



Visual Section

The Visual Section welcomes contributions that employ images, sound, and narrative devices as tools for sociological inquiry. Rather than merely illustrating a written text, these works are expected to produce sociological knowledge through visual and audiovisual forms, experimenting with artisanal and author-driven approaches, from photo essays and video essays to comics, as well as research on video games and digital worlds. The section welcomes contributions on any sociological topic and is not restricted to the theme of the main issue.

Types of Contributions Accepted (indicative rather than exhaustive)

1. ***Research Articles with Integrated Visual Materials***

Conventional research articles that incorporate the analysis of images, photographs, film stills, maps, drawings, video, animation, or other visual materials, including links and QR codes directing readers to audiovisual content. Visual materials should not serve merely as illustrations; they must constitute an integral part of the argument, methodology, and/or analysis. Authors should follow the editorial guidelines adopted for the journal's research articles.

2. ***Theoretical and Methodological Articles***

Theoretical or methodological contributions addressing visual sociology, visibility in social life, and visual research methods, including papers that do not present an original visual corpus. This category also includes essays on authors, concepts, epistemological and ethical issues, as well as critical reflections on the use of images, audiovisual media, and other visual devices in the production, analysis, and dissemination of sociological knowledge. Authors should follow the editorial guidelines adopted for the journal's research articles.

3. ***Photo-essay and visual essay***

Photographic sequences or visual compositions accompanied by a concise analytical text. We welcome ethnographic, urban, labour, digital culture, consumption, memory, body, and related forms of visual inquiry.

4. ***Video and Audiovisual Contributions***

Ethnographic films, social documentaries, recordings of social interaction, audiovisual diaries, time-lapse projects, curated audiovisual archives, and experimental audiovisual works, accompanied by a brief methodological statement and analytical contextualisation. Hybrid forms combining documentary, essay film, and research-creation are also welcome.

5. ***Comics and Drawn Sociology***

Comic strips, graphic narratives, graphic essays, and other sequential forms that translate sociological concepts, social situations, and micro-interactions into visual storytelling. Particularly appreciated are contributions capable of making visible procedures, implicit norms, interpretive conflicts, atmospheres, and the often-hidden orders of social life.

6. ***Video Games, Virtual Worlds, and Interactive Media***

Contributions examining video games, gameplay, online communities, streaming platforms, modding, machinima, immersive environments, and participatory practices. Submissions may include visual essays based on screenshots and gameplay sequences,



micro-ethnographies, analyses of narratives and social mechanics, or original materials produced as part of the research process.

7. Visual and Audiovisual Reviews, Critical Notes, and Interviews

Reviews of ethnographic films, social documentaries, video essays, audiovisual archives, books, and works on visual research methods, as well as critical notes and interviews. Video reviews and hybrid formats (written text combined with audiovisual materials) are also welcome. Authors should follow the editorial guidelines adopted for the journal's review section.

8. Other Formats and Artistic Experimentation

Installations, animation, collage, critical data visualisation, performative photography, graphic design as research method, transmedia projects, research-creation, and other experimental forms situated at the intersection of art and the social sciences. If your contribution does not fit neatly into one of the categories above, we would still be pleased to consider it.

Accepted Languages

Submissions, including both the main text and any accompanying materials, may be written in Italian, English, French, Spanish, or Portuguese.

Evaluation Criteria

Submissions will be assessed according to the following criteria: sociological relevance; clarity of the research question and theoretical positioning; methodological rigour; coherence between the chosen format and the contribution's epistemic objectives; editorial quality of both the text and accompanying materials; compliance with ethical standards, including privacy, informed consent, and copyright.

Minimum Submission Requirements (to be adapted according to the type of contribution)

- All submissions should include: title, author(s), affiliation (where applicable), a short abstract, and keywords.
- Photographs, drawings, film stills, and other images: submit high-resolution files together with a brief caption and, where appropriate, contextual information for each visual element.
- Video and interactive media: provide a stable link (platform or repository), password if required, duration, file format, and a brief methodological statement describing how the material was produced, under what conditions, and according to which selection and editing criteria.
- Comics and graphic essays: submit a high-quality PDF together with, where appropriate, a short statement (approximately 300–700 words) outlining the sociological rationale and narrative choices.
- Video games and digital worlds: specify the object of study, the research context (platform, community, period of observation), and the materials analysed (e.g., screenshots, transcripts, video clips, fieldnotes).



Research Articles Incorporating Visual Materials

For conventional research articles that structurally integrate visual materials, the journal's standard editorial guidelines apply. As a general indication, manuscripts should be between 45,000 and 55,000 characters (including spaces, notes, and references) and formatted according to the journal's style (Times New Roman, 12 pt). Please refer to the journal's website for the complete author guidelines. Visual materials and audiovisual references should be conceived as an integral component of the argument rather than as supplementary material.

Ethics and Responsibility

The Visual Section requires particular attention to informed consent, anonymisation, sensitive contexts, the protection of vulnerable individuals and communities, and image copyright. Where necessary, the Editorial Board may request additional clarification or revisions before the peer-review process or final acceptance. The Visual Section is conceived as a laboratory for experimentation. Its guiding principle is simple: rather than merely showing sociology, it seeks to make sociology work through visual forms.