

**14-15 October 2015, Halmstad University**

**International SCACA symposium: ETHNOGRAPHY AND ITS AUDIENCES**

Locale: The Halda room, in the building "Visionen"

PRESENTATION OF ABSTRACTS

*In chronological order*

**Session 1:**

**Stakeholder Ethnography: knowing with research partners**

**Sarah Pink**

In a contemporary context ethnographers are increasingly likely to be engaged in projects that are interdisciplinary, involve stakeholders from within and without of academia and that seek to have impact in the world beyond academia. This creates complex research environments whereby stakeholders might involve a mixture of public sector and industry partners, and audiences for the work might include these groups, as well as other academics within interdisciplinary teams, discipline-specific academics through scholarly work, students and wider publics.

In this talk I argue for an approach that does not see these different entities as distant audiences for our work, but as partners in its constitution. Thus I ask: how the intent to communicate research beyond conventional academic writing shapes the ways in which ethnography is practiced from the outset; but how, conversely we also seek to shape the ways in which our partners understand the world through the outputs of our ethnographic practice. To describe this I use the concept of the 'ethnographic place' - that is a place where the ethnographic 'project' becomes ongoingly re-defined in relation to the things and process that co-constitute that place with it. Here ethnographic findings and knowings are not completed but ongoingly re-known as they not only represent 'other people's worlds' but also become part of them.

In developing this discussion I draw on examples from a range of projects I have been involved in in recent years.

**Sarah Pink** is Professor of Design and Media Ethnography at RMIT University, Australia, where she is Director of the Digital Ethnography Research Centre. She is also Visiting Professor at the Swedish Centre for Applied Cultural Analysis at Halmstad University, and Visiting Professor across the Schools of Civil and Building Engineering and Design at Loughborough University, UK. She is Guest Professor at the Free University, Berlin. Her in

press and recent books include *Digital Ethnography: principles and practice* (co-authored), *Screen Ecologies: art, media and climate change in the Asia Pacific* (co-authored), *Media, Anthropology and Public Engagement* (co-edited), *Doing Sensory Ethnography* (2015) and *Un/Certainty* (co-authored, 2015). Her non-book publications include the *Energy and Digital Living* web site (2014), and the documentary film *Laundry Lives* (co-Directed, 2015).

## **Multi-Targeted Ethnography**

**Tom O'Dell**

*Abstract still pending*

**Tom O'Dell** is Professor in Ethnology at Lund University. He is also visiting professor at the Swedish Centre for Applied Cultural Analysis at Halmstad University. His main research areas are culture and economy, mobility and transnational cultural processes. He is also working with studies of applied methodologies and how concepts and methods travel between business, art and academia.

## **Practices of future-making - Growing buildings**

**Wendy Gunn & Howard Gilby**

Anthropology, architecture and design have in common that they observe, describe and propose. Their orientations are as much towards human futures as towards human pasts: these are futures interwoven within contemporary social lives. Making futures suitable for future generations to live within gives focus to exploring how anthropologists, architects and designers could work towards a common purpose and collaborative practices while designing infrastructures. Here futures are grown and the social and material aspects of making and building are brought into focus. Notions of sustainability and intervention are problematized asking: In what ways could combining biotic and abiotic elements in the designing of buildings shape future urban landscapes? What are the possibilities here for the growth of bi-products in terms of food provision for urban infrastructure through involving biotechnology within the environmental engineering design of buildings? and What role do social practices and aesthetic judgement play in the legitimacy of buildings designed by combining biotic and abiotic elements? In order to address these questions, we will present design examples from successful environmental engineering projects integrating biotic and abiotic elements in building interiors (to improve air quality), exteriors (to clear up contamination and increase land value), to generate socio-economic growth (for and with a diversity of communities).

**Wendy Gunn** is Associate Professor of Design Anthropology, SDU Design Research, Mads Clausen Institute, University of Southern Denmark. Her current research interests include: social and material relations of making and building and practices of future making. Recent publications include *Design and Anthropology*, Ashgate 2012, with Jared Donovan and *Design Anthropology: Theory and Practice*, Bloomsbury 2013, with Ton Otto and Rachel Charlotte Smith.

