



# Visual Sociology Newsletter

Volume 17 | December 2018

**The XIX World Congress in Toronto, Canada, was the culmination of 10 years of achievement by the ISA RC57 Visual Sociology.**

There now begins a further stage of planning for the future of this most recent research committee of the International Sociological Association.

## **Follow our content, and let's stay connected!**

The Newsletter has become the means by which primary information about the research committee's fields of interest is pooled. The overriding purpose, however, is to create a better relationship with members, through utilizing media; thus, we intend to develop our traditional newsletter by linking it with leading social media sources. Highlighting the most noteworthy of our activities, ISA RC57 is seeking to draw on its considerable connection stream and growing research network worldwide by means of social networks and the website. The overall aim is to facilitate better communication among members.



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# Letter from the President

Dear friends,

Welcome to the winter edition of our new look, RC 57 newsletter. In addition to a new design, the RC 57 has an almost entirely new board. Officially welcomed in Valentina's last, outgoing Presidential Report, I too would like to welcome those new board members to the committee, as well as those returning. With new members and friends at the helm, old friends and colleagues have moved on, leaving the RC in a strong position going forward. Moving forward is the focus of my introductory address. Having just celebrated our 10<sup>th</sup> anniversary this summer, at the XIX World Congress in Toronto, Canada, we reflected on our achievements and promptly began planning for the future.

As we move into 2019, we have a number of important decisions to make. This includes planning for the next ISA Congress in Porto Alegre, Brazil (2020), as well as to think about the content and design of our free, pre-forum workshops. The workshops are an important facet of what we do, and we are one of only a handful of groups (TG/WG or RC) who offer free, pre-forum activities. In an effort to democratise knowledge and make it accessible to all, the pre-forum workshops reflect the ethos and values of our group to share ideas, spaces and understanding with local partners, academics and communities, to better acquaint ourselves with the spaces outside our immediate locality and to collaboratively co-create knowledge and build relationships. Should you wish to help organise or support in the delivery of the pre-forum workshops, please do email our shared account with proposals and suggestions for activities: [isavisualsociology@gmail.com](mailto:isavisualsociology@gmail.com) Additionally, we warmly invite you to participate when calls for official sessions open on the 4 February; though be quick as they close shortly after on 15 March! Abstracts in response to those session themes will be open from 25 April – 30 September 2019. Please do keep an eye out for those. We always have a varied mix and it's great to meet new academics within our field!

In addition to the Forum, we will be hosting our 3rd *International Workshop on Visual Research for Doctoral Students* at the Alpen Adria University Klagenfurt, Austria. Our international PGR/ECR focused forum offers a space to build collegiate relationships, learn and exchange ideas, whilst emphasising PGR/ECR development, supported by key thinkers and established academics in the field. The working title for the Workshop is 'Images as Agents in the Digital Age' with a proposed date of June 26 – 27, 2019. As always, our website, [www.visualworkshop.info](http://www.visualworkshop.info) will have all the information, including keynote speaker bio's and student registration info, so do keep checking and look out for information in due course!

We are also going online! Over the course of 2019 we will be designing, developing and launching our new RC 57 website. Working with longstanding RC member, Cristiano Mutti, the website will offer web visitors a full array of functions and spaces to explore, from CfPs, image galleries of past events, published material, member only sections and fully integrated social media newsfeeds amongst a host of other features. The first step in our digital development is our new Twitter account, [@Isa\\_Visual](https://twitter.com/Isa_Visual) Please follow, share and contribute.

Lastly, as a new RC, we will have the opportunity to apply for our first RC grant. These grants, provided by the ISA, are awarded to RC's in good standing and provide additional funding, subsidised by our growing membership, to reward those members with opportunities to further engage with the RC. The application for this forthcoming grant will be written and submitted in January by myself and our new Secretary, Maureen Michael. If successful, the grant will be used to support our free, pre-forum workshops as well as contribute to the development and maintenance of our new website.

That's all for the moment but do keep an eye on our [Facebook](#) page & [Twitter](#) for how the plans outlined above, unfold.

Best wishes for 2019 and have a peaceful and relaxing New Year,

Gary Bratchford,  
President.

Dear Friends,

I am very grateful for the trust placed in me, and the support I have received, in taking on the responsibility of Editor of the Visual Sociology Newsletter, and am delighted to be able to offer my skills in collaboration with our research committee. The development of the new 'brand' identity, including the logo, newsletter, and various applications, aims to confer a visual status on the ISA RC57, enabling the standardization of our committee's media output.

In my reflections on the meaning of Visual Sociology following the ISA standard of identity, and after putting together various complex compositions, I finally arrived at the well-known conclusion of "less is more," and the injunction, "keep it simple." I realized that in taking this advice, we get the best results. I believe the same also applies with our logo, which is the primary reference for our new brand strategy and media identity.

