RESEARCH ARTICLE

VISUAL SOCIOLOGY: UNVEILING SOCIAL REALITIES THROUGH METHODOLOGICAL TOOLS AND TECHNIQUES

*Dr. Amlan Lahiri

Assistant Professor, Dept. of Sociology, Cluny Women's College, Kalimpong, West Bengal

ARTICLE INFO

*Corresponding author: Dr. Amlan Lahiri

ABSTRACT

Visual sociology offers a compelling framework for understanding society and culture through the analysis of visual data. This abstract explores the significance of methodological tools in visual sociology, focusing on the pivotal roles of photography and film. Methodological tools in visual sociology provide systematic approaches for collecting, analyzing, and interpreting visual materials, enabling researchers to uncover the complexities of social life. Photography stands out as a cornerstone methodological tool in visual sociology, allowing researchers to capture fleeting moments and social interactions in a tangible and visually engaging form. Through techniques like participant observation and photo elicitation, photographers gain insights into social dynamics that may not be accessible through other methods. Film and video serve as powerful mediums for documenting and representing social phenomena in motion. Documentaries, in particular, have emerged as valuable tools for exploring diverse social issues and perspectives. Filmmakers utilize cinematic techniques such as interviews and visual storytelling to convey complex narratives and stimulate critical reflection. Methodological tools in visual sociology, particularly photography and film, play essential roles in uncovering and interpreting social realities. By employing these tools, visual sociologists can navigate the complexities of visual data and generate meaningful insights into various aspects of human society and culture.

INTRODUCTION

Visual sociology, a dynamic discipline, intricately weaves together societal threads and cultural nuances, all through the lens of visual media. Methodological tools within this field constitute a diverse array of systematic approaches and techniques meticulously designed to scrutinize, document, and decipher social phenomena using the rich tapestry of visual data (Rose, 2016, p. 45). These tools serve as guiding frameworks for researchers to collect, analyze, and interpret visual materials in order to uncover the underlying dynamics of society. By employing methodological tools, visual sociologists can navigate the complexities of visual data and generate meaningful insights into various aspects of social life. These methodological frameworks serve as indispensable guides, steering researchers towards the collection, analysis, and interpretation of visual materials, ultimately unveiling the underlying dynamics inherent within society. One essential methodological tool in visual sociology is photography. Photography allows researchers to capture fleeting moments, everyday scenes, and social interactions in a tangible and visually compelling form. Photography emerges as a pivotal methodological tool within the realm of visual sociology, offering researchers a potent means to encapsulate ephemeral moments, mundane occurrences, and interpersonal dynamics in a tangible and visually compelling format (Harper, 2002, p. 67).Through techniques such as participant observation or photo elicitation, photographers immerse themselves in the social context, gaining insights that may not be accessible through other methods.The methodological tool of film and video stands as a formidable medium within visual sociology, enabling the documentation and representation of social phenomena in dynamic motion. In particular, the utilization of documentaries has burgeoned within the field, providing a platform to explore a myriad of social issues and perspectives (Plantinga, 2009, p. 112). Documentaries, in particular, have become a popular tool in visual sociology for exploring diverse social issues and perspectives. Filmmakers employ a range of cinematic techniques, such as interviews, archival footage, and visual storytelling, to convey complex narratives and stimulate critical reflection. The key tools in visual sociology are foundational elements that researchers rely on to

explore, comprehend, and interpret the intricate dynamics of society and culture through visual media. Key tools are discussed below:

Site: In the domain of visual sociology, the concept of "site" serves as a foundational backdrop against which social interactions and behaviors unfold, providing rich contexts for observation, interpretation, and analysis (Rose, 2016, p. 78). Whether physical or virtual, sites play a pivotal role in shaping the dynamics of social life, influencing how individuals navigate and negotiate their surroundings. Physical sites encompass a diverse array of spaces, ranging from public domains like parks, streets, and shopping malls to more private settings such as homes, workplaces, and institutions (Rose, 2016, p. 78). Each physical site carries its own unique set of socio-cultural norms, spatial arrangements, and symbolic meanings, contributing to the construction of social realities. For example, a researcher interested in exploring urban youth culture might deliberately select a graffiti-covered alleyway as their site of study, recognizing it as a locus of creative expression and identity formation within the urban landscape (Rose, 2016, p. 80). Through such strategic selection, researchers can gain insights into the intricate dynamics of social life and cultural practices embedded within specific physical locations.