**Howard Gilby** is Senior Research Associate at BattleMcCarthy consulting engineers and landscape architects. Gilby has extensive experience of architectural practice and has worked as a director with Sir Norman Foster and Partners. He was Head of Department at the Architecture and Landscape department, University of Greenwich. Latterly he was head of projects. In his teaching, Gilby has specialised in sustainable urban design, working on the green engineering of future cities, working closely with landscape colleagues and on live community, cooperative, neighbourhood projects in varying climatic conditions including London, Helsinki, Venice, and Cairo.

### **Paths of Transition**

#### **Katarzyna Herd, Samantha Hyler & Christopher Martin**

One of the major strengths (and, perhaps, occasional challenges) in Lund University's Masters Program in Applied Cultural Analysis (MACA) is the diversity in academic backgrounds and interests among the students it attracts. While the program may have an applied focus, many former MACAs have chosen to continue further in the academic world by pursuing doctoral studies. The three of us represent three different paths through the MACA program that this progression might take and that will be the focus of our talk. Samantha and Chris both come from similar backgrounds in the social sciences prior to entering MACA but came out of the program on different tracks. Samantha experienced moving out of applied work and back into more traditional academic research, though while maintaining awareness that her work could still have direct application as public research. Chris, however, has moved into a doctoral position with an explicit applied focus and finds himself in a sense continuing directly down the path paved by MACA. On the third track is Kasia, who entered the program with no social science background but now has found herself becoming a 'classic' ethnographer. This presentation will be followed-up by a slide show during the coffee break.

**Katarzyna Herd** is a PhD candidate in Ethnology at Lund University within the Swedish National Graduate School of History. Her research project concentrates on constructing and performing history in a context of Swedish club football.

**Samantha Hyler** is a PhD Candidate at Lund University. She has a bachelor's degree in anthropology and a master's in applied cultural analysis. Her research explores the ways in which planners envision socially sustainable futures for cities.

**Christopher Martin** is a PhD candidate in Ethnology in a joint position between Lund University and Halmstad University within the Swedish Center for Applied Cultural Analysis. His research focus is presently on how individuals experience driving and possible implications this could have on the introduction of autonomous drive vehicles.

## Session 2:

### Translation and Collaboration in Digital Ethnographic Practice

Heather Horst

This talk elaborates on the emergent practices of ethnography that are afforded by digital media. Specifically, it considers the ways in which ethnographies *today* take place within a particular context that is shaped by at least three contemporary factors: (1) the growing mandate for ethnographers *to* work across disciplines *to* address increasingly complex issues that demand insights from various disciplinary traditions, a trend underscored in relation *to* limits in government funding and the mandate on the part of government and non-government organizations regarding; (2) the on-going need *to* include and train junior scholars who are able *to* work and develop ethnographic competence through funding as a graduate student, postdoctoral fellow, or junior scholar, and (3) a digitally mediated realm that enhances relationships between researchers, research participants, research colleagues, stakeholders, and members of the public. In addition *to* a long history of ethnographic tradition, each of these factors is also shaping the ways in which ethnographic practice is evolving *today*. As we discuss, digital media offer particular affordances that make certain kinds of practices - in particular, practices of collaboration and of translation - both more attractive and more readily adopted than ever before. This talk will argue that the collaborative aspects of knowing and translating, made possible through the affordances of the technologies and in relation *to* the demands of knowledge-construction in this historical moment, mark defining features of the emergent practice of digital ethnography.

**Heather Horst** is Director, Research Partnerships in the College of Design and Social Context at interested in digital media, technology and other forms of material culture. Her books examining these themes include *The Cell Phone*, *Hanging Out*, *Messing Around and Geeking Out*, *Digital Anthropology* and *Digital Ethnography*.

### Audience in the transformative process of ethnography

Elisenda Ardevol & Debora Lanzeni

*Abstract still pending*

**Elisenda Ardévol** is Associate Professor in Social Anthropology at the Department of Arts and Humanities, at the Universitat Oberta de Catalunya and director of mediacions Digital Culture Research Group at the Internet Interdisciplinary Institute in Barcelona. She has been Visiting Scholar at the Visual Anthropology Centre of the University of Southern California and EU Centre Visiting Fellow at the Digital Ethnography Centre at the RMIT, Melbourne. Her current research focuses on design, creativity and collaborative practices in digital technologies. Her publications include *Researching Media through Practices* (editor 2009) and (in Spanish) *Key debates* (2014); *A Gaze's Quest* (2006) and *Representation and Audiovisual Culture in Contemporary Societies* (2004).

