

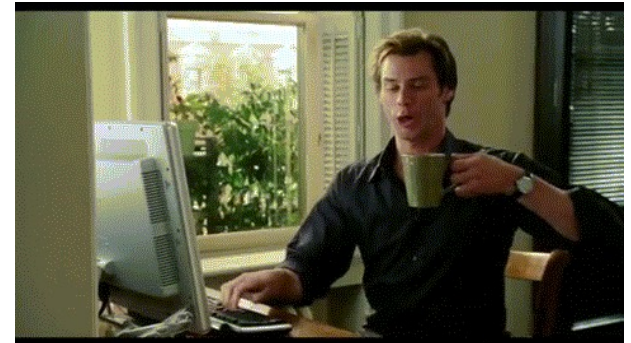


# ETHNOGRAPHIC INSIGHTS



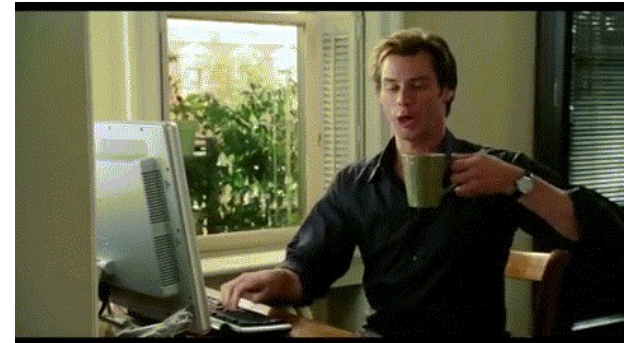
## ***THESIS TIP #11:***

Do not skip "ground-level" coding, even if it seems too mundane or obvious; these codes are raw material for future abstraction



## ***THESIS TIP #12:***

Open coding is the norm, especially for grounded theory; theory-based coding is advisable only when you (and your supervisor) are sure of what analytical lens to use



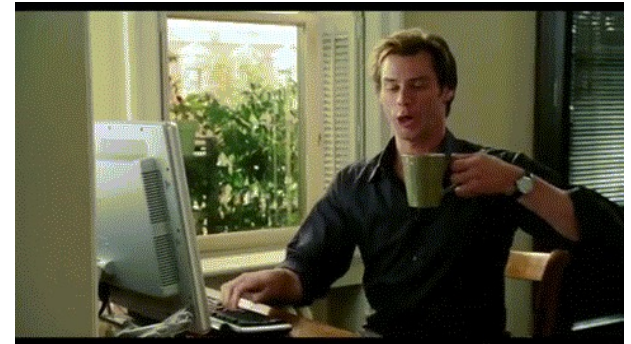
## ***THESIS TIP #13:***

Constantly edit, combine, or trim your codes; do not let the code book grow so big that you can't make sense of it anymore!



## ***THESIS TIP #14:***

Don't take too much time between transcribing and analysis; use analysis as a way to check that your research protocol is working





# Consumer Ethnography

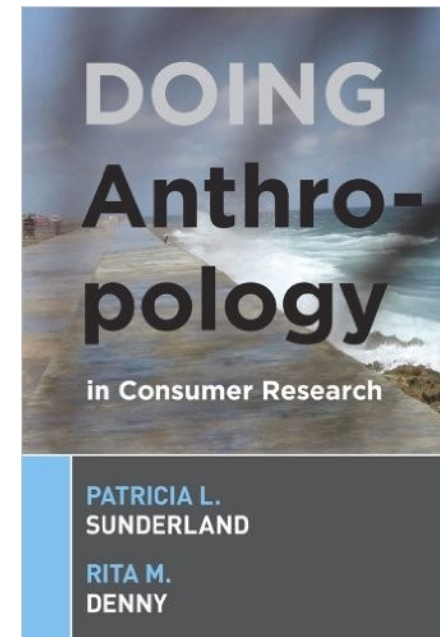
*The Exotic and the Mundane in Everyday Life*

John W. Schouten, PhD

12 December 2012

# ETHNOGRAPHY

- Ethnography is a flexible research method that aims to produce a **credible and compelling account** of culture and social life in a specific social context
- Builds on multiple detailed observations of what people “actually do”, but is never “just” those observations (**emic vs. etic**)
- Leverages participatory observation and multiple data sources (interviews, photos, Netnography, but also statistics, surveys, archives etc.)
- Long history in marketing and consumer research (e.g., Arnould and Wallendorf 1994)



## Reflections from the Field

### Critical Design Ethnography: Designing for Change

SASHA A. BARAB  
*Indiana University*

MICHAEL K. THOMAS  
*University of Oklahoma*

TYLER DODGE  
*Indiana University*

KURT SQUIRE  
*University of Wisconsin, Madison*

MARKEDA NEWELL  
*University of Wisconsin, Madison*

*This article describes critical design ethnography, an ethnographic process involving participatory design work aimed at transforming a local context while producing an instructional design that can be used in multiple contexts. Here, we reflect on the opportunities and challenges that emerged as we built local critiques then reified them into a designed artifact that has been implemented in classrooms all over the world. [critical ethnography, participatory design, action research, instructional design]*

