International Multimodal Workshop

Researching and publishing strategies for multimodal interventions in the field of migration, borders and security technologies

5-6 October 2022

org. by Ildikó Plájás (Leiden U), Nina Amelung & Pedro F Neto (ICS-ULisboa)

Intro

This one and a half days workshop brings together the organisers of the STS-MIGTEC Panel "Multi-modal interventions: the promises and challenges of creative and collaborative engagements with matters of migration, borders & technology" that took place on 15-17 February 2022 and a group of invited experts in multimodal and audiovisual methodologies. During the workshop we will explore the possibilities of publishing a Special Issue and/or organising a Making & Doing Session at the upcoming EASST Conference 2024. The workshop will take place at Leiden University in combination with a hybrid solution to include participants who cannot join in person. The organisers have received a limited amount of 'seed money' from the European Association for the Study of Science and Technology (EASST) which allows them to cover some partial costs of the event.

Objectives

Inspired by emergent discussions in Science and Technology Studies (STS) on experimental collaborations (Estalella and Criado 2018; Lippert and Mewes 2021), and making and doing (Downey and Zuiderent-Jerak 2021), this workshop will focus on alternative co-creative research and dissemination strategies that have the potential to reach beyond the walls of academia and intervene in broader public discussions. The workshop will explore diverse approaches and methodologies of critical epistemic engagements and interventions with matters of migrations, borders, and technologies.

Our quest for multi-modal collaborations and interventions has the primary scope to widening the reach of STS scholarship across fields, to facilitate knowledge production with societal partners such as media makers, artists and engagement with wider expert and non-expert publics. Thereby we aim to explicitly confront and discuss with invited experts specific experiences, visions and challenges of knowledge production based on multi-modal interventions, including (the lack of) acceptance of multi-modality as non-conformist scientific practice, publishing strategies, alliances with non-academic partners, etc. We ask the workshop participants to either share their experiences and think with us about best practices in multimodal collaborations, publishing and dissemination. Or, if they are currently working on a fitting multimodal project and they are interested, to join us as authors that will contribute to the special issue.

The outcome of the workshop will be a Multimodal Special Issue in one of the alternative publishing platforms that allow for mixed media (for instance https://sensatejournal.com/) and potentially a Making and Doing Session at the upcoming EASST Conference 2024. In addition we will write a collective piece for EASST review about the lessons we learned at the workshop.

Origin and background to the workshop

The organisers of the workshop started their collaboration as the co-convenors of the STS-MIGTEC Panel "Multi-modal interventions: the promises and challenges of creative and collaborative engagements with matters of migration, borders & technology". In our abstract we asked: "How do multiple forms of engagements with border and migration control regimes imagine and make a difference on the matters they crvitically engage with?" This panel aimed to explore diverse approaches and methodologies of critical epistemic engagements and interventions with matters of migrations, borders, and technologies. With multi-modal interventions, we refer to research engaging with creative audio-visual utterances focussed on the themes outlined above, which span across the broader spectrum of media genres and formats (including e.g. installations, documentary, film, podcasts, soundscapes, memes, graphic novels, mapping exercises). We invited epistemic interventions that may have the potential to make a difference in practice, including in the living conditions of migrants, as well as conceptual reflections on such collaborative, and researcher- or practitioner-led initiatives. We encouraged the submission of a diversity of approaches with regards to the purposes and ambitions of interventions, but also with regards to their methodologies and formats.

The range of contributions we had in mind included:
- Approaches trying to create reflexivity on border control technologies and infrastructures in order to influence the design and implementation processes;
- Interventions to transcend (in)visibilities of matters of ethics, justice, and inequalities deriving from technologies and infrastructures of migrations;
- Critical reflections on how to navigate through collaborations with research participants amidst hierarchical power relations, conflicting agendas, and different epistemic practices;
- Reflections on the performativity of migration

scholars' epistemic interventions, such as reflections on the questions of multiple roles academics may have as scholars, academic experts, policy advisers, activists, or artists;
- Interventions that aim at amplifying and/or empowering migrants' use of technologies and infrastructures;
- But also engagements which aim to stimulate alternatives to current migration regimes.

