

SHOOTING SCRIPT IN PLACE STUDIES

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SOF/ AMU/ VERY YOUTH CULTURE/ NN6T

SCHEDULE

DE-RE-BORD

Honest report about collective effort in the field





PROJECT (DFG-NCN Beethoven)

**Socio-spatial transformations in German-Polish *interstices*.
Practices of debordering and rebordering (DE-RE-BORD)**

Partner:

- Leibniz Institute for Research on Society and Space, Research Department “Dynamics of Communication, Knowledge and Spatial Development”, Erkner, Germany
- Adam Mickiewicz University, Institute of Sociology, Poznan, Poland

AIMS

investigate **socio-spatial transformation processes** in Polish-German border regions since the opening of the border in **2007 until the present days**



ASSUMPTIONS

Over time, on the one hand

debordering (e.g. due to the removal of frontier barriers)

- has facilitated practices of **crossing the borderline (and of collaboration)**
- these practices became **popular among the residents**
- in the course of which the **other side** of the border has become **more familiar** to the residents (spatial appropriations)
- borders in terms of **borderlines become blurred**
- cross-border regions develop which become ***interstices* between the national territories**

Over time, on the one other hand

different cultural spaces still continue to exist on each side of the borderline

on this basis **rebordering** – as a reaction to debordering – in terms of erecting fences, building up security systems in the region etc., may emerge

MAIN RESEARCH QUESTION

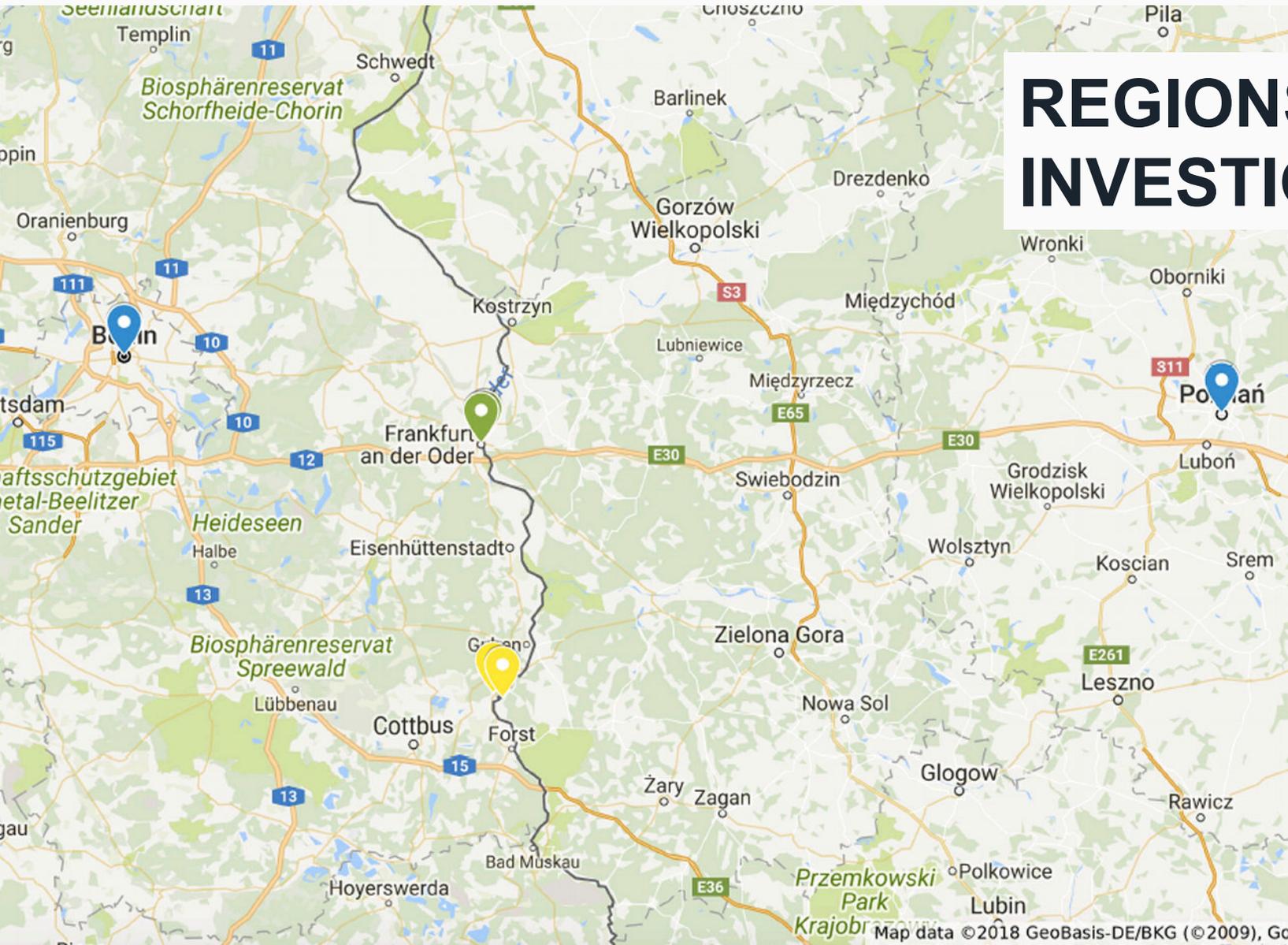
Which **socio-spatial transformation processes** can be observed in **border regions**, i.e. how can the social and material construction processes of **debordering, rebordering and the construction of interstices over time** be **empirically and theoretically** systematised?

