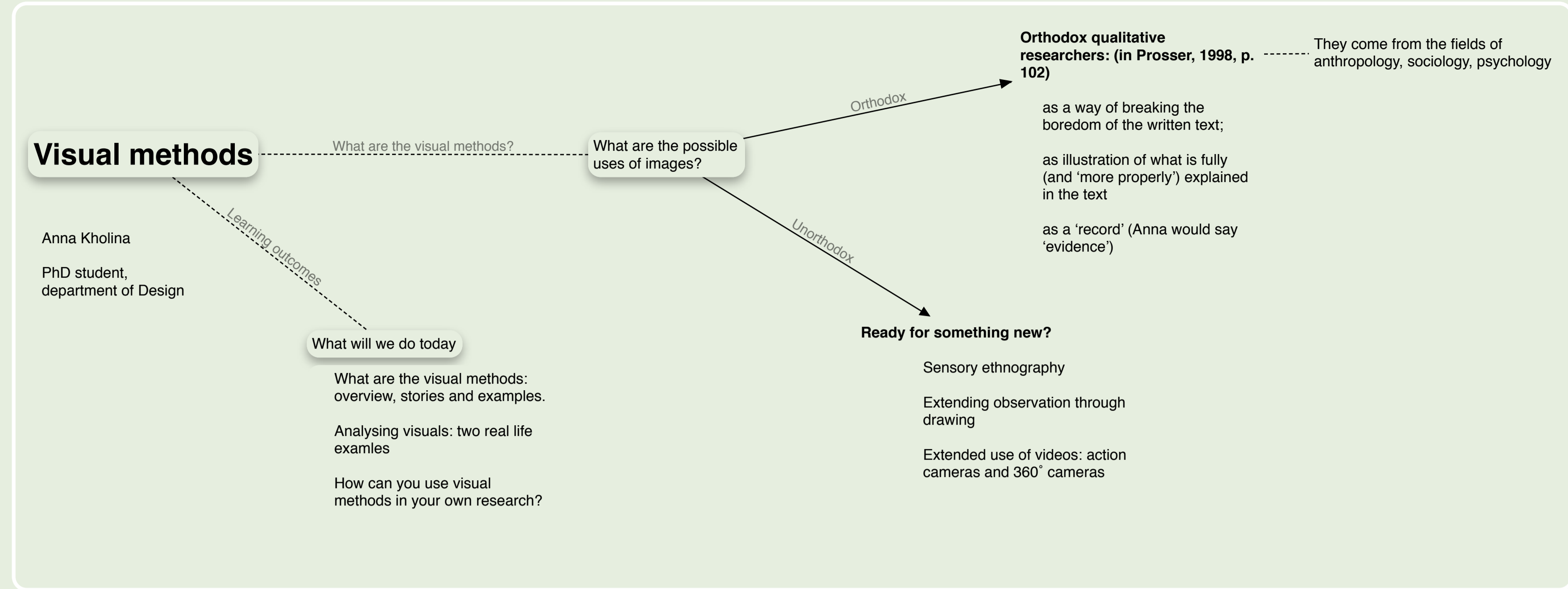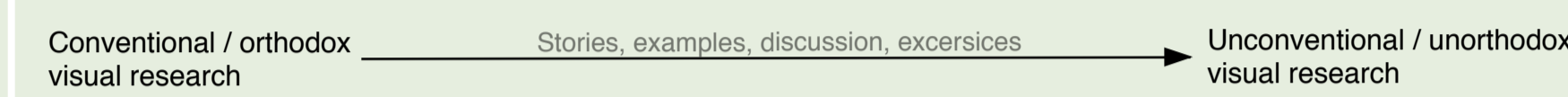## 1

Books and links

1.
Jon Prosser (Ed.). **Image-based Research: A Sourcebook for Qualitative Researchers.** Psychology Press, 1998

2.
Linda Theron, Claudia Mitchell, Ann Smith, Jean Stuart. **Picturing Research. Drawing as a Visual Methodology.** Springer Science & Business Media, 2012

3.
Mitchel Duneier. **Sidewalk.** Farrar, Straus and Giroux, 2001

4.
Edgar Gómez, Cruz Shanti and Sumartojo Sarah Pink (Eds.). **Refiguring Techniques in Digital Visual Research.** Palgrave Macmillan, 2017

5.
Podcast with Clifton Evers on Mobile Video Ethnography: https://thesocietypages.org/methods/2015/11/13/clifton-evers-on-mobile-video-ethnography/

Visual methods

What are the visual methods? → What are the possible uses of images?