We were also explicitly interested in the diversity of research and dissemination designs, and the diversity of methodologies collecting and analysing data, including (participatory) action research, visual and multimodal ethnography, digital and other creative methodologies. We encouraged submissions from all disciplines (including STS, media/communication, critical data, anthropology, and/ or geography) which are either empirically grounded practice-based interventions (incl. film, participatory methodologies, art installations, performances); case studies of concrete engagements, and interventions; or, theoretical papers exploring scholars' many ways of engaging with matters of migration, borders & technology.

Contributions

Invited experts are asked to contribute in one out of two possible ways: 1) either as commentator to pick a brief example of multi-modality of their choice (does not require to be from own research) and to comment on the particularity of inspiration and challenges deriving from this example in no longer than 5 min or 2) as presenter to reflect on their own experiences with multi-modality in their respective research areas and to address questions at the core of the February 2022 workshop, mentioned above. The forms of contributions are not pre structured besides a dedicated time slot for each of the participants to introduce themselves and their work in no longer than 20 minutes.

List of participants and contributions

INTRODUCTION ROUND - KICK-OFF PROVOCATIONS
Wednesday, 5 October (15.30-17.00)

ILDIKÓ PLÁJÁS

In my intervention I introduce experimental montage as a generous method to analyze technologies of vision used in governing people and their movement across European borders. Specifically, I am interested in how technologies of vision–the manifold ways state actors get to know, see and categorize people– embedded in bureaucratic and border practices enact certain populations as a racial other. Drawing on approaches in Science and Technology Studies (STS), specifically material semiotics, and visual anthropology, I argue that vision is a material and political technology that brings about race and racial otherness. I develop this argument by intertwining written text and experimental film clips that employ the eyes of the reader and by doing so they actively disrupt the idea that race and racial otherness resides in the face and its phenotypic variations.

Ildikó Zonga Plájás is a postdoctoral researcher at the Institute of Political Science, Leiden University. She studied anthropology and cultural studies in Romania and Hungary and then earned a degree in visual ethnography from Leiden University. She was a PhD candidate at the University of Amsterdam in the project RaceFaceID led by Amade M'charek, where she researched how visual technologies in governance enact racial otherness. Currently, she is a postdoctoral researcher in the ERC project "Security Vision" led by Francesco Ragazzi where she conducts (visual ethnographic) research with computer scientists developing image recognition algorithms.

MARK WESTMORLAND

At the forefront of many multimodal initiatives is an ethical imperative for participatory research collaboration. Indeed, by pulling collaborative and decolonizing agendas into its orbit, a multimodal agenda seems to offer a more inclusive worldview where diverse constituents can find common ground. These initiatives renew earlier calls for a "shared anthropology" and may help build transdisciplinary "bridges across lines of mutual unintelligibility." And yet, what are the challenges in developing such collaborations within the discipline when our professional habitus is premised on the ideals of a lone anthropologist? How do we account for the burden levied on young anthropologists learning to navigate toxic relationships within the discipline, particularly around white rational masculinity? And what place do cherished moments for quiet introspection have in an ideology of collaboration?

Mark Westmoreland is Associate Professor of Visual Anthropology, within the Institute of Cultural Anthropology and Development Sociology at Leiden University, where he helped develop the master's specialization in Visual Ethnography (2015-2022). He previously served as co-editor of Visual Anthropology Review before co-founding the Writing with Light magazine for anthropological photo essays. Recently, he co-launched ReCNTR, a collaborative and interdisciplinary center that serves as a rigorous space for sharing and producing practice-based and multimodal research. Mark's research engages both scholarly and practice-based approaches at the intersection between art, ethnography, and political agency. He has written extensively on the interface between sensory embodiment and media aesthetics in ongoing legacies of contentious politics, and is currently developing a new multimodal, multi-sited, and collaborative research agenda about attending to broken landscapes.

