" – a visual sociology project involving the documentation and analysis of overlooked and hidden spiritual spaces in the north of England. I photographed "portraits" of makeshift temples, historical holy places and ad-hoc spiritual networks used by holistic practitioners – attempting to embed a narrative of my own interpretation, coupled with the aesthetic decisions of the place-makers themselves.

Nilou Davoudi
Andrea Kampen

"I'm a pretty crier": Visual literacy, authenticity, and credibility of crying videos on TikTok

In an age where social media both reflects and generates images, symbols, audio, attitudes, and conceptions, it is crucial to understand how credibility and authenticity are constructed within the affordances and constraints of the platform. In this study, we examine crying videos on TikTok to understand how these concepts are performed and perceived. As a visceral display of emotion, crying is examined—as performative, as a release, as a demand, as a request—on TikTok with a particular focus on how the platform's aesthetic trends and patterns bridge perceptions of authenticity and credibility. Employing visual literacy and digital ethnographic frameworks, this study draws on TikTok crying content compiled by deliberately searching for #crying and including content focused on breakups, grief, reactions, as well as solitary and shared expressions of crying. Our analysis reveals the intricate relationship between emotional expression, aesthetic conventions, and visual and audience interpretation in shaping authenticity on TikTok. This demonstrates how TikTok users navigate the platform's affordances and constraints to construct and consume emotional content, and how this continues to shape a complex understanding of authenticity and credibility in the digital age.

Esai Reddy

Making autism research more accessible through visual methods

Approaches to disability research have historically been dominated by the perspectives of health professionals (Holt, et al., 2021). This study was designed using a Participatory Autism Approach to foreground and empower the Autistic community (Watson, et al., 2019). My positionality and experiential knowledge as a woman of colour in the South African context made traditional research methodologies feel inadequate. The added complexity of a neurodivergent sample made it more necessary to diverge. With all this in mind, I had a number of priorities for my methodological approach. The first priority was decoloniality, foregrounding community and experiential knowledge and drawing from practices of oral history transfer which I had experienced in my own family (Chilisa, 2019; Smith, 2008). The second priority was an interdisciplinary approach. Here I drew from visual methodologies, particularly the work of Brigitta Busch. Participants were allowed to express themselves in the mode of their choice –writing, drawing or painting (Busch, 2012). This visual approach accommodated sensory regulatory behaviors in a discrete manner as everyone created while conversing. Lastly, creating a communal space for Autistic people to feel seen, comfortable and welcome was critical. The group setting was thus an important aspect of creating community. I drew some inspiration from ethnographic approaches which allow for rapport building over time thus the focus groups were held over three weeks. The study bridged the gap between many approaches to research but proved successful as many participants expressed gratitude for the sense of community and the opportunity to create during conversation.

Dawn Woolley

Visual Representations of Queer Joy in Digital Spaces

There is much research on the social ills of digital media technologies and their role in fuelling antagonism, particularly in relation to queer identities and lives. This paper therefore explicitly foregrounds queer joy in digital spaces as a practice of resistance amidst a media landscape of increasing queerphobic hostility. We argue that the affordances a technology or platform has for enabling joy are vital indicators of its contribution to a 'good' society. Bridging the gap between practice and theor, while drawing from discussions and collages / assemblages created during participatory workshops with queer digital media users, we examine how queer joy in digital spaces is platformed, performed, and imagined. By exploring what the facilitation of queer joy looks like in existing spaces and what queer users think it should look like, we evaluate opportunities and challenges for deliberately, meaningfully, and ethically facilitating queer joy in digital spaces now and in the future.

Gyuzel Gadelshina

Exploring Virtual Environments Through Video Data: The RIVER Corpus and Beyond

The integration of AI-labelled technologies, such as Voice User Interfaces (VUI), Virtual Agents (VA), social robots, chatbots, AI clones, and other non-human actors, into organizational settings is growing rapidly. While some people see advancements like AI clones attending meetings on one's behalf as breakthroughs, others fear AI misuse in fraud schemes. Broader discussions about AI technologies have sparked debates about the risks and ethical implications of using AI-generated entities in professional contexts. These debates raise critical questions about the visual literacy skills needed to detect deceptions and emphasize the importance of visual research methods required to study human – non-human interactions in virtual environments. Our presentation draws on insights from the RIVER (Real-Time Interactions in Virtual EnviRonments) corpus, a collection of video recordings capturing technology-mediated interactions within virtual teams in UK organisations. This resource enables systematic analysis of real-time online meetings in situ. We will demonstrate the application of multimodal conversation analysis (CA), a research method that examines talk, gestures, gaze, and other embodied actions to uncover processes of meaning-making. By illustrating how video data and transcriptions can serve as training tools, enhancing employees' visual literacy, communication, and team management skills, we propose extending multimodal CA to study communication dynamics between humans and AI entities in hybrid environments.
The RIVER corpus will be available via open access at the Northumbria University Research Repository in 2025. By fostering interdisciplinary dialogue, we aim to inspire further development of video datasets involving human and non-human participants. These initiatives could provide valuable insights into the opportunities and challenges posed by AI technologies in today's rapidly evolving digital landscapes.

Nur Cemelelioğlu

Bridging Data and Sustainability: Fostering Sustainable Development Awareness Through Data Humanism

Data humanism offers a perspective that recognizes the human context behind data, emphasizing ethical considerations and the importance of understanding how data impacts individuals and communities. Similarly, human-centered design (HCD) focuses on engaging users throughout the design process, ensuring that their needs and experiences shape the development of products and services. From the standpoint of design education, both share a common foundation for prioritizing human experiences, values, and ethical considerations. Through the lens of data humanism and human-centered design, this study aims to explore how to cultivate a deeper understanding and engagement with the UN Sustainable Development Goals (SDGs) among design students by underlining empathy and the human stories behind data. It encourages critical thinking and contextual understanding of SDGs data, supporting the creation of complex visual narratives that connect data to real-world human experiences. The study group will be formed with interactive media design and graphic design students. They'll follow the phases of the design process and create multi-layered visual narratives. Initially, they'll start with their own lives by examining their behaviors and habits and collecting data utilizing digital or analog tools (Collecting & Empathizing). Next, they'll explore and investigate the context and analyze and interpret the data to contextualize it (Analyzing & Defining). Finally, they'll create data visualizations that are aesthetic, understandable, and easy to relate to narratives (Ideating & Prototyping). After the design phase, semi-structured interviews will be conducted and analyzed using the grounded theory approach to understand students' attitudes on data humanism, human-centered design, and sustainability.

Maruša Levstek

Doing Research Differently with StoryBooth: Development of a Technology–Facilitated Video Research Method

This paper presents an innovative research approach to visual data collection and compares its value to traditional research interviews. We outline the rationale, development and implementation of a technology-facilitated video research method 'StoryBooth'. StoryBooth was developed to address the researcher bias in qualitative research, which has been shown to impact data credibility and participant enjoyment, especially in case of socio-cultural differences between a researcher and their subjects. Inspired by the reality TV show 'Big Brother' diary room, StoryBooth was developed to operate as a 'researcher-free' space utilising automated video technology. A literature review identified requirements and barriers to the development of a private space for reflection. This informed our decisions in relation to the physical construction of the booth, the workflow, ethical considerations and safeguarding, as well as our approaches to participant recruitment. We outline this decision-making process and the learnings from the implementation of the method at 15 locations across the United Kingdom as part of a country-wide festival. Finally, the presentation will evaluate the value of the StoryBooth method by comparing its data to face-to-face interviews collected simultaneously at the festivals. Artificial intelligence-assisted sentiment analysis suggested that StoryBooth participants conveyed stronger positive as well as negative emotions in their responses, when compared to in-person interviews. These findings will be discussed in light of the literature on the researcher bias, and the authors will reflect on the role of technology in the future of qualitative research.

Paula Chambers
Henry Gonnet

Material Nomads: Feral Artist Interventions

I am an artist who travels around Europe to attend conferences, symposia and biennials, I take with me artworks made from objects and materials sourced from European flea markets and install these opportunistically in spaces around the venues. Considering Dimitrakaki's (2014) proposition of nomadic feminist art making as a practice of refusal that operates in the grey zone between work and non-work, these feral artist interventions similarly occupy the conceptual and physical space between private and public, domesticated and wild. These feral interventions occupy spaces and places beyond the parameters of the cultural institution, and take material form not entirely independent from, but was rather as, an intentional process of scavenging on the peripheries of the art world. Nomadism is not aimless wandering, but is rather a methodical rotation of settlements to ensure maximum use of obtainable resources. Nomadism is a spatialised condition where movement is triggered and sustained by material actants. Nomads, Okely (2014) argues, use movement and invisibility for political and economic survival, evasion and unpredictability becoming creative and productive strategies. Similarly, the process of collecting, journeying, and installing my feral interventions is a productive strategy at times both unpredictable and to a certain extent evasive. This paper develops ideas and theories around nomadism, the feral, and the agency of objects through an analysis of the feral interventions as a materialisation of creative resistance to systems of control and as opportunistic art working strategies as a collaborative process between artist and artwork that is both generative and responsive.