The selection of physical sites in visual sociology is often guided by strategic considerations aligned with research objectives and the characteristics of the target population (Rose, 2016, p. 82). Researchers must carefully deliberate on the choice of site to ensure that it facilitates the exploration of the desired social phenomena and enables meaningful engagement with participants. The physical sites, virtual spaces offer researchers unique insights into digital cultures, online communities, and virtual identities, thereby expanding the scope of visual sociological inquiry (Rose, 2016, p. 84). Through the analysis of virtual sites, researchers can explore the complexities of contemporary social life mediated through digital technologies, shedding light on emerging forms of social interaction and cultural expression.

In essence, understanding the significance of site within visual sociology is paramount for researchers seeking to elucidate the complexities of social phenomena through visual means. By carefully selecting and analyzing physical and virtual sites, researchers can uncover the multifaceted dimensions of social life and cultural practices, enriching our understanding of the dynamic interplay between individuals, communities, and their environments.

Production: Production in visual sociology encompasses the creative process of generating visual materials that serve as primary data sources for studying social phenomena and interactions (Rose, 2016, p. 112). This production involves a variety of tools and techniques, ranging from traditional photography and videography to sketching and digital media manipulation. Researchers may undertake the production themselves or collaborate with participants or other professionals to create visual representations of social reality. Production in visual sociology is crucial because it allows researchers to capture, document, and represent social phenomena and interactions in a tangible and accessible format, enriching sociological research.

Visual materials provide rich, nuanced data that can convey emotions, social dynamics, and cultural nuances, enhancing the richness of the research findings. Additionally, visual materials are often more accessible and engaging to a wider audience, including those with literacy barriers, fostering deeper understanding and insight into societal issues. Collaborative production processes involving participants empower them to contribute to the creation of visual representations of their own experiences, promoting ethical research practices and mitigating issues of power imbalance. The versatility of visual production techniques, from photography to digital manipulation, enables researchers to choose the most appropriate method for their research goals and the characteristics of the social phenomena being studied. Ultimately, production in visual sociology facilitates deeper engagement, interpretation, and analysis of social realities, uncovering layers of meaning and nuance that may not be immediately apparent through text alone. However, it's crucial for researchers to recognize their role in shaping the production process, as it can significantly impact the type and quality of visual data collected (Rose, 2016, p. 115). Photography stands as one of the most widely used tools in visual sociology production. Through the lens of a camera, researchers can capture moments, scenes, and expressions that convey social meanings and dynamics. Whether using candid photography to document everyday life or staged portraiture to explore identity and representation, photographers wield immense power in framing and interpreting social reality through their images. For instance, in projects like "The Family of Man" exhibition curated by Edward Steichen, photographers from around the world contributed images that collectively depicted universal themes of love, work, and community, showcasing the diversity and commonality of human experience (Rose, 2016, p. 117).

Videography extends the capabilities of photography by capturing motion, sound, and narrative, providing a dynamic medium for documenting social processes and interactions (Rose, 2016, p. 119). Videography plays a crucial role in the production phase of visual sociology by expanding upon the capabilities of photography to capture not only still images but also motion, sound, and narrative. This extension into the realm of dynamic media provides researchers with a powerful tool for documenting social processes and interactions in a more immersive and comprehensive manner. In the production phase, videographers utilize cinematic techniques such as interviews, archival footage, and visual storytelling to create compelling narratives that delve deeper into the complexities of social issues (Rose, 2016, p. 119). By incorporating these elements, videographers can capture not only the visual aspects of social phenomena but also the auditory and temporal dimensions, thereby providing a more holistic representation of social reality. Videography allows for the creation of narratives that unfold over time, enabling researchers to capture dynamic processes and interactions as they occur. This temporal dimension adds depth to the documentation of social phenomena, allowing for a more nuanced understanding of how these phenomena evolve and unfold over time.

Image: In the realm of visual sociology, images serve as potent artifacts that encapsulate social phenomena, behaviors, and relationships, providing researchers with rich sources of

data for analysis and interpretation (Rose, 2016, p. 124). Images, in the context of visual sociology, serve as potent artifacts that encapsulate social phenomena, behaviors, and relationships, offering researchers rich sources of data for analysis and interpretation. These visual representations, captured through photography, videography, or other visual media, serve as windows into the complexities of social life, enabling researchers to explore and understand the underlying dynamics of society. As tangible evidence of social structures, interactions, and cultural practices, images offer researchers a tangible means of examining the intricacies of human experience (Rose, 2016, p. 124). As data, images provide researchers with tangible evidence of social structures, interactions, and cultural practices. Through systematic analysis, researchers can unpack the layers of meaning embedded within images, examining their content, composition, symbolism, and contextual significance. For example, an image of a crowded city street may reveal patterns of urbanization, mobility, and social diversity, while a photograph of a protest rally may signify collective action, dissent, and political mobilization. In visual sociology, the analysis of images often involves drawing on theoretical frameworks and analytical approaches from various disciplines, including sociology, anthropology, cultural studies, and semiotics.