FRANCESCO RAGAZZI

My interest in multimodality is relatively new - I have had a documentary film practice and an academic practice in parallel for many years. I'm glad to finally be able to think about them together in a research project, and in collaboration with fellow scholars and artists interested in the same process. The aspects that I am particularly interested in: 1) the relation between non-propositional and propositional knowledge 2) Questions around process and product. Can they be dissociated? Is a product-oriented process different from a process without a goal? 3) Questions around institutional arrangements: what are the legitimate spaces for multimodal research? How do academic and artistic fields impose criteria for what a "good" multimodal research is? Are these criteria arbitrary or related to what makes the specificity of the modality of cultural production that is chosen? How can we create an interstitial / liminal space for research in multi-modal research?

Francesco Ragazzi is associate professor in International Relations at Leiden University (Netherlands), where he co-directs ReCNTR a Centre on Multimodal and Audiovisual Methods, and associated scholar at the Centre d'Etude sur les Conflits, Liberté et Sécurité (France). He holds a PhD from Northwestern University and Science Po Paris, as well as a masters in film from Nerthelands Film Academy. His research interests include diaspora politics, counter-radicalisation, counter-terrorism, surveillance. His current research project, funded by an ERC consolidator grant, explores the security uses of computer vision in areas such as biometric surveillance, social media content moderation or border control. His work has been published in peer-reviewed journals such as International Political Sociology, Security Dialogue, Political Geography, Journal of International Relations and Development, Journal of Ethnic and Migration Studies and Cultures & Conflits and has featured in various edited volumes. He serves on the editorial board of the journals International Political Sociology, Citizenship Studies and Cultures & Conflits.

FREDY MORA GÁMEZ

´Bring a chair into the room´: crafting stories of repair
Drawing on ethnography as an interface of contact, I have engaged with practices of crafting by social movements of people on the move in Colombia and Southern Europe. I bring an example of these cases, a crafted chair, and describe how it mobilizes alternative narratives of reparation. By doing so, I share questions about the challenges of emulating the modalities of those realities we trace while engaging in dissemination as an academic practice.

Fredy Mora Gámez (University of Vienna/Linköping University) is a researcher working in the intersections between STS, critical border-migration studies, and social movement scholarship. He is obsessively interested in (world-making) practices like curating images for street exhibitions, and recrafting objects like wood, paper and rubber.

I - MULTIMODAL INTERVENTIONS IN MIGRATION, BORDERS AND TECHNOLOGY
Thursday, 6 October (9.15-10.45)

SHIRLEY VAN DER MAAREL
Playing with the camera; using film as a tool in exploring lived experience
Studies on borders have given a wide reaching understanding of how the border is produced, internalised, or navigated, how it can become a fortress or a spectacle. There are films where we can see how people reach and cross borders, while a more mainstream fascination with borders has resulted in long running series on border control (e.g. 'Border Security: America's Front Line'). Despite the attention on borders, there is relatively little understanding of the lived experience of borders. Academic language in specific, and written language more generally, are said to be ill-equipped at expressing lived experiences, as describing them involves subjecting them to a linearity and singularity, that is alien to lived reality. It has been argued that film, "as a medium that both reflects and creates experience", is better able to communicate lived experiences (Köhn, 2016). However, this merely shifts the problem as it raises a new set of questions: what are the experiences to be conveyed and how to create a film that evoke these? Based on my own experiences wrestling with these questions, I will discuss examples of how I used the camera to study lived experience in asylum centres in Italy, and how I attempted to stay truthful to lived reality when creating a documentary short film.

Shirley van der Maarel works at the intersection of art, anthropology and philosophy. Using creative and collaborative research methods she seeks to understand how people experience socio-political issues. After an MSc Visual Ethnography at Leiden University, she is currently at the University of Manchester, carrying out her Ph.D. research in Sardinia, Italy to understand how people create a world to which they can belong, in the context of depopulation and migration. She is also involved as a filmmaker and creative consultant at Leiden University, in a project with migrants in Morocco and the Netherlands; and at SOAS University, creating an exhibition for a multi-country project on the relation between parliaments and people.

