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The Visual Citizen in a Digital News Landscape

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The Visual Citizen in a Digital News Landscape

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Abstract

This article's contribution to theory-building focuses on the everyday circumstances under which journalism encourages a civic gaze. Specifically, it elaborates our heuristic conception of the "visual citizen" to explore journalism's mediation of a politics of seeing, paying particular attention to how and why renderings of in/visibility signify varied opportunities for civic engagement within digital news landscapes. In recognizing a distinction between direct and virtual witnessing, it establishes a conceptual basis for an inductive typology delineating interrelated, potential citizen-subject positions across a continuum. Four such positions are identified and appraised, namely the visual citizen as: 1) news observer and circulator; 2) accidental news image-maker and contributor; 3) purposeful news image-maker and activist; and 4) creative image-maker and news commentator. Evaluating these positions in relation to their significance for visual journalism, this article aims to advance efforts to rethink the inscription of imagery in news reportage and its import for public life.

Keywords: Civic engagement, Digital imagery, Journalism, Photojournalism, Witnessing, Visual citizen

The Visual Citizen in a Digital News Landscape

Journalism has never been more visually driven than it is today, or so runs a familiar argument rehearsed since the early days of television news in the 1950s and now updated for our digital age. Much depends on how visibility is defined, of course, but certainly within online news contexts the myriad uses of imagery lending shape and direction to reportorial priorities are readily apparent. While fascinating to explore in their own right, this widespread reliance on photographs, videos, illustrations, visualizations, and so forth, also prompts

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3 important questions for journalism's relationships with its digital public(s), particularly where
4 the implications for civic engagement are concerned. Crucial here is how citizens in the
5 course of their everyday lives identify, apprehend and interpret the significance of visual
6 content for their involvement in journalistic processes.¹ For some researchers, it is sufficient to
7 employ a notion of visual mediation to explain attendant complexities, and in so doing
8 acknowledge the conditional nature of what is a material, uneven and contested process of
9 negotiation in meaning-making. In our view, however, this recognition of the communicative
10 relations of mediation signals only the starting point for critical lines of enquiry.

21 To formulate our point of departure as a research problematic, we ask: in what ways,
22 and to what extent, does journalism invite its publics to see like citizens? Further, how does
23 this politics of seeing condition the prospective mediation of in/visibility across the digital
24 news landscape? While the fissures of convergence and fragmentation engendered across this
25 landscape complicate any easy, straightforward alignment between journalism and democratic
26 cultures, daily reportage nonetheless remains a key site for citizens to witness, interpret, and
27 invest in everyday politics.² Accordingly, this article aims to conceptualize how increasingly
28 commonplace journalistic visualizations influence varied opportunities for civic perception
29 and corresponding potentials for engagement. We shall suggest these mediative processes,
30 whilst ostensibly common sensical, call for an attenuated conception of what is a quotidian
31 *politics of seeing*, that is, the lived, material embodiment of ourselves and others to see – and
32 be seen – as a citizenry within an “image-saturated” world. On this basis, this article
33 endeavors to move beyond influential debates about the symbolic power of exceptional
34 visuals, where the language of “iconicity” recurrently aligns with extraordinary news
35 photographs heralded for their emotive purchase (Hariman & Lucaites, 2016). While
36 undoubtedly significant, we would argue that implied within any conception of *visual*

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3 *citizenship* is the necessity of opening up for critique the ordinary, even mundane
4
5 circumstances under which *journalism encourages a civic gaze*.
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8 In pursuing this line of questioning, this article's contribution to communication
9
10 theory-building makes the case that thinking more closely through such intrinsically visual
11
12 dimensions of different forms of public engagement – some monitorial, others more proactive
13
14 – offers a valuable conceptual vantage point to interrogate relationships between journalism
15
16 and civic politics. To the extent journalism invites its publics to see like citizens, it raises
17
18 concerns about who or what is unseen, overlooked or disregarded as a result. In privileging
19
20 these tensions for further elucidation, this article explores how journalism embeds and
21
22 mobilizes diverse civic modes of seeing by introducing the heuristic concept of the *visual*
23
24 *citizen*. Thinking visually about citizenship, we aim to demonstrate, helps bring to the fore the
25
26 complex, uneven, and sometimes contradictory ways the changing digital ecology disrupts
27
28 certain metanarratives central to the study of journalism, such as those revolving around its
29
30 perceived impact and influence (see also Carlson, 2015). Such discussions also inform many
31
32 enduring debates about news representation, such as those where discourses of objectivity,
33
34 impartiality, truthfulness, balance and fairness prove controversial, not least in a climate
35
36 where allegations of “fake news” call into question the integrity of reporting. Marshaled – in
37
38 some instances even weaponized – by individuals and groups across the political spectrum,
39
40 selective inflections of imagery may inspire, sustain or undermine civic dialogue.
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47 Beginning in the next section, this article proceeds to unpack a formative dimension of
48
49 journalism's communicative mediation of visual citizenship, namely that of *virtual witnessing*
50
51 on behalf of distant publics. We aim to show that conceptual insights into how visualizations
52
53 help stabilize claims of factuality facilitate efforts to explicate corresponding resonances
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55 within digitalizing affordances and constraints, as well as normative priorities between
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57 inclusion and exclusion, in and across varied registers of visibility. Specifically, we develop
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3 an inductive typology around four interrelated, potential citizen-subject positions, namely
4 those delineating the visual citizen as: 1) *news observer and circulator* (seeing and sharing
5 news in everyday life); 2) *accidental news image-maker and contributor* (citizen witnessing
6 and “amateur” photojournalism); 3) *purposeful news image-maker and activist* (visualizing
7 dissent and sousveillance); and 4) *creative image-maker and news commentator* (GIF, meme,
8 and video remix culture). This evaluative treatment brings to bear insights gathered across
9 academic literatures addressing the communicative practices, sentiments, and technologies of
10 visual citizenship – without denying its complexity and historicity, which a simple definition
11 would obscure. Here we hasten to add that such an approach is not an exercise in discerning
12 Weberian ideal types, not least given that people can and do occupy multiple, intimately
13 imbricated subject positions, and with varying affective intensities (see also Schudson, 1998
14 on the “good citizen”; and Howard, 2006 on the “managed citizen”). Likewise, it is not a
15 statistical exercise intended to demarcate and measure the relative prevalence of visual
16 citizenship in quantitative terms. Rather, our typological approach bridges diverse conceptual
17 enquiries concerning the creative politics of the visual for journalism, and in so doing,
18 advance communication theory-building by identifying alternative strategies for recasting
19 anew its civic vision.
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Virtual Witnessing