## Blitzkrieg Ethnography: On the Transformation of a Method into a Movement

RAY C. RIST  
*Cornell University*

2017 | *HAU: Journal of Ethnographic Theory* 7 (1): 21–26



DEBATE

### Anthropology contra ethnography

Tim INGOLD, *University of Aberdeen*

Ethnography aims to describe life as it is lived and experienced, by a people, somewhere, sometime. Anthropology, by contrast, is an inquiry into the conditions and possibilities of human life in the world. Anthropology and ethnography may have much to contribute to one another, but their aims and objectives are different. Ethnography is an end in itself; it is not a means to anthropological ends. Moreover, participant observation is an anthropological way of working, not a method of ethnographic data collection. To study anthropology is to study *with* people, not to make studies *of* them; such study is not so much ethnographic as educational. An anthropological education gives us the intellectual means to speculate on the conditions of human life in this world, without our having to pretend that our arguments are distillations of the practical wisdom of those among whom we have worked. Our job is to *correspond* with them, not to speak for them. Only by acknowledging the speculative nature of anthropological inquiry can we both make our voices heard and properly engage with other disciplines. And only then can we lead the way in forging the universities of the future.

Keywords: ethnography, anthropology, participation, observation, method, education, philosophy, art, university

2017 | *HAU: Journal of Ethnographic Theory* 7 (1): 27–31



DEBATE

### Anthropology is the discipline but the goal is ethnography

Daniel MILLER, *University College London*

In this debate piece, I argue that there is something more important than the discipline of anthropology, and that is the ability of anthropologists to study the world through ethnography and transmit that understanding back to global populations as education. An inwardly directed concern only with our discipline can sometimes constrain both of these tasks.

Keywords: ethnography, anthropology, why we post, open access



# ***WHEN TO USE ETHNOGRAPHIC METHODS***

Communities, subcultures, or tribes

Consumption practices or extended experiences

Spatially bounded marketplace cultures

When understanding is more important than theorizing

Increasingly: systemic issues

# 'Do I risk it?' Your photos of the world's best and worst cycling infrastructure

From Hong Kong to Cape Town, Seoul to Selly Oak, here are some of the standout examples



▲ A cyclist's nightmare bike lane... and a cyclist's dream. Composite: Getty Images/Fee/Guardian Community

Article

## Cycling into Headwinds: Analyzing Practices That Inhibit Sustainability

Klara Scheurenbrand, Elizabeth Parsons, Benedetta Cappellini, and Anthony Patterson

### Abstract

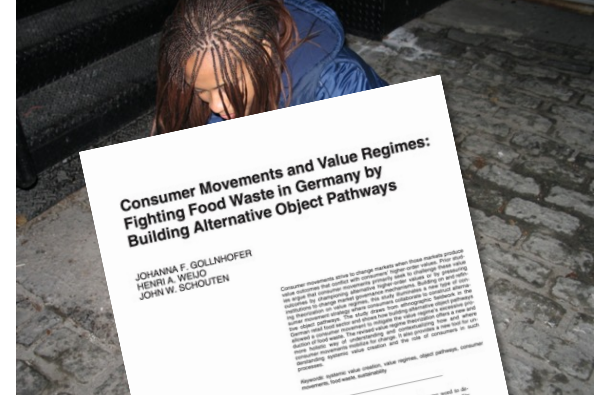
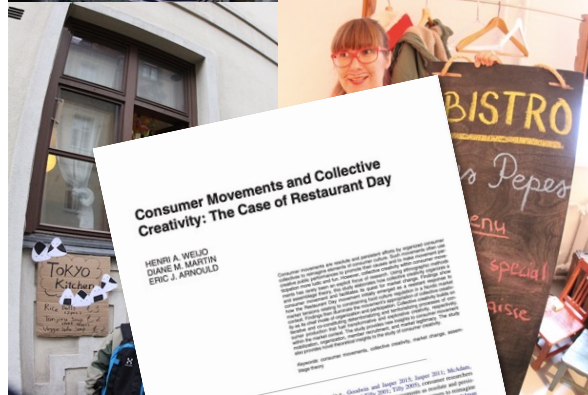
Using the example of cycling, the authors contribute to public policy debates surrounding sustainability. They employ practice theory to shift the debate away from consumer choice and agency to examine instead why sustainable practices are not always available to consumers. Therefore, rather than asking, "Why don't people cycle?" the authors ask, "Why isn't the practice of cycling thriving?" Practice theory focuses on material, meanings, and competences as the components of a practice, positing that a practice can thrive and grow only when these elements come together. By looking at how practices compete for the same set of elements, the authors demonstrate how some practices (e.g. driving, schooling, policing) come to dominate or inhibit others (i.e., cycling). In terms of the theme of this special issue, then, instead of excavating anticonsumption as a precursor to practices (i.e., a choice not to engage in those practices), by unpacking practices, the authors examine the mechanisms through which this choice is restricted.

### Keywords

cycling, policy, practice theory, practice, sustainable consumption, anticonsumption

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# ***“PARTICIPANT OBSERVATION”***

Some observation opportunities are only available through participation

Participation creates trust and connections

Participation also gives insights to the “consumer journeys”  
(Price and Schau 2019)

Schouten and McAlexander (1995) from novices to respectable Harley community members

Kozinets’s (2001) deep involvement in Star Trek culture

Hill (1991) extensive volunteering in homeless shelters





## SIIRTOLAPUUTARHAT TUTKIMUKSEN KOHTEENA

**HELMI ERKAMON GRADUN** aiheena on ihmisten keinot tasapainottaa turhautumista, jota nykyaikainen elämä kaupungissa aiheuttaa. Tarkka otsikko on Siirtolapuutarhatoiminta kuluttajan strategiana urbaanin vieraantumisen lieventämiseen.

