VISION The science of sociology is a part of human culture. In that sociology focuses on interpersonal relations, I will recognize the major units of sociological relations via social relations. Brevity may be the soul of wit, but witty sociology may be misleading. All people experience life, but there is a difference between what we experience and what we say about the experience. There is a cultural division of labor, with artists who experience life, and scholars who articulate life.

Articulators of experience become purveyors of words, disconnected from the experience which we study, sense, feel, and yearn to express. Some of the critical relations which concern sociologists exist between doers of sociology and those who try to make sense of our articulation of life. The context in which sociologists enable others to visualize sociology may be the classroom, and the sociologists may or may not control the setting. In visual sociology, some differences depend on the viewing context. Although a picture is worth a thousand words it may also demand a thousand words. And the sociologist must enable the viewer to share the vision. Beyond asking: "Did you see what I saw?" we must enable the visual case to carry the message: "This is a case of that." When skillfully used, visual sociology limits the interpretations which the viewer can make. Sometimes, both affective and substantive responses are limited. Sometimes, normative and sociative parts of life are dominant in the visual process.

The still picture is more than the basic unit in a set of slides or a motion picture. The processing and editing room, with its cropping, filtering, selecting, and sequencing, permits a subjective exploration of moods and feelings. The world is simply out there, and a camera operates in that world at a specific place & time. To say that the camera captures the truth is untrue. If it is difficult to see sociology in the world of daily experience, one cannot see it truly in a small segment. Whatever the photographed subject might be, it is viewed from a selective angle. Whatever it may be, it is never really captured on film. It must be processed by the human mind.

Whatever the impact of a symbolic system may have on a person, including the sociologist photographer, no symbolic system affects the chemical process of picture taking. The symbol system may operate in the mind of the viewer, but we must distinguish between what is apprehended in viewing and what is said about it. One may have a holistic view, grasping the whole scene, which cannot be accurately represented in verbal form, since the linear form of word sequences distorts the whole.

Let us rephrase some classical terms of cinematography. The long shot establishes the overall situation. The close-up is a controlling device. Often after the establishing shot is made, a movie camera will scan a series of close-ups for significant aspects which the director wants to impress on the viewer. Then the camera returns to the long shot to form a gestalt to organize the elements. Note that the close-ups are sequential. One experiences a whole, but communicates sequentially, selectively, and partially. The brain is constructed to permit a simultaneous appreciation of both a whole and a sequencing communication.

KNOWLEDGE Since Locke's promulgation of the tabula rasa view of the human mind, empirical scientists have said that knowledge is filtered through sense organs. This is true for some meanings of knowledge, but it assumes a passive view of life. Predicated on the stimulus-response view of life,
FREE INQUIRY In Creative Sociology
the implicit theory of knowledge
is a sequential concept of knowing. Consider sight. Light flows
from the sun, reflects from a dis-
crete object, and is focused
through the lens of the eye where
it stimulates retinal nerves which
connect to the brain. The right
eye connects primarily to the left
hemisphere of the brain, and the
left eye connects primarily to the
right hemisphere. Electro-chemical
nerve processes in the brain gen-
erate organized vision. The pro-
cess is linear in time, and is
consistent with the stimulus follow-
ed by response.

There is sensate experience,
and sequential things occur, but
the living organism is more active
than passive. Light rays do not
accidentally fall on the animal's
eyes. The animal is looking, and
seeking significant objects of
vision. The astronomer uses the
telescope deliberately, not acciden-
tally. The infant is similar.
Those who marvel at the reflexive
grasping of the baby's hand when
one's finger touches the palm fail
to note the movements of the hand
in feeling, and the movement of
the eye to see. That the child
has no words to express the experi-
ence is no reason to conclude
that the child has no intent.

HOLISTIC AWARENESS
The active view of humanity
premises the active rather than
the passive view of life. Regard-
less of the implications of learn-
ing, the organism maintains con-
stant integrity. The basic law of
nature is fulfillment. Survival is
a second law. As the organism
encounters its environment, the
primary aspects of the world are
those which support its genetic
thrust and those that hinder it.
Whatever the signal system, the
organism has positive affect for
the supportive parts of its world,
and negative affect to dangerous
ones. The basic response to the
perilous parts is flight or fight.
Adaptation is a form of flight,
and restructuring the world is a
form of fight.