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44 There is an understandable tendency when considering the apparent progression of visual
45 technologies over recent years to believe digital journalism has become all-seeing in its fields
46 of perception. Everything from the scope and scale of global image-capture, to the improving
47 quality and sophistication of digital screens, portability and sophistication of photographic
48 and video devices, evolutions in image-editing software, ease of visual curation, archiving
49 and sharing, and many other developments leave little doubt that how people “see the world”
50 is transforming. This is further evidenced in public disquiet over thorny questions of truth,
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VISUAL CITIZEN IN A DIGITAL NEWS LANDSCAPE

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3 authenticity and verification within an “image-driven” culture. Ongoing interdisciplinary
4 dialogues around citizenship and democracy often illuminate this terrain, from the visible
5 staging of electoral politics in the era of “fake news” (Boczkowski & Papacharissi, 2018;
6 Happer, Hoskins & Merrin, 2018), to disputes over the acceptable limits of Photoshop where
7 news photography’s indexical claim on the real is concerned (Ritchin, 2013), to the visual
8 surveillance of authorities over publics (and sousveillance of publics over authorities) using
9 digital technologies (Allan & Dencik, 2017; Ristovska, 2016), amongst other pressing
10 debates. Even though image-making has always mattered for civic politics, the shifting
11 imperatives of digitalization throw into sharp relief how everyday practices of seeing are
12 being re-inflected. Examples include questioning whether the emotive qualities of violent
13 imagery necessarily engender moral identification, let alone compassion (Chouliaraki &
14 Stolic, 2017; Wall & El Zahed, 2015), or why the codified strictures of objectivity ascribed to
15 photojournalism are being dismissed by some for being malleable, and as such ethically
16 compromised (Borges-Rey, 2015).

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The significance of these evolving vicissitudes for reshaping how, where, when and why news visuals are encountered and rendered meaningful in daily life should not be underestimated. Telesca (2013, p. 340) points out that the “extraordinary range and depth with which the audiovisual field saturates everyday human experience today” warrants much closer attention than it typically receives. “Although the capacity to view and hear about spectacular inequities is not entirely new,” she adds, “the circuits, the scales, and the speeds that characterize the connections between common strangers certainly are” (p. 340). When we consider journalism is reliant upon accurate informational capture and relay in the service of democracy, it surely stands to benefit from such innovative developments. After all, it is neither hyperbole nor ahistorical to say that the process of visualizing life events is transforming alongside digital publics that are increasingly image-ready, willing, and able,

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3 recasting the driving rationales behind visual communication around the globe (van Dijck,
4
5 2008). With technology's advocates all but demanding journalism document news events
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7 more comprehensively, transmit the ensuing imagery ever so efficiently, and forge
8
9 connectivity via visual networks with near-instantaneity, surely its capacity to foster "good"
10
11 citizenship through a more complete picture of humanity's pressing concerns will be
12
13 improved?
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17 Few scholars would uncritically accept such a prognostication, which only holds if we
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19 view the potential of technology absent the politics and subjectivities that give it meaning –
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21 akin to an instrumental transmission view of communication. As numerous accounts of visual
22
23 culture recognize (e.g., Mirzoeff, 2015; Mitchell, 2002; Smit, de Haan & Buijs, 2014), and
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25 studies of certain class, gender and racial prejudices embedded in new visual technologies so
26
27 effectively illustrate (e.g., Boulamwini, 2018; Rettberg, 2014), in/visibility is a deeply
28
29 politicized condition where structural factors underwrite any technologically-inspired appeal
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31 towards progress and improvement. "Vision and its effects," as Crary (1992, p. 5) reminds us,
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33 "are always inseparable from the possibilities of an observing subject who is both the
34
35 historical product and the site of certain practices, techniques, institutions, and procedures of
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37 subjectification." Put in terms more germane to journalism, the "fidelity of the eye" (Allan,
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39 2013, pp. 28-31) reverberates with ideological tensions, nowhere more so than when it comes
40
41 to the ethos of bearing witness and correspondingly testifying to first-hand experience. Green
42
43 (2010, p. 33), in a similar vein to Schudson's (1998) monitorial citizen, emphasizes how the
44
45 "citizen-spectator" is a central figure in our "ocular democracy," one who has a meaningful
46
47 psychological connection to public affairs through observing them in the news, even though
48
49 she or he does not participate directly in them. As Green notes, "most citizens most of the
50
51 time are not decision makers, relating to politics with their voices, but spectators who relate to
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53 politics with their eyes" (2010, p. 4). In normative terms, this civic gaze underpins
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3 journalism's epistemic authority, that is, its promotion of a professional investment in pursuing
4 truth-claims (Allan & Peters, 2015; Blumler & Cushion, 2014; Rothenberger, Auer & Pratt,
5 2017), and the capacity to make tangible the attendant social conditions and political
6 alternatives of the day for purposes of public deliberation and debate (Hanitzsch & Vos,
7 2017). It is not an overstatement to say that journalistic mission statements recurrently
8 prioritize a responsibility to validate through robust challenge differing visions of democratic
9 governance. In this respect, the institution of journalism is more akin to science than we might
10 commonly think – not in terms of the impermeability of journalists' expertise (Abbott, 2014),
11 but in terms of being granted the moral consent to make adjudications of fact visible to
12 citizens.

