

# #8 ETHNOGRAPHY AND CREATIVITY

---



# Showcase Session

- **Group Assignment** **45%**
- **Showcase Session** **15%** **April 9<sup>th</sup>**
  - Instructor Evaluation 10%
  - Peer Ranking 5%
  - Submit your presentation materials by April 9th at Noon
- **Group Report** **30%** **April 14<sup>th</sup>**

- The team that gets the most points gets full marks of 1/3 of this grade, and everybody else in relation to that score
- You will each be given 5 tokens to give to your preferred:
  - The most interesting topic
  - The most engaging presentation
  - The best use of creative thinking tools
  - The most inspiring creative process
  - The most inspiring solution
  - \*You can give only one token to your preferred group.

- If your group wants to use slides, you can use up to 7 slides, which need to be printed out in A4 color.
- If your group wants to prepare posters, you can use up to 3 pages, which need to be printed out in A3 color.
- Everyone will have 5 min to visit each group. Please rehearse, so you make sure that you can cover everything in an engaging way within 5 minutes.

the most interesting topic	the most inspiring solution	the most inspiring creative process	the best use of creative thinking tools	the most engaging presentation
----------------------------	-----------------------------	-------------------------------------	---	--------------------------------

May 13, 2013 | 43 Comments

## Big Data Needs Thick Data



*Editor's Note: Tricia provides an excellent segue between last month's "Ethnomining" Special Edition and this month's on "Talking to Companies about Ethnography." She offers further thoughts building on our collective discussion (perhaps bordering on obsession?) with the big data trend. With nuance she tackles and reinvents some of the terminology circulating in the various industries that wish to make use of social research. In the wake of big data, ethnographers, she suggests, can offer thick data. In the face of derisive mention of "anecdotes" we ought to stand up to defend the value of stories.*



# ***DISCUSS:***

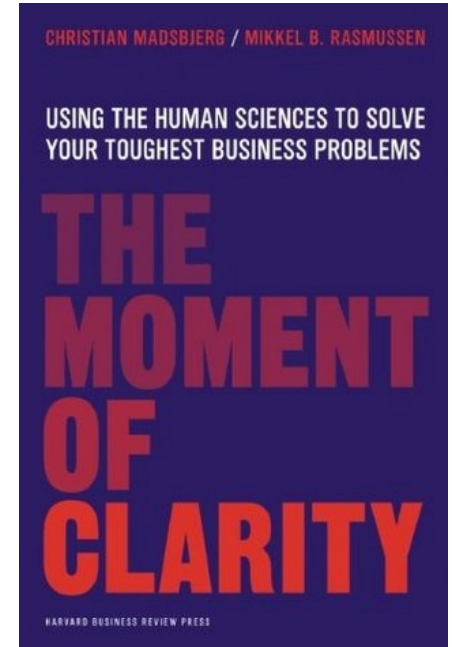
- Stories That Deliver Business Insights
- Big Data Needs Thick Data
- What is Coffee in Bangkok?

***WHAT WERE THE INSIGHTS RELATING TO CREATIVITY?***

The problem with the thinking-outside-the-box approach is neither its intention nor its tools and processes. The essential fallacy of the approach is its promise to deliver idea generation that is fast, efficient, repeatable, simple, and risk-free.

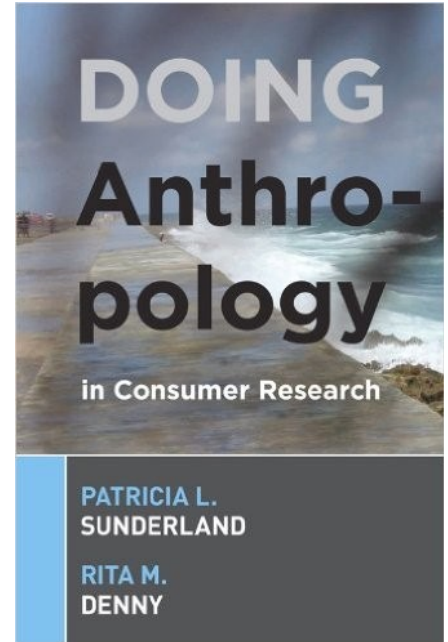
Getting people right requires a deeper investigation into human behavior as well as a longer gestation period for creative ideas. It often requires training and background knowledge or experience. And unlike the tidiness of a thinking-outside-the-box off-site workshop, it is messy.