These theoretical lenses provide researchers with conceptual tools for making sense of visual data and uncovering the underlying social dynamics at play. For instance, researchers may employ symbolic interactionism to explore how individuals interpret and negotiate meaning within visual representations, or they may draw on feminist theory to critique gendered representations and power dynamics in images. For example, an image of a bustling city street may reveal patterns of urbanization, mobility, and social diversity, while a photograph of a protest rally may signify collective action, dissent, and political mobilization (Rose, 2016, p. 126). Images can be analyzed in relation to their social context, historical significance, and cultural meanings. By situating images within broader socio-political and cultural frameworks, researchers can elucidate the social forces that shape their production, circulation, and reception. Through careful analysis and interpretation, researchers can unlock the potential of images to reveal the intricacies of social structures, behaviors, and relationships, shedding light on the multifaceted dimensions of human experience and society. In postmodern perspectives within visual sociology, images hold significant importance as they are seen not just as representations of reality but as active participants in the construction of meaning and identity. Postmodern theorists argue that images play a crucial role in shaping and reflecting the fragmented, fluid nature of contemporary society. Here's how their significance is highlighted with references and citations:

Deconstruction of Meaning: Postmodernism challenges the notion of fixed, objective meaning and emphasizes the plurality of interpretations. Images are viewed as texts that can be deconstructed and analyzed to reveal the multiple layers of meaning embedded within them (Hall, 1997, p. 24). This approach encourages researchers to critically examine how images construct and disrupt dominant narratives about social phenomena.

Simulacra and Hyperreality: Postmodern theorists, such as Jean Baudrillard, argue that contemporary society is characterized by the proliferation of images that blur the boundaries between reality and representation. Images no longer simply mirror reality but create a hyperreal world where simulations become indistinguishable from reality itself (Baudrillard, 1988, p. 2). In this context, visual sociology becomes a means of unraveling the complex interplay between images, reality, and the construction of social identity.

Power and Representation: Postmodern perspectives highlight the power dynamics inherent in the production and circulation of images. Images are not neutral but are imbued with ideologies and discourses that reflect and perpetuate existing power structures (Foucault, 1977, p. 18). Visual sociology, from a postmodern viewpoint, seeks to uncover how images function as sites of contestation and negotiation over meaning and representation in society.

Identity and Difference: Images are central to the construction and negotiation of individual and collective identities in postmodern society. Visual representations of identity are fluid, fragmented, and contingent upon context, challenging essentialist notions of identity (Butler, 1990, p. 25). Visual sociology in a postmodern framework examines how images both reflect and shape diverse identities, highlighting the complexities of identity formation in contemporary society.

Photography: Photography stands as a cornerstone tool in the arsenal of visual sociologists, offering a powerful means of capturing and documenting social life through visual imagery. Through the lens of a camera, photographers can freeze moments in time, encapsulating the essence of people, places, events, and interactions, thereby providing researchers with a tangible record of the social world to analyze and interpret. Photography stands as a cornerstone tool in the arsenal of visual sociologists, offering a powerful means of capturing and documenting social life through visual imagery (Harper, 2002, p. 75).

Photographs serve as more than mere images; they function as visual narratives that tell stories, convey emotions, and document social realities. As visual data, photographs afford researchers the opportunity to study various aspects of society, including cultural practices, social interactions, power dynamics, and spatial configurations. Photographs serve as more than mere images; they function as visual narratives that tell stories, convey emotions, and document social realities (Harper, 2002, p. 75). For instance, a photograph taken in a bustling market might reveal patterns of economic exchange, social stratification, and cultural diversity within the community. Visual sociologists employ a range of photography techniques tailored to their research goals and ethical considerations. Candid photography involves capturing spontaneous moments and authentic expressions without the subjects' awareness, providing insights into natural behaviors and social dynamics.

Photography, as a central tool in visual sociology, offers a plethora of examples showcasing its versatility and effectiveness in capturing and analyzing social phenomena:

Dorothea Lange's "Migrant Mother": This iconic photograph, taken during the Great Depression, depicts a destitute mother with her children, symbolizing the plight of migrant farmworkers in the United States. Lange's powerful image not only documented the harsh realities of poverty and displacement but also catalyzed public awareness and government action to address social inequality.

