Video-based Methods

Dr. Jeanne Mengis

Warwick, 2 March 2016
Learning objectives

- Understand the importance and affordances of video-based methods
- Learn how different ways of producing videos matter for the knowledge construction
- Video-methodological reflections for the analysis of videos
Agenda for today

9:00-10:00  Why video-based methods + video production
10:00-10:45 Exercise on video-methodological practices in video production
10:45-11:15 Break
11:15-11:45 Debriefing
11:45-12:00 Few insights on Video Analysis
12:00-12:45 Exercise on Video Analysis
12:45-13:00 Debriefing and conclusion
«Scientific Management»: A methodological innovation?

• (Time and) motion studies (Frank Gilbreth)
• Bricklaying:

What can you learn from this video?
– What can you not study through this method? What alternative methods could counter these drawbacks?
• other studies by the Gilbreths: http://youtu.be/xdnhEZ-tkOg
Video Affordances

- **Sequentiality + process sensitivity (praxeological view of language and action):** Close-up view of sequential unfolding of interaction

- **Naturalistic:** Study the detailed real-time production of social order and the various actors participating (e.g. computer screen, radio, spatial arrangement)

- **Doing:** Forgrounding the “doings” (rather than “sayings”) and the silent, taken-for-granted aspects of the scene (Carroll, 2008; Iedema et al., 2009): space, objects, bodily interrelating

- **Lifeworld/Situated view of social conduct:** Provides a multisensorial insight on the “everyday life”, a “quintessentially phenomenological medium (...) with a capacity to evoke human experience”
Video Affordances

• **Setting**: characterised by a strong focus on setting as video allows for re-picturing the physical conditions of an (inter)activity (Carroll, 2008)

• **Distances/objectifies**: Places observer outside the site of practice: outside the “structure of feeling” as scene is flattened on a two-dimensional screen (Carroll et al., 2008)

• **Detailed, reflective analysis**: “time-out” and play back to re-frame, re-focus, re-evaluate analytic gaze (Heath et al., 2010)

• **Multiplicity**: Multiple takes on data (through multiple cameras, combining video with observation)

• **Participatory**: viewing and discussing video material collaboratively
Video-based research

- Analysis (and production) of video material for scientific purposes

- **Focus**: audiovisual aspects of people in action
  - Interactional order (Goffman): action of people in visual co-presence

- **Multidisciplinary**: Disciplines and research fields with a tradition in video-based research: sociology, anthropology, linguistics, education, cognitive and computing sciences // architecture, city planning, technology design, consumer research, communication skills training

- **Multiple types of data**: video documentation of «natural» situations, video diary, records of experiments

«Video-based research involves the use of moving film-based, taped or digital imagery (and sound) to ‘capture’ or create data in ways that can be subjected to analysis.» (Clarke, 2008 Sage Dictionary of Qual Mngt Research)
Why video-based research?
1 motivation

Focus on **sequentiality**

Since 1940s: **Workplace Studies**
how tools/technologies feature in the *moment-by-moment*
accomplishment of workplace activities
(Goodwin & Goodwin, 1996, Mondada, 2006, Suchman, 1996)

Since 1960s: **Ethnomethodology, Conversation Analysis**
• *everyday* talk and the rules guiding situated practice
  rather than the structure of language
• Recording *‘naturally occurring’* data rather than
  *‘producing’* it
«I started to work with tape-recorded conversations. Such materials had a single virtue, that I could replay them. I could transcribe them somewhat and study them extendedly – however long it might take. (..) It was not from any large interest in language or from some theoretical formulation of what should be studied that I started with tape-recorded conversations, but simply because I could get my hands on it and I could study it again and again, and also, consequentially, because others could look at what I had studied (…).»