Breakthrough insights aren't manufactured like widgets in a factory. They dawn on us in nascent form, like the sight of a vague shape on the horizon.



# ETHNOGRAPHY

- Ethnography is a (flexible) research method that aims to produce an **illuminating 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
- Participatory observation, interviews, photos, Netnography
- Long history in marketing and consumer research (e.g., Arnould and Wallendorf 1994)



# ETHNOGRAPHY AND CREATIVITY

- Ethnography is nothing if it is not creative: the production of new concepts, metaphors, or schemas for understanding social life
- Emphasis on **producing** multiple and rich perspectives (**divergence**) combined with **iteration and connecting** towards a holistic "illuminating account" (**convergence**)
- "See the familiar in the strange, and the strange in the familiar" → **Better than "forget everything you know"**
- Ethnographic virtues: tolerance of ambiguity, openness, curiosity, humility, finding the question, storytelling...
- **Creative confidence!**



“What I cannot create,  
I do not understand.”

- **Richard Feynman**

# “SENSEMAKING IN PRACTICE”

## UNDERSTANDING PROPERTIES

- Accounting for the different variables of a context, even quantifying them
- e.g., all the elements that make somebody a student of Aalto University

## UNDERSTANDING ASPECTS

- Accounting for the elements that define the experience, and linking them to properties
- e.g., what is it *like* being a student of Aalto University
- This is where true insights come from!



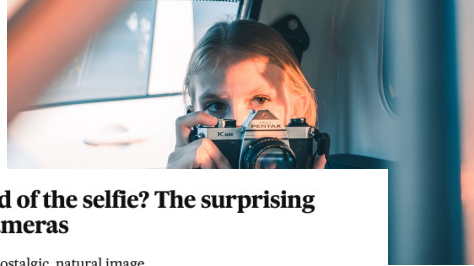
# “WHAT IS A CAMERA?”



What [the company found] — digital photography is a form of live theater for the youth culture—was so much richer than something it might have come up at a strategy session. Business implications flowed organically: design cameras with easy tools for uploading directly to sites, and assume that because most photographs serve a kind of fluid memory bank for users, make the search function intuitive and allow them to quickly determine which photos will be permanent and which forgotten.

## The Hottest Gen Z Gadget Is a 20-Year-Old Digital Camera

Young people are opting for point-and-shoots and blurry photos.



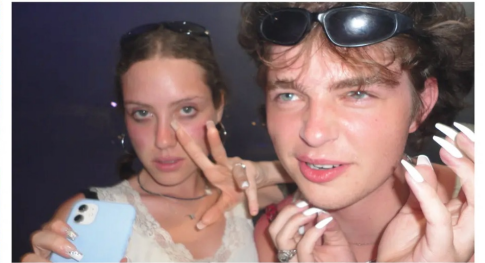
PHOTOGRAPHY »