Müzeyyen Pandır

Unpacking Refugee Imagery: Ways of Exploring Refugee Identity Construction Through Visual Methods

The study of refugee identity through visual materials is increasingly recognized as essential for understanding the complexities of identity construction in contemporary global contexts. The use of visual content analysis and semiotics together offer potent methods for examining the multifaceted ways refugees are portrayed through certain meanings, both in the media and through migration agencies. Visual content analysis enables a systematic examination of recurring themes, patterns, and narratives within a large volume of imagery, allowing for an understanding of how refugees are represented across different visual categories. Semiotics, on the other hand, unravels the symbolic meanings embedded in visual content, highlighting the ways in which images communicate power through relations of difference. However, the application of these methods to refugee imagery presents significant challenges. The fluidity of visual languages across cultures, the potential for image manipulation, and the ethical dilemmas surrounding the portrayal of vulnerable populations complicate the analysis. By drawing on diverse dataset of refugee-related visual materials, including news photos, public service announcements, NGO photographs, this paper critically reflects on both the potentials and limitations of using visual content analysis and semiotics to study refugee visuals, and discusses the role of these methods in advancing a deeper understanding of the visual construction of (refugee) identities.

Mara-Mihaela Panaite

Television Adaptation Series: Standing on the Transnational Bridge

Since 2018, when the first Romanian adaptations of Turkish series appeared, Romanian producers and screenwriters have been concerned with the localization of these television products. However, adaptations represent a very complex medium for expressing recognitions between cultures, and they have a transnational character. Original and also adapted scenarios are framed up to emphasize the politics of memorable places, re-visualization of common historical events, bilateral affairs, and even ethnic character construction. This research focuses on the global and local context of adaptations and the way in which they produce changes in the national identity culture. This study aims to analyze in detail specific visual passages of these adaptations and aims to understand how the strong cultural connection and common history of the two countries in question is preserved.

Funda Kaya

Visualizing A Cow's Perspective: Non-human Agency in Andrea Arnold's Documentary The Cow (2021)

Andrea Arnold's internationally appraised documentary The Cow (2021) follows a milking cow, Luma, as a character to show her day-to-day routine in a farm. The documentary monitors Luma throughout her life, and unlike conventional documentary narratives, the film does not centralize human beings, language, dialogues or interviews. Instead, the audience is left alone with Luma's routine life visually that includes milking, feeding in meadows, giving birth, getting separated from her calves, her loneliness and stress. Arnold's camera patiently visualizes Luma's perspective to life in a minimalistic fashion that centralizes the character in all the shots to provide insights to Luma's possible feelings, thoughts, and her liveliness. Yet, the non-human animal is not imagined as personified, but her embodied material experience is conveyed as it is through the cinematic language. The film's subjective, minimalist, smooth yet critical visual style also addresses to what is not said in a subtle manner, which might be linked to criticizing anthropocentricism that locate humanity over all other species. Through this, the documentary challenges visual hegemony, postulates a unique cinematic experiment, and bridges representational gaps in providing knowledge on non-human agency in cinema.

Nazife Ebru Güney

Cli-Fi through a Child's Eyes: Climate Critique in Beasts of the Southern Wild

As climate change narratives gain prominence in literature and cinema, visual storytelling emerges as a vital bridge between scientific discourse and human experience. Within this context, cli-fi (climate fiction) employs visual and narrative strategies to connect environmental crises with intimate human stories. This paper examines how the concept of the "bridge" operates within visual methodologies, focusing on Benh Zeitlin's Beasts of the Southern Wild (2012). By situating the film within cli-fi discourse, the analysis highlights how visual storytelling serves as a conduit between myth and reality, fostering deeper ecological awareness and empathy. The film's distinctive use of hand-held camerawork intensifies its visceral immediacy, collapsing the distance between spectator and narrative space while aligning the viewer's gaze with the precarious perspective of its child protagonist. Simultaneously, its frequent deployment of disanthropocentric framing; privileging non-human landscapes, animal life, and environmental forces—disrupts anthropocentric viewing positions, foregrounding ecological interconnectedness and the agency of the more-than-human world. Through its vivid imagery and contrasting landscapes, Beasts of the Southern Wild creates connections between the innocence of childhood and the harsh realities of ecological degradation. By employing a child's perspective alongside these visual strategies, the film transcends conventional depictions of environmental crisis, inviting viewers to cross the divide between understanding and empathy. The findings reveal how Beasts of the Southern Wild not only articulates contemporary anxieties surrounding environmental issues but also bridges storytelling and ecological awareness, fostering a deeper engagement with the urgent discourse of climate fiction.

Tricia Jenkins

Histófras do Coração Verde de Portugal – Stories from the Green Heart of Portugal. Sustainability in visual methods – bridging creativity and responsibility

Histórias do Coração Verde de Portugal (Stories from the Green Heart of Portugal) is an inter-generational participatory video project that took place between July 2024 and is completing in June 2025, it was one of 11 projects funded by the Calouste Gulbenkian Foundation's Climate Participation Initiative – promoting public involvement in climate action. The project focused on the impact of the wildfires that destroyed the region and took lives and livelihoods in 2017 and the increasing incidence of these devastating 'incendios' year by year. The project used participatory video and some digital storytelling techniques, such as story circles, to build bridges between the youth and the older generations, the local authority, forestry experts and environmental activists to bring together the experiences and wisdom and promote collective action. As well as co-creating three videos, the story circle events at the two participating villages, a community screening in each village, events in the local school and a final event with a screening of all of the videos enabled discussion with local politicians, community leaders and community associations to propose collective actions to work towards future prevention of the wildfires, including land management techniques and incentive programmes to promote the re-planting of indigenous tree species and the removal of invasive non-native forests.

Andrea Kampen

Does a Gap Need a Bridge?: Exploring Pictorial Metaphor of Sense-Making Through Eco Media

Pictorial metaphors have been used in Information Studies (Hartel & Salvolainen, 2016) to respond to the challenge of conceptually considering and empirically examining information phenomena. Metaphors offer "methodological and heuristic guidance" to ask questions regarding "how people interpret information to make sense of it" (Savolainen, 2006, p. 1116). Luminary information scholar Brenda Dervin's (1999; Dervin & Frenette, 2003) graphical representation of sense-making uses the metaphor of a gap-bridging journey. The visual depicts a figure standing at the precipice of a gap, with collection of flags erect on the opposide side. The construction of the "informational" bridge that connects the two sides—labelled as "situation" to "outcomes"—is built by identifying and combining ideas, cognitions, thoughts, etc. Crossing the gap is made possible by sense-making/sense-unmaking. The proposed presentation describes my attempt to traverse the gap-bridging pictorial metaphor through the creation of a visual artifact using the eco media of small file film (SFF). SFF uses an average of about a megabyte per minute, which offers a sustainable, low-carbon footprint alternative to streaming media. By crunching and reducing the visuals into these smaller units the image can also be altered in unexpected and uncertain ways. This abstraction of the image offers an opportunity to explore issues of ambiguity present within sense-making, as well as offer a physical manifestation of reduction. This work-in-progress SFF is a naïve art practice (i.e., indicating a lack of formal education) and invites questions of possibility and constriction for the creation and use of pictorial metaphors.

Anwar Akhtar

Pakistan's Best Kept Secret: Lahore Museum (45")

Lahore Museum has a rich, ancient and varied collection, which demonstrates the historical wealth and religious and cultural plurality of Pakistan – one of the largest Muslim-majority countries in the world, but also of course with large indigenous, mistreated and marginalised Hindu, Sikh and Christian communities. The film explores the significance of the Lahore Museum – not just in Asia, but also in the UK. Through its magnificent collection we explore stories of ancient cultures: Hindu, Jain, Buddhist, Sikh, Muslim, and those of empire, trade, the East India Company, the contribution of British Indian soldiers in two World Wars, Partition and the creation of Pakistan. Through its magnificent collection we explore stories. Article and review of the film below as well as link to watch the film embedded in the article "It struck me, watching this revealing film, that this Museum throws light not only onto thousands of beautiful and fascinating works of art, but also onto a body of thought, a concept of society, an ecumenical vision and a long view that risks being erased by many forces in the contemporary world." – Dame Marina Warner, DBE, CBE, Professor of English and Creative Writing, "The real star of the film is the museum itself, founded at the height of the British Raj, with John Lockwood Kipling (father of Rudyard) as its first curator. As the film's title implies, it's a museum which, if it were in almost any other country, would enjoy worldwide fame." – Edward Mortimer, author of Faith & Power: The Politics of Islam, former adviser to UN Secretary-General Kofi Annan, and long-serving program advisor to Salzburg Global Seminar "The conversation...is, first and foremost, a pleasure to eavesdrop on. All three protagonists seem to be having fun, to be enjoying the pursuit of serious questions in an extraordinary context. At the Lahore Museum, showing a collection that reflects the serial transformations of this complex country poses thorny problems of identity and ownership. Pakistan's relatively recent acquisition, in contrast to its long and fluid history, of an apparently monolithic religious identity, makes the museum's address to a richly diverse past more difficult and more essential." – Dr Jim Harris, Andrew W. Mellon Foundation Teaching Curator, Ashmolean Museum.