Lewis Hine's Child Labor Photographs: As a sociologist and photographer, Lewis Hine documented child labor conditions in the early 20th century, using his camera as a tool for social reform. His photographs of children working in factories, mines, and sweatshops exposed the exploitative practices of industrial capitalism and played a key role in the passage of child labor laws in the United States.

Gordon Parks' Civil Rights Photography: As a pioneering African American photographer, Gordon Parks documented the civil rights movement in the United States, capturing pivotal moments of protest, resilience, and resistance. His photographs, such as "American Gothic, Washington, D.C." and "Untitled (Harlem Gang Leader)," provide intimate glimpses into the lived experiences of marginalized communities, challenging stereotypes and advocating for social justice.

Mary Ellen Mark's "Streetwise" Project: Mary Ellen Mark's "Streetwise" project offers a raw and unflinching portrayal of homeless youth in Seattle, Washington. Through her intimate photographs and interviews with her subjects, Mark sheds light on the harsh realities of life on the streets, addressing issues of poverty, addiction, and survival with empathy and compassion.

Nan Goldin's "The Ballad of Sexual Dependency": Nan Goldin's photographic narrative, "The Ballad of Sexual Dependency," chronicles her own life and the lives of her friends in New York City during the 1980s and 1990s. Through candid snapshots of relationships, parties, and moments of intimacy, Goldin offers a raw and intimate portrayal of urban life, exploring themes of love, desire, and vulnerability.

These examples demonstrate the power of photography as a medium for documenting social realities, challenging dominant narratives, and advocating for social change. From iconic images that shape collective memory to intimate portraits that illuminate individual experiences, photography continues to serve as a vital tool for visual sociology, capturing the complexities and nuances of the human condition.

Audience: The audience in visual sociology assumes a proactive role, shaping the discourse of meaning-making and knowledge production within the field (Rose, 2016, p. 92). While initially perceived as passive observers, they actively contribute to the research process from data collection to dissemination of findings. Media and visuals serve as the lenses through which the audience engages with visual sociology, framing their understanding and interpretations of social phenomena. At the core of audience engagement lies the selection and framing of visual content. Media outlets and researchers wield considerable influence by curating narratives through photographs, videos, and infographics (Hall, 1997, p. 59). Each visual representation serves as a deliberate choice, highlighting specific aspects of social events or phenomena. News organizations, for instance, strategically select images to evoke particular emotions or portray individuals, thereby shaping public opinion on pertinent social issues. The interplay between media, visuals, and the audience extends beyond mere consumption. In the digital age, audiences actively participate in the creation and dissemination of visual content, blurring the lines between producers and consumers (Manovich, 2001, p. 12). Social media platforms empower individuals to share, remix, and engage with visual materials, fostering a participatory culture where users co-create and circulate narratives. In this context, the role of media literacy becomes paramount. Audience members must critically evaluate visual representations, interrogating their authenticity, biases, and underlying narratives (Buckingham, 2003, p. 72). Media literacy education equips individuals with the skills to navigate the complex landscape of visual information, empowering them to discern truth from manipulation. The audience's engagement with visual sociology transcends passive consumption, extending to active interpretation and dialogue. Visual materials serve as conversation starters, prompting discussions and debates about societal issues (Pink, 2007, p. 28). Through platforms like online forums, audiences exchange diverse perspectives, enriching the discourse surrounding visual representations of social phenomena.

Audience engagement also influences the research process itself. Visual sociologists employ participatory methods to involve communities in the co-creation of knowledge (Banks, 2007, p. 45). Participatory photography projects, for instance, empower marginalized groups to document their lived experiences, challenging dominant narratives and amplifying their voices within academic discourse. The dissemination of research findings relies heavily on audience engagement strategies. Visual sociologists leverage multimedia platforms to reach broader audiences, translating complex academic concepts into accessible visual narratives (Pink, 2009, p. 103). Through documentaries, interactive websites, and social media campaigns, researchers bridge the gap between academia and the public sphere, fostering dialogue and awareness about pressing social issues.

Narrative Construction: Visuals are often embedded within larger narratives that provide context and interpretation. Through techniques such as captioning, voiceover narration, or textual analysis, media producers construct narratives that guide the audience's understanding of visual content. These narratives frame the meaning of visual images, shaping how viewers interpret and make sense of social reality. For instance, in documentary films, filmmakers use voiceover narration and interviews to provide context and analysis, guiding viewers through complex social issues.