Orthodox →

Uncertain →

Anna Kholina
PhD student, department of Design

Learning outcomes ⤵

What will we do today

Orthodox qualitative researchers: (in Prosser, 1998, p. 102)

They come from the fields of anthropology, sociology, psychology

as a way of breaking the boredom of the written text;

as illustration of what is fully (and 'more properly') explained in the text

as a 'record' (Anna would say 'evidence')

Ready for something new?

Sensory ethnography

Extending observation through drawing

Extended use of videos: action cameras and 360° cameras

What we will do today

What are the visual methods: overview, stories and examples.

Analysing visuals: two real life examles

How can you use visual methods in your own research?

Ice-breaker

Have you been using visuals in your research? How?

Logic of this session:

Conventional / orthodox visual research → Stories, examples, discussion, excersices → Unconventional / unorthodox visual research

2

This is outside of today's session

One important remark!

Visual Methodologies may mean different things. Such as for example in the book by Gillian Rose.

Her primary interest is culture or the production and exchange of meanings between the members of a society (p. 2).

For example, we can look at novels, paintings, TV programmes, advertising or comics from this perspective.

VISUAL METHODOLOGIES
Gillian Rose

Table of Contents
1. Researching with Visual Materials: A Brief Survey
2. Towards a Critical Visual Methodology
3. How to Use This Book
4. 'The Good Eye': Looking at Pictures Using Compositional Interpretation
5. Content Analysis: Counting What You (Think You) See
6. Semiology: Laying Bare the Prejudices beneath the Smooth Surface of the Beautiful
7. Psychoanalysis: Visual Culture, Visual Pleasure, Visual Disruption
8. Discourse Analysis: Text, Intertextuality, Context
9. Discourse Analysis II: Institutions and Ways of Seeing
10. To Audience Studies and Beyond: Ethnographies of Television Audiences, Fans and Users
11. Making Photographs as Part of a Research Project: Photo-Documentation, Photo-Elicitation and Photo-Essays
12. Ethics and Visual Research Methods
13. Visual Methodologies: a Review

Main method is 'reading' images

What she develops in this book is a 'Critical approach' to interpreting found visual images (p. 13)

Consider this quote:

Making images as a way of answering research questions is relatively rare in studies of visual culture however. Instead visual culture critics concentrated their energies on critically examining the effects of visual images already out there in the world, already part of visual culture (p. 6).

Technical considerations

Because photographing is much more active than observing, it certainly influences how the fieldworker is received in the field.

Make sure you acceptable to record videos or take photos in your setting.

Make sure the camera will not let you down. Better sacrifice the quality than risk to loose part of what you intend to capture.

Start with a pilot and then gradually increment the scale of data collection.

Borrowing equipment:
takeout.aalto.fi

More on video ethnography:
http://methods.sagepub.com/video/ethnographic-video-filmmaking-in-academia
Professors Wesley Shrum and Greg Scott discuss and demonstrate the fundamentals of video ethnography. They bring the cameras into the middle of one of their own documentary productions and analyze the concepts of objectivity and academic legitimacy.

3

Visual as a 'record' or 'evidence'

Visual records emerged in anthropological field as evidence:

As accurate records of the exotic, to capture fast disappearing native rituals and for other reasons (Prosser, 1998, p. 101)

Example 1:
Gregory Bateson and Margaret Mead, **Balinese character. A photographic analysis**

In producing Balinese Character they demonstrated the potential of Image-based research by combining a carefully argued analytical framework, and a credible research design, photographs and words (Also in Prosser, p. 101)

These endeavours were direct descendants of the 'natural science' paradigm and its (misplaced) enthusiasm for photographic media as neutral recording devices (ibid, p. 18).

Usually an anthropologist takes a photograph to illustrate a finding that he has already decided as significant... He uses the camera not as a research technique, but as a highly selective confirmation that certain things are so, or as a very selective sample of 'reality'.

