

Abstracts

Participatory Video

András Müllner: Introduction to the Thematic Section on Participatory Filmmaking of Replika, a Hungarian Social Science Journal

Abstract: In the introduction I overview some definitions, that have, among others, the shared element of collective knowledge production through video media by disadvantaged communities and their allies. Then I refer to some preliminaries from the terrain of visual anthropology and activist documentary, and to some representative examples from the history of participatory video applied in developmental fields. Similarly, I refer to some decisive literature in the subject, and to the disciplines involved, which are numerous. Talking about the scholarly literature of participatory video, I put an emphasis on the works the authors of which make an effort to sum up the actual state of the subject, in order to help the communication between various research fields, and to make it easy for the experts to have an overall view on the method. After a short description of the network of visual-performative methods I introduce the work of the Minor Media/Culture Research Centre at the Department of Media and Communication (ELTE University, Budapest, Hungary), with special regard to its participatory video projects. Finally, I shortly sum up the content of the articles published in the section. There are two translations in the section, and five original articles, written by Hungarian authors. The former ones served as inspirations for the Minor Media/Culture Research Centre, particularly social anthropologist Michael Stewart's article about the MyStreet-project, and its historical source, the Mass Observation movement. The original Hungarian papers are unique in their nature, as far as there has been no overall study until now about the catalyst method (improved by Sári Haragonics, the well-known expert of the Hungarian participatory video activism), the MyStreet movement in Hungary (Balázs Cseke), the participatory video as applied in museum pedagogy (Krisztina Varga), the You-Too method applied in university groups (György Ligeti), and the history of participatory video and its current Hungarian „minor media”-examples (András Müllner).

Keywords: participatory cinema and video, definitions, examples, literature, disciplines, performative-visual research method, Minor Media/Culture Research Centre (ELTE Media), participatory video projects

Michael Stewart: Mysteries Reside in the Humblest, Everyday Things: Collaborative Anthropology in the Digital Age

Abstract: MyStreet is an internet-based collaborative anthropology research project combining digital recording, Google maps and visual-ethnographic research. It aims to generate a space for a series of 'minor' discourses in which 'venatic' evidence (Carlo Ginzburg) holds sway. I examine this project and its preliminary outcomes as a revival of the spirit of Mass Observation, a British social movement of the 1930s. Though originally rejected by the Anthropological academy, Mass Observation's extraordinary vision of a democratic 'science of ourselves', to be realised through the creation of a popular anthropology of everyday life, remains as relevant today as it was in 1937.

Keywords: collaborative anthropology, visual anthropology, mass observation, methodology, documentary film

Jean Schensul and Campbell Dalglish: A Hard Way Out: Improvisational Film and Youth Participatory Action Research

Abstract: Most anthropologists who publish on educational topics are employed by schools of education to train students in the use of ethnography to improve educational practices. They also may contribute to curricula and educational policy. There is, however, a vast arena of applied educational work conducted by anthropologists and educational ethnographers that falls outside of these pursuits. This includes the invention and implementation of curricula for outof-school learning, museum exhibits and other interactive displays, innovative ways of representing research results to the public, and new ways of engaging publics in conducting their own research for interventions and advocacy (Schensul 2011). In this chapter we focus on the relationship between youth participatory action research (YPAR) and improvisational filmmaking as a pedagogical approach to increasing public voice among youth experiencing social, economic, and educational disparities by offering them a unique means of engaging different publics with their research and lived experience.

Keywords: educational ethnography, youth participatory action research (YPAR), improvisational filmmaking, disparity

Balázs Cseke: MyStreet Movement and Participatory Video

Abstract: In this study, I research the method of participatory videomaking as an Arts-Based Participatory Action Research based on both international and Hungarian practices. My research is based on the collaborative anthropology project called MyStreet that broadened the forms of academic knowledge-production involving multiple groups of society, using video making to study everyday life. After the historical and methodological analysis of the community-based video-map, I review Hungarian practices. I provide insight into the preparation of one tentative participatory action research. Although participatory video making has no comprehensive definition, in my paper I attempt to systematise and classify the main characteristics and approaches of this method.