- Olen itse luontoihminen, ja lopputyöni liittyy ihmisen ja luonnon suhteeseen. Siirtolapuutarhoista haetaan vastapainoa kaupungin arjen varjopuolille eli tutkimuksen kielellä "vieraantumisen kokemukseen". Tutkin sosiokulttuurisia jännitteitä ja vuorovaikutusta erilaisten tilojen välillä, ja valitsin kontekstiksi siirtolapuutarhat, Helmi Erkamo kertoo.

Hän aloitti kiertelemällä siirtolapuutarha-alueella tekemässä havaintoja. Sen jälkeen hän haastatteli viittä siirtolapuutarhuriä, jotka kertoivat vapaamuotoisesti omista kokemuksistaan: mitä palsta merkitsee heille, mitä tunteita se herättää, mitä he tekevät siellä ja keiden kanssa.

- Siirtolapuutarhojen merkitys on nykyisin toinen kuin silloin, kun niistä vanhimpia perustettiin. Silloin tärkeä funktio oli ruoan viljely ja vähävaraisten mahdollisuus päästä kaupungin kivitaloista luonnon lähelle.

Loppuyössä Helmi Erkamo toteaa, että nykyisin

siirtolapuutarhat ovat elvyttäviä ympäristöjä ja motiiviksi on noussut hyvä olo. Ero muihin aiemmin tutkittuihin vastaaviin ympäristöihin on se, että siirtolapuutarhat ovat osa kuluttajan normaalia ympäristöä ja toiminta siellä on ihmisten itsensä järjestämää.

- Palstalle meneminen ei vaadi katkoa arkielämään, kuten tapahtuu, jos lähtee vaikka vaellusreissulle. Jos taas menet esimerkiksi festareille, tapahtuma on yleisölle valmiiksi suunniteltu, mutta siirtolapuutarhoissa kuluttajat luovat kokemuksensa itse.

Helmi Erkamo löysi tutkimuksessaan siirtolapuutarhoista kolme elementtiä, jotka helpottavat modernin elämän arjesta kumpuavaa turhautumista. Ensimmäinen on yhteys luontoon kaupungissa. Toinen on mahdollisuus poptua konkreettiseen, arjesta poikkeavaan tekemiseen. Kolmas on kuuluminen tiiviiseen yhteisöön.

- Jos olet esimerkiksi päivät yksin tietokoneella, puutarhatyöt yhdessä muiden kanssa ovat terapeuttinen vastapaino. Siirtolapuutarhassa vietetystä ajasta saa energiaa siihen, kun palaa taas arkeen. Koska alueet eivät ole kaukana, niissä on mahdollista käydä virkistäytymässä usein. Hyvä olo löytyy läheltä, Helmi Erkamo tiivistää. PL

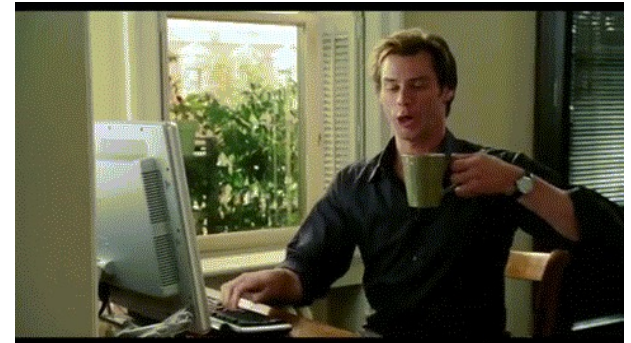


TUJAA ELVYING



## ***THESIS TIP #15:***

Only do an ethnographic thesis if you really do have the time (and motivation) to invest in the process



Ask Taylor about house occupied by Lee  
at Hatcher's -  
Col. Fann. H. Carter  
Gregg & A. P. Hill - sent to Leon Field  
Hooker & big Campbell - murder

Gen. J. A. Walker <sup>4th Ala Cav. Bat<sup>n</sup></sup> 15th Tex. with 4th Ala  
128 paces to Cherry Lane from cor. of woods  
N. by -  
Maj. Robbins tells of Jackson's picking out his  
line on front on evening of 16th -

# FIELDNOTES

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## 21 Writing pictures/taking fieldnotes: towards a more visual and material ethnographic consumer research

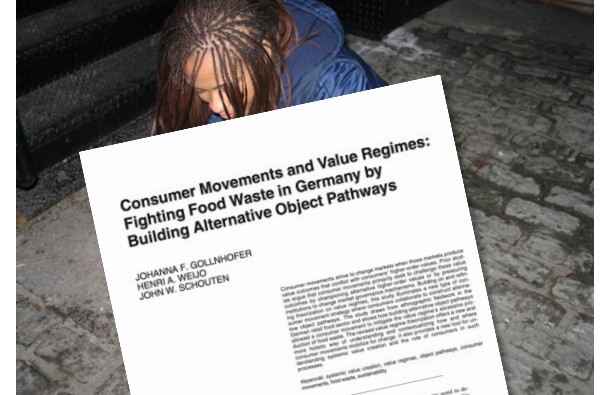
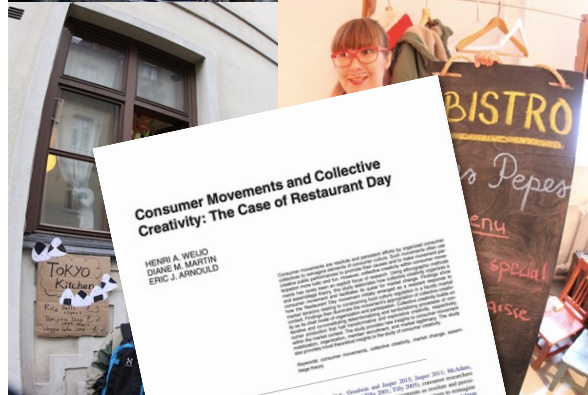
*Lisa Peñaloza and Julien Cayla*