(Sacks 1984:26)
Why video-based research?
Ethnomethodological concern

The “seen but unnoticed” (Garfinkel, 1967)

«The competent accomplishment of social actions and activities is dependent upon participants glossing the very ways in which they produce and recognize conduct. The tacit, ‘seen but unnoticed’ character of human activity and social organization, coupled with its complexity, suggests that we need additional resources if we hope to explicate the details of human conduct in «naturally occurring» environments»

Heath & Hindmarsh, 2002:8
Naturalistic? The illusion of the visual

«Depiction, picturing and seeing are ubiquitous features of the process by which most human beings come to know the world as it really is for them» (Fyfe & Law, 1988: 2)

<> stand back from the idea that vision is necessarily dominant in modern western everyday experience (Ingold, 2000)

seeing = knowing
«We daily experience and perpatuate the conflation of the `seen' with the `known' in conversation through the commonplace linguistic appendage of `do you see?' or `see what I mean?' (...) by inquiring after people's `views' » (Jenks, 1995: 3)

seeing ≠ knowing
“Seeing is a great deal more than believing these days. You can buy an image of your house taken from an orbiting satellite or have your internal organs magnetically imaged. If that special moment didn't come out quite right in your photography, you can digitally manipulate it on your computer.” (Mirzoeff, 1998: 1)
"There is no single or ‘correct’ answer to the question, ‘What does this image mean?’ or ‘What is this ad saying?’ Since there is no law which can guarantee that things will have ‘one, true meaning’, or that meanings won’t change over time, work in this area is bound to be interpretative – a debate between, not who is ‘right' and who is ‘wrong', but between equally plausible, though sometimes competing and contesting, meanings and interpretations. The best way to ‘settle' such contested readings is to look again at the concrete example and try to justify one's ‘reading' in detail in relation to the actual practices and forms of signification used, and what meanings they seem to you to be producing.”

(Hall, 1997: 9)
Interpretation and Performativity of the Visual

She is not naked as she is. She is naked as the spectator sees her.

The object performs for the painter/camera. 
→ Reflect upon reliability of data

Mirror = Vanity?
  = woman equals sight (men act, women appear)
→ Reflect upon own way of looking at image

The images produces the object and the subject: The viewer in the image.
→ Reflect upon how the image constructs you as a viewer

«Susanna and the Elders» Tintoretto, 1555/6
Berger, 1972:50-1
1980s: critique on «representation», «textualization» (e.g. «culture as text» by Geertz) in «writing culture debate»

«[by] Striving to be more sensible, we would also be more inclined to experiment with our bodies and senses, instead of simply toying with our writing styles.» (Howes, 2003: 28)


– ethnographic film and photography, performance anthropology and exhibition, visual and video methods
Why Video-based Research? 2. motivation

Crisis of Representation + the Return of the Senses

• Accomodate embodiment and senses (Pink, 2009, Sensory Ethnography)
• «Non-representational» (Thrift, 2008) and «more-than-representational» (Lorimer, 2005) approaches
• Alternative ways of «measuring» a phenomena: make it seen in different ways
The aesthetic/sensorial of sound

From Deleuze, G. «Cinema 2. The Time-Image»

- **Translation of the sensorial, emotional, aesthetic**
  «Sound fills the out-of-field»
  «The sound continuum is differentiated in two directions, one of which carries noises and interactive speech-acts, the other reflexive speech-acts and music. Godard once said that two soundtracks are needed because we have two hands, and cinema is a manual and tactile art. And it is true that sound has a special relation with touch, hitting on things, on bodies.»