Keywords: MyStreet, participatory video, action research, Mass Observation

András Müllner: „To be continued...” – Reflections on an Example of the Contemporary Participatory Video-projects in Hungary

Abstract: In the present article I introduce the phenomena of participatory film/video through historical and recent examples. PV is a method for researching society and it aims at emancipating marginalized communities in the first place, with the active collaboration of the communities themselves. The paradigmatic example of the technique applied in the developmental field and participatory action research was the one and a half decade long Challenge for Change program launched by the National Film Board of Canada, and especially its film series on the Fogo Islands in 1967. The definitions of the participatory film I am to introduce are rooted in developmental and other similar researches that have been made since the Fogo-process. I show some possibilities and pitfalls hidden in the method of the PV, and I also present some debates which defined the history of the PV and its applications. Regarding its origin and its relation to reality, the genre has strong connection to the documentary film, but brings about a paradigmatic change in the practice of documentary production, in how it distributes the conventional roles in filmmaking, how it involves filmic subjects as equal partners, and intervenes and changes power relations. This paradigmatic turn means that non-professional participants have technical skills in order to have access to control their own representation, to reflect on their own social problems in dialogic contexts of filmmaking, and to act to change their status. I attempt to illustrate the above mentioned paradigmatic turn with re-functioning the metaphor of displacement. Since the filmexperts of the research team I lead collaborate mostly with youngsters, in this article I focus mostly (but not exclusively) interventions made together with adolescent people. That is why the role of the contemporary media environment and popular genres are essential parts of the projects mentioned here. In the last part of my article I analyze the films we made, and I finally try to consider the future chances of the project with showing its strengths and weaknesses.

Keywords: participatory video, Challenge for Change, camera as catalyst, youth participatory action research (YPAR), displacement, contact zone, third space

Sári Haragonics: The Camera as Social Catalyst

Abstract: In my study I will introduce the methodology, practical aspects and social embeddedness of participatory video and another method, developed by me: The camera as a catalyst. I will do so through workshops materialized in Hungary throughout the past years. The camera as a catalyst method is based on participatory video, but uses film as a communication tool between two groups. Its main purpose is to use camera as a catalyst for group cohesion and intergroup connections. Through the filmmaking process, the method is dealing with the participants representation and self-representation, is based on dialogical directives and has participation and community building as its goal on the verge of societal line of fracture.

Keywords: participatory video, minority and majority representation, integration, society, catalyst, community, workshop, group identity

Abstract: After the 2000's museums have become increasingly open and participatory, with an emphasis on the audience's active involvement, community empowerment, and shared knowledge production. Accordingly, museums are adapting new methodologies to their toolbox, and in the process participatory video was launched in the museum. In my study, I try to find the answer to the question of how participatory video can be used as a museum pedagogical tool and/or as a mediator method. Through selected examples, I present the InsightShare participatory video program and its museum adaptation and analyse the project Decolonizing Cultural Spaces: The Living Cultures (2020). I will also introduce Hungarian museum sessions of the participatory video: the Hungarian Jewish Museum's participatory film camp project (2015) and Sopron Museum's MyStory project (2018).

Keywords: museum, participation, participatory video, museum pedagogy, InsightShare

György Ligeti: *You-Too: a Mental Health Methodology for University Students*

Abstract: A new teaching-learning methodology has been created under the name: *You-Too*, which focuses on individual needs and relies on the inherent motivational power behind these needs rather than attempts to solve real or perceived social problems. The *You-Too* methodology is a group- and art-based teaching-learning methodology imbued with mental health elements and is designed primarily for university students. Group members are encouraged to cooperate closely with the aim of creating an animated movie addressing a particular social problem of their choice (e.g. racism, gender, climate change, refugees, homophobia, social inequalities). Alienation and loneliness are a growing trend among students in higher education; instead of having classes with permanent groups of students, the freedom to choose classes and class times have produced isolated and alienated individuals in many institutions. Most of them also work to make money, which, in fact, translates to studying becoming an additional activity in an accelerated march towards adulthood, rather than a primary goal which is accompanied by a few hours of regular money-making activity. Expectations on performance are high, even first-year students are already eyeing and preparing for the labour market; they are being forced to choose their classes and teachers very thoughtfully and tactfully: grades, letters of recommendation are crucial and there is a real stake at hand: student loans, and future repayment of home loans. And it appears as if the individuals themselves were the number one and sole responsible agents for their poor state of mental health and burnout. The three pillars of the developed methodology are self-knowledge, project discipline, and aesthetics for its own sake. The *You-Too* methodology has been tested with university students, disadvantaged primary school students living in a small country settlement in Borsod County, as well as special education teachers and social workers (see end of this paper for the list). This present paper sets out to outline the theoretical background and the main features of the methodology, and also describes the cultural and anthropological observations we made during times the method was put into practice.