---

### **Introduction**

Nothing is less real than realism. Details are confusing. It is only by selection, by elimination, by emphasis, that we get at the real meaning of things. (Georgia O'Keeffe)











To put it bluntly, fieldnotes are gnomonic, shorthand reconstructions of events, observations, and conversations that took place in the field. They are composed well after the fact as inexact notes to oneself and represent simply one of many levels of textualization set off by experience. To disentangle the interpretive procedures at work as one moves across levels is problematic to say the least. . . . Little wonder that fieldnotes are the secret papers of social research (van Maanen 1988 pp. 223–4).

# ***TWO STRATEGIES FOR NOTE-TAKING***

## ***SALIENCE HIERARCHY***

Describing observations that seemed most noteworthy, interesting, or telling  
Only advisable for seasoned ethnographers; risk of missing important stuff

## ***COMPREHENSIVE NOTE-TAKING***

Systematically noting down everything you observed and felt in the field

Recommended for novice ethnographers

Exhausting and time-consuming; tradeoffs between observing and writing

## From a student ethnography of supermarket check-out queues:

The most populous line unfortunately had only two people in it, one of whom was waiting for the last of her groceries to be bagged and so was not someone I felt I could rely on to contribute significantly to my ‘setting’. I became slightly disappointed at the slimness of my pickin’s [sic] but forged ahead, resolved to make the best of it and also a bit amazed at myself for the degree of preliminary planning and concern I was manifesting. Why didn’t I just get in line and start watching people? A single minute would be more than enough time to produce material to fill pages if I simply gave that minute the opportunity to impress itself upon me.



From a student ethnography of supermarket check-out queues:

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This ethnographer spent a lot of time deciding what to watch. How much of his equivocation occurred at the time he conducted his observations and how much was recreated when typing up his notes?

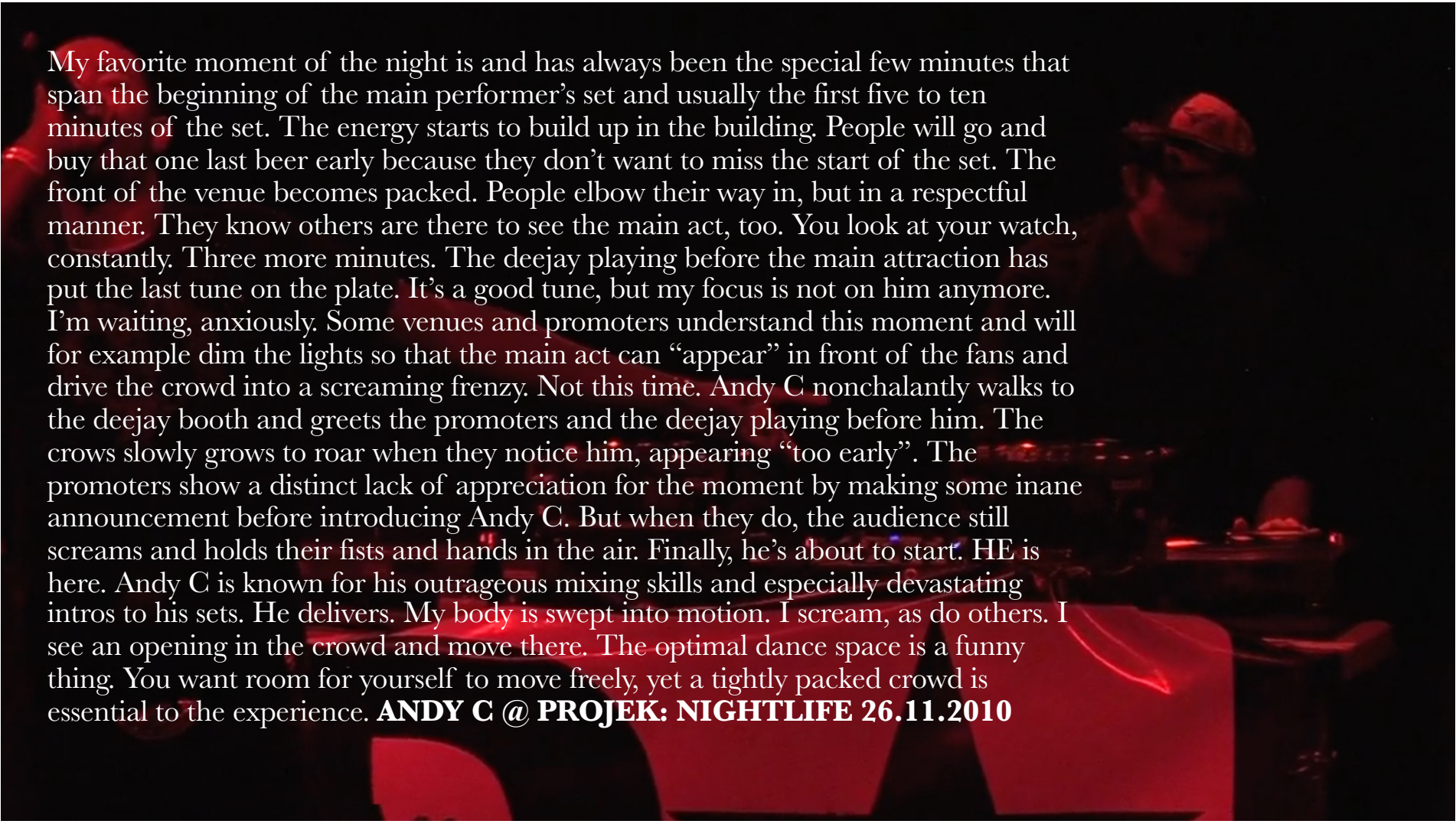
The last line in the excerpt suggests the latter: the concern of 'fill[ing] pages' is specific to the process of writing fieldnotes.

