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In autumn 2018 “Pedio” Publications published the book of Rea Kakampoura and Orsalia-Eleni Kassaveti titled *Visual Ethnography and Education. Theoretical approaches and teaching proposals*. It is fortunate that two excellent scientists collaborate in this book, Rea Kakampoura, Assistant Professor of Folklore Studies at the University of Athens and in charge of the Postgraduate Studies Programme “Folklore and Education” at the University of Athens, and Orsalia-Eleni Kassaveti, Doctor of Cultural Studies at the University of Athens, teaching at the Aristotle University of Thessaloniki. With their interdisciplinary and multidisciplinary approach on the issue of visual ethnography, they managed to combine theory and practice, and to deliver to the scientific and reading audience a work that is useful both for the university community and the school community.

As it can be understood also from the title, the book has a dual aim: on the one hand, to introduce the reader to the concept of visual ethnography, and on the other hand, to highlight the implementation of visual ethnography in practice, i.e. during teaching in class.

However, let's see the book in detail. The book can be divided in two main parts: the first part titled *Theoretical Discussion* (pp. 17-66), and the second part titled *Teaching Projects* (pp. 69-247). In particular in the first part the authors initially analyze what ethnography means, i.e. that it means the method of information collection through communication and the relationships of the ethnographer with the persons and the groups that he/she examines in a specific field (p. 17), while then they move on to visual ethnography, i.e. the ethnographic research that makes good use of visual means and information. Another impressive thing is the way the book's authors concentrate in the next pages the theoretical course of visual anthropology, a significant sector of anthropology, beginning from the first photographs of the 20th century until the contemporary world of the Internet (pp. 18-25). These evolutions in visual anthropology are delivered to the reader in an easy to understand way, and, even though these are theoretical texts, they neither tire nor make things difficult for the reader. Then follows the chapter that refers to the relationship between visual ethnography and folklore (pp. 27-38). In this chapter, for the first time many useful data on visual folklore in Greece are provided, while the efforts of Professor Georgios Spyridakis, and Georgios Aikaterinidis, researcher of the Academy of Athens, for the creation of ethnographic films during the 1960s are presented in detail.

In addition, useful thoughts, as well as extensions of older proposals on what the field of visual folklore (e.g. old Greek cinema) can include, are provided. Moreover, it is significant that both authors explicitly set the boundaries of folklore and pinpoint the methodological similarities with visual anthropology. Thus, they essentially contribute so as to overcome various misunderstandings between the sciences of folklore and anthropology, and also contribute to an essential dialogue between these sciences by pointing out the common traits that characterize them.

Then follows the extensive chapter titled “Visual literacy and education” (pp. 39-66), where the concept of visual literacy, the literacy that does not only have to do with books, but a literacy that has evolved due to the introduction of new technologies in education and due to the vast familiarization of children with new technologies and the Internet world, is analyzed in smaller sub-sections and is made more explicit. The use of new technologies, as the authors correctly point out, has nowadays changed the concept of literacy, since nowadays we are not only talking about one type of literacy, but about many and different types of literacy through the everyday drastic relationship of technology and users (p. 39). And through this framework, with documented positions and opinions, the authors analyze at a first level the ways to train educators on visual ethnography in Greece, but also, at a second level, are occupied with the very big issue of the achievement of adequate visual knowledge and critical ability by students so as for students themselves to become not only spectators, but to dynamically approach issues and aspects of our every day culture as visual ethnographers (pp. 38-66).

The second part of the book (pp. 73-247), which is the most extensive one, refers to teaching projects for issues stemming from popular culture. I am mentioning the six main themes: “Wedding ceremonies and customs in the past and the present in Greece and the world”, “Carnival costumes in the village and the city in Greece and the world”, “Christmas carols in Greece and Europe”, “Kites on the sky of Greece and the world”, “Celebrating Easter in the past and the present in Greece and the world”, “Fairs, local celebrations and festivals in Greece and the world”. Teaching projects help educators very much, as the following are presented in them in detail: a) the object of the teaching project, b) the aim and the targets of the teaching project, c) the description of actions per teaching hour, d) the assessment of the teaching project, e) detailed bibliography, and f) the implementation of the assessment of the teaching project. Moreover, we can point out that these are dynamic and modern teaching projects, which combine the traditional and the modern culture, and do not aim at

the projection of the old traditional culture. We can see that the authors focus both on the past and the present, both on the urban space of the city and the area of the village, and both on the manifestation of phenomena in Greece and other European or third countries.

The book is completed with very analytical and extensive bibliography, Greek and foreign, which is a useful tool for those occupied with the issues of visual ethnography (pp. 249-270).

And another good point: the authors dedicate the book to Georgios Aikaterinidis, “the tireless researcher of visual folklore research”, as they correctly stress. This is a praiseworthy move, which is essential and with a deep symbolic content. Georgios Aikaterinidis was the first researcher in Greece who, during the 1960s recorded for the first time so systematically aspects of popular culture both at the villages of the Greek territory and the urban area of Athens. The dedication of the book to Aikaterinidis has a strong symbolic content: on the one hand, it honours the pioneer of ethnographic films in Greece, and on the other hand, it links the work of older folklorist with the work of more modern folklorists, like the book titled *Visual Ethnography and Education. Theoretical approaches and teaching proposals*, in the sense that even today visual ethnography follows the steps of Aikaterinidis’ researches, definitely with thematic and methodological expansion, while contemporary research does not reject the efforts of older researchers, but, on the contrary, makes good use of older ethnographic films.

Concluding, I would like to point out the following regarding the book of Rea Kakampoura and Orsalia-Eleni Kassaveti. The book titled *Visual Ethnography and Education. Theoretical approaches and teaching proposals* is definitely an innovative work that covers a big void existing in the until today research in the field of social and educational sciences. In particular, it is this dual character (social and educational) that makes the book extremely innovative, since, until its publication, there was no other similar study in Greece that approached the issue of the presence of visual ethnography during the teaching process as a whole. At a theoretical level, its offer is particularly important, since it brings the sciences of folklore and social anthropology closer together, contributing in this way to the dialogue between the two sciences. At a methodological level, it is important that it offers the appropriate methodological tools for the educator to approach the various issues of visual ethnography from the panorama of issues offered by the popular culture of either the rural or the urban space. In addition, the authors offer to the reader various and innovative themes from the contemporary daily life or from the popular

culture of the past, which can constitute the object of visual ethnography. Finally, and given the fact that the book par excellence refers to the field of education, with the teaching projects that it contains in its second part, it provides very useful ideas and examples to educators to implement in practice, i.e. in the classrooms, by creatively enriching the educational programme.

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