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‘Visual Expressiveness’ in Camera-based Research and Communication

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Abstract

“Visual expression” understood here as the purposeful application of formal parameters of a medium to produce meaning, constitutes a crucial element of a (more) visual social science that seeks not only to produce visual records of culture and society, but also strives to communicate disciplinary informed/grounded findings, insights and arguments in a partly visual and multimodal manner. This article discusses and exemplifies the pivotal role of “expression” and “expressiveness” as closely intertwined with aesthetics and the predicative power of (visual) “form” in visual research and communication.

“Expression” and “expressiveness” (or expressivity), though rarely discussed directly or in depth, are key concepts in the visual social sciences (visual sociology, visual anthropology, visual communication,...) and in fact in any form of science communication and visual practise. They firmly corroborate the idea of a (more) visual social science that not only produces visual records of culture and society, but also enables the communication of disciplinary informed/grounded comments, insights and arguments in a partly visual and multimodal manner. In this article I will discuss and illustrate the nature and role of “expression” and “expressiveness” as closely intertwined with aesthetics and the predicative power of (visual) “form” in visual research and communication.

Mimesis versus Expression: understandings and misunderstandings

Because the terms “expression” and “expressiveness” may refer to many different things in diverse contexts and domains, some prior clarification is needed. I will use these concepts as the opposite or better counterparts of ‘mimesis’, as both mimetic and expressive aspects are needed and present in most acts of visual representation. Mimesis essentially encompasses all efforts geared toward representing the subject (referent) of the visual image or representation in a ‘recognizable’ (analogous) form. Expressive elements, then, are those aspects in a communicative act or product which are employed to embody or give shape to a particular *view* or *take* that the sender of the communication (a text, a film, a photograph or drawing) *adds* to the representation. (Peters, 1979: 11).

These choices and interventions necessarily tend to detract from the purely reproductive act (the mimetic effort) through selecting, emphasizing, questioning, suggesting something through thoughtful and deliberate formal interventions. By the same token they allow (audio) visual products to go beyond being mere ‘descriptive data’ and to embody an argument or discourse not unlike a written article, which is seldom a mere description of facts but rather a highly processed account (treatment) of empirical observations or more abstract insights.

The issue of expression has generated quite some misunderstanding and controversy in visual anthropology (see: Collier (1967); Wolf (1967); Hockings (1975); Lajoux (1975); (Prost, 1975); De Heusch (1988); Chiozzo, (1989)). Anthropological filmmakers in particular have struggled early on with the idea of allowing formal interventions (editing techniques, a-synchronous sound, extra diegetic music, use of close-ups and camera movements) which

tend visual productions to move away from a “faithful” or “authentic” reproduction of reality. While some consider visual expression as an essential aspect of scientific practice, others still regard it as something that needs to be avoided as much as possible. Proponents of the latter view tend to consider many unique signifying practices of visual production as “fictional devices”.

Decisions regarding formal traits of an image indeed constitute a level or layer between the depicted (the referent) and what is finally presented via the technologically and culturally mediated depiction. This implies to a certain extent moving away from mere facticity, but this exactly allows image makers to communicate and construct an argument *about* the depicted beyond its mere (and almost inevitable imperfect) reproduction.

Expressiveness as discussed here could also be called the connotative potential of formal decisions or interventions (whereas mimesis then stands for the level of denotation). In Fiske’s words: *‘Connotation is expressive, involving subjective rather than objective experience, and is essentially the way in which the encoder transmits his feelings or judgement about the subject of the message’*. (Fiske, 1987: 44-45).

Expression and Aesthetics

The notion of “visual expression” as I propose to use it here could also be linked to the concept of “aesthetics”, which in turn may generate some confusion and misunderstandings. The main issue here resides with the customary reduction of aesthetics to artistry and the strive for beauty (or beautification).

Good and Lowe (2017: 123) affirm that in photojournalism too, the idea persists that: “the photographer must resist the pull of aesthetic refinement, and especially of beauty because these things are ‘equated with insincerity or mere contrivance’”

Indeed, expression through formal choices like composition, use of colour often is (dis)regarded as a ‘taint of artistry’ whereas these interventions in fact embody the essence of a visual language and thus constitute prime instruments for scholarly argumentation.

