

Panel 5

IVSA Conference 2009

Appreciating the views: How we're looking at the social and visual landscape

Panel Title	
Spaces for Play: Visual dimensions of pleasure and entertainment	
Description	
<p>One of the changes society has undergone since the industrial revolution first created a consumer culture is that ideas of pleasure and entertainment have become increasingly commodified. As the notion of leisure time increasingly became defined as those brief moments away from the prime objective of work, so our available uses of that time have also gravitated more and more toward the kinds of collective actions, ideas and spaces which shape and organise the discourses of contemporary mass leisure. Often too, the limited nature of our access to such moments of 'play' has increased the intensity with which we engage with them, and such dimensions of participation are often highly visually specific, through things like team colours or special clothing and costumes. Leisure moments such as these are also high among the parts of life we capture for ourselves, though our own photography and video as much as organised media coverage, allowing a wide field of potential resource to the visual sociologist who asks that key question of 'how are we to understand this'?</p> <p>This panel considers and examines ways in which physical places, spaces and environments have become, either explicitly or ideologically, linked to dimensions of leisure and play. Though nothing interesting is excluded here, this broad approach includes:</p> <ul style="list-style-type: none">• Case studies of specific places marked out and defined as having a socially constructed collective 'play' function: festivals, sports grounds, theme parks etc., or spaces given over to a leisure based function for specific occasions, such as a city marathon.• Studies of the ideas and ideologies which organise and socially motivate a collective 'non-work' function: the packaging of cultural nostalgia, feast or 'holy' days (holiday), fears or controls of the 'mass' at play, and the distinctions there may be between observation and participation in such settings.	
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Final Selected Papers

Name:	Claudia Rodrigues, University of Coimbra
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Paper Title	
Rhythmanalysis, Urban Environment and the Visual Approach: On the discovery of Porto's Party City	
Description	
<p>This communication have as main aim to expose an application attempt of Henri Lefebvre Rhythmanalyses Project , considered here as a research method and as a transactional word view or framework, with high significance in both comprehensive and applicability terms namely due to its potential of traducing urban life.</p> <p>This work has de intent of exposing some ways and processes of resource and production of visual accounts taking rythmanalysis as background.</p> <p>The Rhythmanalyses Project may be considered primary as a form and attitude of entrance, errance and exploration of the City and the Urban Cultures, taking into account the diversity urban rhythmicity - that may be visible on gestures, choreographies, sounds, noise, hesitations, movement, pauses, accelerations, silences and breaks, on the urban scenario. Such an agenda leads me to the use of visual methods and instruments witch is my intent to illustrate and sketch here. Thus, some methodological issues and re-creations of Rhythmanalyses are here emphasizing and the relevance of visual dimensions on collecting (the construction of a multimedia diary), analysing and presenting 'urban data' naturally emerged. A scope of 'visual formats' (more or less influenced, created and worked on by the researcher) since photography, analysis diagrams, diagrams-models, to web material, media material, photo and cinema material (more or less 'domestic') and a broad of historical visual sources had surface has crucial for the itinerary of this project defy. Therefore, the visual dimensions revels their pertinence on exploration of Night-Life/Party City experiences, narratives, identities and attachments, uses and appropriations, memories and histories that in is turn are embedded on cross-process of production, regulation and consummation .</p>	

Name:	Esther Renwick, University of the Highlands and Islands
E-mail address:	esther.renwick@shetland.uhi.ac.uk
Paper Title	Real Olde England" or World Cultural Heritage? England's World Heritage as a tourist product.
<p>In 1972 the World Heritage Convention was adopted by UNESCO; the Convention aimed to promote cooperation between state parties to protect global heritage, with particular emphasis on that which is considered to be of 'outstanding universal value'.</p> <p>Although not overtly a tourist designation predictably a distinct category of World Heritage tourism has developed, with various websites and fora devoted to 'collecting' World Heritage Site visits, and indeed WHS postcards.</p> <p>This paper will examine the way in which images of Cultural World Heritage Sites in England are used to project a national image.</p>	

Name:	Clara Garavelli, Universidad Autónoma de Madrid
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Paper Title	
Winning images	
Description	<p>The framing of Open Water swimming has traditionally been done by non-professional photographers and videomakers (who are usually the crew members that follow the swimmer and who make the actual swim possible). In recent years there has been a rapid increase in participation in open water swimming events around the world. This rise in participation has been followed by a professionalization of the act of registering such events. What used to be home videos are now slowly turning into t.v. documentaries and short films. The media's emphasis on personal challenge emphasis might be a reaction against the financial market crisis and the worldwide expansion of a feeling of uncertainty. However, the predominance of amateur videos and pictures and their channels of distribution cause us to reflect on the construction of an imagery that is still kept as a cult activity.</p> <p>This article will briefly trace the complexities of visually recording an individual sport, a personal challenge, where the audience's identification is not defined by market success but by the emotional arousal provoked by the sense of achievement portrayed. In doing so, it stresses the fact that the identification is not with the winner but with the act of contesting nature and its adversities. Therefore, such images are all 'winning images', since the completion of the goal (arriving to 'the other side') is not the actual success, but the act of embarking on a transcendental endeavour, striving against something that is bigger than humankind. With this dynamic in mind, a series of videos and pictures will be analysed (from various events, such as different crossings of the English Channel, lake Windermere and lake Zurichsee) in order to capture such imagery and its construction.</p>

Name:	Gordon Simpson, University of Cumbria
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Paper Title	
	Would Carter smile? Newcastle's cultural renaissance re-packaged in the football film 'Goal'
Description	
	<p>When the Tyneside locations of Newcastle / Gateshead featured in the 1971 film 'Get Carter', the portrayal was that of a culture just beginning to engage with the traumas of post-industrialism. Male working-class qualities of physical strength, aggression, and fierce anomic independence dominated an unforgiving urban landscape where anyone who'd 'bettered themselves' was inevitably corrupt in some way. Since then successive civic leaderships have consciously reshaped the social cityscapes of the area toward a more cultured leisure and service economy. The Fifa sponsored 2005 film 'Goal' clearly represents this new vision of the north-east. This story of an economic migrant who makes good at Newcastle United Football Club is set against a social landscape where - apart from the weather - universal harmony prevails around collective loyalty to the local team, and masculinity has been largely redefined toward qualities of consistency, quiet dignity, and respect. This paper examines such themes of representation in these films, and particularly considers the role of a socially structured leisure culture in defining contemporary working class masculinities.</p>