Tirşe Erbaysal Filibeli
Volkan Hacıtahiroğulları

Building a Visual Database on Migrants to Develop an AR Experience for Inclusive Storytelling

The rapid advancement of emergent technologies, including Augmented Reality (AR), Virtual Reality (VR), and Artificial Intelligence (AI), in combination with the proliferation of digital media platforms, has created a fundamentally transformed narrative landscape. Digital storytelling has taken a new form where stories are not limited to linear, text-based formats but are characterized by immersive, interactive and multimodal experiences. Visual discourse analysis, argued in Albers (2013), shows us the influence of delivery in narrative structures along with the narrative itself. The media, space, and color used in the delivery of the narrative shows the agency and guides the reaction of the viewer with the influence of the writer and creates "visible discourses that emerge in visual texts". Other studies done on discourse analysis of visual data online shows the stereotypical nature of visual texts conflicting with assertions made otherwise as explored by Cwikła & Lindell (2023). The active roles of the writer and the viewer leads to increased importance in clear understanding the narrative source by making the discourse visible. In this research, our aim is to construct a comprehensive visual database consisting of images and representations of refugees and migrants in Türkiye's digital media, following in the steps of holistic critical visual analysis approach by Wang (2014). The framework for this database will incorporate visual discourse analysis by leveraging qualitative data analysis software such as MaxQDA for the examination of the interplay between the visual and interactive elements. By analyzing visual representations of regular and irregular immigrants, as well as identifying and addressing disinformation narratives, the AR experience can offer users an immersive way to engage with the lived realities of these communities. This engagement will allow the experience to resonate and attract the attention of international humanitarian organizations, educational institutions, and advocacy groups as a key component in the global discourse on migration, refugee rights, and inclusivity. The project leverages immersive storytelling to engage audiences and attract the attention of international humanitarian organizations, educational institutions, and advocacy groups, positioning it as a key player in the global discourse on migration, refugee rights, and inclusivity. Through this initiative, we aim to contribute to a more informed and empathetic public discourse, ultimately fostering greater understanding and support for migrant communities worldwide and navigate the ethical dimensions of digital storytelling in this rapidly evolving landscape.

Melis Özbek

Algorithmic Bias and Hate Speech in AI-Generated Visual Storytelling of the Israel–Gaza War

The use of artificial intelligence (AI) in digital storytelling has transformed how conflicts and people who are influenced are represented in online media. By employing critical discourse analysis, this study examines how visual disinformation operated during the Israel-Gaza conflict, how AI technologies were utilized, and how emotional narratives were constructed and circulated across platforms. It maps key disinformation concepts, investigates the emotional frameworks underlying the creation of disinformation, and discusses strategies for addressing these challenges in the context of artificial intelligence. Focusing on the period between October 7, 2023, and December 31, 2024, the research examines the most widely disseminated news worldwide concerning the Israel-Gaza War on significant fact-checking platforms. Additionally, this research reviews AI-generated images within broader discussions on visual disinformation, stereotyping, and online hate speech. Finally, it highlights the implications of AI in shaping public understanding of the war, emphasizing how AI-generated images of Palestinian and Israeli people on social media contribute to the construction of conflict narratives.

Can Ertuna

AI in the Newsroom: Opportunities, Challenges, and Ethical Implications

The public release of ChatGPT in November 2022 marked a transformative shift in newsroom practices as generative AI became integrated into journalists' workflows. Generative AI, can be defined as tools that "create new content—including text, image, audio, and video—based on their training data and in response to prompts" (Lorenz, Perset, & Berryhill, 2023, p. 6). Recent studies highlight its applications in content creation, multimedia production, translation, transcription, metadata management, user experience optimization, information gathering, marketing, coding, and data journalism. It also supports routine tasks like e-mail correspondence (Beckett & Yaseen, 2023; Cools & Diakopoulos, 2024; Diakopoulos et al., 2024; Simon, 2023). Resource-constrained newsrooms, facing challenges such as limited or no subscriptions, reduced ad revenue, and limited investment, benefit significantly from AI tools, which mitigate staffing shortages and reduce reliance on costly copyright licenses and technological infrastructure. However, Simon (2023) warns that AI adoption increases dependency on major platforms, while ethical concerns, including algorithmic bias and copyright issues, also remain unresolved. Although AI can replace routine tasks, allowing journalists to focus on exclusive work, it may also exacerbate employment challenges, particularly in contexts like Turkey, where 90% of the media sector is government-controlled, potentially limiting opportunities for young journalists in alternative newsrooms. This study will explore the impact of AI on newsrooms by concentrating on the experience of journalists, primarily from alternative media organizations, assessing both the positive and negative implications of AI integration in their institutions and the broader sector.

Berna Balcı

How Coded Language in Digital Storytelling Bypasses AI-Driven Algorithmic Filters

As social media platforms integrate AI-driven censorship, activists and users creatively adapt their narratives to bypass algorithmic suppression. Viral phrases like "cute winter boots", white paper" and "Dior bags" serve as innovative digital storytelling tools, allowing dissenters to communicate freely under oppressive conditions. This study explores how narrative innovation enables users to surpass restrictive algorithms, despite the dominance of emerging technologies in content moderation. This paper applies Jean-François Lyotard's postmodern theory and Ludwig Wittgenstein's language game concept to explain this phenomenon. Lyotard argues that modern societies use "grand narratives" to control meaning, but digital activists reject these dominant stories and create small, flexible narratives instead. Wittgenstein's idea that language gains meaning through use explains how users create hidden meanings inside everyday words, forming new communication strategies that algorithms cannot easily detect. Additionally, this study will demystify the technical mechanisms behind algorithmic filtering, explaining how machine learning models detect and suppress politically sensitive content, yet fail to recognize linguistically playful resistance tactics. It will highlight how activists exploit AI's pattern recognition weaknesses, using trending consumer language as a trojan horse to infiltrate digital spaces. This research positions digital storytelling as a tool of power inversion, where users, despite lacking technological control, creatively reframe narratives to outmaneuver AI-driven censorship. Through real-world examples, it will illustrate how emerging technologies, originally designed to police speech, are subverted by human ingenuity, reinforcing the resilience of storytelling in the digital age.

Daniela Gachago, Tefo Moseienyane, Xena Cupido, Joe-Dean Roberts
Esai Reddy, Zweli Ngculu, Asanda Ngoasheng, Deidre Johnson
Ashleigh Petersen, Lukhona Leni, Sue Pather

Using Visual Methods as a Tool for Decolonising Student-staff Partnerships

To respond to the calls for decolonising the curriculum and including student voice in research during the fallist protests, we have established a student-staff partnership project, Designing for Social Justice Partnership. The project involves three diverse South African higher education institutions in the Western Cape, South Africa – CPUT, UWC & UCT– each with designated student-staff teams. Our project is built on co-creation values between students and staff (Ngoasheng, et al., 2019). What has emerged from our work is the importance of inclusive processes recognising culture, context and agency of the team members and how this informs power dynamics. In an effort to make our work more accessible, we have integrated visual methods into every step of our research process. We have reimagined conventional research practices by integrating visual methods as a way of decolonising our research practice (Morreira, et al., 2020; Brown, 2021). This includes the presence of a visual notetaker in our team who documents our progress through illustrations. These illustrations have formed a visual toolkit which we use in facilitating workshops on student-staff partnership and disseminating our research. We have also used photovoice and platforms like Padlet to facilitate and document the co-creation process between students and staff. Using participatory visual methods, this presentation will focus on the first part of the project: the co-created design process for the development of the DSJP short course with the co-research team, consisting of students and staff from the three different institutions. Using reflections and the artefacts developed in the process, and framed by decolonial theory the study will show how important it is to foreground and intentionally work through and for decolonial and accessible research practices.

Gökçe Zeybek Kabakçı
Hürcan Kabakçı

A bridge for entrepreneurship in higher education: IDEAL Digital Stories

Digital storytelling, as a form that enables people to tell personal stories with their authentic voices and the visuals created/selected by them, is used for a broad range of purposes in various fields. One of these areas is higher education.Digital stories are a potential tool for building a bridge between all stakeholders in the higher education ecosystem to create a climate of deliberation and engagement. Two digital storytelling workshops on entrepreneurship were organized by Hacettepe University Faculty of Communication Digital Storytelling Workshop in collaboration with Hacettepe IDEAL, an initiative of Hacettepe University Business Administration Department faculty members to train and support undergraduate students on entrepreneurship. IDEAL Steps for Entrepreneurship and Exploring IDEALs digital storytelling workshops had a heterogeneous combination of participants: potential entrepreneurial students, peer mentor students and academic mentors, in line with the structure of IDEAL. These digital stories allow us to see the experiences of participants who have engaged with IDEAL at different organizational levels and how IDEAL has evolved their daily life and career paths. In this way, it enables both self-reflection and self-promotion. It also contributes to the development of internal communication by allowing all stakeholders within an organizational structure to listen and talk to each other. Therefore, by focusing on the issue of entrepreneurship, this presentation aims to reveal what digital stories tell about building a bridge for engagement within a university.