Talking about non-fiction film, Plantinga (1997: 82) also underscores the importance of formal interventions to elevate visual media from mere recording devices to sophisticated meaning making tools: “If film is a language, the language of film lies in those aspects of visual and aural communication that are conventional, in the means by which despite their possible veridical ties to the actual scene, shots and sounds can be manipulated for various purposes.”.

Aesthetics in a research and science communication context should be liberated from ideas of beauty or harmony, or mere efforts to “please the eye”, as formal traits can be equally as well disruptive and disquieting in their efforts to “say” something about the depicted subject or when generating a particular sensory experience with the public. Formal choices can be employed to express a particular point of view with a great amount of confidence, or conversely, be used to express complexity and the absence of a clear position (see for example Plantinga’s discussion of the “Formal”, “Open” and “Poetic Voice” in non-fiction film making, 1997). Formal decisions can be utilized to promote an uninterrupted viewing experience and facilitate a fluent narration through nearly invisible interventions (cf. ‘continuity editing’) or be used to shake up or disrupt the viewers expectations (dialectical editing, experiential film) to yield a particular effect or insight. They also tend to

inadvertently as well as deliberately reveal the producer's position towards his subject matter.

Discussing press photographers practices, Good and Lowe (2017: 136), argue that: "in one way or another, a photographer's political beliefs are always manifest in the aesthetic decisions they make: conscious or unconscious, premediated or not, the form their pictures take, reveals as much about the photographer as they do about the subject. More often than not, aesthetic decisions are ethical ones". Many decades ago Burgin (1982: 153) articulated a somewhat connected view stating that: "[...] a photograph is not to be reduced to 'pure form', nor 'window on the world', nor is it a gangway to the presence of an author. A fact of primary social importance is that the photograph is a place of work, a structured space within which the reader deploys, and is deployed by, what codes he or she is familiar with in order to make sense"

However, aesthetic (i.e. formal) decisions are not mere indicators of subjectivity but they also constitute the prime vehicle to communicate insights in non-verbal and multimodal ways, but they often do so in very implicit, undocumented and unconventional ways. This makes it difficult for the viewer to recognize these expressive elements and intentions and to attribute and interpret them correctly. Which aspects and elements are indeed meant to be expressive, and of what exactly? For camera-based images this proves to be more problematic than for "intentional" techniques like drawings and paintings, which more easily reveal their expressive intentions through particular formal choices (Mitchell, 1992).

Aesthetics, thus more broadly understood as purposeful formal interventions to generate meaning, are not an enemy of authenticity nor of documentary value, though a note of caution is at its place. Unthoughtful application of expressive means may indeed impede both the documentary value and the argumentative structure. Scholarly products do not

have to strive to become mere representations of an outer world, but reasoned constructions that imply careful selection, reordering, emphasis by the image maker. While the technology used may also produce 'artefacts of instrumentation' (Star and Griesemer, 1989) i.e. particular distortions or effects, these should not be problematic as such, unless they remain unaccounted for.

Medium-specificity and Multimodal Expression

Visual products in anthropology vary between mono-semiotic, static or moving (series of) visual records and visualizations, to multimodal constellations (images with text and sound, in complex multimedia and networked environments). Every step in this range of media channels, technologies and formats, unlocks more expressive capabilities (and more possibilities to less than adequate use of them, one should add).

Visual expression is usually less apparent in camera-based images than in hand-drawn or painted ones, because of their dominant iconic qualities. Photography-based images are indeed by themselves very 'mimetic' in nature (the depicted is readily recognizable) even to the extent that the 'expressive' qualities (brought in by a series of choices during the recording: framing, focal length, shutter speed, or in post-production: cropping, use of filters etc., colouring) are often being overlooked. Painters or draftsmen on the contrary must put in quite some skill to produce a sufficient level of 'likeness' (mimesis) with the referent so viewers recognize what has been depicted, while the expressive aspects in their work are more readily recognized (as belonging to the author's style and personal contribution, including even the deviations not intended as deliberate expression like instances of chance or mishaps).