RESEARCH FOCI

for the analysis of socio-spatial transformation processes (of debordering, rebordering, interstices)

Changes over time in:

- **local discourses** (and knowledge orders) about 'the' border, including the visualisation of 'the' border (borderline and/or border region)
- **materiality** of borders
- border-related **knowledge (ascription of meaning) and practices of local actors** engaged in cross-regional affairs
- border-related **knowledge and practices of residents** (including **cross-border mobility**)



REGIONS UNDER INVESTIGATION

URBAN:

Berlin ----- Poznań

Frankfurt ----- Słubice

RURAL:

Gießen ----- Późna

EMPIRICAL WORK PACKAGES

WP0

Preparatory work

WP1

Public discourses

WP2

Knowledge
and practices of
local experts

WP3

Knowledge
and practices
of residents

WP4

Comparisons





DE-RE-BORD AS AN EXAMPLE OF CULTURAL MAPPING

- I want to show that cultural mapping **doesn't have to be limited to desk research or workshops with stakeholders**, but part of it should also be observing **what people do in the space they live and be in**;
- Our project concerns **how similarities and cultural differences are inscribed in space** and supported by its material and visual dimension. And thus can be example of community identity mapping;
- Also that study of the cultural specificity or the potential of space doesn't necessarily have to be only about heavily urbanized areas, but also about **places where urban intertwine with the "natural" landscape**.
- The DE-RE-BORD project, like the one you're starting by this meeting in Gdańsk, is **an international group** that needs to build a **common understanding** of what to do together, but also to get to know each other and make friends.
- This preliminary stage is **utterly important, though usually underestimated**.

ABOUT SHOOTING SCRIPT



**WP0****Participant
Observation****WP1****Discourse
analysis****Quantitative
image
analysis****WP2****Expert
interviews****WP3****Space-time
diaries****Walking with
videos****In-depth
interviews**

WPO

Scouting (participant observation):

- Getting the initial orientation in the studied area
- Determining the nodal points that determine the processes and practices that interest us
- Deepen the first research hypotheses and generate more
- Acquiring photos for interviews



Qualitative Sociology, Vol. 20, No. 1, 1997

SCOUTING AS A PROCESS IN ORDER – RESULTS CAN BE ACCUMULATED

Grounding Visual Sociology Research In Shooting Scripts¹

Charles S. Suchar

This essay presents a method for integrating visual representations of social and cultural realities into sociological analysis. It unites strategies of documentary photography with those of grounded theory-based field research and demonstrates the consonant interactionist and interrogatory stance of the visual sociologist. The documentary photographic method of using “shooting scripts” to structure the visual field project is shown to have a complementary relationship to a grounded theory method, and both, together, offer the visual sociologist a structured way of initiating and sustaining photographic field work.