**Debora Lanzeni** is Researcher at the IN3 (Internet Interdisciplinary Institute) at the Universitat Oberta de Catalunya and member of mediacions Digital Culture Research Group. Her current research focuses upon understanding how digital technology and its processes of creation, imagination and production are being made in the context of Urban Labs. Her publications include “Digital visualities and materialities: paths for an anthropological walk” (2014); “Technology and visions of the future: imagination in the process of digital creation from an ethnographic approach” (2014) and “Materiality and experience in the Smart Future-Present of urban design” in Pink, Ardévol and Lanzeni, Digital Materiality: Anthropology and Design (forthcoming).

### **Mind the Gap – the challenge of handing over ethnographic insights**

**Mark Vacher**

In spring 2015 I was invited by the Danish architect firm Henning Larsen Architects (HLA) to be part of a team with the purpose of developing an innovative rethinking of student dwellings. Hiring me as anthropologist was an elaborate part of the company’s strategy to win an upcoming competition for the right to design 2000-3000 student apartments in Copenhagen. The idea was make anthropology the “USP” of the company’s proposal and to found the new concept on ethnographic insights and methodology. As the only expert of the team on ethnographic methods and qualitative research I was given free hands to design and conduct the necessary research for the new concept to sufficiently stand out as “innovative” and “ethnographic”. Since none of the architects had any prior experience with producing ethnography I decided to invite the entire team (6 architects) to participate as observers and note takers at a focus group interview with 5 university students. The interview went really well and provided me with a lot of ethnographic material on what it means to live in a student home which later on became core insights and crucial to the development of the final concept.

However, at the meeting right after the interview it turned out that what they had witnessed at the interview didn’t make any sense to the team members at all. In the talk I’ll explain why and what it took to convert the ethnographic material into an ethnographic deliverable suitable for this group of architects.

**Mark Vacher** is an Associate Professor at the SAXO Institute, University of Copenhagen, specializing in housing issues and urban anthropology. His work is inspired by phenomenological theories on time and space and by post-structuralist theories on consumption. He has conducted fieldwork in a variety of urban settings in Europe and North Africa

### Session 3:

## MUSEUM IMAGINARIES – ON EVOCATIONS OF POSSIBLE WORLDS

**Lotten Gustafsson Reinius & Robert Willim**

The presentation will discuss a collaboration between The Museum of Ethnography in Stockholm and Robert Willim in 2014. The aim was to raise new ideas on museum imaginaries and representation. The result was the audiovisual performance Possible Worlds by Willim. Material from the museum was combined with sound and images collected on trips to different parts of the world. The result became a play with temporalities, place and performativity.

In the performance recordings from early ethnographic expeditions are enmeshed with material from entirely different contexts. Mundane everyday things collide with devotional objects, with undefined landscapes and actions as well as the non-place sounds from electronic circuits. The material is mixed through live improvisation during a 30 minute performance.

Possible Worlds is an attempt to explore notions of ethnographic surrealism and the interplay between evocation of worlds and situated performance. The notion of surrealism is here used in an expanded sense, and draws on James Clifford's (1981) statement about ethnographic surrealism as a utopian construct and a statement at once about past and future possibilities for cultural analysis.

**Robert Willim**, cultural analyst & artist, Associate professor of Ethnology. His research deals with themes like digital culture, imagination and materiality, and his artworks are positioned close to his practices as a cultural analyst. Several of the works are about experiences of place and they often emanate from research questions. More info: [www.robertwillim.com/](http://www.robertwillim.com/)

**Lotten Gustafsson Reinius**, researcher and curator, Associate professor of Ethnology and, since 2014, director of Museum of Ethnography in Stockholm.

Her scholarly profile focuses on expressive culture, media materiality and popular imaginations. Recent research projects have dealt with issues of globalization and the history of collections and exhibitions of ethnography.

Curatorial work includes permanent exhibitions such as The Storage at Museum of Ethnography and travelling exhibitions such as Traces of Congo and Fetish Modernity.