Hakan Soner Şener
Burcu Şimşek

The Children as Citizens Seeking Rights with Digital Stories

This presentation focuses on the voices of children expressing and seeking their rights as citizens. The study explores children's personal experiences and struggles for rights in the digital age through their digital stories, told in their own voices and produced in seven workshops organized by Hacettepe University Faculty of Communication Digital Storytelling Unit between July 2023 and June 2024 in partnership with International Children's Center (ICC). The workshops, organized under the theme "Children's Rights in the Digital Age" were held in 7 different cities in Turkey, with the participation of 39 children, who created their own stories and visually and verbally expressed their demands for rights as citizens. In this context, digital stories function as a potential tool for children to express and claim their rights. Thisstudy focuses on seven stories selected from these seven DST workshops. The seven stories were chosen according to the variety of the focus on rights. The common themes and emotions in the selected stories are important for the compilation of children's demands for rights as citizens. Therefore, the aim is to identify and discuss the challenges faced by children in the digital age as an issue to be addressed and discussed.

Eda Çetinkaya Yarımçam, Burcu Şimşek, Hakan Ergül

Back to the beginning: Revisiting digital stories for a qualitative inquiry?

This presentation discusses how the researchers of an intensive qualitative research project with refugees make use of the digital stories told in the scope of that particular research project in order to return back to qualitative data analysis and engage with the qualitative data. In the scope of the "Stories Without Visa" Implementation and Research Project, which was a project organised by Hacettepe University Digital Storytelling Unit in collaboration with UNHCR Morocco Office and EGE in Morocco, to attract awareness about the lives and challenges that the refugees face, a Digital Storytelling Workshop was held and following that workshop, in-depth interviews were conducted in 2017 in Morocco. However, due to the intensity of the content of the in-depth interviews, the qualitative data analysis phase has been postponed several times due to the teaching agendas of the researchers in addition to other responsibilities. In this presentation, as the researchers of that particular project who had conducted the in-depth interviews, we explore the process of using digital stories to go back to qualitative data analysis of an intensive project with refugees.

Aslı Kuriş

A Multimodal Analysis of Turkish Children's Picturebooks of 1970s: Bridging picturebooks to ideological discourses

Regarding the fact that picturebooks are not statements of a timeless and generalized childhood but are cultural expressions of their historicity [1] and that the visuals in children's books can do the ideological work to extend hegemonic discourses within a society [2], this research aims at bridging the visual modes of picturebooks to cultural and social contexts of 1970s in Turkey by using multimodal methods, specifically Systemic Functional Multimodal Discourse Analysis (SF-MDA) approach within multimodality. By using SF-MDA methods, any text can be analysed by their three functions: ideational, interpersonal and textual. In this research, I choose to work on "visual interpersonal metafunction", which is the function for meaning making of picturebooks by looking into the relationships "between characters" and "between the characters and the reader". By looking into the interpersonal visual relationships in the picturebooks in a systemic way, types of visual relationships are counted and converted into percentages in order to find out the prominent themes and values which are then interpreted to reveal the types of "social values, positioning, and identity features projected"[3] of or onto the child reader, in relation to the social and cultural contexts of 1970s.

Adele McMahon

Tell Me About a Photo You Would Have Liked to Have Taken but Couldn't: Ethical Implications of a Photo Elicitation Study Exploring Young Parents Experience of the UK Child Protection System

This presentation will discuss the ethical issues and dilemmas of a study exploring young people's lived experiences of being adolescent parents in the UK child protection system, due to concerns about their care of their children. It explores ethical considerations of working with a vulnerable and often stigmatised group and the added complexity of using a visual research method, namely photo elicitation. It examines how the researcher balanced their responsibilities, and the protection of the participants and others, with the need to hear and share their stories. How ethical difficulties were anticipated and overcome without jeopardising the study's objective, diluting the participants' message or reducing its impact. Resulting in rich, descriptive and emotive telling and 'sense-making' of their experiences, through powerful images and the accompanying narrative. Discussing the strategies employed to address confidentiality and privacy, a particular challenge whilst living in a 'selfie culture' and when using photographs to explore an experience that can leave parents feeling judged and under scrutiny. The researcher will also reflect on the effectiveness of asking the participants to talk about a photograph they would have liked to have taken but could not, which enabled the telling of their stories even when ethical or practical issues prevented the taking or inclusion of the actual photograph. Drawing on her experiences during this study, the researcher will highlight the suitability and benefit of photo elicitation for the exploration of a sensitive topic, with this under researched group.

Jude Smit

How developing an integrative approach to analysis of arts-based and visual data supports ethical access, and unique insights, into the inner world of lived experience

This presentation will reflect on the development of an integrated framework for visual and arts-based analysis in psychology research, as part of a mixed-methods study and how this revealed unique insights into the inner world of lived experiences. It draws on analysis of 62 artworks made by students between the ages of 16-25 with personal experiences of attempted suicide. These included two-dimensional pieces, sculpture, photography, poetry, and digital art. The use of arts-based and visual research methods was driven by the need to find ethical and inclusive ways for individuals to share their lived and living experiences, so that we can learn from them and find ways to destigmatise what has become an increasing reality for many young people. The presentation will reflect on some of the ethical considerations when using visual methods, bridging inclusion and impact, and keeping the purpose and intent at the heart of the process. Examples of artworks, emergent themes, and findings will be shared and will show how an integrated arts-based and visual methods approach facilitated access to findings that words alone would not have conveyed. The presentation will demonstrate how incorporating visual methods for underrepresented and marginalised voices enables access to meaning that transcends verbal communication and the unspoken, as evidenced by the insights derived from the creative works themselves. It will furthermore illustrate how this approach has the potential to contribute not only academically, but also on a human level, and thereby having the capacity to bring about intersubjective change.

Nazlıcan Kaymak

The Knife and The Habit: Embodied Cutting Rituals in Turkish Domestic Kitchens

Turkish domestic llifestyle have many unique details that have been passed down for generations. The culinary culture, which sits at the center of domestic life, connects families through long-standing habits. The act of cutting vegetables in hand, without the use of a cutting board, is a distinctive culinary practice embedded deeply in Turkish culinary practices. Passed down through generations, this ritual is more than a mere act of food preparation; it is a bridge between past and present, tradition and innovation. This research investigates the symbolic and practical dimensions of culinary knife skills as Turkish domestic practice, exploring its visual and cultural meanings within domestic life. Using visual ethnography, the act was documented through the experiences of individuals from various age groups as they engage in this practice, sharing personal stories and reflections. In a series of videos, these interactions were captured, examining how the tactile experience—feeling the texture of onions, apples, or tomatoes—contributes to a unique sensory connection to food and memory. The research asks how cutting in hands continues to shape kitchen habits today in the face of modern products and habits entering domestic practices. This study aims to bridge the visual and cultural dimensions of food preparation, emphasizing how visual methods can uncover the intersection of tradition, identity, and personal experience in everyday life. By investigating the hidden meanings of this practice, this project offers new insights into how visual culture can illuminate the evolving relationship between food, family, and generations.

Deborah Nixon

Perahu Cengki – More than a souvenir

This paper seeks to unravel the journey of a souvenir as it has changed over time to become emblematic of early contact between Indonesians and First Nations people, as it is represented in northern Australian rock art. It will examine how objects transcend their material form in cultural memory and personal history, acting as vessels connecting past and present in unexpected ways. This souvenir, a clove boat (perahu cengki), is now a heritage object and can be seen in museums around the world. Originally from Maluku, Eastern Indonesia they sometimes include a 'pantun' referencing trade, and inter-archipelago travel. Significantly, the model boat provides a basis to explore cultural exchanges between Indonesia and Australia before 1770 evidenced in First Nations rock art of visual representations of perahu in Northern Australia. This has been researched by a range of academic experts (geophysicists, archaeologists, linguists, historians) and community groups interested in giving voice to early Macassan Muslim, Malukan, and Australian first nations contacts through commerce. However, beyond museums and academic research papers, this rich visual history of cultural and commercial exchange does not appear to have permeated a wider counter-narrative to the first contact 'discovery' of Australia by the Dutch and the British. This paper will begin by examining the clove boat as an object encoded with references to inter-island journeys and, through this lens, trace interactions that shaped early contact between Indonesia and Australia. It will argue that these pre-colonial exchanges have significant implications for understanding the historical and cultural landscapes of both regions.

Balım İslamoğlu

The Bridge Between Body and Mind in Tau (2018)

The bridge concept emerges as a literal structure and an allegory for overcoming dichotomies, symbolizing the hybridization of opposites. In speculative fiction, artificial intelligence (AI) bridges humanity's aspirations to transcend its limits and the anxiety of losing its authentic essence. As AI becomes normalized in daily life, it has become a central theme in 21st-century science fiction, portrayed alternately as a tool or a threat. Post-2012, cinematic representations of AI often depict it as disembodied, reflecting a break from anthropomorphic forms and signaling an invisible entity with disproportionate power. This shift constructs a bridge of disembodied intelligence that elicits both admiration and unease in the viewer. This study examines the disembodied AI in Tau (2018), positioning it within the narrative tradition of speculative fiction as a cultural artifact that interrogates boundaries of identity, reproduction, and meaning. Drawing from Maurice Merleau-Ponty's phenomenology, mainly his focus on the body as the primary site of perception and experience, the research explores how Tau's disembodied existence destabilizes the bridge between mind and body. Through discourse analysis, this study investigates how Tau reshapes human capacities such as creativity and productivity, creating a fragile bridge between organic and artificial forms of existence. The uncanny presence of Tau highlights the tension between body and abstraction, urging a reconsideration of the body's role in navigating algorithmic landscapes in the information age. Ultimately, this study suggests that Tau's disembodied AI bridges speculative futures and current anxieties, representing two competing visions of identity: grounded in physical experience and disembodied computation. The research explores the diminishing significance of physical experience in the information era.