Formal choices are inevitable in any form of image production but it is not always clear which of those are purposeful and which are inadvertent or driven by circumstances (e.g. low light, restricted access). The expressive potential of visual representations is to an important extent medium-specific, and even within a particular medium (e.g. photography, film or drawing) often a great number of styles and approaches are possible. (Pauwels, 2021).

Therefore the main “challenge” of expression, according to Peters (1979: 24-25), is basically how to be able to “say” as much as possible about the depicted through conscious and competent use of formal means (expression), while not losing sight of the likeness with the referent of the image (the mimetic aspect). Most images combine mimetic and expressive aspects, a key problem is how to recognize these different layers of information. Viewers, unless well-acquainted with the specific medium and its language, may not be consciously aware of the possible effects that formal aspects may have on the way they perceive the depicted subject matter.

The Visual Essay Format as a Point in Case

Any scientific product (a report, an article, a film) balances to some extent between the mimetic and the expressive (a pure description is not possible without some deliberate or inadvertent positionality or ‘take’ on the subject or issue at hand), but I now want to focus on the visual essay (Pauwels, 1993; 2002; 2015) as one the more prominently expressive formats of visual anthropology.

My discussion will primarily pertain expressive features of the printed form of visual essays (in journals and books) using static images and visual representations together with texts in

a purposeful design, while visual anthropology has in fact a richer tradition in 'essay film' and other audio-visual forms of ethnographic and anthropological enquiry.



Figure 1. Manchester, U.K. (L. Pauwels)



Figure 2. New York, U.S.A. (L. Pauwels)

The two images (Figures 1 and 2) selected for exemplifying image internal forms of expression, were not made with the intention to document any particular city (in casu Manchester or New York), rather they serve as part of a series of metaphoric contemplations on aspects of cities and city life. Figure 2 has been used in my visual essay on globalization (Pauwels, 2014) and Figure 1 was the cover photo of my monograph on visual social science (Pauwels, 2015). Both images were shot with a 'flat back' panoramic camera (the analogue Xpan Hasselblad who produces 65x24 negatives on 135mm film) which permits a "street photography" or "candid" approach (as the lens does not need time to move from left to right during the recording). The potential effect of these two photographs relies heavily on the words included in the image (so present at the scene): "Life" in Figure 1 which is in fact just a brand name of a clothing shop, and "Tokyo" and "Paris" in Figure 2 connected with local articulations of crosswalk signs used in different globalized parts of the world.

Photographs almost invariably contain elements which are not intended or noticed by the image maker, potentially resulting in inadvertent levels of expression, as is for example the case with the "suede and leather bar" sign board in the background of Figure 1 (which I noticed only after the fact). Since Figure 2 in fact reproduces an explicitly expressive visual representation (of two male (!) traffic light figures) as part of an outdoor artwork, it is clear that the subject itself of the image also can be expressive in its own right. What one chooses as the subject of an image - even the most mundane of things - may constitute an expressive choice (next to a mimetic one) as it may embody some kind of valuation (like finding something noteworthy, exceptional, disgraceful etc.).

Whereas some post-production interventions (which are so much more easy to make in the digital age) may be problematic in non-fictional contexts (science, journalism, documentary),

using images as visual metaphors rather than factual records may have more leeway in that regard as their integrity is not at stake. Yet, the viewers should then be able to recognize the image as a 'nominal representation' (the image content expresses something else, a class of things or a concept) rather than a 'physical representation' (the concretely or literally depicted: for example a particular street in New York, which would entail an indexical relation) (cf. Carroll, 1996).

While staged photographs or a montage of different images could serve a legitimate purpose even in scientific endeavours (when duly communicated and motivated) my own photographic practice will religiously limit itself to recording found situations as captured in a single instance (but moulded by multiple mainly "on" or "with" camera interventions, and a limited number of post-production interventions) often with the intention to transcend the immediate or particular.