### Audiencing in Tourist Ethnographies

**Soile Veijola**

My talk will be about 'a method of writing worlds' that does not happen single-authored, as is customary in the academia; nor even collectively which is common in the social media; nor

even in-two which is a usual form of academic and artistic collaboration – but in-three. Three is a peculiar number. Firstly, it is a social number that is ‘the beginning of a proper social’ as Georg Simmel put it. Secondly, writing in three allows perspectives and discursive positions and conjugations to shift; thereby it prevents locked dichotomies or opposites of two as well as the numerous perspectives of the many.

Third, writing-in-three allows forms of “engaged ethnographies” that – while describing worlds, narrating storylines, and creating agencies of authorship – unravel distinctions between authors and audiences and replace these with relationships, alternating perspectives and an ethics and modalities of being-and-knowing-with.

How is it possible to co-produce an experience that is fundamentally everyone’s own (not accompanying that of the others) yet also shared (also by way of writing)? And how could this experience help developing means of solving problems in human as well as in human-environment relations?

**Soile Veijola** is Professor of Cultural Studies of Tourism at the University of Lapland in Rovaniemi, Finland. Her background is in sociology and feminist theories. She has worked on ethical epistemologies of tourism studies, social production of knowledge, gender and embodiment, tourism as work, and the design of academic theses.

### **Ethnographic evaluation of large-scale events: A matter of reframing purpose and remixing outcomes**

**Annette Markham**

The case study for this presentation is a PhD course taught in Aarhus June 2015. We were asked to create a course to experiment with and develop ethnographic methods that could be used to evaluate Aarhus 2017: the year that Aarhus is named Cultural Capital of Europe. Twenty participants and three professors studied a large-scale outdoor art exhibition (Sculptures by the Sea) and a relatively small-scale music festival (Northside). Using multiple techniques and frameworks, we engaged the fields playfully. Participants generated layers of multimedia data; reflexively interrogated their own strengths, movements, and goals through these environments; and produced various research outcomes, framing these as remixes to challenge the goal of ‘findings’ or ‘conclusions.’ The outcome of our energies illustrates how the science of ‘evaluation’ might be reconfigured to adequately represent the complexity of such events, through the process of reconsidering how and why evaluation research gets done. This ongoing project considers how we might reframe how local governments assess cultural events, emphasizing the practice of creative ethnographic practice and the goal of generating future archeological artifacts. This approach embraces rather than reduces the complexity of large-scale events. It transforms the outcome from *presenting* statistics of success to *producing* future histories-- narratives that become memories for individuals and over time contribute to collective cultural heritage.

**Annette Markham** (PhD, Communication, Purdue University 1998) is Associate Professor of Information Studies at Aarhus University and Affiliate Professor of Digital Ethics at the Loyola University-Chicago School of Communication. Her research focuses primarily on

innovative qualitative methodologies for studying digitally saturated social contexts; ethics of social research and interaction design.

#### **Session 4:**

### **Melancholic Design: on participatory futures made and in the making**

**Pelle Ehn**

Would it be reasonable to claim that designers are more like pathfinders (Ingold) or trail-blazers (Krippendorf), than ethnographic mapmakers? As such they do not primarily map territory with its networks and infrastructures, but participate in their evolvment and very making (Star). But from where do they get the legitimation for this truly performative practice? Who invites and who is invited in participatory design? And who is really a designer, or rather how is design agency distributed among human and non-human actors (Latour)?

Would it be fair to suggest that participatory designers are engaged in “democratic design experiments” (in the small), with designarly approaches enhancing representative democracy as we know it? How are then issues of participation and representation dealt with across the laboratory and the parliament aspects of these democratic experiments (Callon)?

And if we review the short history of Scandinavian participatory design (from the early 1970’s until now) has it been a success or failure as engagements in democratic design experiments? What kind of futures has been prototyped and eventually actually made and who have participated? Are the Scandinavian participatory designers and the trails they have blazed more kin to contemporary Nordic film noir, than British artful critical design (Dunne and Raby), a kind of paradoxical melancholic, still hopeful, design of Utopias lost? As for design I think we can live in and with it. By prototyping and re-making it: again and again! But how does this participatory and melancholic design resonate with ethnography and its audiences?