Evelyn Runge

Visual Auto–Ethnography: Imagery Field Notes from Palermo

I present and discuss a series of photographs that I took in Palermo, Italy (2021). The Black- and-White-photographs cover a wide range of topics — the interplay of nature and city, how citizens shape their urban habitats, and encounters with locals who show the present and past of their life stories. My intention is to explore visual auto–ethnography as an innovative method that connects multifold perspectives while simultaneously challenging academic research — in its visual approach, in self-reflection while writing, and in expanding boundaries of scientific writing (Runge 2022; Bleiker 2019; Douglas and Barnwell 2019). Oftentimes in canonical texts about photography theory, the authors extrapolate from observations instead from embodied experiences (Barthes 2017; Sontag 1990). In contrast, „[…] [V]isual autoethnography draws attention to the embodiedness of seeing and knowing the world and the political implications that issue from this recognition", Bleiker emphasizes (Bleiker 2019, 298). Through digitization, we shape digital (photographic) image cultures as a daily media practice of taking and uploading photos — we as visual researchers have long been in a mode of autoethnography but hardly address these shifting paradigms. Creative use of photography helps to build bridges between facts, feelings, seeing, and imaginaries.
Using my field work as an example, I present visual autoethnography as an opportunity for scientific self-reflection and transparency: Why do topics interest us and affect us, and how do we gain knowledge? And during field work and hence as photographers, how do we communicate with those we want to photograph (body language, emotional work etc.)? Do we keep returning to the same districts, or do we extend the radius far beyond the city centre, to lonesome mountain summits or mundane beaches on the outskirts, or even the city's cemeteries? Last not least I will delve into the editing and sequencing process of visual material.

Katharina Lobinger
Federico Lucchesi

Deep Opacity: An Ethical AI–Driven Approach to Anonymize Visual Data

Anonymizing visual data is a key challenge in research ethics of visual communication, as it is crucial to protect the portrayed individuals' identities while preserving visual information (Wiles et al., 2010). Various anonymization techniques, such as pixelation, blurring, cropping, reenactment, cartooning, fabrication, penciling, or manipulation (e.g., Abidin, 2018; Goodwin, 2008; Jordan, 2013; Miller & Sinanan, 2017; Tiidenberg, 2018) often compromise key visual cues like expression and composition, or fail to prevent re-identification (e.g., via reverse image search). To tackle this issue, we introduce a technique utilizing image-to-image generative AI models that preserve anonymity and essential visual cues. This technique is guided by a concept that we define "deep opacity." This concept draws inspiration from Glissant's notion of opacity (Glissant, 1990), which affirms the right of individuals and cultures to remain partially unknown while being acknowledged for their complexity. We will present the technique step-by-step, using Stable Diffusion for transforming original visuals into 'lineart' through edge detection and depth estimation, followed by regeneration with modified elements guided by multi-modal prompts. Additionally, we will present a case study from a photographic exhibition where we employed this technique to ethically disseminate research findings from interviews conducted with partners and friends in Switzerland. We will discuss the strengths and limitations of this technique, addressing challenges such as participant consent and biases in AI-generated outputs. By using AI-generated images to achieve deep opacity, we strive to protect privacy and the nuances of visual communication while satisfying open science requirements.

Enes Akdağ

The Intimacy Revolution: Heartstopper's Impact on Queer Storytelling

In an environment where queer dramas often focus on struggle and social conflict, Heartstopper stands out as a narrative breakthrough that offers viewers a fresh and optimistic portrayal of queer relationships. The Netflix series follows the journeys of Charlie Spring, an openly gay high school student, and Nick Nelson, a popular rugby player who discovers his bisexuality, through friendship, self-acceptance and love. Through an innovative mix of non-linear storytelling, multiple points of view, and symbolic visual elements such as hand-drawn animations that capture emotion, Heartstopper creates an intimate and affirming narrative that departs from the traditional trajectory of queer drama. Drawing on Judith Butler's concept of performativity, Elizabeth Freeman's queer temporality and Eve Kosofsky Sedgwick's reparative reading, this article situates Heartstopper within the framework of queer narratology. Butler's theories of performativity shed light on how Heartstopper presents identity as an evolving performance, particularly in Nick's journey of self-discovery. Meanwhile, Freeman's queer temporality helps to analyze how the series resists linear storytelling, instead allowing intimate, emotional moments to drive the narrative. Sedgwick's reparative reading provides a lens for understanding Heartstopper's emphasis on joy and connection and offers a space for queer stories to develop beyond conflict. The findings highlight Heartstopper as a cultural landmark, opening new avenues for queer representation by prioritizing emotional resonance and relational authenticity. Ultimately, this paper argues that Heartstopper not only expands the scope of queer storytelling, but also charts a path for future media to embrace narratives that affirm and celebrate queer identity.

Faith Miller

Navigating Early Marriage: Experiences of pregnancy in the Madhesh Province, Nepal

In South Asia, early marriage is associated with adverse maternal and infant health outcomes, however the pathways underlying these associations remain underexplored. This study examines how early marriage shapes readiness for marriage, pregnancy timing and pregnancy experiences in the Madhesh Province of Nepal, using visual methodologies to capture diverse perspectives. Photovoice and life mapping were central to this investigation. Focus group discussions with 11 pregnant women and their mothers-in-law used photovoice, meal planning, and pile sorting to collect personal narratives related to marriage and pregnancy, focusing on nutrition and mental health. Life mapping was employed during individual in-depth interviews with five pregnant women, their husbands, and their mothers-in-law, in which participants used finger painting to chart personal journeys of marriage and pregnancy. Transcripts, photographs, and life maps were analysed using thematic narrative analysis. We identified eight inter-connected themes: marriage as a family responsibility, restrictive household hierarchies, earning social position, isolation, vulnerability to abuse, shaming of pregnant women, normalisation of risk among younger women, and burdensome workloads. Differences in the perspectives of pregnant women, husbands and mothers-in-law within households underscores the influence of social norms and household dynamics on participant experiences. The study highlights that experiences of pregnancy are shaped by family responsibilities and the quality of relationships within and outside of the household, emphasising the need for interventions addressing these dynamics. We demonstrate the potential of visual methods like photovoice and life mapping to capture perspectives across generational and relational divides, especially in settings with limited literacy.

Orson Nava
Nichola Khan

DISTERRA (50")

DISTERRA is a fifty-minute documentary film collaboration between an anthropologist, psychiatrist, and a filmmaker. It is directed by Dr Orson Nava and funded by the AHRC as part of the research network 'Terrains of Disappearance', led by Nichola Khan at the University of Edinburgh. It is produced in partnership with CAPSYS, a recently established migrant psychiatric clinic of the GHU Psychiatrie Neurosciences Paris. The majority of the clinic's patients are refugees and asylum seekers from Afghanistan. Asylum seekers in greater Paris may be housed in emergency accommodation centres; many asylum seekers, refused applicants, and undocumented migrants are street homeless. The film highlights the story of patients who have experienced the losses of relatives and children during border crossings to Europe. It questions these losses as forms of disappearance and impossible grief; and examines ways that empty psychic spaces interact with the city's spaces of refuge and urban displacement. The clinic is a key site for understanding ways public psychiatry in Paris is changing to meet the needs of the city's most vulnerable people. The film was produced through the newly established Ravensbourne University Centre for Film Practice as Research. We propose to screen the film and discuss the questions it raises around representations of the migrant experience and ethnographic filmmaking practices (if the film's fifty minute duration cannot be accommodated within the conference schedule we will screen excerpts and discuss them).

Michael Chew

Portraits of Change: Visual Bridges in Cross-Cultural Environmental Storytelling

This presentation explores the innovative use of participatory visual methods to connect diverse perspectives on environmental issues across Australia, Bangladesh, and China. Drawing from the design-based action-research 'Portraits of Change' project, I will demonstrate how locally grounded participatory photography can generate environmental photo-stories that transcend cultural boundaries and challenge traditional nature-culture divides. My research employs a suite of visual research methods, including photovoice, photo-elicitation, photo-interviews, and participatory public exhibitions, to engage urban youth in environmental storytelling. By shifting image authorship to communities facing environmental hazards, I provide opportunities for place-based self-representations of hope and complex nature-culture relationships. Two key innovations that serve as visual bridges: Photo Letter Pen-Pals Program: Direct peer-to-peer connections across the North-South divide, enabling youth to share and discuss their environmental perspectives. Multi-sited/Multi-country Photo-elicitation: Participants engaged in interpreting and responding to photos created from different cultural contexts, fostering cross-cultural dialogue and understanding. The findings from mixed-methods analysis revealed both the opportunities and limitations of exploring environmental photo-storytelling in a multi-region context. This research demonstrates how participatory visual methods can create powerful connections between diverse perspectives, challenging simplified narratives of environmental advocacy and promoting a more nuanced, globally-informed understanding of ecological issues. This presentation contributes to the conference theme by illustrating how visual methods can build bridges between cultures, fostering empathy and shared understanding in addressing global environmental challenges.