How did his deliberation influence his data collection: did he treat the checkout queue he subsequently entered as a different phenomenon because it only had two people in it? Did this influence emerge when he went through the queue or did he just impute it afterwards when typing up his notes?

Speculation could continue, but I think the point has been made: what the ethnographer does at the word processor and what he or she does in the field have a meaningful interaction.

This idea is not lost on Emerson et al. (1995: 60–1), who describe how ethnographers may let understandings unfold in the course of writing fieldnotes. However, they focus on the rhetorical rather than the substantive implications.

How does the process of textual recreation actually affect ethnographers' experiences, as depicted in their notes?



My favorite moment of the night is and has always been the special few minutes that span the beginning of the main performer's set and usually the first five to ten minutes of the set. The energy starts to build up in the building. People will go and buy that one last beer early because they don't want to miss the start of the set. The front of the venue becomes packed. People elbow their way in, but in a respectful manner. They know others are there to see the main act, too. You look at your watch, constantly. Three more minutes. The deejay playing before the main attraction has put the last tune on the plate. It's a good tune, but my focus is not on him anymore. I'm waiting, anxiously. Some venues and promoters understand this moment and will for example dim the lights so that the main act can "appear" in front of the fans and drive the crowd into a screaming frenzy. Not this time. Andy C nonchalantly walks to the deejay booth and greets the promoters and the deejay playing before him. The crowd slowly grows to roar when they notice him, appearing "too early". The promoters show a distinct lack of appreciation for the moment by making some inane announcement before introducing Andy C. But when they do, the audience still screams and holds their fists and hands in the air. Finally, he's about to start. HE is here. Andy C is known for his outrageous mixing skills and especially devastating intros to his sets. He delivers. My body is swept into motion. I scream, as do others. I see an opening in the crowd and move there. The optimal dance space is a funny thing. You want room for yourself to move freely, yet a tightly packed crowd is essential to the experience. **ANDY C @ PROJEK: NIGHTLIFE 26.11.2010**



The for-hire cosplayer that is doing the main character is ruining the atmosphere by 'playing' the character too deeply. He is growling and trying to do smoldering looks. But this kills the illusion because you become too aware that this is not real, that it is pretense.

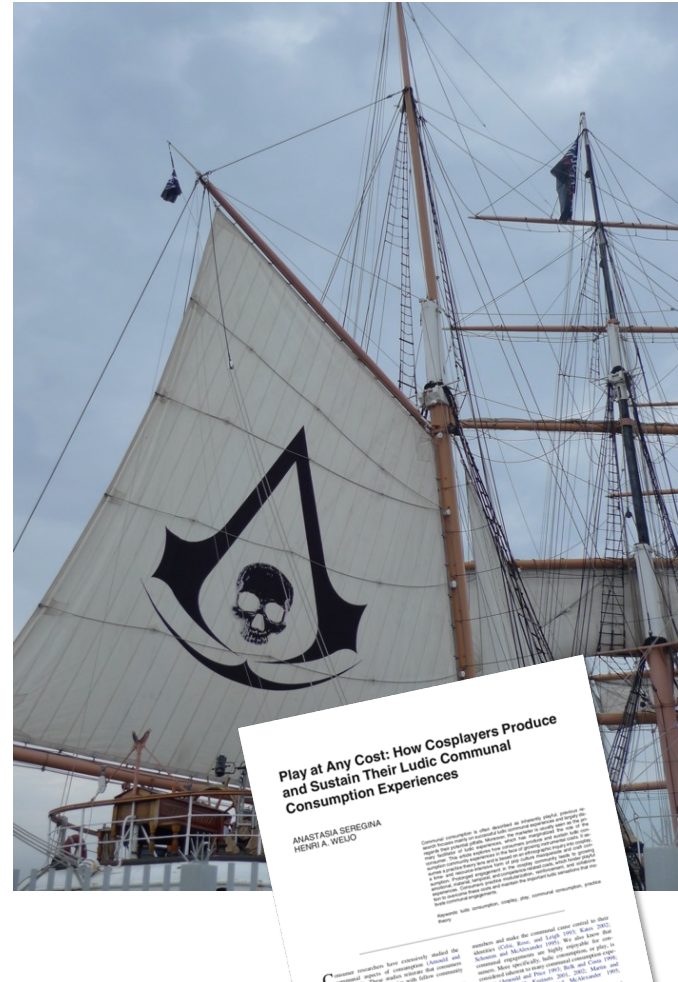
The ship is brought to Comi-Con to serve as an authentic setting for promoting the game.