Source: Collier, Visual Anthropology. Photography as a research method. 1967, p. x
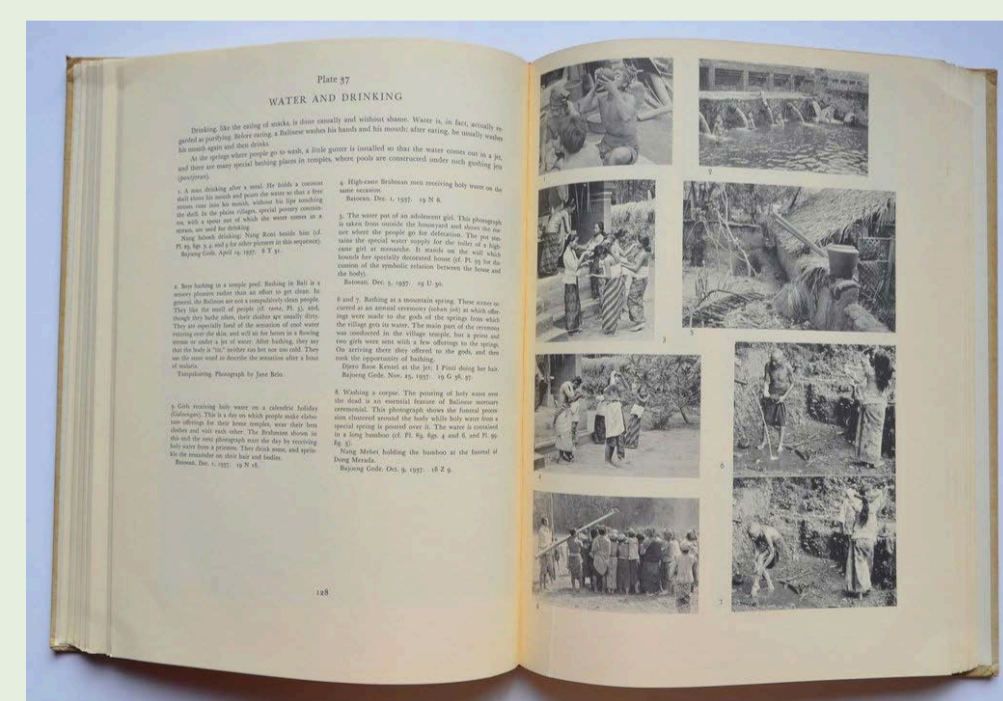
Example 2:
William H. Whyte
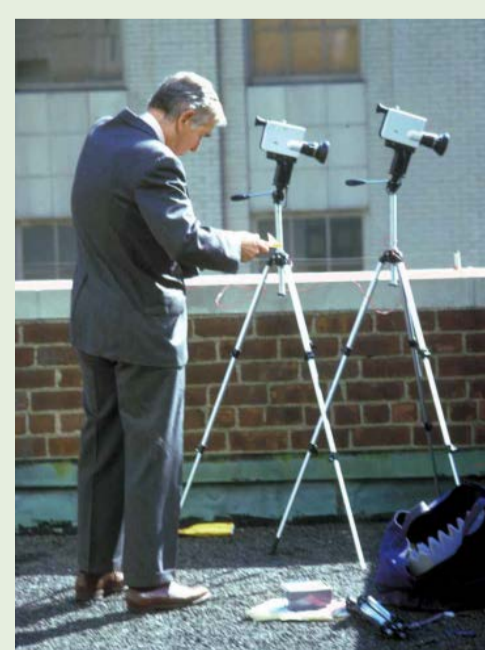
Problem and research design:
02:55

Movable chair: 20:30

4

More than an evidence

Sidewalk,
a study by Mitchel Duneier with photographs by Ovie Carter

In 1992, Mitchell Duneier, a sociology professor, met Hakim Hasan, a book vendor and well known Greenwich Village public character.

Hakim introduced Mitch to a group of mainly unhoused book vendors on Sixth Avenue in Greenwich Village.

In order to develop a better understanding of their social world, Mitch eventually became a book vendor himself, using the sociological method of participant observation.

The result was the book SIDEWALK, with photographs by Ovie Carter.