Federico Lucchesi

Designing a Multi-Method Approach to Investigate Social Norms of Geomedia Affordances in Visual Communication on Social Media

This presentation introduces the methodological design of a forthcoming interdisciplinary project that investigates the social norms shaping the use of geomedia affordances (Frith, 2022)—such as geotags and location-sharing features—in visual sharing practices on social media, and their role for relationship maintenance. While research on social media and close relationships has often overlooked the role of spatial visual communication, this study proposes an innovative mixed-method approach to analyse spatial visual practices by adopting a relational perspective. The project will employ four interlinked methodological steps: (1) a qualitative affordance and policy analysis to examine geomedia features, policies and guidelines on social media (Bucher & Helmond, 2018); (2) a qualitative visual content analysis (Bouvier & Rasmussen, 2022) of social media posts shared by participants over several months to explore how geomedia affordances are embedded in visual content; (3) digital ethnography through participant observation (Laaksonen et al., 2017) to capture real-time ephemeral spatial visual practices, such as Instagram Stories; and (4) semi-structured interviews with visual elicitation techniques (Harper, 2022) to investigate users' motivations, social norms, and relational expectations surrounding spatial visual communication. This presentation will outline the methodological rationale, anticipated challenges, and ethical considerations associated with studying ephemeral, spatially embedded, and socially negotiated visual communication on social media. By bridging participant observation with multimodal visual analysis, this research design aims to advancing qualitative methodological approaches in studies of visual communication on social media, providing novel insights into the interplay between geomedia affordances and relationship maintenance.

Manuel Alejandro Nieves Parra

Thinking visually about networks: Analysis and proposal for the representation of associations

The purpose of this text is to question the conventions used to graphically represent networks and propose alternatives that align with neo-materialist currents. After a brief introduction to what is assumed by new materialisms, three common ways of addressing associations in different fields will be presented. Based on an immanent analysis of the logic behind these representation systems, the goal is to observe what they have in common under the concept of inscription (LATOUR, 1986). Subsequently, a brief analysis of the search for new conventions in the field of science is conducted, exploring their potential as objects of study and research tools. Building on this background, a non-reductive network representation system focused on associations is proposed, this system is tested through the recreation of Zachary's Karate Club network (1977) and the Covid-19 Monitor app Network by Lemos et al. (2022). In the final section, the scope of the proposed system, its potential as an inscription tool, and the paths open for further exploration are made explicit.

Reza John Vedadi

Decolonising Hollywood: Authentic Representation of West Asian Narratives through Filmmaker Immersion and Local Contexts

This paper explores how material, people, and experiences in West Asian countries have shaped Hollywood films' plot and character development, emphasising how future filmmakers can more effectively engage with local contexts to create nuanced and authentic portrayals. The methodology incorporates Edward Said's concept of Orientalism and Stuart Hall's work on representation, aiming to decolonise Hollywood filmmaking and challenge long-standing stereotypes. The paper is based on four exclusive interviews with Hollywood and Broadway award-winning filmmakers: Chris Terrio, Tony Kushner, Edward Zwick, and William Mastrosimone. Chris Terrio's account highlights the challenges of presenting an Iranian perspective, emphasising the limitations of relying on American viewpoints without direct experience in Iran. His collaboration with Iranian advisors like Rafi Pitts aimed at ensuring cultural accuracy, though nuanced Iranian viewpoints were often lost in the editing process of Argo (2012). Tony Kushner discusses his experiences in Gaza, noting how his interactions with Palestinians influenced his portrayal of characters in Munich (2005). His perspective adds depth to the importance of personal engagement in shaping empathetic and multidimensional representations. Edward Zwick and William Mastrosimone also reflect on their experiences with local communities. Zwick collaborated with Arab-American actors and academics like Edward Said to inform his narrative in The Siege (1998). Mastrosimone's journey to Afghanistan directly influenced his characterisation in The Beast (1988). These experiences underline the necessity of direct engagement and the value of local narratives in creating authentic depictions. This paper argues that Hollywood filmmakers can achieve more credible portrayals by immersing themselves in local contexts and building genuine connections with the people they depict, moving beyond stereotypes and contributing to anti-colonial discourse in cinema.

Yuko Tsuchiya

Expanding Vital Community Voices: Linking Digital Storytelling as a Hyper- and Trans- Local Media Practice

The number of vacant houses in both rural and urban areas of Japan has been increasing due to population decline. In 2023, the percentage of vacant houses was 13.8%. While this indicates a serious social problem, these houses have been renovated into various community spaces such as cafés, used bookstores, and event spaces. This has led to a rise in citizen-participatory places including caregiving, nursing, education, art, and cultural exchange. Such initiatives encourage community members to address local issues and pursue well-being by themselves. These alternative community places can be envisioned as hyper-local spatial media, where people of different ages, occupations, and nationalities can meet and exchange diverse stories with their neighbors. However, such increasing vital community stories are rarely shared outside the community. To enhance civic engagement and expand lively voices from the community, not only hyper- but also trans-local media activities are necessary. This action research, conducted with university students in Osaka in 2023, uses the linking digital storytelling method to examine how community stories can be shared with students who are outsiders. A linking digital storytelling workshop was designed based on the concept of narrative relay, where one's own narrative is created in response to others' narratives. After visiting community places and listening to the talks of those agents, students created short visual stories from their findings. By examining their works and reflections, I conclude that they could deepen their understanding of the community, and their digital storytelling could be a hyper- and trans-local media practice.

Ahmed Al-Rawi

Visual public discourses about the opioid crisis on social media

When it comes to media discourse surrounding the Canadian opioid crisis, much attention has been paid to news media reporting on opioid harms, interventions, and government initiatives – or lack thereof. As social media has been found to be a key source of public health discussions (Chan et al., 2015; Lossio-Ventura & Bian, 2018), research has increasingly turned to platforms such as Reddit, Facebook, and Twitter to investigate public discourses relating to opioid usage, harms, and the ongoing crisis (Sarker et al., 2020). However, there is a distinct lack of empirical studies that examine visual public discourses as a whole as the majority of previous studies focus on social media surveillance of either specific opioid drugs or opioid drug abuse. In addition, there remains a clear lack of social media research that focuses on Canadian-specific opioid awareness in comparison to studies that focus on the news media. Hence, this study fills a major gap in the literature. To conduct the study, I used Twitter's Academic API v2 that allows full historical data extraction. To proceed, I searched for the hashtags #opioidcrisis (n=755,343) and #opioid_crisis (n=278), for the same reason provided above, and found a total of 755,621 tweets. The time period of the search ranged between July 1, 2006 which is the year Twitter was created and December 18, 2022 when the search was conducted. To extract discussion around Canadian issues, I used a Python script (Al-Rawi & Shukla, 2020) to search for 30 relevant terms related to Canada. The results show that there are 28,224 tweets referencing Canadian issues that are posted by 12,345 unique users including 13,726 unique tweets. The earliest message was posted on November 17, 2014. Then, I downloaded all the images associated with the tweets (n=2,595). After removing duplicates, there were 2,254 images that were bulk analyzed using Amazon Rekognition AI tool. This study reports the findings of this automated visual analysis.

Zeynep Onuk
Nur Cemelelioğlu

Visualization of Cultural Heritage: Quantitative and Motif Based Analysis Of Sultan Ahmed Mosque Tiles

This project aims to create a detailed dataset of the types, motifs, sizes, and numerical distribution of tile decoration in the Sultan Ahmed Mosque and to present this analysis through data visualization. The Sultan Ahmed Mosque, built by Sultan Ahmed I in the 17th century, is one of the most important examples of Ottoman art. In addition to their aesthetic value, the Iznik tiles in the mosque are also crucial for understanding the art and architecture of the period. The data visualization project aims to analyze the artistic and structural features of these tile decorations and present them through an interactive interface. The project will be carried out according to the design thinking methodology. The first phase will address the historical context and characteristics of the mosque's tile. The second phase will classify the types of tiles, dimensions, and motifs. The third phase will analyze the spatial and numerical distribution of tile panels. The Sultan Ahmed Mosque features over 20,000 tiles and 50 distinct compositions. This analysis will provide a comprehensive examination of the quantitative aspects and motifs of the tiles. Finally, the collected data will be transformed into an interactive visualization tool. This tool will allow users to explore the numbers and motifs of the tile types. Users will be able to interactively discover the distribution, sizes, and patterns of each tile. In conclusion, this project aims to increase interest in cultural heritage and promote this heritage in an interactive environment through the tile decoration of the Sultan Ahmed Mosque.