**Pelle Ehn**, is professor at the School of Arts and Communication, Malmö University, Sweden. He has for more than four decades been involved in the research field of participatory design and in bridging design and information technology. Research projects include DEMOS from the seventies on information technology and work place democracy, UTOPIA from the eighties on user participation and skill based design, ATELIER from the last decade on architecture and technology for creative environments, and during the last years Malmö Living Labs, on open design environments for social innovation. His, often collaborative, publications include *Computers and Democracy* (1987), *Work-Oriented Design of Computer Artifacts* (1988), *Manifesto for a Digital Bauhaus* (1998), and as one of the voices of *A.Telier Design Things* (2011). Later publications include *Agonistic participatory design (CoDesign)*, *Design Matters in Participatory Design* (International handbook on Participatory Design), *Design Things versus Design Thinking* (Design Issues), *Utopian Design* (Design and Anthropology), *What is the object of design* (CHI) and *Making Futures* (2014).

## **Designing the invisible – Norm critical design and its audiences**

**Anna Isaksson & Emma Börjesson**

This presentation discusses an equality project at the Centre for Health Technology Halland (HCH). In the project we worked with norm critical design as a tool for making visible what a gender perspective on health technology can mean in a workplace context. It resulted in a conceptual prototype called the Androchair – a medical chair designed for men but based on women's experiences of the gynaecological chair. The Androchair received much attention in a number of different contexts outside of HCH. By using Actor Network theory and its core concept translation, we will in this presentation focus on how design and physical artefacts can reach new and different audiences when it comes to communicate equality issues and gender research. The Androchair has been discussed on national television and radio. It became an event at Almedalen, an important forum in Swedish politics, and an event at Göteborg book fair. Further, it has been discussed at Karolinska Institutet, one of the world's leading medical universities. The Androchair also became an artistic practice with audiences from Sweden to New York. This artistic practice will now engage a new audience – the SCACA symposium 2015.

**Anna Isaksson** is senior lecturer in sociology and researcher at the Swedish centre for applied and social analysis (SCACA) at Halmstad University, Sweden. Her current research focuses on the potential of combining gender theory and norm critical design within the framework of gender equality work and work for change. Recent research projects have also dealt with equality projects funded by EU and social and technical innovations in elderly care from a norm critical perspective.

**Emma Börjesson** is a project coordinator at Health Technology Centre at Halmstad University. She has extensive experience to identify, initiate and manage product development projects in health technology and to coordinate projects with different actors as researchers, healthcare staff and companies involved. She is currently involved in a research project which combines gender theory and norm critical design within the framework of gender equality work and work for change.

## **Asking audiences to perform: shepherding the transformation of research in stakeholder action**

**Brendon Clark**

There has long been a mismatch between how ethnographic researchers learn about the world through active participation in the lives of others in context, and how audiences consume the results of ethnographic research, often in a physical, material and social arrangement akin to a classroom setting, the researcher in the teacher role and the audience as students. Both of these sets of interactions with people with different interests, expertise, memberships in groups and networks, are rich sites of knowledge production.

In this talk I will focus on efforts to reconfigure the dynamic nature of the "research consumption" arrangement, asking traditional audience members to put their stakes into play in various performances. According to Richard Schechner, the father of performance studies, the most salient circumstance in performance is what he refers to as the "performative bundle", the way in which the project coming into being gives shape not only to the future, but to the past as well. "In a very real way the future - the project coming into existence through the process of rehearsal - determines the past: what will be kept from earlier rehearsals or from the "source materials." (Turner 1985:39). It is precisely how stakeholders re-produce the past in relation to the emergent future that has consequences on the integrity of ethnographic efforts. In a rather extreme case, I will introduce examples of asking audiences to perform during a high-stakes, targeted research effort in a large company setting involving over twenty senior executives, directors, and managers over a one-week period. The examples shed light on the physical, material and social arrangements involved in asking audiences to perform, demonstrating a shift in the role of the ethnographer as a carrier of ethnographic knowledge alone, to setting the conditions for potentially transformational processes and, as an audience member, bearing witness to the performances of others.

**Brendon Clark** is the studio director and a senior researcher at Interactive Institute Stockholm. He completed his PhD exploring the emerging field of design anthropology developing a framework for organizational negotiations at the front end of design research projects. His research interests lie at the intersection of anthropology, design, business & innovation and Participatory Design. He focuses on collaboration frameworks for involving multiple stakeholders in project initiatives and the implications for knowledge generation and knowledge transfer in praxis settings.