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Historians of science have shown how establishing matters of fact in the course of scientific discovery is necessarily reliant upon agreed criteria upheld and validated by a relevant community of experimenters; namely, one sufficiently confident attendant empirical processes have been correctly performed to the extent required for replicability and consensus-building to emerge.³ In the absence of eyewitness testimony from those immediately present on the scene, however, the reliability of attestations concerning the generation of facts is almost certain to be called into question. Hence the importance of differentiating direct witnessing from what Shapin and Schaffer (1985) term *virtual witnessing*, that is, the production of an image of the experimental scene in a non-participant's mind such that he or she would believe "the things had been done and done in the way claimed" (p. 60). The journalistic adage to paint a picture in the mind's eye of the audience, by harnessing eyewitness imagery as testimonial evidence, strives for similar assent (Zelizer, 2007). Given how difficult it is to achieve this assurance, visual representations have been pressed into service as mimetic devices of observation since early forms of scientific writing – as in journalism – to affirm authenticity and allay distrust (see also Crary, 1992). "By virtue

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2
3 of the density of circumstantial detail that could be conveyed through the engraver's laying of
4 lines," Shapin and Schaffer (1985) explain, scientists endeavored to imitate "reality and gave
5 the viewer a vivid impression of the experimental scene" (p. 60). A report able to express
6 verisimilitude through its combination of words and images would effectively recruit the
7 reader as a witness, thereby situating them in a position to endorse the "immediacy and
8 simultaneity of experience afforded by pictorial representations" (p. 64). The engraver's art
9 offered the viewer "a virtual sensory experience" of a scene, and in so doing, sought to secure
10 their legitimate assent to the report's knowledge claims as matters of fact. On this basis,
11 Shapin and Schaffer observe, attention to the writing and illustrating of "experimental reports
12 was of equal importance to doing the experiments themselves" (p. 63).

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This conception of virtual witnessing is productive for our purposes, in the first instance because it helps to elucidate how facticity is contingent upon complexly interwoven social conventions, which visualizations aim to stabilize. That is, in Shapin and Schaffer's (1985) words, "conventions concerning how the knowledge is to be produced, about what may be questioned and what may not, about what is normally expected and what counts as an anomaly, about what is to be regarded as evidence and proof" (p. 225). Under such conditions, it is in the intense, sometimes fraught negotiation of professional conventions, often reliant on visualizations, where varied, contrastive renderings of "truth" and "objectivity" evolve within normative delimitations. This leads Shapin and Shaffer (1985) to rightfully argue "the problem of generating and protecting knowledge is a problem in politics, and, conversely, that the problem of political order always involves solutions to the problem of knowledge" (p. 21).

Secondly, the conception of virtual witnessing lends analytical specificity to what we would term different registers of visuality associated with purposeful journalistic enactments of the camera's epistemic qualities (see also Chouliaraki & Stolic, 2017). As the above

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2
3 examples of visualization make apparent, the aim is to persuade the intended viewer of the
4
5 image's indexical status, which is to say the reality of the newsworthy scene depicted *as if* it
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7 was constitutive of unmediated, mechanically-reproduced seeing. For those predisposed to
8
9 accept the image as a mirror-like instantiation of the real, its presumed impartiality – “the
10
11 camera never lies” – becomes bound-up in ideas about the nature of truth and morality. To the
12
13 extent the virtual witness recognizes, respects and sustains the authority of the first-hand
14
15 witness's representation, then, she or he will be ostensibly agreeing to the terms of a tacit
16
17 invitation to ratify its inscribed evidentiary claims. In other words, the virtual witness is
18
19 encouraged to engage with this portrayal as a vicarious experience, to imagine what it is like
20
21 as if they have actually witnessed it for themselves, and in so doing – and herein lies the
22
23 crux of the matter – become *accepting of the ethical responsibility* granting such consent
24
25 entails as a visual citizen.

30 31 **The Visual Citizen**

32
33 This distinction, between virtual and direct witnessing, proves instructive to further scrutinize
34
35 with respect to the quotidian impact of journalism's emergent digital visualities for a number
36
37 of reasons. First, the tension between the two informs this article's conceptual commitments
38
39 in avowedly journalistic terms, effectively contrasting our approach with alternate emphases,
40
41 such as spectatorship (which has overtones of theatre) or observation (connotations of natural
42
43 science). Second, in contrast with some invocations of “media witnessing,” the articulation of
44
45 difference between virtual and direct witnessing more expressly challenges implicit
46
47 characterizations of the viewer as passively acquiescent to the ideological dictates of
48
49 visualization. Like Hariman and Lucaites (2016), we are uncomfortable with expositions of
50
51 visual communication that deny, or at least heavily restrict, the possibility of the citizen's
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53 active, emotive participation in meaning re-construction as a value-laden embodiment of
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55 subjectivity (see also Papacharissi, 2015). Third, our choice to privilege virtual witnessing as
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3 a conceptual entry point reflects the fact that the term lends itself well to analyzing a broad
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5 range of journalistic acts, consistent with the goals of this article to explicate everyday
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7 inflections of news imagery.
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10 Our heuristic of the visual citizen – engaged in diverse journalistic acts of virtual and
11
12 direct witnessing – aims for a wider purview than research more specifically focused on
13
14 extraordinary moments of crisis or conflict photojournalism. Accordingly, the demarcations
15
16 we propose in the typology below (see Table 1), and the interrelative repertoires drawn and
17
18 redrawn around them, help to delineate varied, uneven positionalities all too often glossed
19
20 over in theoretical confluences of different registers of visual engagement with the news.
21
22 While there are undoubtedly overlaps between these registers, analytical clarity appears best
23
24 served when we seek to examine – from an *emic perspective* – how the consumption, creation
25
26 and application of visual content underwrite the lived expectations of citizenship’s norms,
27
28 values and obligations.
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32
33 **[Table 1 About Here]**
34