Regev Nathansohn

Uncoding the City: An Ethnographically–Based Videography

My presentation will show a visually-based interdisciplinary analysis of the disconnect between everyday practices in urban spheres and the "smart cities" field. By means of videography, this analysis will present a visual argument on the uncodability of urban life. According to the UN, by the year 2050, more than two-thirds of the world's population will live in cities. This speculative scenario is widely presented as the raison d'être of the "smart cities" field, where digital technology is perceived as the solution to population growth and, therefore, as a tool for improving cities' infrastructure efficiency, governance, and residents' quality of life. Smart city entrepreneurs present the following axiom: to cope with an increase in city dwellers, cities must be made more intelligent by digital technology. Using such axiom in visual and verbal forms of storytelling allows technological entrepreneurs to disregard site-specific data and to step deeper into the urban sphere worldwide, thereby gaining various forms of capital, from financial capital and data capital to symbolic capital. My presentation will focus on how – methodologically and analytically – videography can create a visual bridge between various sources; in this case, between ethnographically-based visual footage from urban scenes and from exhibitions where smart city actors present their products. While in my case, such an audio-visual analysis serves a Bourdieusian approach in the analysis of the smart city field, in other cases, it can serve comparative, collaborative, and other visual methods in analysis and argument presentation.

Berceste Gülçin Özdemir

Cinema and VR Technology

This study focuses on the effects of VR technology on the field of cinema, which is one of the subjects of inquiry of the project titled "Media Change and Future Predictions, Strategies and Analyses Regarding Audience Experiences in the Field of Cinema" carried out within the scope of Tübitak 3005 support program. In the focus groups held within the scope of the project, the discourses of the participants about vr technology show predictions about how cinema will be shaped in the future. The framework of the study is based on Jean Baudrillard's simulation theory. In the digital age, the individual, who questions his/her own self and existence in simulation, enters an even more intense field of questioning with new communication technologies. Vr technology includes a technology that leads people to isolation. Human beings, who can play games and watch movies with the vr set (HDM) alone, who become lonely in the simulation universe, do not think about the dilemmas brought by this isolation. For this reason, many question marks and areas of questioning have emerged regarding the use of vr technology in cinema. Questions such as what will vr technology do to the essence of cinema, what kind of format will movie theaters be established in the future, what kind of experience will the existing cinema viewing experience turn into in the coming decades create discussions about the universe created by new communication technologies in cinema. On the basis of the discourses of the participants watching films with vr glasses in simulation, how cinema will transform in the future is brought to the agenda again with the questions in this study. While two-dimensional film watching experience and three-dimensional film watching experiences are considered together with simulation theory, the questions of how much these viewers can feel the film and how much they can be immanent to the film in the context of the concept of synesthetic subject are also opened to discussion.

Gamze Toksoy

The Possibilities of Visual Methodology in Multispecies Ethnography

Multispecies ethnography introduces novel theoretical and methodological debates by inviting non-human beings to ethnographic research. In general, multispecies ethnography critiques the anthropocentric perspective and emphasizes life interactions while rejecting dichotomies such as nature-culture and human-animal. The most salient characteristic of ethnographic research is the researcher's position. In this methodology, the researcher investigated patterns of daily life to comprehend the cultural environment. For this purpose, the researcher engaged in direct participation in everyday life. The ethnographic investigation of multispecies interactions expands the field of observation and examination beyond human subjects to encompass all actors in everyday life including natural elements, animals, and plants. Using this research method, new questions emerged regarding the representation of non-human beings' contributions to culture. Can visual ethnography be considered as a way to explore the representation of diverse actors contributing to the atmosphere? This question, among others, introduces creative visual research methodologies into fieldwork. This presentation examines visual materials obtained from specific ethnographic research focused on natural life. The data of the study are based on ethnographic observations and examinations completed in the last two years in the high plateaus of Artvin Province in northeast Turkey. This presentation addresses the following research questions: What are the creative and innovative opportunities offered by visual methodologies for understanding entangled interrelationships among multiple species? What type of visual representation is necessary to depict the contributions of non-human beings to cultural development? If the camera stops being "human observation", would it be a way to temporality of other beings? This presentation examines new opportunities and discussions within a given context

Tuba Dogu
Melis Baloğlu

Tracing The Unseen: A Visual Study Of Urban Infrastructures

The technical representations of architecture and planning provide meticulous depictions of the urban infrastructures of power (electricity, heating), communication (internet, telephone), and transport (water supply). In practice, however, despite their fundamental status as the underlying fabric of the city, they are rendered invisible until a need for rehabilitation or renewal emerges. Consequently, in response to emerging ruptures or crises, these primary urban infrastructures become perceptible through physical interventions, manifesting as traces on urban surfaces. Departing from this ground, and drawing on research into the nature of these traces observed in numerous streets from diverse neighborhoods in Izmir, Türkiye, this paper explores how traces emerging in the aftermath of interventions on urban surfaces can serve as a means of re-representing urban infrastructures. The cartographic tool developed in this study is based on a methodological approach to decipher the different layers of these traces, including structure, form, scale, and material through mapping. The principles proposed by Tufte (1990), which are [1] Escaping Flatland, [2] Micro/Macro readings, [3] Layering and Separation, [4] Small Multiples, [5] Color and Information, and [6] Narrative Space and Time, provide a framework for examining these layers, thus facilitating an understanding of the overlaps, relations, and juxtapositions between different street segments. The visual narrative presented in this study demonstrates that urban infrastructures are analogous to urban superstructures due to their inherent susceptibility to continuous construction and subsequent instability

Cheri Hugo
Samuel Wicomb

Ink, Image, and Inquiry: Bridging the PhD Struggle Through Drawing

This paper presents a dialogue between two drawing academics, both nearing the end of our PhD journeys in the demanding field of design. Once celebrated for our artistic talents, we now find ourselves navigating the tension between the expressive power of our craft and the academic expectation to articulate our insights through written text. The shift from drawing to writing in doctoral research creates a rupture that is felt not only in our methods but also within our bodies, where drawing once served as a primary form of knowing and inquiry. Using a feminist and decolonial framework, we examine the challenges of defending our research through words while honoring the embodied knowledge we hold in our hands. Through a photo essay of our drawn reflections, we explore how visual methods provide an alternative space for theorizing, critiquing, and making sense of our doctoral experiences. Our drawings are not merely tools for representation; they act as active sites of inquiry—mark-making as thinking, sketching as survival, and imagery as a relational bridge to understanding the complexities of our academic and personal journeys.

Yoojin Kim

Memories Beneath The Ocean Of History: Symbols And Images Of The Gwangju Democratization Movement In The Post–5.18 Era

This paper delves into the intersection of collective memory and historical trauma, particularly on the Gwangju Democratization Movement. It examines the imagery symbols of this movement via art exhibitions and contemporary cinema, which are linked to personal narratives and true stories. The analysis begins with Gwangju-themed media art exhibitions, such as To Where the Flowers are Blooming and Silent Lament, which draw inspiration from Han Kang's novel Human Acts. These exhibitions highlight how the physical nature of tangible objects visually portrays resilience and hope amidst historical tragedy, conveying the unheard voices of Gwangju through multimedia elements. The investigation further includes the film A Taxi Driver (2017), a significant cultural text in the context of South Korea's recent history, particularly in light of the impeachment of President Park Geun Hye. The framework of Object-Oriented Ontology contextualizes the film's usage of symbolic imagery, including shoes and the national Korean flag, emphasizing the narrative relevance of non-human entities. This paper explores diverse media forms to underscore the enduring impact of the Gwangju Uprising on collective consciousness and the cultural landscape, accentuating the importance of witnessing as a moral resistance for "ethical loneliness," with a specific emphasis on Gwangju's recognition as a member of the UNESCO Creative Cities Network in the field of media arts. The analysis enhances a wider cultural discourse that acknowledges and endeavors to heal past traumas, illustrating how artistic visuals and cinematic initiatives serve as a bridge between history and the ongoing struggle for moral resistance in the post–5.18 era.

Sarah Brooks-Wilson

Visualising nebulous journey barriers to inform accessibility policies that promote the wellbeing of marginalised young people

Voices within the youth justice population are under-represented because multiple barriers inhibit research inclusion, such as literacy levels, the capacity to concentrate, language barriers and a willingness to engage with an(other) unfamiliar adult. Visual communication can enrich research conversations and enhance dissemination, providing new opportunities to inform policy and practice. This paper explains how visual communication was used in four successive research and engagement activities, ultimately enabling hidden knowledge to improve accessibility within the largest Youth Justice Service in England and Wales. To start, a visual methods pilot helped evaluate the popularity and efficacy of photographs, drawing, icons and maps, with maps and icons then used to enhance research discussions on journey making. Young people then participated in workshops to co-produce a new visual participatory resource on youth justice accessibility barriers, with impact evidence suggesting new enhancements to communication quality in practice settings. The unearthing of hidden knowledge within these four activities is now helping to inform the configuration of service siting and access, to enhance personal safety in a city with elevated youth violence. The benefits and drawbacks of visual communication will be considered at the pilot, research, impact and practice stages described above. The unsuccessful use of visual methods in the final project provides new opportunities to reflect on piloting, experimentation and knowledge sharing on visual research methods and communication within international communities.