AMADE M'CHAREK
Trailing as a method
Amade will elaborate on 'trailing as a method' which is core to her current ERC project, called Vital Elements. She will share thoughts on how multi-modal methods could help us/her demonstrate trailing as a method of research. Not as an how to method, but as promoter, to help move things forward in other research contexts.

Amade M'charek is Professor of Anthropology of Science at the Department of Anthropology, University of Amsterdam, where she acts as the director of the research group Health, Care and the Body. M'charek is PI of the RaceFaceID project (https://race-face-id.eu/), an ERC-consolidator project on forensic identification and the making of face and race, and co-PI of the NWA project Pressing Matter: Ownership, Value and the Question of Colonial Heritage in Museums (https://pressingmatter.nl/). Her work has centred on the ir/relevance of race in science and society focusing on genetics and forensic practice, exploring issues of post_coloniality, temporality and identity. Through her recent research on migrant death, she has developed an interest in forensic methods for studying (post)colonial relations, circulations and extractions, which has translated in her current interdisciplinary project, Vital Elements and Postcolonial Moves: Forensics as the Art of Paying Attention in a Mediterranean Harbour Town for which she was awarded an ERC advanced grant.

RUNE SAUGMANN & ARIEL CAINE

Visualising surveillance in Wadi Hilweh. Thoughts on to visualize and publish the inequality of surveillance.
Wadi Hilweh, a Palestinian neighborhood in the occupied East Jerusalem village of Silwan, and its surroundings in the Old City of Jerusalem are among the most heavily contested and fraught places in the world. From excavations that unearth archeological values and follow imperial adventures below the current cityscape, across intense street-level surveillance, to an airspace full of restrictions and even degrading of satellite images, every 'factlet' of the site is mired in conflict and israeli settler-colonial quests for domination.
This paper presents an effort to trace the vast surveillance ecology existing in Silwan's Wadi Hilweh, and think about the roles surveillance plays in the site.

Based on this, we argue that the multitude of surveillance efforts cannot but enter into epistemic conundrums. With layer upon layer deployed by different authorities as well as other actors with slightly different or even opposing goals, surveillance reveals itself as multiple. And with surveillance systems nested in legal and practical inequality, even a single system in itself fractures and reveals multiplicity when faced with reality. The site, in this way, forces us to seek ways to understand intense surveillance that (also) emphasizes fractures and contradictions, concerns that both coincide with and differ from 'total surveillace' ideas that early surveillance studies and popular imagination of a site like the Old City predicts {Updating}. Despite different aims, projects to limit the statal and settler grip on the site often work through replicating its epistemology of reconstructing the fact of Jerusalem through positioning surveillance images of it as neutral facts. Both of these arguments question how obedient a tool visual surveillance actually is.
Based on the modeling work, this paper points to a need to think about two interrelated issues. First, how we in a visual model can research the expansion and effect of various layers of surveillance and other visual knowledge production, and how this works in relation to occupation and transformation of Silwan. Second, how the output from a visual model can be made to show the space not as uniform and equal to all bodies in it, but as dotted with security technology that is un-equal in its direction to and application towards the bodies of residents and others in that space.