- **Inseparability of different modalities of sensory experience – relationalities:**
  «descriptive power of colour and sounds, as these replace, obliterate and re-create the object itself”
  “to treat the optical and sound image like something that is also readable. Not only the optical and the sound, but the present and the past, and the here and the elsewhere, constitute internal elements and relations which must be deciphered, and can be understood only in a progression analogous to that of a reading”
Learning objectives

- Understand the importance and affordances of video-based methods
- Learn how different ways of producing videos matter for the knowledge construction
- Video-methodological reflections for the analysis of videos
Three sites/aspects of video analysis

- the site of the production of a video-technological aspect
- the site where the video is seen by various audiences – social aspect
- the site of the video itself - compositional aspect

adapted from: Rose, 2012
Three sites/aspects of video analysis

SITE OF VIDEO ITSELF
- CONTENT ANALYSIS
- SEMIOLOGY
- DISCOURSE ANALYSIS
  - Visual meanings
  - composition
- Visual effects?
- How made?
  - who?
  - when?

SITE OF PRODUCTION
- Genre?
- Why?
- Who for?

SITE OF AUDIENCING
- How interpreted?
  - By whom?
- Viewing positions offered?
- Relation to other texts?
- Transmission? Circulation? Display?
  - why?
- Why?

technological modality
compositional modality
social modality

adapted from: Rose, 2012
video is not a mere “resource” or “methodological tool”, but constitutes rather a “praxeology of seeing with a camera” (Mondada, 2006: 51-68, quoting Macbeth, 1999, p.151)

technical issues often assume methodological relevance:
“perspective making” through camera angles and movement
From media specific affordances to how we practice video-based research

- From video’s affordances to specific video-methodological practices
  - Gaining access
  - Producing video
  - Transcribing video
  - Analysing video
“Getting approval for videotaping in very sensitive medical situations is never easy. The opportunity to video filming had become possible after a full year of ethnography, even if it had been approved by the regional ethics commission prior to the study when signing the detailed research protocol. Video recording required a particularly strong familiarisation with personnel and was only possible by proposing them concrete benefits for the organization (i.e. playing back the excerpts of the video in training workshops) granting the personnel a series of concessions (e.g. encrypting the video recording so that clinicians or the patient could still veto it after the intervention was concluded, placing the camera in the farthest angle of the resuscitation bay).“
Site of Production
Gaining Access

• Gain access in stages by first becoming familiar with the setting (e.g. through interviews, a workshop, initial observations)

• Assure participants have a clearer idea of the aims and the scope of the research before introducing the video camera

• Gain trust by showing a video clip (and a report) from a previous study

• Gain interest by sharing (and showing!) what the benefits will be for the participants themselves (especially in participatory designs)
Site of Production
Gaining Access

• Gain trust by actively communicating with participants details of the study. Share:
  – the advantages of recording for the analysis of the activities and taking the participants’ conduct seriously
  – the importance of recording remaining as unobtrusive as practically possible
  – that the data will only be used for research
  – that copies of the video will not be available for those outside the research team
  – that in no circumstances will the data be broadcast, appear on the web or be used for commercial gain
  – that at any point before, during or following data collection, participants can refuse to be recorded

• Gain trust by starting with a 2-hrs recording that participants can review and then decide whether they want to continue collaborating in the project

• Gain informed consent: written consent by all participating in recording
Site of production: Beyond the social construction: the methodological relevance of technical video practices

«A depiction is never just an illustration... it is the site for the construction and depiction of social difference» (Fyfe & Law, 1988: 1)

The image itself does something (e.g. visual resistance, strangeness)
# Site of Production (technological/material modality)

## Camera Angles, Subject Size and Camera Movements

<table>
<thead>
<tr>
<th>Subject size</th>
<th>Long</th>
<th>medium</th>
<th>close-up</th>
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</thead>
<tbody>
<tr>
<td>Camera angle</td>
<td><img src="image1" alt="Image" /></td>
<td><img src="image2" alt="Image" /></td>
<td><img src="image3" alt="Image" /></td>
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**Long** can:
- capture features of the environment
- establish the scene
- capture the entire unfolding of a situated activity recording all the participants involved in it
- analyse both talk and visual conduct of an activity
- Play up setting / dwarf players

**Medium** can:
- foreground interaction space by showing *how* actions are accomplished through interactions
- allow for a sequential analysis of talk
- Allow for an analysis of the shifting attentions and orientations of participants

**Close-up** can:
- focus on the facial expressions/non-verbal aspects of interpersonal interaction

Source: Mengis et al., 2016
### Site of Production (technological/material modality)

Camera Angles, Subject Size and *Camera Movements*

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<td>subjective</td>
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**Objective angle**: camera is oriented so that “[the] audience views the scene through the eyes of an unseen observer (..) [and not from] anyone within the scene” (Mascelli, 1965: , p.14), which creates a sense of detachment.