### Are we getting tired of the selfie? The surprising return of analog cameras

We're seeing a recovery of the nostalgic, natural image



## The Renaissance Of Analog Photography In The Digital Age: A Gen Z Perspective



# “FAMILIARITY”

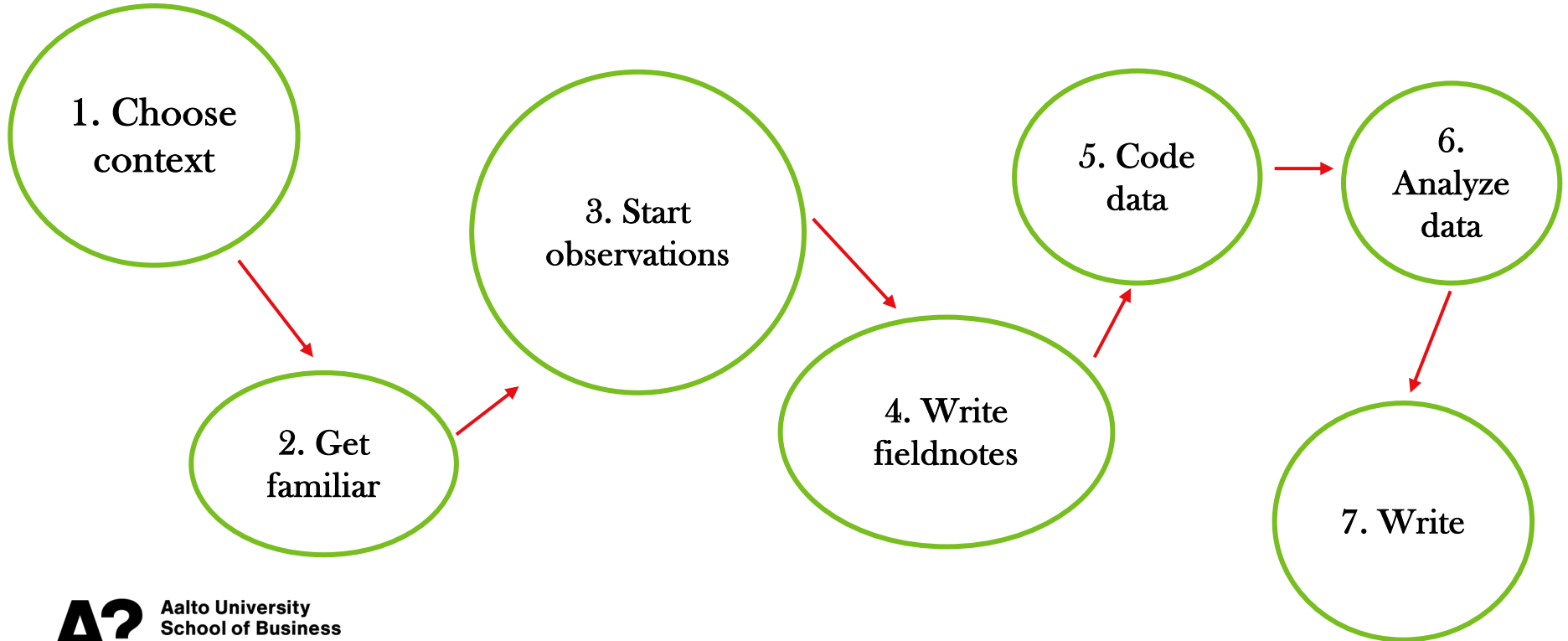
- The taken-for-granted aspects of culture, what we constant do without thinking
- But this layer is also the most meaningful, brings everything together
- Critically accessing this “layer” of knowledge is difficult
- For example, what are student overalls?





# How to **DO** ethnography?

## Ethnographic process in a nutshell



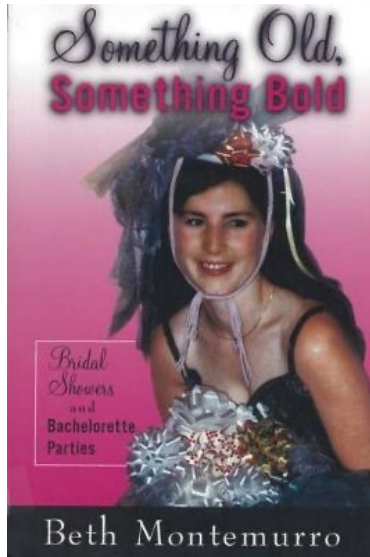
# WHAT ARE BACHELOR(ETTE) PARTIES ABOUT?



- Changing tensions – heteronormative and traditional ideals
- Transition ritual; intense abandoning of “singlehood” and preparation of marriage self
- Celebration of the past
- Affirming existing social bonds; creating new ones
- Gender: both intensification (esp. men) and inversion (esp. women)
- Self-parody and self-destruction; staged humiliations
- “Class tourism”
- The wedding’s “shadow”



‘just as everyone needs to buy the latest smartphone, so they need to have a hen party. It is a commodity – one which society deems it necessary to buy into’ (Young, 2019)



JOURNAL OF MARKETING MANAGEMENT  
2023, VOL. 39, NOS. 13–14, 1197–1219  
<https://doi.org/10.1080/0267257X.2023.2219691>

 **Routledge**  
Taylor & Francis Group

 OPEN ACCESS  Check for updates

## Hen Dos and Don'ts: lifting the veil on tensions in consumer rituals

Nicole Porter<sup>a</sup>, Amy Goode<sup>b</sup> and Stephanie Anderson<sup>b</sup>

<sup>a</sup>Marketing & Retail Division, University of Stirling, Stirling, UK; <sup>b</sup>Adam Smith Business School, University of Glasgow, Glasgow, UK

### ABSTRACT

Consumer research has established a rich understanding of dominant consumption rituals, yet the tensions that emerge during celebratory rituals remain under-researched. Through the context of hen party rituals, we examine the emergent tensions in consumption rituals. Our insights are developed from in-depth interviews with hen party participants and netnography of Reddit forums on hen party planning and experiences. Our prioritisation of emergent tensions of rituals contributes to richer understandings of consumer ritual performance. We find consumers deploy self-policing as a form of boundary-work to reduce emergent tensions during ritual performance. We identify two forms of self-policing: shielding and remedying. In doing so, we contend that the evolution of hen party rituals can be both a celebration and a burden, steeped in feelings of anticipation and obligation.