Visual Parameters at Work

Focussing on what I 'did' as a photographer with the scene in front of my camera, we can now look at some of the most important parameters that were involved in constructing these particular images (Figures 1 and 2) and how considerate use of formal choices may embody forms of 'expression'.

What strikes from a formal point of view is first and foremost the rather extreme *image ratio* of these images (relative proportion of height and width, which is here 1:2.7) as well as their upward *direction*. The particular effect of panoramic images, their broad view combined with rich detail is mainly due to the dramatic discrepancy between the horizontal and vertical angle of view and the full use of the recording surface (film or sensor). The resulting

‘strip’- like effect seems to increase the narrative space of the image which takes more time to read from left to right or top to bottom. Therefore such panoramic images are capable of forging relations between objects and events that are wider apart and yet in a manner that instils a feeling of close proximity. Moreover, the ‘standing’ (as opposed to the much more common ‘horizontal’) version of the panoramic format provides an additional layer of expression as it diverts from our standard way of looking and depicting which usually tends to favour the horizontal plane.

The *focal length* of an objective (in conjunction with the sensor of film format and ratio) is another important parameter in the construction of a camera-based image. The 45 millimetre lens on the Xpan camera (65x24mm format) offers the broad view of a wide angle (24mm in 35mm equivalent) along the long side and a more standard *angle of view* (45mm) on the short side, which accounts for the very peculiar impression of these images as both covering a broad array and offering a fairly close view.

The Xpan camera was loaded with *monochromatic film*, a spectral choice which is premediated and irreversible in the analogue workflow. Digital images on the other hand are almost always by default produced in colour and may be turned into powerful black and white in a very controlled manner, mimicking all types of effects that in the analogue times had to be produced during the shooting, mainly by adding filters. The *tonal range* of the images is rich in greys and they have a relatively fine grained *texture* (due to using the fine-grained Kodak 400 T-MAX film and a matching developing process).

While colour is a powerful means of expression both at the ante-filmic and filmic level, the absence of colour too proves a potent means of expression through making abstraction of an important trait of the depicted reality. Though black and white used to be associated with realism, to reporting (since it in the old days was a more versatile less demanding medium in

difficult circumstances) this has now largely changed. Documentary photographers too have already for decades embraced colour since it provides in fact a more realistic (mimetic) means to depict the world. A black and white rendering of reality means moving further away from 'mimesis' thus opening up particular ways of expression. Translating colours into shades of grey also implies a process of equalization and abstraction whereby the graphic qualities of the things depicted tend to gain prominence.

With respect to *camera distance* both photographs could be called '(very) long shots' but they do work with different planes, situating the main elements in the foreground within their broader urban environment. However, the panoramic format should not be restricted to 'very long shots' of distant objects but also use its special narrative space to depict objects closer by.

Figure 1 used a *low angle* so that the relatively diminutive shop sign with the word LIFE on it gained prominence against the backdrop of buildings in a narrow alley. Figure 2 on the contrary is an *eye-level* shot which allows the found artwork (the crosswalk icons and city names) to be reproduced very legibly against the composed background of high rise buildings. Here the subject matter itself had enough expressive value so that the photographic parameters could take a more documentary stance (although the precise framing remains important here).

The post-production of these images involved them being scanned (thus turning them from analogue into digital objects), some minor tweaking of contrast and brightness, and some digital 'dodging and burning' to make certain aspects stand out more prominently or conversely, become less noticeable.

Expression beyond the Singular Image

The different paradigmatic decisions within each of the discussed aspects (e.g. the image ratio, the focal length, spectral range, camera distance, camera angle etc.) together produce the “syntagm” of the singular image, the combined, concursive result of numerous choices.

But often images are accompanied by other images, by texts or by other modes of expression such as sound, so that ‘expression’ is not limited to the combination of choices within the single image. When combined with other static images (as is the case here, with the paired set) their interplay may generate, purposefully or not, new meanings and effects.

The same can be said for sequences and series of images, moving images and edited shots with synchronous or asynchronous sound (speech, music, ambient noises). Text (spoken or written) is extremely important to channel possible interpretations of the visuals.