KEY WORDS: grounded theory; documentary photography; shooting scripts.



Fig. 1. Victorian styled housing exteriors.



BENEFITS OF THE SCRIPT/1

- Allows you to (literally) move on (break with the "sharpening of the pencil phase"). You are thinking while still moving around and thus **getting better understanding of your goals without a annoying feeling that you still didn't even started.**
- Intertwine the process of **conceptualizing and collecting** material (grounding the hypotheses). Because showing/ talking about pictures is also a handy way of establishing bonds between project team members, script **facilitates international project communication.**
- It is a good pretext for establishing networks and building interest during the development of the research (conversations with residents, contacts with respondents, media). This way, script helps to **increase the participation of local community.**



BENEFITS OF THE SCRIPT/2

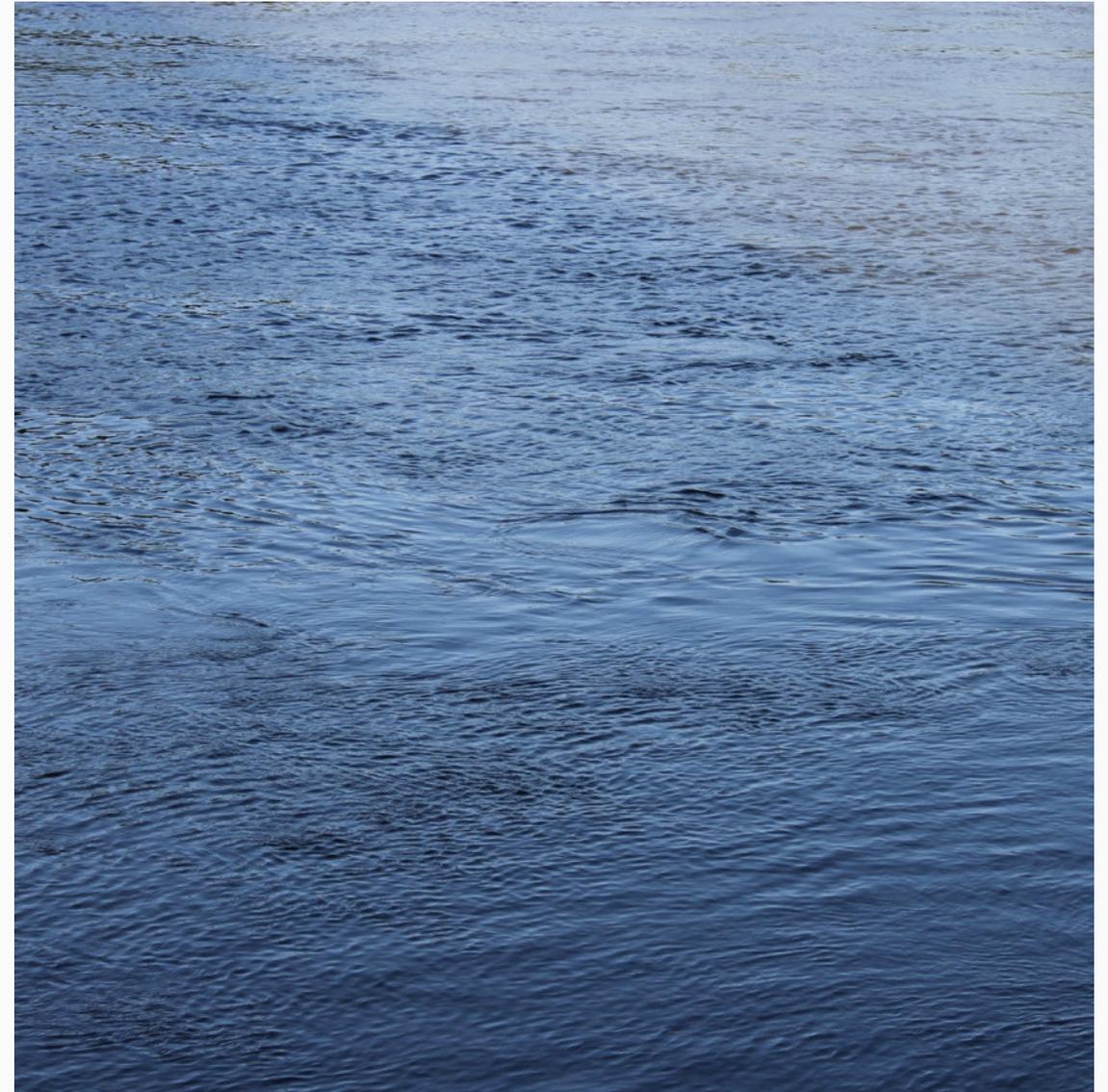
- It provides visual material that can then **be used in various ways** – in documentation, disseminating of the results, but also during workshops with stakeholders.
- Technique relatively **easy in mastering** (not only for sociologists / professional researchers) and thus helpful particularly in interdisciplinary teams.
- A simple way to **organize and interpret visual data**, which you will probably generate a lot while working on the Urban Lab project.