Since this is integral to the
basic facts of life, it reflects the
holistic awareness that must be
located in the brain. It is a part
of all efforts to communicate.
Each expressed symbol contains as-
psects of each of the referent
points, and each symbol embodies
an attempt to reflect the world as
encountered. The encounter in-
volves an affective judgment of
the world as supportive or danger-
oun, and the organism's relation
to the world. In social matters,
this implies a sociative element,
the presentation of self and the
judgment of other. There can be
no totally neutral symbol.

Consuming, sensing, excreting,
moving, and other actions special-
ized in particular organs are ele-
mental parts of specialized cells.
The neuro-psychological literature
identifies the left hemisphere of
the brain as the source of lang-
guage and motor skills, with some
activity in the other hemisphere,
and music and spatial activities
in the right hemisphere. But the
function of the dominant hemis-
phere is better understood as a
linear processing mode associated
with the subordinate hemisphere
as holistic, where patterns are
generated and stored.

THE BICAMERAL BRAIN
Whether this location is genetic-
ally mandated or merely possible
is moot. Most cultures are basicall
right-handed, perhaps with
some genetic reason, but with
enough left-handed people, the
case remains in doubt. The anato-
ic locus of the two orientations
is not an issue. There is continu-
ous interaction between the cere-
bral hemispheres, and there are
enough instances of linearity in
the right hemisphere and enough
of pattern in the left hemisphere
for the interaction to proceed.

The two processes are in contin-
uous contact. The breaks in the
linear action are easily missed.
We can talk sensibly of a noisy
ambience while breaks in the pat-
tterned action may generate crea-
tive new wholes. Anyone who
solves a crossword puzzle, a
crypto-code, or sees the humor in
FREE INQUIRY In Creative Sociology

a pun knows of the connection
and breath-taking achievement of
a new insight. And anyone who
has felt a poetic mood, and
sought to word it in linear form
has felt the tension of searching
for a good fit, and the relief on
finding it.

The old argument on whether
learning proceeds by reduction of
error in the linear mode, or
through gestalt, found in the pat-
terned mode was wrongly stated.
It is not a case of one or the
other, but that both are part of
our experience. The two modes
work together.

We must radically revise our
view of humanity and the social
world which creates us, and
which we create. We can appreci-
ate why many feel a push to
visual sociology without abando-
ning the rigors of empirical re-
search. They are not contradic-
tory. The resolution of any ten-
sion between them is an exciting
human venture and required if
understanding is to complement
sampling research. Understanding
is a special act of role-taking,
visualizing humans doing what
multiple regression or path analy-
sis of data might discriminate.

AUDIENCE AND THE SHOW

The word show refers to 3
modes of visual sociology. Whether
via illustrations in a book, a
book of pictures, a slide presenta-
tion, or a movie or video presen-
tation, we use the word show.
Important differences are intimate-
ly related to different formats.
The functioning of the brain rela-
tive to the show occurs both in
the showman and the viewer. Any
shot whose audience reaction is
acceptable is good. This main-
tains the social aspect of communi-
cation and avoids the error of
thinking that one's private action
captures the essence of an objec-
tive reality. The effective show-
man takes the role of the audi-
ence in preparing the show. If
the showman is to manage the
audience response there must be
an element wherein the viewer
also takes the showman's role.

. Of course the show can be
given under atypical conditions,
as in political settings or under-
ground. The technical properties
of the projector can be part of
the show's design, if the projec-
tor has its own zoom lens, and
slow or fast motion and stop-ac-
tion. These can be used as the
projectionist senses audience re-
ponse.

. Sound may be designed to go
with the show. The presenter may
give comment, or commentary may
be on a sound track or tape cas-
sette. There may be music if mood
control is desired. There is a
trap in giving commentary, be-
cause sociologists tend to talk too
much, and not let the film com-
 municate.