I would also like to point out that some sections of our Newsletter, with the new layout, will be improved upon over the coming years. In this effort, we will be depending on the collaboration of members in jointly developing the Newsletter's content. There is an open invitation to you to send us information which you think might be of interest to members – including abstracts, book reviews, conference reports, national organization reports, announcements, news of upcoming conferences, fellowships, vacancies, etc. Early submission of these items would be much appreciated.

Please take a look at the Newsletter, have a good read, and share with us your responses. I hope you all have a great New Year, and I look forward to working with you in the next edition!

Christiane Wagner,  
Editor.

### **Follow our content, and let's stay connected!**

For more information, please click on the links written with **purple** color, as well as all highlighted passages and all titles.



## Rachel Tanur Memorial Prize For Visual Sociology

### 2018 First Prize: Camilo Leon-Quijano Rugby and Gender: Tackling Stereotypes

The awarded sociologist and photographer Camilo Leon-Quijano shows us the value of his images for the conduct of qualitative research in visual sociology. In his project, "The Rugby women," Camilo outlined Parisian urban life in the northern suburbs so that the significance of his oeuvre can be seen by interpreting such images. You can see three selected photos from that project here:



**Training day in Chantereine High School under the snow. In the background, the public housing buildings of Sarcelles.**

"Rugby and Gender: Tackling Stereotype is part of a larger sociological fieldwork project, "The Rugby women," in which I used photography as a method to study gender from a reflexive, embodied, and engaged ethnographic practice."



**The team trains in the mud on the "Nelson Mandela" rugby field in Sarcelles.**

"I entered the competition because it enhances the understanding of photography as an empowering practice in fieldwork. "The Rugby women" project was an occasion to explore innovative approaches in visual sociology based on aesthetic, creative, and political engagements."



**Tenacity and commitment: The players apply these values everywhere, particularly in their everyday lives.**

"By virtue of this prize, I will deepen the exploration of new ways of conceiving photographic materials in sociology through reflexive and creative visual practices."

**Camilo Leon-Quijano**

Conferences,  
Publications,  
Announcements,  
Fellowships, Jobs, etc.



For more information, please click on the links written with **purple** color, as well as all highlighted passages and all titles.

## Call for Visual Media Presentations

The 114th ASA Annual Meeting will be held August 10-13, 2019 in New York City. The program for the 2019 Annual Meeting is now taking shape under the leadership of President Mary Romero and the **2019 Program Committee**. The theme of "**Engaging Social Justice for a Better World**" invites participation across the discipline and provides many opportunities to bring together a variety of sociological work in diverse formats.

ASA is now accepting **online submissions** for the 2019 Annual Meeting. The submission deadline is January 9, 2019 at 11:59 p.m. (Eastern). View the **Call for Submissions** web page. The roster of **invited sessions** for 2019 is also now available online.

## Abstract submission for the 14th ESA Conference

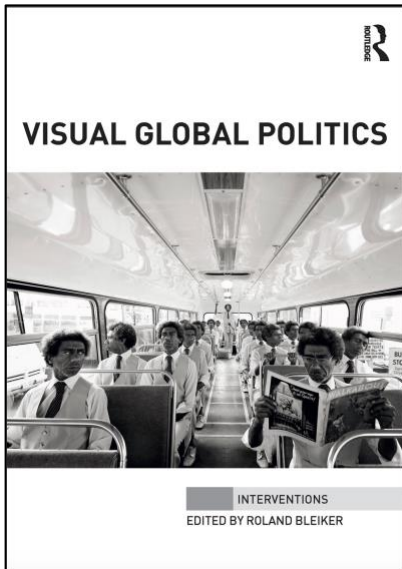
The 14th Conference of the European Sociological Association will be held in Manchester/UK, 20-23 August 2019.

Abstract submission for this conference opened in the new **ConfTool 2019**. Deadline: 1 February 2019.



## Visual Global Politics

Edited by Roland Bleiker

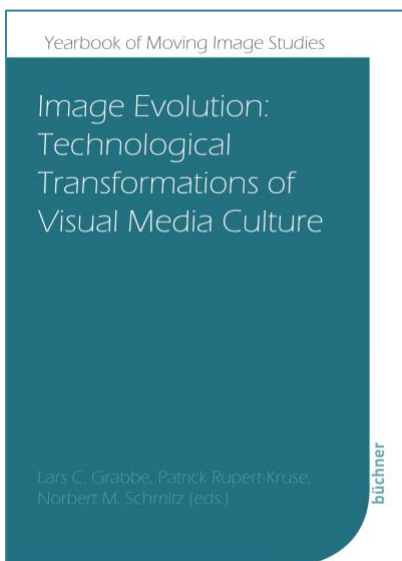


“We live in a visual age. Images and visual artefacts shape international events and our understanding of them. Photographs, film and television influence how we view and approach phenomena as diverse as war, diplomacy, financial crises and election campaigns. Other visual fields, from art and cartoons to maps, monuments and videogames, frame how politics is perceived and enacted. Drones, satellites and surveillance cameras watch us around the clock and deliver images that are then put to political use. Add to this that new technologies now allow for a rapid distribution of still and moving images around the world. Digital media platforms, such as Twitter, YouTube, Facebook and Instagram, play an important role across the political spectrum, from terrorist recruitment drives to social justice campaigns.”