Anamika C S

Bridging Perspectives: Slow Cinema, Indian New Wave, and the Decolonisation of Storytelling

World Cinema is often narrowly defined as "non-Hollywood cinema," overlooking the rich interplay of cultural narratives and the evolution of global modernity represented by film movements. These movements act as visual bridges, connecting diverse perspectives and offering alternative storytelling paradigms. The Indian New Wave of the 1970s, initially aimed at fostering internationally visible art cinema, became a significant moment in this global narrative. While it evolved into a platform for politically charged and socially conscious Third Cinema, it also embraced storytelling beyond social realism, exploring nuanced cultural and artistic expressions. A defining feature of Indian New Wave cinema is its deliberate use of slowness, an aesthetic rooted in cultural values that emphasises space and contemplation over the Western preoccupation with time. Through the lens of Slow Cinema, a global trend in art cinema that highlights the reflective potential of unhurried pacing in storytelling, this research examines Uski Roti (1969) by Mani Kaul and Mayadarpan (1972) by Kumar Shahani as pioneering examples of cinematic experimentation with slowness in Indian cinema. Situating these films within Frantz Fanon's three-stage model of decolonisation, this study traces how postcolonial Indian cinema moved from imitating colonial frameworks to reclaiming and reimagining its identity. This analysis underscores how Indian New Wave films not only engaged with global cinematic trends but also redefined storytelling by embedding local cultural consciousness, bridging global and local perspectives.

Erminia Colucci

Domestic violence against girls and women in the Philippines: an ethnographic documentary project

There is a large body of studies that have highlighted the impact of violence against women, particularly domestic/family violence, on physical and mental health, including suicidal behaviour. In the Philippines, domestic violence against women is a serious public health problem, yet it remains the only country in the world where divorce is still illegal. In this project we used a visual research methodology (i.e. ethnographic documentary) to provide an in-depth understanding of the experience of domestic/family violence among girls and women in the Philippines. In this presentation, we will show some clips from the visual research output and discuss some of the key themes that emerged from the analysis of the visual data, including implications for prevention of domestic violence and suicide among girls and women in the Philippines.

Madeeha Kadar Nawaz Khan

Hidden Cases of Female Hikikomori: Exploring Visual Narratives in Japanese Manga

A visibly large amount of the Western and Asian population(s) have started to consume anime and manga resulting in them thinking of Japan to be 'exceptional' and 'relaxed'. It has also resulted in Japan possessing soft power globally through visual mediums leading to several debates and discussions from various perspectives. One such debate remains the lesser-known gendered portrayal of hikikomori (Dziesinski, 2004). This paper attempts to bring light to the marginalized portrayal of female hikikomori in media. This paper attempts to create a bridge between the existing reality and the portrayal in anime and manga (in Japanese pop culture). Being oriented towards a thorough analysis of selected manga, it begins by establishing the base through a discussion on hikikomori via the lens of gender studies. It will also further discuss the stark difference between the status of female hikikomori in Japanese society with media exposure bringing a biased perspective among the viewers. It will then present an in-depth analysis of male and female hikikomori among selected essay manga through concrete examples. Later, it brings about the findings in detail which hints at the societal pressures that female hikikomori go through in contemporary Japan. To further the scholarly investigation within the humanities, this study attempts to develop a nuanced classification framework for hikikomori, thereby facilitating more comprehensive and contextualized research endeavors. Lastly, the paper brings up needful suggestions about the contemporary implications of gendered perspectives, media & Japanese culture and asks for future discussions

Paula Chambers

Nomadic Objects and Material Migrants

I propose to undertake a feral intervention in spaces around the conference venue, installing artworks created from things I have bought at flea markets and second-hand shops from across Europe. These nomadic objects are transported home to the UK, transformed into artworks, then travelled with me in a stand sized suitcase to other countries where they are exhibited as artworks. The works I will bring with me to Istanbul are made from objects sourced in Warsaw, Riga, Lisbon, Berlin, Porto, Naples, Brussels, Prague and Venice, they are sculptural works that are lightweight and portable, some fold down, and some can be compressed and packed inside other objects. The use of second-hand objects and materials is a sustainable art working practice that bridges creativity and responsibility. These feral artworks materialise Dimitrakaki's (2014) feminist art making as a practice of refusal that operates in the grey zone between work and non-work. They are domestic in nature being made from discarded objects that can be thought of as the material culture of feminine domesticity; whisks, mirrors, cushions, beads, hair slides, lace, trays and other such objects. These feral artworks are sculptural objects that can be installed with minimum disruption to existing spaces, they are self-contained and materially discrete. My feral artworks are feminist objects that bridge theory and practice, through their installation as feral interventions they materialise the feminisation of migratory labour and the labour of the woman artist.

Burcu Şimşek , Hakan Soner Şener ,Gülay Acar Göktepe

BRIDGE Digital Storytelling Workshop for Graduate Students

This is a Digital Storytelling Workshop planned to be held with graduate students within the scope of IVMC 2025. This Digital Storytelling Workshop focuses on the concept of "bridge" and aims to enable graduate students to tell their own experiences about their academic lives in the form of digital stories in a one-day workshop. Time: A single day (This single day workshop can be planned as two half days) Capacity: 8 people (4 Master's students, 4 PhD students) Google Forms can be opened to determine the participants.

Jane Elizabeth Bennett
Sarah Hall

Visual Methods In Context: Drawing, Walking, Layering

This walking workshop incorporates an exploration of the ethical imperatives in visual research, bridging the intent behind capturing sensory and embodied experiences with the impact these representations have on broader audiences and participants. By focusing on sensory-driven and kinaesthetic engagement with urban spaces, the workshop emphasises the importance of authenticity, consent, and the potential for inclusivity in visual storytelling. This approach rightfully demands space and time; bringing attention to a continuum of care within a social urban context. We invite participants to connect to self and body and embark on walks through local urban spaces, engaging in dialogue to notice, connect with and critically reflect on their embodied experiences. We will use transparent materials to facilitate a multi-layered capturing of sensory perceptual and existential doings to not only represent their individual experiences but also resonate with or impact the collective narratives of the spaces they explore. Through collaboration the layered drawings provide elicitation for deeper engagement with place through visual methods. Participants will reconvene to examine the experiences and consider how their work intersects with ethical considerations truthfully and thoughtfully. The layering process itself will serve as a metaphor for the multiple dimensions of ethical research, showing how intent (what is observed and recorded) aligns with impact (what is communicated and understood). By the end of the workshop participants will leave with a deeper understanding of how their embodied experiences and artistic methods can bridge intent and impact, fostering responsible and impactful engagement with urban spaces and the communities within them.

Cemre Esen

Feminist Meme Workshop

This study focuses on a workshop that explores the intersection of feminist visual culture and digital meme production through embodied and participatory practices. Held at Bahçeşehir University, the workshop aimed to reconsider internet memes not merely as humorous digital artifacts, but as political expressions challenging gender norms, patriarchal microaggressions, and the invisibility of emotional labor. Participants were invited to bring their own visual and physical materials to the workshop; throughout the session, they utilized colored cardboard, magazine clippings, stickers, strings, pens, and various craft supplies to create personal narratives using the collage technique. Collage, which holds a significant place in the history of feminist art as a means of resistance and counter-narrative, was employed as a creative tool to visualize both individual memory and collective feminist critique. By opening a tactile, multi-layered space of expression in contrast to the speed and abstraction of digital culture, the workshop demonstrated that feminist narrative can be produced not only digitally, but also through material and relational practices. In this context, the study proposes a transitional space between feminist digital activism and material-based art-making, contributing to alternative modes of knowledge production.

Jude Smit
Ngozi Oparah

Using Metaphor and Visual Storytelling to Defamiliarise and Distribute Personal Narratives

This workshop aims to explore analogical design and how metaphor and visual storytelling provide a creative and containing framework for exploration of lived and living experience. It will draw on experiences of working with metaphor and symbolism in arts-based and visual research and practice. We will look at how this framework provides access to experiences and content that transcends language and verbal communication. We will discuss the contexts in which the attributes of this approach are especially useful, including examples of trauma and survivor stories and in therapeutic settings, but also how this can be applied to any context. During the workshop participants will: 1. Gain an understanding of how metaphor and visual storytelling can be used to augment language by exploring experiences, emotions, and feelings symbolically. 2. Explore metaphor as a tool to expand how we engage with storytelling, the limitations of language, and how visual metaphors supplement and provide more nuanced or different entry points to narratives. 3. Gain hands-on experience of using metaphor and visual storytelling, exploring how the process can facilitate communication. They will deepen their connection with the creative process by focusing on the barriers that exist both internally and externally, defamiliarising and redistributing personal narratives. 4. Consider how engagement with metaphor and visual symbols can evoke multiple meanings, discuss and challenge how we interpret and preserve individual narratives in context, and share reflections on the process, their responses to it, and the power of metaphor and visual storytelling as a unique means of communication. Proposed length of workshop: 2 hours.

Erbek Onur

RAFİNERİ: Creative Agencies as Visual Labs; Lessons from the Field

This presentation explores how creative agencies in Turkey act as visual laboratories, using the case of Rafineri Advertising Agency's work with Ata Demirer and Turkcell. Focusing on campaigns that merge celebrity culture with brand identity, we analyze how visual storytelling techniques shape audience perception and engagement. Based on field experience, the presentation reflects on the creative processes behind advertising production and the role of agencies as experimental hubs in Turkish media culture. By discussing selected campaigns, we offer insights into how local contexts influence advertising strategies and visual narratives within the broader scope of visual research.