Advertising spectacle vis a vis retail spectacle?

Almost endless swag. Pumpable swords. Razors. T-Shirts.

A lot of queuing. Very structured experience.

A lecture on different weapons by an expert, who delivers tongue in cheek. He seemed to sense the mood better than the for-hire guy.



1. *Space*: the physical place or places
2. *Actor*: the people involved
3. *Activity*: a set of related acts people do
4. *Object*: the physical things that are present
5. *Act*: single actions that people do
6. *Event*: a set of related activities that people carry out
7. *Time*: the sequencing that takes place over time
8. *Goal*: the things people are trying to accomplish
9. *Feeling*: the emotions felt and expressed

**Spradley (1980)**



### Changing perspective: An “optical” approach to creativity

Stoyan V. Sgourev

ESSEC Business School - Paris, 3 Avenue Bernard Hirsch, CS 50105, Cergy Pontoise Cedex 95021, France

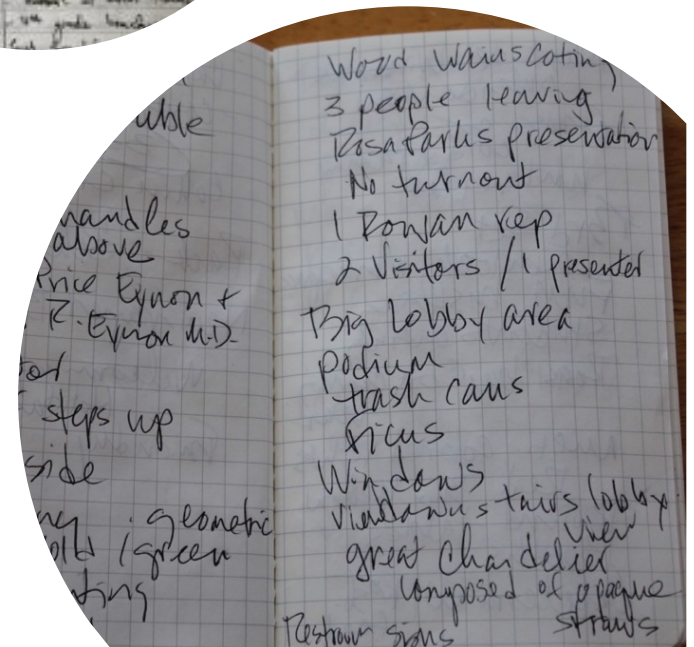
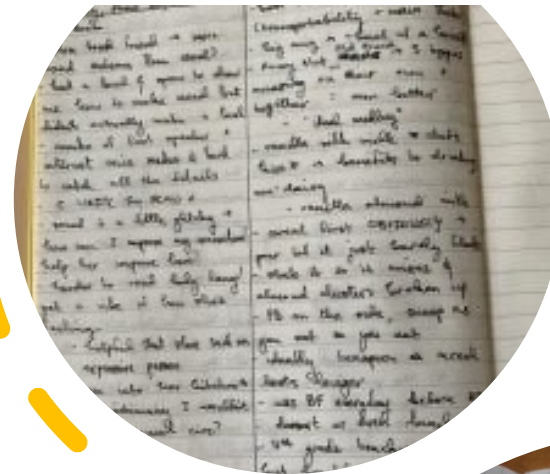
#### ABSTRACT

The paper proposes an “optical” approach to creativity, involving a modification of the way reality is viewed. Perception is notably absent from sociological accounts of creativity, examining practices of recombination embedded in social relations. Drawing on the work of Michael Baxandall, I propose a framework where creativity emanates from the disruption of “structures of attention”, allowing to see common elements in uncommon ways. The mechanism of disruption transpires on the billiard table, when contact between two balls provokes the repositioning of other balls, modifying distances and angles of visibility. Creativity results when actors use someone else’s solution to think through their own problems, provoking reinterpretation of established ways of doing. The mechanism is illustrated with discussions of El Greco and Paul Cézanne. The framework builds on the growing sociological interest in social optics, indirect influence, reverse causality and endogeneity. It provides opportunities for meaningful interaction between art history, network research, neuroscience and the sociology of creativity.