## Image Evolution

### Technological Transformations of Visual Media Culture

Editors: Lars C. Grabbe, Patrick Rupert-Kruse, Norbert M. Schmitz



“Media technology and its structural influence on media materiality play a specific role in the dynamic development of old and new image concepts: Whenever a specific media technology triggers new forms of image materiality, it also impacts the cultural and historic experiences of these images. Image Evolution contributes to the image transformation discourse by linking concepts of static and dynamic images to approaches in the fields of modern media theory, philosophy of mind, perceptual theory, aesthetics, and film studies as well as from the complex range of image science. It discusses the relation of images, technological evolution and visual media culture within the framework of an autonomous image science.”

## Surveillance Cultures

Wibke Schniederermann & Wolfgang Hallet

"Digitalization and de-materialization of surveillance technologies have facilitated changes in cultural agency that are at once fundamental and yet seem easy to ignore. Surveillance pervades every-day experiences down to the most quotidian and subconscious practices as well as the very materiality of the affected bodies. [...]"

### **"Editorial: On the Cultural Dimensions of Surveillance."**

*On\_Culture: The Open Journal for the Study of Culture* 6, 2018.

## Spreading the Word about Images

by Jerry Krase

Sociologists are increasingly using visual media in their research and teaching but the connection between the "visual" and the "sociology" is often tenuous. Images are mostly used to illustrate concepts or make a finding more interestingly than in pie charts or tables. Like many IVSAers, I try to spread the word about what WE do to other professional organizations. I use many kinds of images in my teaching, research, and writing about how urban change, such as gentrification, is expressed in streetscape appearances while making firm connections with my not-so visual discipline. For example, after discussing Brooklyn's demographic data in my urban sociology classes I take my students on field trips through geographically defined census tracts and ask them to relate the numerical data to what it is they see on the street. Another standard technique is comparing neighborhood scenes over time. (Rieger, John H. (1996) 'Photographing Social Change', *Visual Sociology* 11(1): 5-49.) Some of examples of my "Seeing Change" articles were published in these newsletters:

"Teaching how Cities Change, Visually," *Newsletter*, Society for the Study of Social Problems - Teaching Social Problems Division, Fall 2018: 2-8.

"Seeing Places Change," *Teaching & Learning Matters, Newsletter* for the American Sociological Association Section on Teaching and Learning, 47 (2) 2018: 4-5.

"Seeing Little Italy and Chinatown: Visual Spatial Semiotics," *CUSS Newsletter*, American Sociological Association Community & Urban Sociology Section, 30 (2): 2018

**"Teaching Urban Documentaries"**, *Teaching & Learning Matters, Newsletter* American Sociological Association Section on Teaching & Learning, 42 (1) 2013: 8-9, and *The Badass Sociologist, Newsletter*, Society for the Study of Social Problems - Teaching Social Problems Division - Fall 2012: 13-14.

**"Visual Sociology,"** *SOCIOPEdia*.ISA, International Sociological Association, with Dennis Zuev, 2018.

**"An Argument for Seeing in Urban Social Science,"** *Urbanities* 2 (1) 2012: 18-29.

## Digital Stories as Data

by Valerie Campbell

“Technology is an integral part of daily life for many young people; much of their communication is mediated by digital and social media. Youth connect with each other through social networking platforms that allow for short, snappy messages, such as Snapchat with images that disappear after a few seconds. Furthermore, YouTube has been steadily growing in popularity as technology changes have made video-making accessible. Anthropological methods suggest that to fully understand your participants, you have to meet them where they are. But perhaps, in addition to that, we also have to adapt our data collection methods to incorporate their means of communication. This chapter, describes how digital storytelling can be used as a method for data collection. The author’s dissertation study is used to demonstrate the practical application of this method.” **Digital stories as data**. In: J. Servaes, (Ed.) Handbook on communication for development and social change. Singapore, Springer, 2018

## The KONRAD WOLF Film University of Babelsberg, Germany invites applications for a full artistic professorship (Salary Class W3) Cinematography for Documentary Media.

Applications should contain detailed educational concepts for this professorship. All necessary documents proving the receipt of diplomas, degrees, awards as well as CV's, case studies, publication indices, activity reports and case histories, each marked with the relevant application code number 04/18 up to 25. January 2019, should be attached to the application and sent to:

Filmuniversität Babelsberg KONRAD WOLF  
Dekan der Fakultät II (Dean of the Faculty II)  
Marlene-Dietrich-Allee 11  
14482 Potsdam





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