WORKING ON/WITH THE SCRIPT



A

Script in place mapping



Steps

01

Creating the scenario

02

Making and
reviewing images

03

Further photographing

04

Conclusions





01/ SCENARIO

The scenario is basically a list of questions for which we want to find the answer during the observation which we want to enrich with photographing.

In DE-RE-BORD, we were asking first of all about the notions of the border, and also the forms of maintaining, blurring or reinforcing the border



02/ MAKING AND REVIEWING THE IMAGES

We photographed in pairs, everyday we looked through the picture together, we chose the most important ones and discussed their relevance for the problem.

We also made a decision about what is missing in the set.

The photos have also turned out to be a good excuse to discuss and integrate the team.



03/ FURTHER PHOTOGRAPHING

When discovered that images forms a unexpected set, which seemed significant, we returned to the area to photograph this phenomenon more consistently



04/ CONCLUSIONS

In this study, we decided (for now) on typological analysis, so we described simply what can be seen through the pictures.

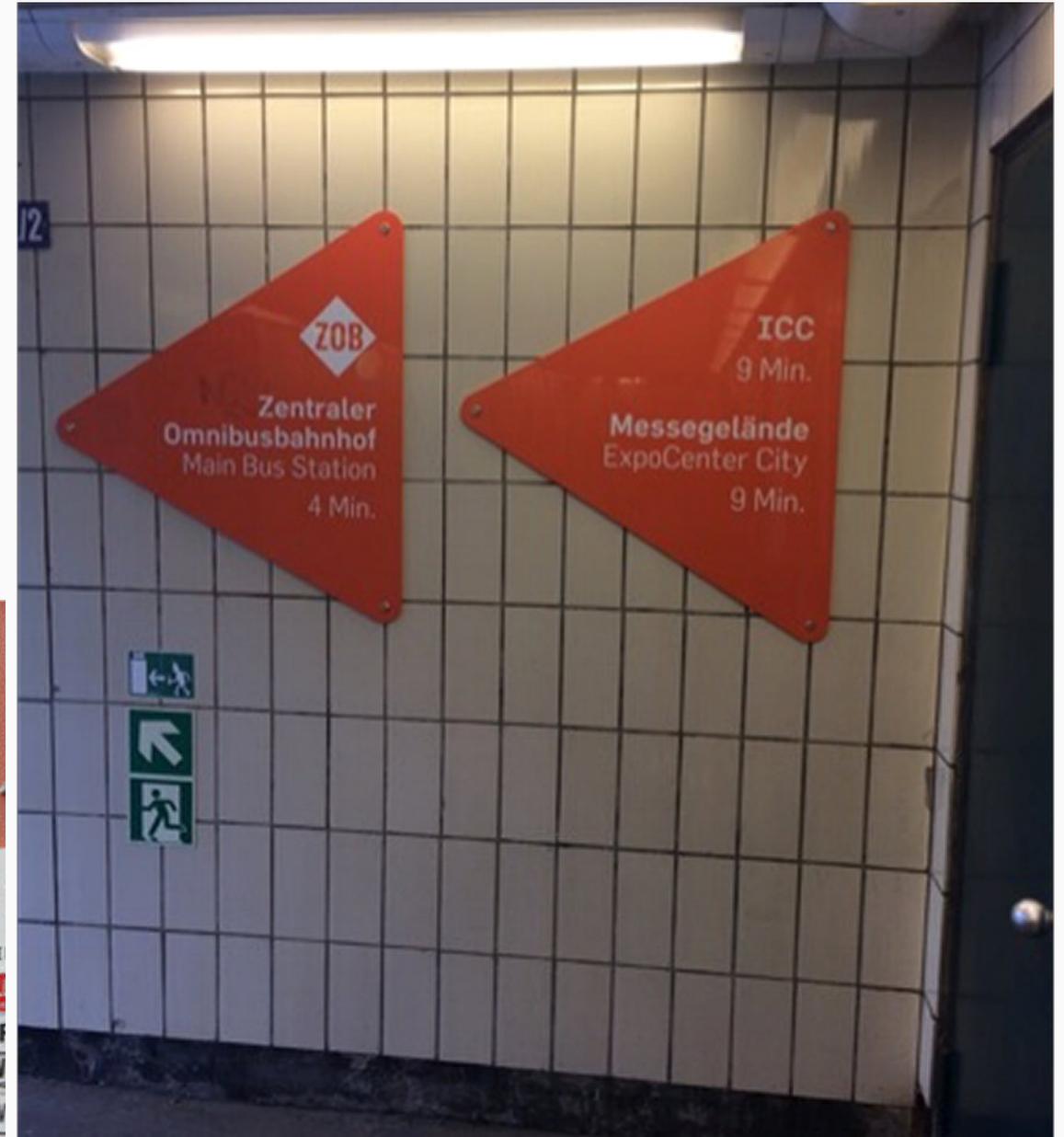
FIRST RESULTS

(with Vivien Sommer)

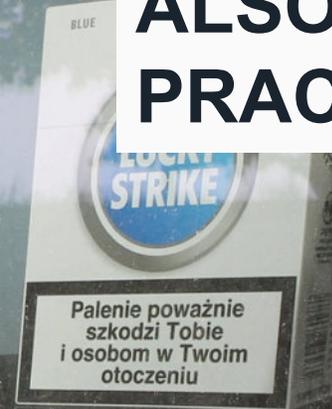


INTERSTICES ARE WEAKER THAN EXPECTED

Example: language



48 gute Gründe,
nach Polen
zu fahren.



Lucky Strike. Sonst nichts.

**INTERSTICES ARE
CONSTRUCTED NOT
ONLY THROUGH
DEBORDERING BUT
ALSO REBORDERING
PRACTICES**

Example: trade

Example: re-enacting the border



DEBORDERING AND REBORDERING PRACTICES REINFORCE THE DIRECTION OF ECONOMIC DEPENDENCE



Example: shopping



Example: security

BIKE BOX





Example: imitations (one-sided)

B

Elements of the script:

Research questions

Indicators (manifestations)

Chat scenario