Rune Saugmann is an Academy of Finland Research Fellow and Gerda Henkel Stiftung awardee researching visual and digital dynamics in security politics. He works at Tampere University, and is Docent in Media and Communications studies at Helsinki. Rune's interdisciplinary research on the visual mediation of security has investigated how videos participate in constituting security events, and how digital images are used for security purposes in computer vision systems. It includes editing the first volume dedicated to the visual study of security, Visual Security Studies (Routledge 2018), with Juha Vuori.
Rune's research is available at saugmann.tumblr.com

Ariel Caine is a Jerusalem-born artist and researcher. His practice centres on the intersection of spatial (three-dimensional) photography, modelling and survey technologies, and their operation within the production of cultural memories and national narratives. Ariel received his PhD from the Centre for Research Architecture, Goldsmiths University of London where from 2016–21 he was a project coordinator and researcher at the Forensic Architecture Agency. In 2021–22 he received a postdoctoral research grant from Gerda Henkel Stiftung as part of the speculative cameras and post-visual security projects at Tampere University (Finland). Ariel is currently a Post doctoral fellow at the ICI Berlin.

IRENE GUTIÉRREZ TORRES

Towards a safe way of co-researching and disseminating with migrants in participatory filmmaking: multimodal, multilevel, and multistage informed consent

Researchers, activists, and artists involved in participatory projects with migrants may encounter ethical challenges in such endeavours, primarily if they work with practices of (self)representation. While fruitful literature on ethical considerations in migration research can be found (Duvell & Triandafyllidou, 2010; Liempt & Bilger, 2009; Mackenzie et al., 2007; Vargas-Silva, 2012; Zapata-Barrero & Yalaz, 2020), it becomes sparse when referred to migration research using specific methods. Since the last decade, migration scholars have addressed ethical issues in migration research when using online (Sandberg et al., 2022), visual (Nikielska-Sekula & Amandine, 2021; Smets, forthcoming), participatory action research (Kemmis et al., 2014; Lake, 2018; Lenette, 2022; Maiter et al. 2008), participatory filmmaking (Capstick, 2012; Gutiérrez, forthcoming; Lenette et al., 2020), collaborative filmmaking (Blomfield & Lenette, 2018, 2019), and art-based methods (Lenette, 2019). Moreover, an alternative systematized literature review is required for approaching ethical issues in co-researching and disseminating with migrants that reflects on the questions of the performativity of their epistemic interventions when they overlap multiple roles, such as policy advisers, activists, or artists. Furthermore, there are existing gaps in the existent literature focused on informed consent (Kahn et al., 1998; Lie & Witteveen, 2017; Müller & Schaber, 2018; Smyth & Williamson, 2004; Whittington, 2019) regarding multimodal participative research with migrants. This contribution shines new light on this topic by focusing on different participatory filmmaking projects with migrants that highlighted some of the ethical difficulties migration scholars face when they combine multimodal and intersectional approaches as epistemic interventions for social justice. The author is a filmmaker and researcher of white, middle-class background working in long-term collaborative projects with migrants in border areas, who have examined concrete experiences of attempts to shift the paradigms of extractive storytelling and knowledge production created by migrants. Acknowledging that decentring migration epistemologies require citation and dissemination policies based on the full participation of knowledge holders as co-researchers, the paper reflects on the process of trying to do participatory filmmaking fully participatory in all stages while procuring safety for the protagonist-filmmakers: Regarding the exposure of knowledge holders while filming (self)representational documentary films in hostile places such as holding centres for migrants. When they present and discuss their films with problematic audiences. In terms of data management and audiovisual archival practices. When trying to co-present in academic conferences when they are in such a precarious situation. Taking this into account, to what extent is the ethos of participation in participatory filmmaking challenged by power structures that expose and underpin gaps between theory and practice? This contribution advocates for an ethical model that reconciles the need for safety and involvement in participatory filmmaking as research through multimodal, multilevel and multistage informed consent that crisscross different research methods, artistic practises and activist interventions during and after fieldwork. In doing so, it ensures reciprocity as a norm that emphasizes participation based on care and trust at all stages of the research. It tackles the notion of "ethics-as-process" (Lind, 2017) to address this paradigm of informed consent as a contribution to the design of multimodal participatory audiovisual co-research with migrants dealing with similar challenges.