35 **1) Visual Citizen as News Observer & Circulator**

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37 Just as the 19th-century rural farmhand compelled to move to the metropolis needed to
38
39 develop strategies to mitigate the visual stimuli they encountered (Simmel, 1971), the 21st-
40
41 century visual citizen actively adapts to the time-spaces of digital news environments as best
42
43 they are able under everyday circumstances. Shared rituals of observing and reacting to news
44
45 stories are becoming bound-up and tied to the visual in emergent ways, such as scanning
46
47 through news feeds on mobiles (Dimmick, Feaster & Hoplamazian, 2011) or engaging via
48
49 recommender buttons on social media (e.g., like, favorite) (Larsson, 2018). These citizen-
50
51 centered perspectives encourage us to question prevailing modes of seeing news, and
52
53 attendant implications for civic engagement. For example, building on theoretical debates
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55 about the critical distinction between *the gaze* (unhurried, deliberate, objectifying) and *the*
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3 *glance* (ephemeral, in motion, subjective), Zulli (2018, p. 147) argues that social media
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5 platforms such as Instagram are built around the latter in the attention economy. “Short,
6
7 fleeting looks that glide from surface to surface” become “the dominant mode of seeing” for
8
9 users, the embedding of links and tags in their images privileging “the connectivity of the
10
11 glance rather than the sustained and deliberate attention of the gaze.” Indeed, the terminology
12
13 audiences themselves use to describe their news consumption practices hints at this changing
14
15 ocular engagement; individuals no longer just read or watch the news, they scan, search,
16
17 share, click, link, like, and recommend (Costera Meijer & Groot Kormelink, 2015). Pertinent
18
19 audience research reveals a complex articulation of rationales for how, why and under what
20
21 circumstances people sometimes act as circulators to facilitate “public connection” around
22
23 news (Swart, Peters & Broersma, 2017). However, it is important to note that such
24
25 articulations are not “merely” social; as scientists studying vision point out, how we see is not
26
27 a matter of the eyes but of the brain (Mirzoeff, 2015), and technological developments – from
28
29 the rise of newspaper headlines to the emergence of online news hyperlinks – impact how
30
31 people learn to do this in an ostensibly *natural* manner.
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37
38 While the range of visual practices associated with news consumption is apparently
39
40 expanding, at the same time – paradoxically – the mundane practices of news consumption
41
42 are becoming less visible (Peters & Schröder, 2018). The traditional story of everyday
43
44 political engagement through journalism, for many people, used to rely on accustomed
45
46 moments of news consumption in regular, set places. Newspapers were delivered to the home
47
48 before breakfast or to embarkation points for public transit before the morning and evening
49
50 commutes. Television news schedules buttressed the transitions from external worklife to
51
52 household (early evening news) and homelife to bed (nightly news), the set itself frequently
53
54 the gendered radial point in the central “living room” in most homes. What stands out about
55
56 this “Golden Age” of mass communication is the presumed stability and predictability of
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VISUAL CITIZEN IN A DIGITAL NEWS LANDSCAPE

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3 media consumption, and – crucially – its *observable character* for family, friends, co-
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5 workers, and the public at large (Peters & Allan, 2018). In this respect, when it comes to
6
7 assessing the current political significance of how news is visualized in daily life, and what
8
9 expectations of citizenship potentially accompany this, these shifts from the analogue era are
10
11 potentially telling. It has been something of a truism amongst researchers that news
12
13 consumption facilitates the creation of collective identity, and with it the potential of shared,
14
15 communal senses of belonging in “virtual” communities; that is, journalism has historically
16
17 asserted its position as the primary site to prompt a “national conversation” and, in so doing,
18
19 stake a claim to be at the center of public life. The cultural history of the newspaper, for
20
21 example, is connected to its status as “a mobile object designed to be carried through the
22
23 streets and read on trains, platforms, or subway cars, not simply in isolation, but in a
24
25 connected social space” (Sheller, 2015, p. 14). In other words, visibility (both actual and
26
27 imagined) has been central to the establishment of journalism’s cultural authority.
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33 It is thus fair to say that the formation of news habits was traditionally influenced by,
34
35 and frequently predicated upon, seeing others consume journalism and “domesticating”
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37 similar practices (Haddon, 2007). In the era of digital journalism, however, the continued
38
39 elevation of the smartphone transforms formerly manifest news consumption practices to
40
41 something largely undetectable to others, occurring on closely-held personal media devices
42
43 that are also used to listen to music, play games, shop, chat, and so forth. News consumption
44
45 is increasingly becoming a personally-visible, but publicly-invisible practice (or only virtually
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47 or data-analytically observable), and it is unclear how such an erasure will impact
48
49 journalism’s ongoing role in facilitating visions of citizenship. People convoke news
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51 repertoires from the ensemble of media available at a given point of time across their lifespan,
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53 routinely and habitually drawing upon them for reasons of political identity, social
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55 integration, and sense-making in everyday life (Peters & Allan, 2018; Peters & Schröder,
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2018). In this regard, then, technologies of observation are crucial resources for future generations to be socialized into understanding not only how, but also when and where we culturally expect to *see* journalism, and the relative *value* it is assumed to have. “Getting the news” via social media feeds and smartphone apps is a pronounced change in the visuality of news akin to the introduction of the news ticker and multiple screens with cable news in the 1990s. Alongside other visual complexities that have also presented themselves over this timeframe, and continue to do so – from hyperlinks, to data visualizations, embedded tweets and videos, and so on – the myriad recalibrations in the visual presentation of journalism indicate that how citizens come to see, potentially share, and socially engage with news is undergoing a radical transformation.