RESEARCH PROBLEM	PHOTOGRAPHICAL CATEGORIES
What are the specific features of the visual and material culture of the Polish border areas?	<ul style="list-style-type: none"> • Height and size of buildings • Colouring (consistency/variety) • New/old buildings • Gates, enclosures, entry barriers (tangible and intangible) • Residential/consumer buildings • Outdoor decorations and building symbolism (flags) • Places connected with German history (state, forms of commemoration, etc.) - identified on the basis of observations
How is the infrastructure of the Polish border areas organised?	<ul style="list-style-type: none"> • Catering establishments (type of cuisine, proximity to the border, multilingual menu, customers, weekend/lunch offers) • Service points (basic types, multilingualism, price list) • Tourist establishments (types of offer, recreational/occupational tourism)
What are the specific forms of interaction in the Polish border areas?	<ul style="list-style-type: none"> • Meeting places (proximity to the border, infrastructure facilities, participants, length of relations) • Leisure activities (group/individual, forms of sport, role of riverside areas, leisure facilities) • Forms of consumption
What is the social structure of the Polish border areas?	<ul style="list-style-type: none"> • Status symbols (clothing, technology, modes of transport) • Nationality symbols (patriotic clothing, vehicle markings)
How do the connections between Poland and Germany function?	<ul style="list-style-type: none"> • Transport hubs (e.g. railway stations, bus stations, stops, border crossing points, motorway) • Crossing of borders (pedestrian traffic, road transport, public transport lines) • Bridge as a place of transport (architecture, ground, surroundings) • Transport infrastructure (roads, pavements)