Once the fieldwork was done, Ovie Carter made his first trip from Chicago to New York to photograph the scene on Sixth Avenue. During my summer as a vendor, I had called Ovie weekly to tell him what I had been seeing. Now it was his turn to show me how things looked to him. (Appendix, p. 341)

As Ovie showed me the first batch of photographs, I began to get a better sense of how things worked on the block, for he is committed to capturing relations among people and their environments and not mere individual acts.

This photograph led me to think about the relation between sleeping outside and saving a space, which led me focus on how 'habitat' is formed and works though contextual connections.

Example: photo of a man sleeping at the doorway of Urban Outfitters. (p. 163)

A colleague of mine calls my approach 'diagnostic ethnography'. I begin observation by gaining an appreciation of the 'symptoms' characterise my 'patient'. Once I have gained knowledge of these symptoms, I return to the field, aided by new diagnostic tools— such as photographs—and try to 'understand' these symptoms (render them meaningful). From Appendix, p. 342.

5

Other orthodox approaches

Crisis of representation: us vs. them

1. Photo-elicitation

First described by Collier (1967)

Variation of an open-ended interview

In the photo-elicitation interview, the discussion is stimulated and guided by images. Typically these are photographs that the researcher has made of the subject's world.

The photographer, who knows his or her photographs as its maker, suddenly confronts the realisation that she or he knows little or nothing about the cultural information contained in the image (Prosser, 1998, p. 35).

2. Drawing as a visual methodology in psychology

Example:

Exploring the Roots of Resilience among Female Street-involved Children in South Africa

by Macalane Junel Malindi

Using the Draw-and-write technique as a data collection strategy, the researcher asked the participants to make symbolic drawings of what enabled them to cope resiliently when life was hard. The drawings were accompanied by short narratives in which they explained their drawings. The drawings as well as the narratives were subjected to inductive content analysis.

6

Critical questions

Are images an objective representation of reality?

This question is still important, because the way video technologies develop make them seem more and more objective.

The more we know about how the photograph came into existence the more we can judge its validity (Prosser, 1998, p. 29).

Shift

In recent years there was a shift in anthropology away from the study of abstract systems towards a consideration of human experience (Prosser, 1998, p. 9).

How do we learn about the dimensions of life that people don't talk about?

From participant observation to engaged observation.

7

Sensory ethnography

Rethinking ethnographic methods with attention to sensory perception.

Key concepts:

The interconnected senses

our senses are not separated, but act in an intertwined matter.

Knowing in practice

Knowledge can't always be out explicitly in words

Example 1:
Clifton Evers
& surfers

He uses GoPro cameras to better capture and understand affects, emotion, and masculinity through the study of surfing
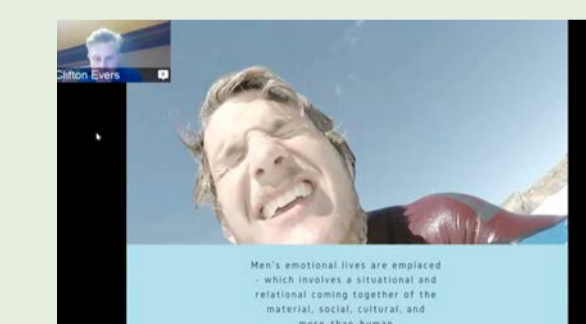
12 Researching action sport with a GoPro™ camera
An embodied and emotional mobile video tale of the sea, masculinity and men-who-surf

Clifton Evers

Introduction

Example 2:
Sarah Pink and
Slow cities

In December 2006 I spent a Saturday of guided walking, eating, socializing, and variously photographing, audio-recording and videoing in Mold, a town in Flintshire, Wales. This tour of Mold was proposed, designed, and led by local residents who are involved in developing the town through the principles of the Cittàslow (or Slow City) movement.

8

360° video

... because everything is in front of the lenses, there is no hidden space in the resulting image and therefore there is no photographic framing

Source: Edgar Gómez Cruz in Refiguring Techniques in Digital Visual Research, p. 31

Possible uses:

360° cameras can extend photographic vision by inscribing the observable body in the image itself6) and this has important repercussions for ethnographic observations.

360° cameras can create an archive of fieldwork emplacements that could stand as sensory objects to come back to reflect on the fieldwork

A way of doing visual notes

A tool for reflexivity