**Subjective angle**: places the viewer in the picture and sees the scene through the eyes of the actor the camera embodies. Viewer seems to see the world from a personal viewpoint.

**Point-of-view angle**: The camera is positioned at the side of a subjective player - whose viewpoint is being depicted - so that the audience is given the impression they are standing cheek-to-cheek with the off-screen player (Mascelli, 1965). As close as an objective shot can get to a subjective view while still remaining objective.

source: Mengis et al., 2016
## Site of Production (technological/material modality)

### Camera Angles, Subject Size and Camera Movements

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**Fixed camera:**
- consistent view of the stream of action to follow the sequential unfolding of the interaction from the beginning to the end without the need to anticipate events
- researcher remains relatively unobtrusive and can leave the scene during the recording

**Moving/roving camera**
- grasp the material and rhythmic unfolding of a practice and follow it in space
- do a “sensory apprenticeship” by “walking with the video” (Pink, 2001, 2007, p. 244) empathizing with practitioners

source: Mengis et al., 2016
Home – an exercise

With your cellphone, produce a 30-60 seconds video of your home by providing a sense of the experience of your home. What is it to “be home”? Try to capture what makes the place home to you, maybe by providing insights on the activities you do in your home or the elements and qualities of the place (e.g. its lookout, its decoration, a sound, a smell, a light) that matter most to you.
Home – an exercise (45 min)

• Guide your bench neighbour through your video showing it to him/her. The neighbour uses the unfolding video material to delicately ask questions to its producer. The aim is to understand what makes a place we live in home.
• Switch roles
• Methodological reflections
  – Discuss what can be learned from this video + the interview, what can’t.
  – How is what you can learn from your data different from the photographic work of Koelbl? Why?
  – How do the specific video recording practices matter: How has the video been used (fixed camera vs. roving camera, close up vs. panoramic, height of camera), was there an off-voice, was the video edited, what role does the sound play?
Discuss the relevance of these video-methodological practices in relation to the insights gained from reading the paper of Mondada (2006)
Data collection

- Interview of 40 men and women in their homes in England and Spain
- "video tour" of each home: show me what matters to them, talking about their decorations, explaining how they cared for their homes and contents
  «the video tours invited informants to represent their sensory experiences on camera using sound (playing music, taking me to ‘noisy’ places), smell (spraying perfumes and household products in the air, inviting me to stick my nose and camera in ‘smelly’ cupboards) and touch (running hands over surfaces or massaging a ‘creamy, smooth’ product into a sponge), as well as vision.”
- Additional visits/overnight stays
- Technology matters: Sony domestic digital video camera with foldout screen: allowed seeing both the camera’s viewfinder and the wider context, more intimate than professional cameras

Findings

• **Home goes beyond the visual**

“During the video tours it soon became clear that visual home decoration was not the only way people create home (...). Holly was 23 and shared her cousin’s one-bedroom London flat when I interviewed her. She had little personal space, sleeping on the sofa bed in the living room, keeping her bedding in a cupboard, and sharing areas in her cousin’s bedroom for clothes and make-up. Holly’s cousin had decorated the flat and although some displays also represented Holly’s family she had not added any personal photos. Instead Holly’s visual contribution consisted of a couple of photos and postcards stuck on the kitchen fridge. (...) In this situation Holly used different strategies to create ‘home’ within her cousin’s flat. These can be understood by conceptualising home not simply as a static material, physical and visual environment, but as a feeling and atmosphere that might be temporary and involves other sensory experiences. For example, I asked Holly if sharing space with her cousin was problematic.”