CHAT SCENARIO

1. What does the border mean for you?
2. Is this more than a dividing line between a country/city?
3. What are in your perspective typical characteristics of the border (distinctive places, things, signs, activities, atmosphere)?
4. What role does the border play in Słubice?
5. Has the Polish-German border become blurred in recent years, or is it becoming more and more defined? (Or maybe without changes)?
6. What reinforces you in this belief? How do you know that the border in Słubice is becoming more defined, blurred or remain without change?
7. Do you have any contacts with the Germans? In what circumstances?
8. Do you cross the border? How often?
9. What are you doing there usually (working, shopping, spending leisure time...)?
10. How do places across the border which you visit feel like? Do they feel familiar, strange or indefinable ?
11. (If) we have a good conversation, we will come back. Please give us your contact details?



Q&A

BREAK

/5 MIN

PRACTICING



TASK 1

/CULTURAL MAPPING

Tell me something about Cultural Mapping (you participated in the workshop with the author of the method yesterday, you were walking around the city)

TASK 2

/DIVISION INTO GROUPS

Let's divide into three, more or less equal groups and we will try to build our own shooting scripts in those teams.

TASK 3

/RESEARCH QUESTIONS

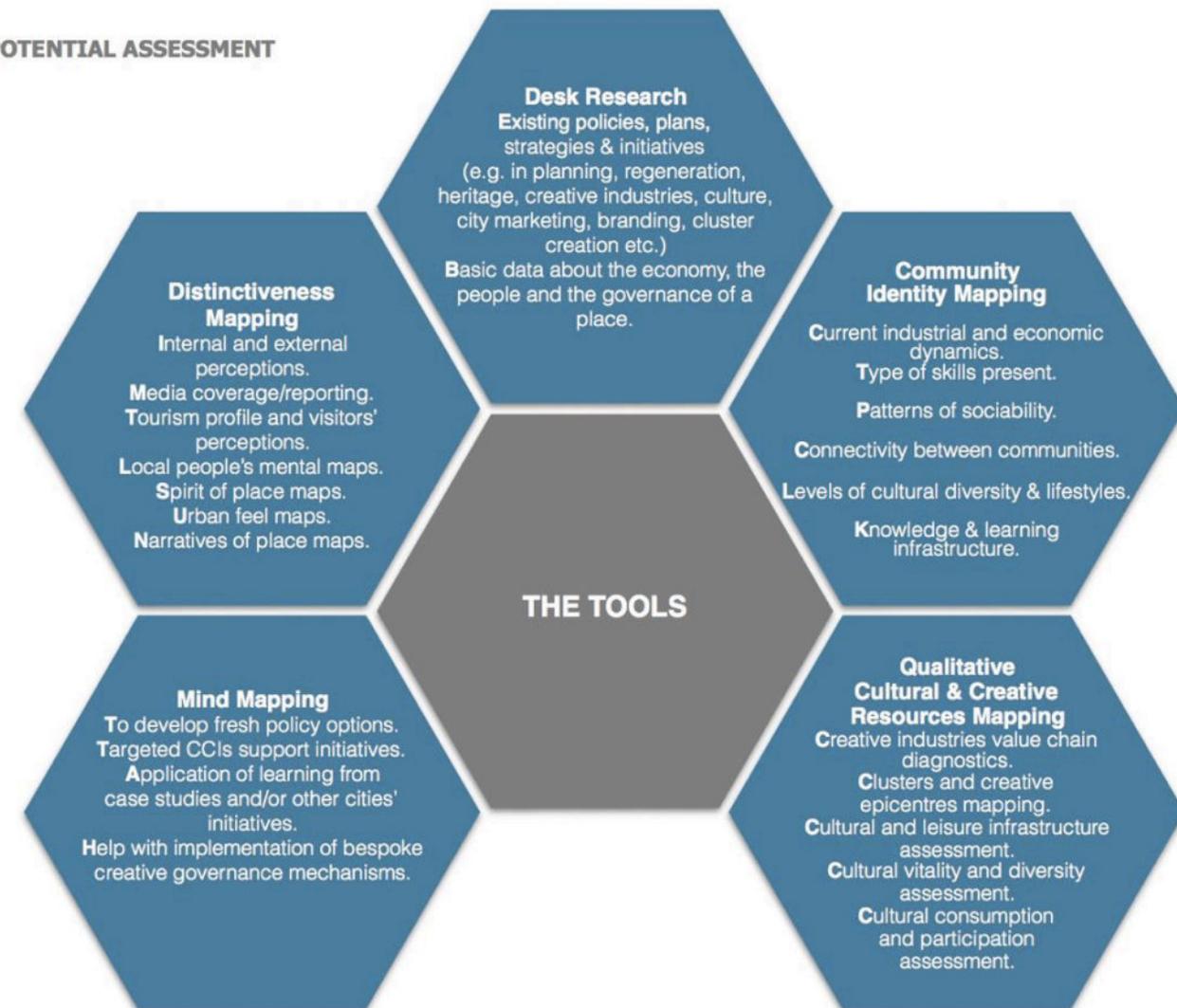
- a. Take sheets of paper and place them horizontally.
- b. Think about your research problem, choose one that will be **associated with UrbCulturalPlanning** and write it on top.
- c. Divide the sheet into two parts (draw a line)
- d. On the left, write 4-5 **research questions** that you would like to answer to find an answer to chosen main research problem.