Irene Gutiérrez Torres is an award-winning documentary filmmaker and a PhD fellow at Vrije Universiteit Brussels (VUB) and University Carlos III of Madrid (UC3M). She is part of the REEL BORDERS ERC Starting Grant project, where she is focused on border cinema and participatory filmmaking. Her films and research address im/mobility, migration, and self-representation themes. She completed her BA in Communication Sciences in 2001 (University of Seville, Spain). She studied documentary film at the International School of Film and TV of San Antonio (EICTV, Cuba) before obtaining her MA in Spanish Film Studies (University King Juan Carlos, Spain). More info: https://reelborders.eu/Irene-profile

II - MULTIMODAL INTERVENTIONS IN COLLABORATIONS, WRITING AND PUBLISHING
Thursday, 6 October (11.00-12.30)

RUBEN VAN DE VEN, ILDIKÓ PLÁJÁS AND CYAN BAE
Error-based Security: Diagramming Imaginaries of Computer Vision in Security.
In this paper we propose a time-based digital tool, a diagram-in-the-making as to learn about computer vision in the field of security. Computer vision --as a means of understanding faces/bodies/movements through digits-- is a digitization practice par excellence. We examine the proliferation of these technologies, including their wide reaching consequences and politics, by attending to their embeddedness in various fields. We conduct qualitative interviews with professionals who develop or use these technologies and ask them to draw a diagram of the entities they mention (e.g. companies, databases, technologies) and the relations between them. We do not just capture the finished drawing, but record the process of its making. The time-based unfolding of the lines enacts imaginaries of computer vision practices which are intrinsically intertwined with the narratives of which they are part. Rather than forming a coherent whole, the diagrams embrace an inconsistent projection foreground the hesitations and errors, providing space for convergences and contradictions between the various field and imaginaries of our research subject. Computer vision therefore emerges as an ontological multiple (Mol 2002). In our paper we argue that to better understand computer vision, instead of taking its different elements (such as databases, algorithms, etc.) as given, we should attend to both the practices that we observe and the method through which we do so.

Ruben van de Ven is a PhD candidate in Political Science at the Institute of Political Science, Leiden University. His PhD project studies the ethical and political implications of surveillance algorithms that order human gestures. Since graduating from the Master in Media Design programme at the Piet Zwart Institute, he has researched algorithmic politics through media art, computer programming and scholarly work. He has focused on how the human individual becomes both the subject of and input into machine learning processes.

Cyan Bae is a PhD candidate in International Political Sociology at the Institute of Political Science, Leiden University, and an award-winning artist-filmmaker based in Rotterdam. Her research examines the role of affective computing in security politics, integrating methods from filmmaking, visual journalism, and graphic design. Cyan holds a Master's degree in Fine Art and Design from the Non-Linear Narrative programme at the Royal Academy of Art, The Hague (NL), a Bachelor's degree in Political Science and a Bachelor's degree in Design from Sungkyunkwan University (KR).

JONATHAN AUSTIN
Two Black Boxes: Can a critical applied science be imagined?
Multimodal collaborations have expanded across the social sciences. But – most commonly – they remain restricted to the artistic, creative, and aesthetic, drawing on mediums such as film-making, mapping exercises, installations, etc. Such work is hugely valuable. It probes, questions, and re-configures imaginaries about the state of politics and society, potentially leading to future change. Nonetheless, such work (exceptions aside) tends to remain at a distance from the concrete material-technological construction of functional objects or infrastructures. Even where multimodal work draws upon complex, and seemingly technical, tools, the end-goal is typically a representational object designed to communicate reflexively.
In this contribution, I ask how social science can move more closely into the material design of socio-technical objects of relevance to pressing global issues. This involves a step beyond the cultivation of reflexivity and towards the task of imagining a kind of 'critical applied science' mixing the expertise of the social sciences, the humanities, and the engineering, applied, and natural sciences. In more blunt terms, it involves asking whether critical social sciences – including but far beyond STS – can imagine themselves taking the active risk of designing, fabricating, and disseminating black (technological) boxes, rather than being content with deconstructing such black boxes. Simply: can we imagine critical acts of black-boxing?
To explore this, I describe my own work on violence prevention. That work has moved from basic STS-informed