Findings

• Home goes beyond the visual: sound!

“‘Not really. We don’t really... bump into each other because we go at different times, you know. She goes at 8 o’clock in the morning; I go at half 11 in the morning, so we miss each other. You know it’s not a fight to get in the shower or anything we, you know, have our space.’ (Holly)

Holly described how she used sensory strategies to create her own sense of space and self in her cousin’s material home, mainly using sound.
‘I get up about half 8. As soon as I get up I stick music on, which consists of Aretha Franklin, Guns ’n’ Roses, everything. If the kitchen’s a mess, I’ll just tidy it up. You know, watch TV for a bit but basically sing, dance all over the place, get ready for work and I’m normally fine. If I’ve got a hangover it’s always a bit, bit different but normally I’m fine, I mean, you know, in the morning it’s just, it’s the best time I think in the morning. You see I’ve got time to myself then and stick on music. That gets me going. Sort of lifts me up in the morning.’”

I don’t know the word „sleep“. In the evening when I lie in bed, sleep doesn’t come to me, yet I am not tired in the day time. We sometimes laugh when we are watching TV but rarely we are talking to each other.

Elli Seebold, 68, pensioner

At night, we’re off to bed, sometimes as early as 6 pm. We hardly ever watch TV in the evening, we work on the crossword puzzle a bit and then we turn in.

Gerhard Seebold, 75, pensioner

The carpet on the wall is from my grandmother. It is sound-muffling and absorbs the noise, because our bedroom is wall to wall with the communal kitchen. We have already been living in this flat for 13 years.

Michail Sapolnov, 40, worker

We have been together since 15 years, the secret of our marriage is love.

Helena Sapolnova, 40, musician
Site of Audiencing
Practices of viewing video material

• As film (e.g. ethnographic documentary)
• As data (e.g. interactional studies)
• Frame-by-frame
• Slow motion / fast forward
• By researcher / in collaboration with practitioner or subject of inquiry (e.g. video reflection)

«Analysis as a social activity can be made possible, through the sharing, the reference to, the discussion and the collaborative analysis of available records.» (Mondada, 2006: 53)
Engender reflexivity (and not only reflection) involving participants in analysis of video

- **Reflection**: practitioners’ practice of thinking back to an event and assessing it and our conduct in relation to it. Schön refers to this as ‘reflection-on-action.’ It is focused and purposive.

- **Reflexivity**: practitioners’ fully internalised and socially distributed practice of monitoring and adjusting their way of working. Reflexivity manifests as a sense in practitioners that there are situations or impending problems that are in need of addressing. Schön refers to this as ‘reflection-in-action’. Reflexivity is diffuse in focus and open-ended in purpose.
Engender reflexivity (and not only reflection) involving participants in analysis of video

What is achieved through this process of participative video reflection?
Engender reflexivity (and not only reflection) involving participants in analysis of video

What is achieved through this process of participative video reflection?

- reveals to practitioners their own habits: they can be alerted to practices that they have come to regard as ‘given’ over time
- May reveal a degree of disconnection between practice and purpose: Links practitioners' thinking, their in situ conduct (what they do in real time, how they do it, who does it) and practical problems
- By gaining awareness, practitioners can intervene in their habits (what can and needs to be done to improve what is done)

What are the benefits for the researcher in engaging in collaborative analysis?
Multiple analytical methods for analysing video:
- Ethnomethodology
- Conversation analysis
- Discourse analysis
- Multimodal analysis of social interaction
- Semiotic analysis (e.g. social semiotics)
- Genre analysis
- Grounded theory – thematic/content analysis
- Sociological Hermeneutics
- ..
The ambulance team has concluded its brief handover report. 01:55 In a second, seven members of the clinical team (two nurses, a scrub nurse, the head surgeon, the assistant surgeon and two members of the ambulance team) move the patient, strapped with laces to a support structure to immobilize his back, from the ambulance stretcher to the ED stretcher. In the back a nurse is preparing a machine ?? The radiologist is entering the resuscitation bay.