ARTICULATION

. If the task is indeed to enable
people to accept our articulation
of the world, most of the articula-
tion will be verbal. Articulation
includes two activities: 1) the act
of discovery, in which the whole
is seen to fit a sequence, or that
a sequence comes close to repre-
senting the whole; 2) the iterated
presentation, dominated by the
left hemisphere. It is hoped that
such action will set the stage for
the viewer's total brain to be
involved. Creative viewing by any
audience can be part of our
understanding of visual sociology.
According to Hansen, "our visual
consciousness is dominated by pic-
tures; scientific knowledge how-
ever, is primarily linguistic. See-
ing is an amalgam of the two --
pictures and language. At the
least, the concept of seeing em-
braces the concepts of visual sen-
sation and of knowledge." (Hansen

. Efforts to direct the visualiza-
tion process also involve the pas-
sage of linear time. If the presen-
tation is dramatically done, it
can have the impact of an immedi-
ate moment. The deeply involved
viewer is not conscious of linear
time. Temporal linearity is exper-
enced after the fact, but not as
a part of the dramatic experience.

. These are abstract patterns.
Abstractions and generalizations behave like wholes and patterns despite efforts to label complex images with such terms as society or structure. These terms logically imply linear sequences in other words. An abstraction can be illustrated in various time-bound actions; and each time-bound action can be used to illustrate more than one abstraction. Scientific articulation demands the parceling out local and here-and-now factors understood in the abstract. We must see that the general is part of the immediate, and that the immediate is a part of the general. For the working brain, both hemispheres must be totally involved.

SIMULTANEITY AND LINEARITY

The linear properties of the written statement have long been felt to interrupt scientific communication. Students share the feeling that one must know a question's answer before it can be asked. Scholars first accepted statistical tables for related reasons. While the algebraic equation is read linearly, its implications are instantaneous. Thus, the statements:

\[ Y = a + bX; \text{ and } 2 + 2 = 4 \]

imply static relations among the terms, and are true instantaneously, not sequentially. The written equation or mathematical formula enables us to see the whole implied by the sequence of calculations stated in the equation.

Philosophers of science want science to be neutral, objective, and value free. But the scientist encounters the world, judges it in terms of the encounter, and relates to it in its encounter mode. And each encounter enhances or impedes the thrust of the researching scientist. Each utterance of the scientist has some substantive, some affective, and some socialiative aspect. When it is offered to the public, there may be error. There is a beginning, a development, and an end. The human brain requires an organic whole, binding all three elements, or those sharing the effort will not be satisfied. Further, each part has its own integrity and its own beginning, development, and end. The end of the beginning must lead to the beginning of the development and must help to establish the end. Each part is implicit in the whole.

Whether the pictures are printed in a book, hung on a wall, or shown through a projector, a linear passage of time is involved. Transitions between the parts are often contrived through the use of words. If the viewer is at liberty to start anywhere, the show maker loses control over the sequencing. This may be the reason that still pictures in sociology tend to be used as isolated text illustrations and not as a central element in communication. But in films, linearity is manifest. The film runs in time, with a 1-to-1 relation of film length to clock time. The intrinsic problem is clear. How can the total sequence add up to an integrated whole?

HARMONY

Perhaps we need to develop a dramaturgical vocabulary. Human behavior occurs sequentially. Behaviour occurs in a simultaneous sense as well. In baseball, the pitcher throws, then the batter swings, and if there is a hit, the fielder may catch and throw. There is a degree of simultaneity as the batter becomes a base runner.

In our experience, behavior is seen as a performance and a totality. It may be a lecture, or a course of instruction. It may be the negotiation of a contract, the construction of a building, the election of a candidate, the surgical removal of an appendix, or the sale of a car.

Perfection is felt by the two brain hemispheres working in harmony, connected as they are by integrating devices. It is the feeling of having it all together. The symphony conductor knows the entire musical score, and has the whole and the parts in perfect relation. Alienation may be the converse, as the judgment of a half-used brain. Then the facts of life are sequential, the tasks
of adding it all together are reduced. The concept of the performance is different. Devices like "meanwhile, back at the ranch" seem inadequate. Until we sense this part of the problem, visual sociology fails tantalizingly. In showing sequence we bring more of the whole which we experience into the statement.

That is the germ of social experience. Interaction makes continued sense while some ambiguity exists. Easily solved problems are trivial and boring. The siren's song is the enormity of the task. We cannot abandon our holistic hemisphere for the sake of the linear hemisphere. We need both the creative whole and the disciplined sequence. Anything less falls short of our experience.

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(KEIN INGLE: from page 63)

who cannot afford to use subtlety. Work locale and its personal satisfactions need to be explored further. There is a low overhead: no house fees, motel or hotel bills, or apartment rents. The advantage of the locale is that customers come to the site and furnish all physical accommodations. CB prostitution enters the profession at a relatively low level.

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