2) Visual Citizen as Accidental News Image-maker & Contributor

This re-inflection of everyday practices of news consumption and their visual registers is closely linked to two largely concurrent developments, namely the rise of camera phones and then smartphones, and the introduction of social media websites and apps. Ostensibly normalized aspects of smartphones technologies – to check the time, make roving phone calls, or send text messages – may seem relatively mundane, but where the in-built camera and online connectivity is concerned, transitional features are more pronounced. Even before the rise of smartphones, Gye (2007, p. 285) noted that “the transitory nature of camera phone imagery means that self-expression is shifting away from ‘this is what I saw then’ to ‘this is what I see now’.” Lee (2009) similarly found camera phone use altered the way individuals were visually attuned to the world and ephemera around them, while Ito et al. (2010, p. 255) noted the rise of mobiles was accompanied by young people beginning to “take photographs with opportunities for near-term social sharing in mind.” Pink and Hjorth (2012) aptly contextualize these concerns by considering the generation of smartphone imagery, and accompanying use of apps, not just as a set of captured and shared moments but as

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3 communicative visualities consistent with the sensorial experience of moving through
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5 everyday life.

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8 In this respect, changing photographic (still and video) practices open spaces up for
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10 emergent forms of political communication and engagement, something which is readily
11
12 apparent in the growing prevalence of “user-generated content” (UGC), in general, and
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14 citizen-produced imagery, in particular, within news coverage. No longer the occasional
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16 exception to the conventional rule, breaking news reporting now *routinely* relies on the
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18 *willingness of ordinary people* to bear witness to what they see and hear unfolding around
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20 them, sometimes at considerable risk to themselves (Allan, 2013). Such events point to the
21
22 political potentiality of personal imagery being re-appropriated from the lived contingencies
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24 of the ordinary (everyday life contexts) into projections of the extraordinary (personal
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26 perceptions of – even possible engagement in – citizen photojournalism). Our everyday
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28 image-ready culture may not demand such an elevated sense of responsibility, but recent
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30 research suggests there is a growing public awareness that such activities invite into being an
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32 improvised status as “accidental” crisis reporting surrogates (Allan & Peters, 2015;
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34 Vasudevan, 2019). Moreover, this elevation of citizen imagery for breaking news reportage
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36 has been shown to strongly engage audiences with its perceived authenticity and affectivity.
37
38 Its precipitous “rawness” is regarded as a virtue by many, even if concerns remain about
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40 ethical standards or possible manipulation of visible evidence for duplicitous purposes (Ahva
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42 and Hellmen, 2015; Reading, 2009).
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49 To disentangle accustomed skills and dispositions, we recall the successful integration
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51 of cameras on personal cellphones and newfound visual mobility for the public led
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53 commentators in the mid-2000s to anticipate startling implications for the fledgling device –
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55 everyone becomes a photojournalist (Caple, 2014). These developments, much like the
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57 introduction of camcorders in the 1990s, prompted news organizations to explore innovative
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ways to gather and process the contributions of “amateurs” in order to enhance their coverage, particularly where breaking news was concerned. Several instances in the early years of camera phones gradually normalized the role of the *citizen witness* (Allan, 2013) to such an extent that access to such imagery is now almost the expected norm. “Pics or it didn’t happen” is “the populist mantra of the social networking age,” as Silverman (2015) surmises. We live in an era where, in Hariman and Lucaites’s (2016) terms, the “camera’s ability, along with the ‘*compulsion*’ to photograph anything and everything one sees, embodies [an] exclusive and expansive sociality. The photograph is a virtual transaction among those showing, those being seen, those looking, and those who might look” (p. 139). On-the-spot witnessing helps citizens validate their personal adversities as well. “Bystander videos,” for example, document ethnic minorities being challenged by private security at restaurants and hotels, women being sexually harassed on the street, or passengers being mistreated on airlines.

With a citizenry increasingly likely to have smartphone cameras at the ready, diverse forms of public participation in visual newsmaking are flourishing as never before. Pessimistic appraisals of photojournalism’s future are being readily countered by assertions about the promise of citizen-centered coverage and its potential for “connective witnessing” (Mortensen, 2015), especially the advent of alternative, embodied approaches to visual truth-telling (Wall & El Zahed, 2015). Tempering this enthusiasm, however, are those expressing their misgivings – commentators and scholars alike – about occasional lapses in the quality, fidelity or credibility of this reportage (Pantti & Sirén, 2015). News organizations routinely encounter “flak” over their choices of visuals, not least by politically-motivated media monitoring “watchdogs” – situated across the political spectrum – alert to perceived misuses of imagery for partisan or commercial advantage. At the same time, many photo editors have adapted, taking elaborate care to cultivate a nuanced relationship with their publics,

effectively crediting them with the interpretive skills necessary to differentiate subtle gradations in journalistic authority over contested evidence. Tell-tale words such as “purportedly,” or phrases such as “appears to show,” signal this contingency, the unspoken acknowledgement that sometimes cameras – or, more to the point, the people holding them – cannot be trusted without due verification or corroboration. Any visual “too good to be true” is likely a misrepresentation, intentionally so or otherwise.