Nurse 1, standing on the left of the patient (next to his head), opens the upper laces and addresses the patient. The assistant surgeon, wearing gloves, approaches the patient from his right hand side, touches his chin and looks into the patient’s throat, then helps to open the laces himself to free the chest of the patient. In the meanwhile, the two members of the ambulance team make two movements on their stretcher to make it ready and carry it out of the resuscitation bay. The scrub nurse puts away the motorcycle helmet, which still lay on the patient’s stretcher.

02:24 In the background, from nearer to farer from patient: the lead surgeon Stefano (red in the face makes an entrance) and reaches more or less the position of the camera, behind the head-side of the patient (B), from which vantage point he can overlook the whole scene. Dr Stefano is followed by tall Doc 1 in a white overall who disappears from the camera but gets closer to both patient and Dr Stefano.

<table>
<thead>
<tr>
<th>Time and Visual Scene</th>
<th>Spatial Movements</th>
<th>Verbatim Interaction</th>
</tr>
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<tbody>
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<td>Nurse 1: Buongiorno. Assistant surgeon: -giorno. Nurse 1: Io sono Emi, piacere, sono infermiera. Assistant surgeon: Come Andiamo? Patient: Bene. Assistant surgeon: Apra la bocca un’attimo. Va bene. A va bene.</td>
</tr>
</tbody>
</table>
00:06:20 STABILIZING PATIENT, ENTERS X-RAY MACHINE

00:09:40 ASSISTANT SURGEON WORKING ON HEAD INJURY

00:11:00 RADIOLOGIST TAKING OUT X-RAY MACHINE

00:13:40 PERFORMING LOG ROLL WITH BARS
00:00:00 PREPARING X RAY SCAN

- DESK with computer
- SINK
- HEART MONITOR
- STRETCHER
- X RAY MACHINE
- TABLE WITH ASPIRATOR
- TOOL TABLE
- BAR DESK WITH PAPERWORK
- CURTAIN
- BARS
- SINK
- DESK with computer

Fixed elements

Moveable elements habitually part of resuscitation bay

Moveable elements only temporary part of resuscitation bay

ASm = Assistant Surgeon male
HSm = Head Surgeon male
HRm = Head Radiologist male
ARf = Assistant Radiologist female
SNf = Scrub Nurse female
Nf = Nurse female
Nm = Nurse male
Pm = Police male
The Site of the Video itself
Analysing Video in Context – Visual Transcription Matters
The Site of the Video
A Process for Getting on with the Analysis

1. Preliminary review of data corpus (soon after data collection)

   Catalogue some basic aspects of the activities and events that have been recorded by describing and categorizing video material. Document when (times) the recordings include what people (gender, age), when they leave the scene, where they are in space, what they do. Include a column for brief notes concerning potential phenomena/activities that might be of interest.

2. Substantive review of the data corpus

3. Analytic review of the data corpus

Heath et al. (2010)
Example: Preliminary Review of Data

<table>
<thead>
<tr>
<th>Time</th>
<th>Patient</th>
<th>N/R</th>
<th>Problem</th>
<th>Treatment</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>09:02–09:09</td>
<td>P. Hall</td>
<td>N</td>
<td>Bronchitis</td>
<td>Antibiotics return</td>
<td>Chest exam n 3</td>
</tr>
<tr>
<td>09:13–09:20</td>
<td>C. Byrne</td>
<td>R</td>
<td>Bruising/fall</td>
<td>ref nurse</td>
<td>Discuss side effects</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Child/M pain/crying n 4</td>
</tr>
</tbody>
</table>

Heath et al. (2010)
1. Preliminary review of data corpus (soon after data collection)

2. Substantive review of the data corpus
   initial analysis of data extracts or «fragments» with the aim to find further instances of events or phenomena, so as to enable comparison and delineate recurrent patterns. Detailed and systematic description of these fragments.