TASK 3

/TIPS

- Look at this graph for inspiration
- Don't be bothered about linguistic correctness or scientific sound of sentences
- But write in such a way that others can read it (without scribbling)
- You have 15 min

CREATIVE POTENTIAL ASSESSMENT © Lia Ghilardi



TASK 4

/INDICATORS

- a. On the right side, write 2-3 things that you can photograph (so called: indicators or „photographic categories”) to look for answers to selected research questions.
- b. Try to suggest indicators for each of your research questions
- c. It may be helpful to remind yourself the yesterday's walks, review photos you made (if you took them).
- d. You have 15 minutes for this task

TASK 5

/SHARING YOUR THOUGHTS

- a. Pass your sheets to the group on the right
- b. Review the proposal of another group and discuss it in your team
- c. Comment (write on) the received sheets - mark things that seem problematic to you, suggest things that can be expanded, give other proposals
- d. You have 10 minutes for this

TASK 6

/SHARING YOUR THOUGHTS AGAIN

- a. Pass your sheets to the group on the right
- b. Repeat the process
- c. You have 10 minutes for this

TASK 7

/CHAT SCENARIO

- a. Transfer the sheets to the group to the right (all groups should get back their own sheets)
- b. See what other groups have added to your originally concept, discuss these proposals, think about which ones you want to take into account and which ones do not
- c. Take the second sheet of paper and place it upright
- d. Write a chat scenario (list of questions for with people who will catch you or who you want to catch while shooting photos - think about the information you can get on this occasion)
- e. You have 15 minutes for both this tasks

TASK 8

/GROUP PRESENTATIONS

- a. Prepare for a short statement about the effects of your work (your proposals and reactions of other groups to research questions, indicators, talk about the chat scenario)
- b. You have 5 minutes

TASK 9

/GROUP PRESENTATIONS

- a. Each group has 5 minutes to present the effects of their work
- b. Comments and questions are welcomed, but at the end of each presentation

TASK 10

/DISCUSSION

Visibility

- The risk in interpretation based on the visual dimension of the phenomenon
- Can you imagine such a question/ area that is impossible or misleading to research with this technique?
- Involuntary anecdotising

Spaciality

- How to determine the territorial scope of the study?
- What about the phenomena that are caused by factors located far beyond the places where they produce effects?
- Is the technique of the photo script limited to the "real" world?

„Photographic truth”

- How should you photograph to avoid styling and should you care about it?
- Statistical or typological representativeness?
- How to use to possibility of geo-tagging images?
- Come in contact with interested residents or rather avoid it?
- Can a photographic script be an independent technique or rather a supplementary one?



THANK YOU
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