3) Visual Citizen as Purposeful News Image-maker & Activist

The “ordinary citizen” as purposeful image-maker – the third register of the visual citizen we identify – lies at the heart of discussions about “citizen journalism,” which appeared in earnest in the mid-2000s. In the years since, the “citizen journalist” has become a celebrated figure of media democratization for some, an object of ridicule or reproach for others, and for still others, a folk-devil incarnation. Here it is worthwhile discerning multiple modalities for purposes of closer analysis, at least three of which can be differentiated across a definitional continuum. At one end is the imagined individual outlined in the previous section who, much to their own surprise, performs the type of impromptu, direct witnessing of an unfolding situation for the benefit of distant family, friends or followers, most likely via a social media platform. At the opposite end is the individual originally envisaged in self-described, premeditated citizen newsmaking within a community (Gillmor, 2004), perhaps enacting a sense of civic duty or obligation by offering fellow members a form of “hyper-local” news coverage otherwise unavailable in the absence of professional journalists employed by news organizations. For some researchers, such assumed roles are suggestive of what they describe as a “fifth estate,” a nascent realm of digitally-savvy citizens intent on fashioning alternative forms of reporting actively supplementing – and, in some instances, supplanting – the “mainstream” news media’s fourth estate watchdog role (Cooper, 2006; Newman et al., 2012). A third modality, situated in a shifting, and at times contested, relationship to the other

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3 two is the citizen *self-reflexively* committed to intentional witnessing. Examples include the
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5 activist determined to challenge injustice (Martini, 2018), the NGO worker revealing a
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7 humanitarian crisis (Telesca, 2013), the combatant recording the grisly realities of violent
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9 conflict (Rodriguez, 2011), or the whistleblower exposing corruption (Brevini, Hintz, &
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11 McCurdy, 2013).
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15 Of particular importance to some scholars concerned with questions of state power in
16
17 this regard has been the efforts of citizens to wield portable, often wearable personal
18
19 technologies to gather and share visible evidence in the public interest. In contrast with
20
21 surveillance (watching over), the term *sousveillance* (watching from below) has been
22
23 elaborated in several studies to capture further dimensions of these processes, notably the
24
25 tactical strategies employed to monitor those in positions of authority “by informal networks
26
27 of regular people, equipped with little more than cellphone cameras, video blogs and the
28
29 desire to remain vigilant against the excesses of the powers that be” (Hoffman, 2006; see also
30
31 Bakir, 2010; Davis, 2015; Mann, Nolan & Wellman, 2002). Studies show that such lens-
32
33 reversal practices have facilitated concerted efforts by afflicted communities to confront
34
35 institutions of authority, in part by affording counter-narratives of their lived experience of
36
37 oppression with the potential to disrupt what can otherwise seem to be a hegemonic politics of
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39 visibility in news reporting. Where human rights crimes are concerned, an early, formative
40
41 exemplar is WITNESS.org, which emerged in the early 1990s as an international non-profit
42
43 organization dedicated to distributing video cameras to activists. Today it is widely perceived
44
45 to be a leader in a global movement to empower “human rights defenders to use video to fight
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47 injustice, and to transform personal stories of abuse into powerful tools that can pressure
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49 those in power or with power to act” (“About WITNESS”, 2019).
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56 The emergence of visual citizens acting as purposeful image-makers relates closely to
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58 scholarship focusing on the resistant politics of protest and dissent. The ongoing *reversal of*
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VISUAL CITIZEN IN A DIGITAL NEWS LANDSCAPE

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3 *the lens* makes visible longstanding antagonisms endemic to structural inequities. However, it
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5 may also be a double-edged sword, with those engaging in sousveillance sometimes finding
6
7 themselves rendered too visible, quite possibly at risk of arrest, violence or intimidation.
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10 When “the means of photography are in the reach of so many,” as Azoulay (2015) notes, there
11
12 is a near-constant possibility we will find ourselves within the camera’s range of “vision,” a
13
14 “possibility that may well be experienced differently by the various participants as irritating,
15
16 pleasurable, threatening, invasive, repressive, conciliatory or even reassuring” (p. 22). The
17
18 Black Lives Matter activist movement has regularly drawn upon sousveillant documentation
19
20 in its campaigns against violence and systemic racism, recognizing the raw power of imagery
21
22 to focus media – and thereby public – attention on instances of alleged police shootings,
23
24 brutality or misconduct (Allan & Dencik, 2017; Bock, 2016). In making such acts visible,
25
26 nationwide protests resulted, federal investigations were launched and discussions of policy
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28 and attitudes on racial prejudice and discrimination came to the fore on media agendas
29
30 (Stephen, 2015). At the same time, police report feeling misrepresented and thus threatened
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32 by the “new visibility” of policing (Newell, 2018) and right-leaning news outlets such as Fox
33
34 News have routinely dismissed the movement’s allegations as “fake news,” substituting an
35
36 alternative narrative that characterizes Black Lives Matter as a “hate” or cop “murder
37
38 movement” (Hanson & McCormack, 2015). The truth-claims around sousveillant imagery,
39
40 which might seem self-evident, are recurrently resisted by the powerful positions they
41
42 critique, which use discursive strategies of contextualization, aberration, or outright denial to
43
44 contest the politics of what the public is being asked to see. At the same time, any conception
45
46 of sousveillant citizenship being inherently positive will necessarily overlook exceptions and
47
48 contradictions, not least those weaponizing visibility to incite hatred, stigmatize minorities, or
49
50 otherwise harm others.
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57 58 **4) Visual Citizen as Creative Image-Maker & News Commentator** 59 60