### ARTICLE HISTORY

Received 22 August 2022  
Accepted 18 April 2023

### KEYWORDS

Rituals; qualitative research; tensions; hen party; netnography; self-policing



# What they might have had in the beginning...

Mixed  
group  
(bored &  
fun)

Costumes &  
accessories

Social  
media  
posts on  
IG

Airbnb -  
room  
problem

Sexual  
jokes &  
gifts

stripper

Excessive  
alcohol

Friends  
from  
different  
groups

- How does the evolution of celebratory rituals generate negative consumption experiences? How do consumers manage emergent tensions of celebratory rituals?
  - Marketisation of the hen party and spotlighting
  - Sexualisation of the hen party and personalising
  - Script conflict and shielding
  - Role conflict and remedying

JOURNAL OF MARKETING MANAGEMENT  
2023, VOL. 39, NOS. 13-14, 1197-1219  
<https://doi.org/10.1080/0267257X.2023.2219691>

 **Routledge**  
Taylor & Francis Group

 OPEN ACCESS  Check for updates

## Hen Dos and Don'ts: lifting the veil on tensions in consumer rituals

Nicole Porter<sup>a</sup>, Amy Goode <sup>b</sup> and Stephanie Anderson <sup>b</sup>

<sup>a</sup>Marketing & Retail Division, University of Stirling, Stirling, UK; <sup>b</sup>Adam Smith Business School, University of Glasgow, Glasgow, UK

### ABSTRACT

Consumer research has established a rich understanding of dominant consumption rituals, yet the tensions that emerge during celebratory rituals remain under-researched. Through the context of hen party rituals, we examine the emergent tensions in consumption rituals. Our insights are developed from in-depth interviews with hen party participants and netnography of Reddit forums on hen party planning and experiences. Our prioritisation of emergent tensions of rituals contributes to richer understandings of consumer ritual performance. We find consumers deploy self-policing as a form of boundary-work to reduce emergent tensions during ritual performance. We identify two forms of self-policing: shielding and remedying. In doing so, we contend that the evolution of hen party rituals can be both a celebration and a burden, steeped in feelings of anticipation and obligation.

### ARTICLE HISTORY

Received 22 August 2022  
Accepted 18 April 2023

### KEYWORDS

Rituals; qualitative research; tensions; hen party; netnography; self-policing

Ethnography—  
where to start  
and what  
should I notice?



# SPRADLEY'S MATRIX

- A big part, especially for novice ethnographer, is to know “what I should be noticing” → again: creative confidence absolutely essential
- This often leads to a) limiting the breadth of one’s observations, and b) “overplaying” the few observations one does make
- Spradley’s (1980) ethnographic matrix is a great starting tool:  
“You will make descriptive observations whenever you look at a social situation and try to record as much as possible. It means approaching the activity in process without any particular question in mind, but only the general question, “What is going on here?”” (Spradley, 1980, p. 73)

# In the field: Guiding questions

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

	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> ?

Ethnography—  
look for  
ethnographic  
studies related  
to your topic!



Pick 5 categories  
and start  
responding to  
questions based on  
your observations  
and secondary  
data you collected.





	Activity	Time	Actor	Feeling
Activity	Can you describe in details all the activities?	How do activities vary at different times?	What are all the ways activities involve actors?	How do activities involve feelings?
Time	How do activities fall into time periods?	Can you describe in detail all the time periods?	When are all the times actors are "on stage"?	When are feelings evoked?
Actor	How are actors involved in activities?	How do actors change over time or at different times?	Can you describe in detail all the actors?	What are the feelings experienced by actors?
Feeling	What are all the ways feeling affect activities?	How are feelings related to various time periods?	What are all the ways feelings involve actors?	Can you describe in detail all the feelings?

	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> ?