	SPACE	OBJECT	ACT	ACTIVITY	EVENT	TIME	ACTOR	GOAL	FEELING
SPACE	Can you describe in detail all the <i>places</i> ?	What are all the ways space is organized by objects?	What are all the ways space is organized by acts?	What are all the ways space is organized by activities?	What are all the ways space is organized by events?	What spatial changes occur over time?	What are all the ways space is used by actors?	What are all the ways space is related to goals?	What places are associated with feelings?
OBJECT	Where are objects located?	Can you describe in detail all the <i>objects</i> ?	What are all the ways objects are used in acts?	What are all the ways objects are used in activities?	What are all the ways objects are used in events?	How are objects used at different times?	What are all the ways objects are used by actors?	How are objects used in seeking goals?	What are all the ways objects evoke feelings?
ACT	Where do the acts occur?	How do acts incorporate the use of objects?	Can you describe in detail all the <i>acts</i> ?	How are acts a part of activities?	How are acts a part of events?	How do acts vary over time?	What are the ways acts are performed by actors?	What are all the ways acts are related to goals?	What are all the ways acts are linked to feelings?
ACTIVITY	What are all the places activities occur?	What are all the ways activities incorporate objects?	What are all the ways activities incorporate acts?	Can you describe in detail all the <i>activities</i> ?	What are all the ways activities are part of events?	How do activities vary at different times?	What are all the ways activities involve actors?	What are all the ways activities involve goals?	How do activities involve feelings?
EVENT	What are all the places events occur?	What are all the ways events incorporate objects?	What are all the ways events incorporate acts?	What are all the ways events incorporate activities?	Can you describe in detail all the <i>events</i> ?	How do events occur over time? Is there any sequencing?	How do events involve the various actors?	How are events related to goals?	How do events involve feelings?
TIME	Where do time periods occur?	What are all the ways time affects objects?	How do acts fall into time periods?	How do activities fall into time periods?	How do events fall into time periods?	Can you describe in detail all the <i>time periods</i> ?	When are all the times actors are "on stage"?	How are goals related to time periods?	When are feelings evoked?
ACTOR	Where do actors place themselves?	What are all the ways actors use objects?	What are all the ways actors use acts?	How are actors involved in activities?	How are actors involved in events?	How do actors change over time or at different times?	Can you describe in detail all the <i>actors</i> ?	Which actors are linked to which goals?	What are the feelings experienced by actors?
GOAL	Where are goals sought and achieved?	What are all the ways goals involved use of objects?	What are all the ways goals involve acts?	What activities are goal seeking or linked to goals?	What are all the ways events are linked to goals?	Which goals are scheduled for which times?	How do the various goals affect the various actors?	Can you describe in detail all the <i>goals</i> ?	What are all the ways goals evoke feelings?
FEELING	Where do the various feeling states occur?	What feelings lead to the use of what objects?	What are all the ways feelings affect acts?	What are all the ways feelings affect activities?	What are all the ways feelings affect events?	How are feelings related to various time periods?	What are all the ways feelings involve actors?	What are the ways feelings influence goals?	Can you describe in detail all the <i>feelings</i> ?

My main fieldnotes would be what I wrote up afterwards. So what I wrote in these little pocket books were just shorthand notes of quick incidents written down, broadly, a couple of sentences really. So for a quarter of an hour stretch there may be about three or four pages -- just of two sentences -- somebody playing with somebody, somebody chasing someone else and so on. I would then use these to write up more detained notes in the evening. Given the amount of things going on during a typical school day it's amazing how much you'd forget if you didn't keep a running record like this to remind you.

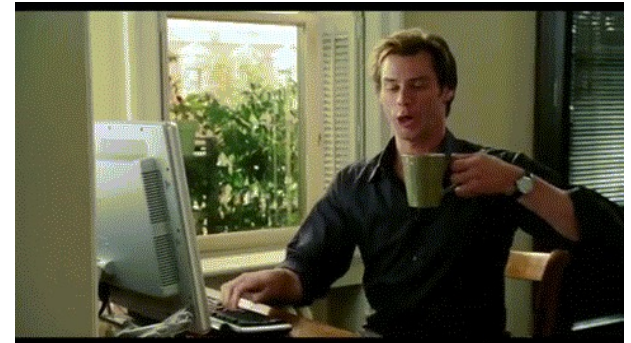
**Paul Connolly (educational ethnographer)**





## ***THESIS TIP #16:***

If you do an ethnography, aim for concise writing, capture everything, and edit later; like analysis and interpretation, writing fieldnotes is a personal and creative process



Today I cannot tell you where ethnography begins and my daily life ends. I am always taking notes, writing papers, talking and emailing with people I might consider part of my 'research,' including my spouse and my offspring; I interview 'informants' who are also friends some of whom are also colleagues. My emails are part of my record of fieldwork, and my notes can no longer be divided into field and home, since they include reminders to buy groceries, pasted sections of articles from the New York Times, and snatches of television jingles.