VISUAL CITIZEN IN A DIGITAL NEWS LANDSCAPE

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3 Finally, the visual citizen plays an increasingly salient role where the ocularization of
4
5 everyday political reaction to journalism is performed online. Once the purview of fan sites,
6
7 hacker communities, and groups at the vanguard of internet cultures (see Knobel &
8
9 Lankshear, 2007; Shifman, 2014), digital visual practices such as the creation and circulation
10
11 of memes, GIFs, and video remixes are now frequently deployed as forms of news
12
13 commentary (see also Bayerl & Stoyanov, 2016; Eppink, 2014). Taking forms ranging from
14
15 bricolage to repurposing in a contrary spirit of satire, parody, or subversion, these creative
16
17 visual re-inflections are no longer confined to message boards, having emerged into
18
19 “mainstream” media spaces as newsworthy images in their own right. Indeed, such
20
21 communicative practices have become so culturally-ingrained it is now commonplace to
22
23 assert the controversial nature (or absurdity) of politicized imagery by noting it has “become a
24
25 meme.” At heart here is the question of significance; even for photography, where “realism is
26
27 the first principle of photographic meaning, it cannot be achieved completely without
28
29 imaginative presentation and response” (Hariman & Lucaites, 2016, p. 59). Similarly, GIFs,
30
31 memes and video remixes mobilized in the pursuit of news commentary may echo, to varying
32
33 degrees, a visual metalanguage traditionally purveyed by political cartoons in the press. Such
34
35 caricatures, as Greenberg (2002) argues, “‘frame’ phenomena by situating the ‘problem’ in
36
37 question within the context of everyday life and, in this way, exploit ‘universal values’ as a
38
39 means of persuading readers to identify with an image and its intended message” (p. 182).

46
47 Illustrative critique in journalism is now increasingly seen through the *creative*
48
49 *repurposing* and *reframing* of visuals posted by digital publics, interventions that often
50
51 provoke impassioned debate around public affairs (Milner, 2013). Where easily-learned
52
53 meme and GIF generators abound, online recraftings of imagery facilitate accessible forms of
54
55 critical commentary, welcoming participation, conversation and, on occasion, outrage.

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57 Relying on the power of networks to spread them within the social media ecosystem and
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beyond, engagement with such visualities is “bounded by technical limitations (features and affordances), entrenched social behaviors, and inclusion in (or exclusion from) a shared understanding of the meme” (Leavitt, 2014, p. 148). However, it would be a mistake to underestimate their political and journalistic relevance (Miltner, 2014). Such social media imagery, as Highfield and Leaver (2016) note, is not necessarily suggestive of “narcissism or frivolousness,” but rather “can highlight affect, political views, reactions, key information, and scenes of importance” (p. 48). There seems to be growing recognition of this phenomenon on the part of journalists too, as noted above; gathering and curating alternative imagery sets in motion an *interpretive loop* wherein visual commentary on the news event folds back into the “original” story itself.

Visual commentaries may be considered indicative of “spreadable media,” to borrow Jenkins, Ford and Green’s (2013) phrase, whereby their sharing and circulation, combined with ongoing encapsulation of publics, strengthens the potential impact of their message through scale, awareness, and participation (Wiggins & Bowers, 2015). Their emergence has led to them becoming an increasingly integral part of political campaigns – grassroots to national – as witnessed in their sustained use as tools of both advocacy and delegitimization (Ross & Rivers, 2017). Efforts to exploit visual commentary’s potential influence on citizens’ engagement are being increasingly professionalized, with “social media consultants” typically the preferred title of political operatives tasked with the job of trying to create memes, GIFs, hashtags, video mixes and mashups that resonate with desired electors (Bowles, 2018). Just as scholars endeavored to understand the operational factors guiding PR consultants’ intent on “spin” in the 1980s and ‘90s, today much attention is focusing on visualized political communication strategies and their implications for reshaping public perceptions. Disputes over imagery open up new, fluid spheres of contestation, both in the “mainstream” and more radical “fringes” of digital news landscapes. These newfound illustrative techniques raise

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3 searching questions about the modes of citizenship they affirm – and undercut – within
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5 broader civic deliberations.
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7 8 **Conclusion** 9

10 This article's elaboration of the *visual citizen* as a critical heuristic is intended to inform
11 thinking about how people envision the possibilities of citizenship within digital news
12 landscapes, and how such possibilities become personally relevant to their own sense of
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This article's elaboration of the *visual citizen* as a critical heuristic is intended to inform thinking about how people envision the possibilities of citizenship within digital news landscapes, and how such possibilities become personally relevant to their own sense of
visuality consistent with everyday civic engagement. At the same time, we have shown why the visual citizen is not an intrinsically positive, emancipatory figure. While many of the examples evaluated above point to a progressive politics, each is open to reworkings of complicity – intentional or otherwise – in regressive, hurtful discourses of intolerance or discrimination.

In discerning four citizen-subject positionalities – the visual citizen as news observer, and accidental, purposeful and creative image-maker – across a wider continuum, our treatment invites further considerations of how they interrelate individually (even within the same person at times) and in interaction. In future research, it would be useful to compare and contrast these varied dimensional axes in order to further explore possible contextual drivers or logics of formation – not least the precipitous in relation to the inscribed (raising questions of intent and motivation) as well as the receptive (rendering existing content meaningful) relative to the inventive (instigating re-inflections). Resisting any claim to be devising systematically testable propositions for purposes of validation or falsification, we believe this article's scholarly value lies in its specificity, adaptability, and applicability.

In terms of specificity, our aim to develop a relational typology of visual registers that correspond to *performative acts of virtual or direct witnessing* provides a lens to capture and distinguish a multiplicity of everyday practices central to how journalism and citizens, in concert, make public affairs visible. Regarding adaptability, by elucidating the sociality of