scientific inquiry, through collaborations with artistic practitioners to produce multimodal audio-visual outputs, and towards engaging collaborations with architects, engineers, and industrial/interaction designers to develop material-technological interventions of relevance for global violence prevention. In telling this story, my focus is twofold. First, I wish to propose that critical social scientific inquiry can do more than critique our material-technological status quo and (common) efforts thereafter to raise societal awareness, or give ethico-political advice to applied scientists and practitioners. While recognizing the crucial value of such work, I suggest that critical social science contains within it the seeds necessary to imagine novel material-technological artifacts with positive-political and critical purchase, giving the specific example of sousveillance devices designed to prevent abuse in detention settings. Beyond critical or speculative design/making, such artifacts have the potential to go beyond raising reflexivity or offering representational insights into social life, and towards active material-technological interference in society. Secondly, I explore the acute difficulties surrounding any such project of 'critical' trans-disciplinary engagement. While all trans-disciplinary work that cuts across applied, social, natural, engineering, etc. sciences is fraught and complex, many fields (e.g., biology and medicine) are more amenable to this work due to its comparatively 'problem-solving' nature and paradigmatic sympathies. By contrast, social scientific fields with a critical inclination (however defined), find engaging with the natural, applied, and engineering sciences far more difficult especially when their role exceeds that of giving ethico-political advice from the outside or engaging in aesthetic forms of critical or speculative making. Asking a critical social scientist to imagine, design, fabricate, and disseminate concrete material-technological 'black-boxes' requires a leap of faith and form of (provisional) epistemic and ethico-political 'closure' that is hard to muster. To reflect on these difficulties, I also trace the distinct reactions to my work on violence prevention, comparing the relatively warm reception of my multimodal work with artists towards the more frosty reception to my work with engineering scientists.

Jonathan Luke Austin is Assistant Professor of International Relations and (from 2022) Director of the Centre for Advanced Security Theory (CAST) at the University of Copenhagen. He is also Visiting Professor at the Graduate Institute of International and Development Studies, Geneva. Austin's research is located within international relations, security studies, and political sociology. Currently, his research agenda is orientated around four main axes: 1) the global and comparative study of political violence, 2) the transnational diffusion of emerging technologies, design techniques, and aesthetics, 3) the state of social critique in contemporary social science, and 4) applying political science to problems in international public policy, particularly the violence prevention. Additionally, Austin has over 15 years of research and field experience in the Middle East (Syria, Lebanon, Iraq, Turkey, etc.) and regularly consults for International Organizations, NGOs. and the media on current events.

ANDREW GILBERT
Graphic Affordances
In my presentation, I will offer reflections on the affordances of sequential art (comics, graphic novels, etc.) for research practice and social intervention. Drawing upon my experience with an experimental, collaborative graphic ethnography project, I describe how this research and communicative form offers fresh ways to document events and practices, communicate research findings, evoke emotions and other complex phenomena, and engage multiple audiences towards diverse social and political ends.

Andrew Gilbert is an anthropologist and professor at the Institute for European Ethnology at Humboldt University in Berlin. Until recently he was assistant professor of anthropology at the University of Toronto and Senior Researcher at the University of Toronto Ethnography Lab (where he maintains an affiliation). His research focuses on the politics of social transformation, mostly based on long-term field research in Bosnia and Herzegovina. His most recent project is a collaborative graphic ethnography, provisionally entitled Reclaiming Dita (reclaimingdita.com). He is a member of the new Digital Curatorial Collective of the Society for Cultural Anthropology and part of a new project sited at the Stadtlabor for Multimodal Anthropology (HU Berlin) aimed at exploring ways to legitimize multimodal research in academic gatekeeping institutions. To learn more, visit https://www.andrewgilbert.com/.