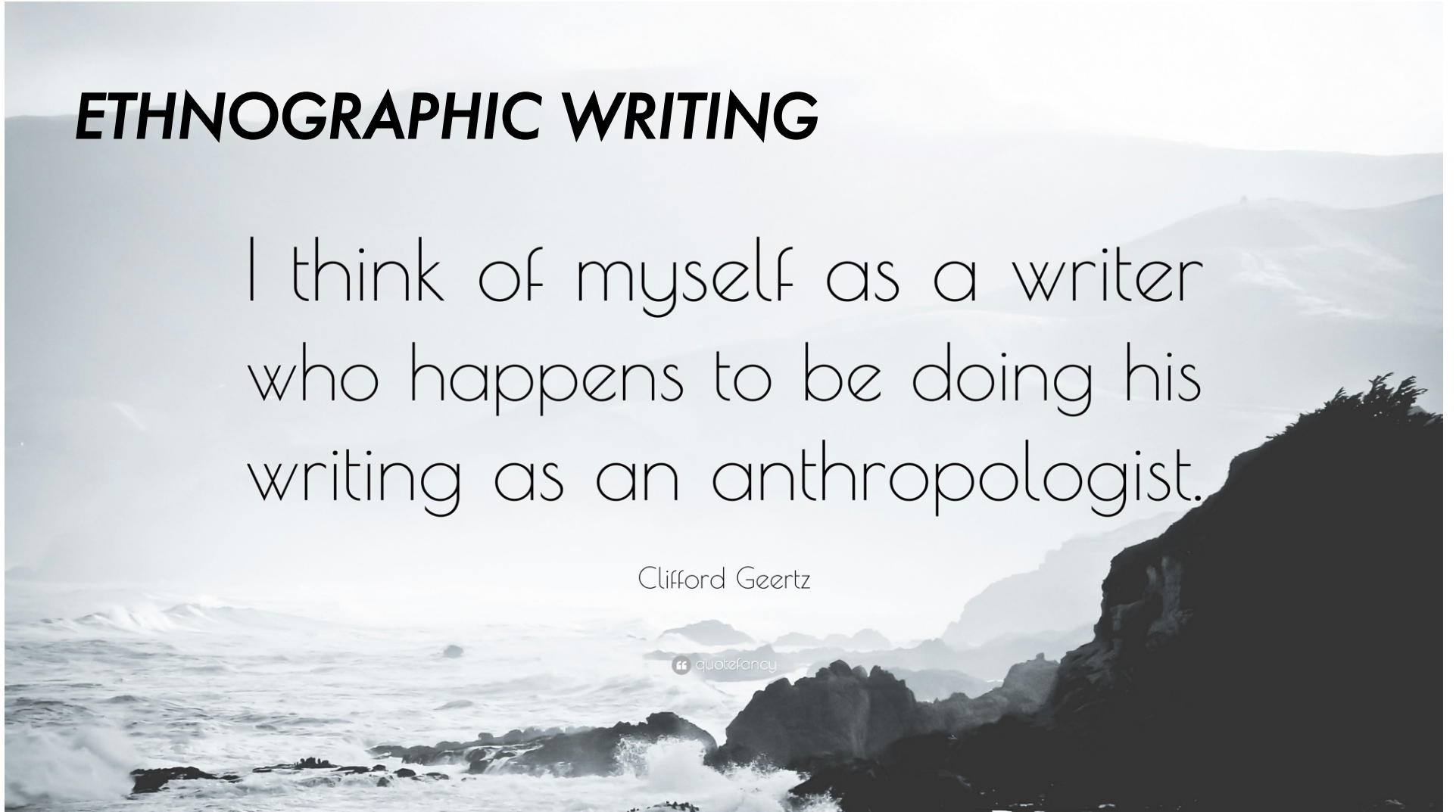
**(Wilk 2011)**

# ***ETHNOGRAPHIC WRITING***

I think of myself as a writer  
who happens to be doing his  
writing as an anthropologist.

Clifford Geertz

“ quote fancy



CLIFFORD GEERTZ

Deep Play: Notes on the Balinese Cockfight

*The Raid*

EARLY IN April of 1958, my wife and I arrived, malarial and diffident, in a Balinese village we intended, as anthropologists, to study. A small place, about five hundred people, and relatively remote, it was its own world. We were intruders, professional ones, and the villagers dealt with us as Balinese seem always to deal with people not part of their life who yet press themselves upon them: as though we were not there. For them, and to a degree for ourselves, we were nonpersons, specters, invisible men.



Beyond the storyline (which is only partially represented here), Geertz's essay is clearly an attempt-and a supremely successful one-at creative nonfiction writing. Unlike traditional scholarly essays that at that time adhered to formulas, this piece of scholarly work was a *story*. It was vivid, it was dramatic, it includes ironic reversals of fortune, it has a playful title and headings. It displayed a sense of humor. It was profound, yet accessible-a real academic page-turner.

[Vincent Crapanzano] argues that Geertz's interpretive story-a radical departure from the then-accepted literary form of the realist tale-is so narratively charming, the form of it is so rhetorically compelling, its language is so metaphorically powerful, and its style so literately fashionable, that is *must be* a fiction. It *can't be* ethnography. (Goodall 2001)





## Taking the reader “there”

“Cosplayers compensate for the lack of a ludic stage by “playing around” with their characters (Grayson 1999). For example, the amusing contrast of supposed demigods dealing with inconveniences, like queuing for food or toilets or navigating crowded convention halls, often lent itself to intentionally off-key character play. One cosplayer, dressed as Marvel Comics’ Thor, the Norse god of thunder, drew laughs in the men’s room for his indignant commentary on the inferior quality of earth’s porcelain urinals compared to the mighty privy craftsmanship on his home realm of Asgard. Portraying trickster characters is particularly conducive to playing around. The Marvel Comics character Deadpool, famous for addressing and even mocking the reader directly in comic books, is a popular cosplay due to the free license the character affords. We saw Deadpool cosplayers barge into photo ops uninvited, challenge other characters into duels in intentionally awkward pugilist stances, position weapon props as phallic gestures, spontaneously plunge into exaggerated death scenes, and solicit over-the-top-enthusiastic high-fives from con guests.”

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# LET'S LOOK BACK TO SEE WHERE WE ARE NOW

*Last course we created 46 codes together*

Downscaling overall usage  
Intensity of overall usage  
Nostalgia  
Overall as complete  
Process of getting overalls  
Stopping personalization  
Storing overalls  
Waiting period for overalls

Temporal  
intensity of  
overall usage

Overalls and different social groups  
Overalls and hierarchy  
Overalls as status identifiers

Overalls as  
status signifier

Getting overalls is pre-arranged



Process of acquisition