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3 *citizen-subject positions* (inhabited in contradictory ways at times, with varied affective
4 intensities), our typology's points of identification are not limited to concerns exclusive to a
5 particular group's relationship with journalism (feminist or post-colonial perspectives on
6 visual citizenship, for example, are instructive across all four positions explicated above).
7
8 Finally, in terms of applicability, we have crafted a heuristic with an eye to *recalibrating*
9 analytical categories (citizen-subject positions, acts of witnessing, key shifts in the citizen-
10 journalism paradigm) to inspire research questions that further specify still inchoate analytical
11 linkages between visual forms and practices embodied through the myriad uses of digital
12 technologies. In sum, our typology of the visual citizen has been developed as *generative*
13 *theory*, with an eye to avoiding the ambiguity or narrowness that can often weaken the
14 broader utility of conceptual models inattentive to the social divisions and hierarchies of lived
15 experience of the visual within everyday life.
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31 In an era that has seen news organizations' agenda-setting power increasingly open to
32 challenge, it is important to set this article's priorities in relation to what we are describing as
33 visual citizenship. For instance, the mechanical surveillance of CCTV cameras, real-time data
34 captured by drones, facial recognition technology working from still and video imagery, and
35 so forth, are often promoted by those behind them as advances in virtual witnessing for
36 citizens' protection in everyday situations. Such developments, potentially amounting to a
37 digital panopticon of sorts, warrant close scholarly attention on several levels, such as when
38 the visuals they generate feature in news reportage. At the same time, some might argue for
39 centering digital-technology in its own right for investigation, in effect the visual citizen as
40 automated image-maker, while others would posit that such a reification apoliticizes the
41 human concerns behind the design, implementation and operation of such technologies
42 designed to "see" on the public's behalf. As the rhythms of near-constant monitoring become
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VISUAL CITIZEN IN A DIGITAL NEWS LANDSCAPE

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3 commonplace, in some cases powered by artificial intelligence and informed by datafication,
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5 emergent risks for public life invite critical evaluation and analysis.
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8 Of particular import, we would argue, are questions concerning how visual citizenship
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10 is evolving under such conditions, and what the implications will be for journalism in order to
11
12 fulfil its social aim of fostering a civic gaze. In this regard, we caution that when visual
13
14 technologies and journalism are viewed in isolation from the lived materialities of their
15
16 everyday uses, the result can be a descriptive form of scholarship lacking in critical purchase.
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18 Too often it is the case that emphases on “the citizen” are being aligned with more
19
20 behaviorally-focused conceptions of the “typical user’s” espoused civic beliefs. Similarly,
21
22 journalism’s normative commitments are regularly reframed by research questions in terms of
23
24 institutional protocols for technological adoption and diffusion. In both cases, such
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26 approaches risk implicitly ascribing a certain determinism to underlying logics. Theory-
27
28 building needs to be open to more than empirical measures of values expressed on the basis of
29
30 observable data. As Hanitzch and Vos (2017, p. 129) point out, the discursive frameworks
31
32 around journalism are “structures of meaning,” which help to “set the parameters of what is
33
34 desirable in a given institutional context, and they are subject to discursive (re)creation,
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36 (re)interpretation, appropriation, and contestation.”
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42 Accordingly, we argue the case for further scholarship to delve into journalism’s
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44 capabilities – and thereby responsibilities – to encourage us to *see as citizens*. Such an
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46 approach, we have endeavored to show, contributes to an elaboration of more typical
47
48 conceptualizations of the visual citizen, not least beyond extraordinary moments of
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50 newsmaking in moments of crisis. At a time when journalism is being reimagined anew in an
51
52 ethos of innovation and experimentation, we call for further explorations by asking: what sort
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54 of civic politics does the changing nature of visual citizenship bring into being in the
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everyday, and how does journalism both enable and constrain the exercise of agency in such enactments?

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VISUAL CITIZEN IN A DIGITAL NEWS LANDSCAPE

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Table 1. A Typology of The Visual Citizen Vis-à-vis Digital Journalism

Subject Position	Commitments to Witnessing	Changing Citizen-Journalism Relationships	Implications for Civic Engagement
<i>News Observer & Circulator</i>	Virtual witnessing through consuming and sharing news in everyday life.	Personal ability to negotiate (see, hear, watch or read) and re-distribute news media coverage.	Individualized news consumption may be rendered monitorial. Disperses common grounds for attention and awareness.
<i>Accidental News Image-maker & Contributor</i>	Direct, impromptu citizen witnessing on-the-scene, usually in absence of professional journalist.	Public involvement in the capture and relay of newsworthy imagery. Individuals participating seldom self-identify as “citizen journalists.”	Enhances citizen-centered perspectives in precipitous reportage of events, also normalizes public expectations to see. Surfeit of imagery requires verification and editorial curation.
<i>Purposeful News Image-maker & Activist</i>	Direct, premeditated witnessing, often as strategic lens-reversal sousveillance.	Resourcing of alternative, possibly interventionist visual reportage and documentation.	Facilitates monitoring “from below” but may heighten political fear of revelation. Engenders contestation over authenticity of “real”/“fake” news.
<i>Creative Image-maker & News Commentator</i>	Virtual, re-interpretive witnessing through GIF, meme, video remix cultures.	Repurposing of visual news items for communicative objective or advantage, including satire, parody or caricature.	Remediates affective engagement, albeit risks communicative harm. Extends disruptive semiotic power of bricolage, symbolism, iconicity.

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¹ The notion of visibility is similarly alert to what Lippmann (1922) aptly called the “pictures in our heads”; that is, the news media’s engenderment of mental images indicative of ideas, associations or events we have not directly witnessed, which may inform our judgments about the realities of “the world outside” beyond our firsthand experience.

² The “monitorial citizen,” Schudson (1998, p. 311) notes, “engages in environmental surveillance more than information-gathering. Picture parents watching small children at the community pool. They are not gathering information; they are keeping an eye on the scene. ... not an absentee citizen but watchful, even while he or she is doing something else.” Such accounts typify the pervasiveness of ocular terminology to describe the journalism-citizen relationship.

³ While the idea of replicability in natural science – that is, independently repeating the same experiment to obtain the original result – differs from its inflection in journalism, central to the latter’s investment in an objectivity regime during the early 20th century was a similar commitment to adhering to professionalized protocols and procedures (note-taking, fact-checking, triangulation of credible sources, etc.) to ensure a news story was perceived to be verifiable.