IV - ROUND TABLE "MULTIMODAL FUTURES?"
Thursday, 6 October (15.30-17.00)

LAURA FORLANO

Laura will share an example of a robotic sculpture that uses data from her insulin pump that she has been collaborating on with a multimedia artist.

Laura Forlano, a Fulbright award-winning and National Science Foundation funded scholar, is a writer, social scientist and design researcher. She is an Associate Professor of Design at the Institute of Design and Affiliated Faculty in the College of Architecture at Illinois Institute of Technology where she is Director of the Critical Futures Lab. Forlano's research is focused on the aesthetics and politics at the intersection between design and emerging technologies. She is an editor of three books: Bauhaus Futures (MIT Press 2019), digitalSTS (Princeton University Press 2019) and From Social Butterfly to Engaged Citizen (MIT Press 2011). She is currently writing a book on the topic of the Cyborg (under contract with MIT Press). She received her Ph.D. in communications from Columbia University.

PEDRO F NETO

Based on the co-authored documentary feature-film YOON (2021), Pedro will think on how the film and its related unused materials inspired an installation and further reflections on borders, waste, and migration.

Pedro Neto is an anthropologist and award-winning filmmaker, research fellow at the Instituto de Ciências Sociais da Universidade de Lisboa (ICS-ULisboa). He has conducted extensive research in Southern Africa (Angola, Zambia and Mozambique) and West Africa (Senegal and Guinea-Bissau) on topics such as forced displacement, migration, mobility, borders, refugee camps, development and violence. Recent audiovisual work includes: Guadiana in Four Movements (2022); YOON (2021); Abyssal (2021); Withering Refuge (2020). More at http://pedrofneto.com

NINA AMELUNG

Nina will summarize briefly selected examples of multi-modal interventions that had been portrayed during the workshop by other workshop participants to showcase the ambitions and challenges of multi-modality in the context of matters of migration, border and technology.

Nina Amelung is a sociologist, research fellow at the Instituto de Ciências Sociais da Universidade de Lisboa (ICS-ULisboa), researching at the intersection of science and technology studies and critical migration/border/security studies. In her current project entitled "Affected (non)publics: Social and political implications of transnational biometric databases in migration and crime control (AFFECT)" Nina explores the social and political implications of growing database infrastructures – in particular their design, governance and implementation – on understanding and regulating affected publics. She is co-founder of the independent international research network sts-migtec.org. Her work is driven by curiosity to learn, experiment and critically reflect about new forms of collaborative engagements with different publics.

PROGRAMME

<u>Wednesday, 5 October</u>

15.30 - 17.00   **Introduction round** (with all participants)

               Kick-off provocations by:
               Ildikó Plájás
               Francesco Ragazzi
               Mark Westmorland
               Fredy Mora Gámez

               Chair: Nina Amelung

17:30   Drinks

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<u>Thursday, 6 October</u>

9.00   Wake up coffee

9.15 - 10.45   **I - Multimodal interventions in migration, borders and technology**
               Shirley van der Maarel
               Amade M'Charek
               Rune Saugmann & Ariel Caine
               Irene Gutiérrez Torres

               Chair: Pedro F Neto

11.00 - 12.30   **II - Multimodal interventions in collaborations, writing and publishing**
               Ruben van de Ven & Cyan Bae
               Jonathan Austin
               Andrew Gilbert

               Chair: Ildikó Plájás

12:30 - 14:00   Lunch

14:00 - 15.20   **III - Collaborative session**

15.20-15.30   Coffee break

15.30 - 17:00   **IV - Round table "Multimodal Futures?"**
               Laura Forlano
               Pedro F Neto
               Nina Amelung
               with the input of all participants
               (open to the public)

18:30   Dinner

PRACTICAL INFO

workshop address
University of Leiden Wassenaarseweg 52, 2333 AK Leiden
(Room 5A37)

online access to the sessions (permanent link)
https://uva-live.zoom.us/j/85931364800

online access to the Final Roundtable (Oct 6, 3.30 CET)
https://uva-live.zoom.us/j/81681406516