Keywords: project, mental hygiene, work of art, students, self-knowledge

Capability Approach and Participatory Research

Judit Gébert, Barbara Mihók, Judit Juhász, Zoltán Bajmócy, Boglárka Méreiné Berki, Norbert Horváth and Antal Kis Exploring the Status of Deaf Young People with Qualitative Methods

Abstract: In our paper, we argue for the following: To evaluate the situation of disabled people we need to examine the interconnectedness of health impairment and social environment. We base our arguments on the results of the first – explanatory – phase of a participatory action research with the community of deaf and hard of hearing youth. We use qualitative methodology to explore the situation of the community and we use the capability approach by Amartya Sen as a theoretical framework. We think that the capability approach could be an alternative concept compared to the mainstream policy frameworks and it can help to understand the situation of disabled people deeper and define the appropriate ways of empowerment.

We write about the practical experiences of our qualitative exploration within a participatory action research process with deaf and hard-of-hearing youth and the interconnectedness of the capability approach and disability studies. Both are new in Hungarian. We intend our paper to caregivers for disabled people – especially for the hearing impaired – social scientists working with participatory research methods and policymakers of the relevant field.

Keywords: disability, capability approach, hard-of hearing youth, participation

Social Network

Zoltán Farkas: The Concept and Main Types of Social Network

Abstract: In this paper, I elaborate the theoretical conception concerning the concept and types of social network within a comprehensive social theory, which I call the theory of institutional sociology. Considering social relations, as well as tight and loose relationships within social relationships, I distinguish the social network from the social group (and union). According to this, social network is an aggregation of institutional social morals, as well as individuals falling into the validity scope of these morals and bound together by loose social relationships created by the given moral norms, and their loose social relationships. Then, considering the partner and loyalty relationships within loose social relationships, I distinguish between partnership and loyalty social network.

Keywords: social network, social relationship, partnership social network, loyalty social network

Social Poetics: a Social Theory of Reality of Meaning

Lajos Cs. Kiss: The Social Science Status of Social Poetics: Foundations

Abstract: The paper undertakes to present and analyse Márton Szabó's monograph from a social theoretical point of view. The paper argues that Social Poetics is, on the one hand, a scientific theoretical challenge to the disciplines of textual studies (rhetoric, linguistics, literary theory) and, on the other hand, the initiation of a new research programme and foundational discourse. The research program and foundational discourse make it possible to clarify the constitutional problems of the social meaning reality (society/culture), the basic forms and connections of the levels of reality, as well as to create consensus-based starting points for rethinking and reordering the relationship of the scientific fields involved. **Keywords:** social poetics, rhetoric, linguistics, literary theory, scientific theory, social theory, social reality, action-linguistic meaning formation, text, hypertext, interpretation

Review

Barnabás Kurucz: A Sociological Guide to Better Understand the Problems of our Time

Abstract: In this review, I review Norbert Elias in *Troubled Times*, edited by Florence Delmotte and Barbara Górnicka, to be published in 2021. I will present the background and purpose of the book, the authors and the main themes along which the analyses are spread. Before discussing the studies in more detail, however, I will outline the main ideas of the German sociologist, given the lack of domestic awareness of Norbert Elias's work. I will then present studies analysing the phenomena of violence, war, terrorism, social exclusion, ecological crisis, migration and functional (de)democratisation. At the end of this review, I will try to contribute to the definition of new directions in figurative sociology along three critical lines.

Keywords: figurative sociology, Norbert Elias, violence, survival unit, established and outsiders