Emotional Appeal and Persuasion: Visuals have the power to evoke emotions and elicit responses from the audience. Through techniques such as color grading, composition, and music, media producers manipulate visual elements to create emotional resonance and engagement. By appealing to the audience's emotions, visuals can influence attitudes, beliefs, and behaviors. For example, advertising campaigns often use

imagery that elicits feelings of desire, aspiration, or fear to persuade consumers to buy products or support causes.

Cultural and Social Context: Visuals are situated within broader cultural and social contexts that influence their interpretation and reception. Cultural norms, values, and ideologies shape how audiences perceive and respond to visual content. Media producers and visual sociologists must consider the cultural backgrounds and experiences of the audience when selecting and framing visual material. For example, an image that is considered empowering in one cultural context may be perceived as offensive or controversial in another.

Interactivity and Engagement: With the rise of digital media and interactive technologies, audiences have become active participants in the consumption and production of visual content. Social media platforms allow users to share, comment on, and remix visual material, creating a participatory culture where audiences co-create and disseminate visual narratives. Visual sociologists leverage these interactive platforms to engage with diverse audiences, spark discussions, and amplify marginalized voices. Media and visuals create a frame through which the audience engages with visual sociology by selecting and framing visual content, constructing narratives, evoking emotions, considering cultural context, and fostering interactivity. By understanding how media shapes perception and meaning-making, visual sociologists can effectively engage with audiences, challenge dominant narratives, and promote social change through visual means.

Modalities: Modalities in visual sociology are integral components of sociological research methodology, offering a diverse array of methods and formats for engaging with visual data. These modalities encompass various stages of the research process, including data collection, analysis, presentation, and dissemination. By incorporating multiple modalities, researchers can access, interpret, and represent social phenomena in nuanced and comprehensive ways. Theoretical perspectives within sociology emphasize the importance of modalities for advancing sociological knowledge. For example, symbolic interactionism underscores the role of symbols and visual representations in shaping social interaction and meaning-making processes (Blumer, 1969). Visual modalities, such as photography and videography, enable researchers to capture and analyze symbolic expressions, gestures, and interactions within social contexts.

Modalities play a crucial role in methodological rigor and validity within sociological research. By employing a combination of visual and textual data, researchers can triangulate their findings, enhancing the credibility and reliability of their interpretations (Denzin, 1989). This methodological pluralism aligns with the sociological principle that multiple perspectives are necessary for comprehensively understanding social reality. It also contributes to broader engagement with sociological research by making findings more accessible and relatable to diverse audiences. Visual representations, such as photographs and videos, have the potential to evoke emotions and convey aesthetic experiences that resonate with viewers (Pink, 2013).

This aesthetic dimension of visual data aligns with the affective turn in sociology, which emphasizes the importance of emotions and sensory experiences in shaping social life (Thrift, 2008). The selection and utilization of specific modalities are subject to social and cultural influences, highlighting the importance of critical reflexivity in visual sociological research (Harper, 2002). Researchers must critically interrogate their own positionalities, biases, and ethical considerations in relation to the chosen modalities, ensuring the integrity and ethical conduct of their research practices. Photography, as a fundamental modality, empowers researchers to capture and immortalize social life through static images. For instance, the "Family of Man" exhibition curated by Edward Steichen exemplified this by featuring photographs from around the globe, highlighting universal themes such as love, work, and community (Steichen, 1955). Through the lens of a camera, researchers freeze moments in time, preserving and portraying social realities in a tangible and accessible manner. Videography expands upon the capabilities of photography by capturing dynamic elements such as motion, sound, and narrative. In the documentary film "Hoop Dreams," filmmakers chronicle the aspirations of two African American high school students striving to excel in professional basketball, thereby offering a nuanced exploration of race, class, and opportunity in America (James & James, 1994). Through cinematic storytelling, filmmakers evoke emotional resonance and provoke critical reflection on pertinent social issues. Digital media modalities encompass a broad spectrum of technologies and platforms, including websites, social media, interactive maps, and data visualizations. These digital tools provide researchers with innovative means to collect, analyze, and present visual data, fostering interactivity, accessibility, and engagement with diverse audiences. For example, projects like "Humans of New York" by Brandon Stanton leverage social media platforms to disseminate photographic portraits and stories, fostering empathy, dialogue, and global connections (Stanton, n.d.).