We need to make a distinction between the expressive potential of texts (or single words) as part of an image (as depicted elements) and texts that are added to an image afterwards (as titles, body copy, captions) in much of the same way as we make a distinction between ‘diegetic’ sound (originating from the scene) and ‘non-diegetic’ sound which is added afterwards, in an effort to channel possible interpretations. Titles of images, captions, and occasionally text as part of the image, may help to signal that the image should be read as a metaphor rather than a mere reproduction.

Returning to the printed visual essay, expression resides in the (static) images and other types of visual representations (e.g. visualizations of quantitative data or concepts) and visible elements such as typographic choices and lay-out and design features. For the author it is always difficult to decide exactly what and how much context the primary audience will need to understand the image the way it was intended to. The appropriateness and exact nature of captions (descriptive, metaphoric, evocative?) indeed remains a difficult point of

deliberation. I continue to struggle in my visual essays with the question whether or not to add captions that explain or evoke my intentions beyond indicating when and where the image was produced (and following an evocative introductory text). My experiments with both options (an introductory text and then images with or without captions) keeps on generating divergent audience reactions, which are possibly related to their visual competencies or understanding of a particular domain or issue. Being too explicit may come across as pedantic or commanding while overestimating the understanding of audiences largely annihilates the communicative intentions and preferred effects. Clearly, a solid knowledge of the audience is needed to be able to make a tacit argument using the complementary strengths of different expressive systems.

Expression and the Publication Process

The visual essay as an expressive format of scholarly communication, requires particular expertise of the producer(s) but also of the individuals reviewing the work and subsequently of the persons involved in the typesetting and design (when published in a journal or book). Reviewers of visual essays and other multimodal scholarly end products should not demand nor expect that visual essays and other multimodal forms of scholarly communication simply incorporate the formal structure and components of standard research articles (so comprising research questions, a literature review, a methods section, conclusions, notes, references). Journal editors ought to make sure that the reviewers they engage for evaluating these particular kinds of scholarly output, are truly capable of providing critical-constructive comments on the informational and expressive merits of the visual representations and their interplay with other modes of expression like the verbal parts, lay-

out and design features and sound. Reviewers also should be able to grasp the often rather implicit argumentative nature of such multimodal products.

Since journals tend to work with rigid design templates and their designers usually are not supposed to work together with the author, nor trained to take the formal decisions of the author as a source of disciplinary grounded expression, scholarly work is still in actual practice considered 'a discipline of words' (Mead, 1975). One almost never has a say in the use of fonts, their spacing or alignment, and on several occasions I experienced that they even changed the order or placing of images that were supposed to work in pairs (on the same page or in opposing pages) to sets of three images on a page or spread over non-facing pages.

There is still a long way to go in terms of acquiring full authorial control over the published end product, and thus of the whole trajectory of expressive scholarly communication. Quite rare are the occasions whereby the author is allowed to submit a fully designed visual essay (for example as a PDF) which will then be printed unchanged or where authors can work together productively with the design team of a journal or book publisher to create the desired result.

Coda

Notwithstanding the many efforts competent visual scholars may put in their visual and multimodal products to provide them with the intended levels of expression and mimesis, it should be clear that images have no intrinsic and fixed meaning. However, they do contain loads of potentially useful information of a very varied nature which are grounded both in the mimetic and expressive traits of a visual product.

Insisting that visual scholarly products must remain as truthful to the referent, would essentially come down to refusing them to become full blown vehicles of knowledge building. There is however a cautionary note with regard to unthoughtful application of visual means which could generate unintended or unaccounted for forms of expression. This is probably the main concern of blatant opponents of expressiveness and the use of aesthetics in scholarly discourses. Also we have to take into account various goals and audiences of anthropological products when deliberating the appropriateness of certain types of expressiveness. With respect to scholarly products it is legitimate to demand that the expressiveness remains grounded in the discipline and serves a particular function. The idea that simply 'anything goes' in multimodal communication should be shelved.

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