Art installations offer a creative modality for visual sociology, enabling researchers to interact with audiences in physical spaces through immersive and interactive exhibits. For instance, "The Dinner Party" by Judy Chicago serves as a monumental art installation celebrating women's achievements throughout history, inviting viewers to engage with feminist themes and narratives in a multisensory environment (Chicago, 1979)

CONCLUSION

Visual sociology, as illuminated in this paper, stands as a vibrant and vital field at the intersection of Methodological underpinning and visual studies. Through a comprehensive exploration of methodological tools, ranging from photography to audience engagement techniques, this paper has underscored the profound significance of visual media in understanding and interpreting social phenomena. Drawing on theoretical frameworks such as symbolic interactionism, the affective turn, and critical reflexivity, visual sociology offers unique insights into the complexities of contemporary society. At its core, visual sociology recognizes the power of images, both still and moving, to encapsulate social realities and construct meaning.

By harnessing the visual medium, researchers can freeze moments in time, document social interactions, and convey complex narratives that transcend textual description alone. Through systematic analysis of visual data, researchers can unpack layers of meaning embedded within images, revealing the intricate dynamics of social structures, behaviours, and relationships. Visual sociology extends beyond mere documentation to actively engage audiences in the research process. Through the careful selection and framing of visual content, researchers and media producers shape viewers' perceptions and interpretations of social issues. Techniques such as photo elicitation and interactive digital media foster dialogue, empathy, and critical reflection among diverse audiences, amplifying marginalized voices and challenging dominant narratives. The theoretical underpinnings of visual sociology provide a rich framework for understanding the importance of modalities in sociological research. Symbolic interactionism emphasizes the role of symbols and visual representations in shaping social interaction and meaning-making processes, highlighting the significance of visual data in capturing nuanced social interactions. The affective turn foregrounds emotions and sensory experiences in shaping social life, emphasizing the affective potential of visual media to evoke empathy and resonate with viewers. Critical reflexivity calls attention to the social and cultural influences that shape the production and interpretation of visual data, emphasizing the importance of ethical considerations and researcher reflexivity in visual sociological research. The study of visual sociology is of paramount importance in contemporary sociological inquiry. Visual media serve as powerful tools for documenting, interpreting, and communicating social phenomena, offering insights that complement and enrich traditional sociological methods. By embracing a diverse range of modalities and engaging with audiences in meaningful ways, visual sociologists can foster dialogue, empathy, and understanding across diverse communities, contributing to positive social change and advancing our collective understanding of the human condition.

REFERENCES

Banks, M. (2007)."Using Visual Data in Qualitative Research."Sage Publications.

Baudrillard, J. (1988). "Selected Writings."Stanford University Press.

Buckingham, D. (2003). "Media Education: Literacy, Learning and Contemporary Culture."Polity.

Butler, J. (1990). "Gender Trouble: Feminism and the Subversion of Identity." Routledge.

Foucault, M. (1977). "Power/Knowledge: Selected Interviews and Other Writings, 1972-1977." Pantheon.

Goldin, N. (1986). "The Ballad of Sexual Dependency." New York: Aperture. Retrieved from: file:///C:/Users/Amlan/Downloads/Nan_Goldins_the_Ballad_of_Sexual_Dependency.pdf

Hall, S. (1997). "Representation: Cultural Representations and Signifying Practices." Sage Publications.

Harper, D. (2002). "On the Authority of the Image: Visual Methods at the Crossroads." Visual Studies, 17(1), 67-75.

Manovich, L. (2001). "The Language of New Media."MIT Press.

Mark, M. E. (1988). "Streetwise." Seattle: Aperture. Retrieved from: https://aperture.org/exhibition/tiny-streetwise-revisited-mary-ellen-mark/

Parks, G. (1967). "Gordon Parks: A Choice of Weapons." New York: Harper & Row. Retrieved from: https://www.researchgate.net/profile/Maren-Stange/publication/280312158_A_World_of_Possibility_in_Bare_Witness_Photographs_by_Gordon_Parks_Milan_Skira_Stanford_University_2006/links/55b1b8fa08aed621ddfd5d29/A-World-of-Possibility-in-Bare-Witness-Photographs-by-Gordon-Parks-Milan-Skira-Stanford-University-2006.pdf

Pink, S. (2007). "Doing Visual Ethnography: Images, Media and Representation in Research."Sage Publications.

Plantinga, C. (2009). "Rhetoric and Representation in Nonfiction Film."Cambridge University Press.

Rose, G. (2016). "Visual Methodologies: An Introduction to Researching with Visual Materials." Sage Publications.

****