3. Analytic review of the data corpus

Heath et al. (2010)
Interest in how announcements are issued and how they relate to other activities in the control room of London Underground. Descriptions of:
Topic addressed by announcement; basic features of its structure; the sources of information that prefigured the announcement;

Heath et al. (2010)
The Site of the Video
A Process for Getting on with the Analysis

1. Preliminary review of data corpus (soon after data collection)
2. Substantive review of the data corpus
3. Analytic review of the data corpus
   - review of related data sets in order to find examples of actions that appear to reflect similar characteristics
   - repeatedly view a fragment and ev. discuss it with colleagues during data sessions: orderliness of activities will become apparent
   - repeat with a number of short fragments
   - transcribe both verbal interaction and visual conduct of a few selected fragments
   - Analyse transcripts going back and forth between data and literature

Heath et al. (2010)
Example of an analytic review

Transcript of verbal interaction

Knock
Dr: Come in:
(4.6) ((P. enters the consulting room))
Dr: Do sit down::
(5.5)
Dr: What’s up?
(4.8)
P: I’ve had a bad eye::: (.) in there=
Dr: =Oh: yeah
(0.8)
P: Bit of fat flew up er a fortnight ago.
Dr: Yeah.

Transcript of visual conduct

Heath et al. (2010)
With her suggestion, “Try that one” Jenny points to the area in question (Image 2). The utterance and the accompanying gesture encourage Ben to turn towards the pin and apply the probe. As he begins to move the probe to its new position, Jenny touches a spot on Ben’s head that corresponds to the location of the pin in the dummy head. She looks up and sees the skeleton’s left leg moving up and down (Image 3). A moment later, she points at the moving leg and encourages Ben to look up, “Oh look it makes your legs move” (Image 4).

Lehn & Heath (2006) Discovering Exhibits: Video-Based Studies of Interaction in Museums and Science Centres
Conventions in Transcribing the Verbal/Paraverbal Cues of an Interaction

Some conventions

// when a person is interrupted or interrupts itself
CAPITALS noticeably louder
word underline indicates speaker emphasis
- sharp cut off
: stretching of a word
! animated tone
.hh inbreath
.hh outbreath
(.) micro-pause
(.7) length of a pause
((laughing)) non verbal activity
>< talk in between is quicker
<> talk in between is slower
[...] between adjacent lines indicates overlap / or comments of the transcriber
( ) unclear fragment
Conventions in Transcribing the Verbal/Paraverbal Cues of an Interaction

Conversation Analysts do very meticulous transcriptions...

1 CPO: It’s a bit acrimonious [is it,]
2 Caller: [Yes] iddis.
3 CPO: Right. Okay, .hh ER:m (0.3) tk (. ) Right.
4 (0.5)
5 CPO: .hh I MEAN THERE MA Y BE (. ) VARIous re a:sons,
Conventions in Transcribing the Verbal/Paraverbal Cues of an Interaction (Multimodality)

- Mutual gaze.
- A looks away and B looks away.
- A looks down oriented toward B. B looks away.
- A looks away. B looks down oriented toward A.
- A and B are looking down in front of them.
- A looks at B. B looks down.
- A looks at B. B looks away.
- B looks at A. A looks down.
- B looks at A. A looks away.
Conventions in Transcribing the Verbal/Paraverbal Cues of an Interaction (Multimodality)

<table>
<thead>
<tr>
<th>Gesture</th>
<th>Speech</th>
</tr>
</thead>
<tbody>
<tr>
<td>![Gesture Image] touches each bar magnet and adjusts them slightly</td>
<td><em>if I (..) move them</em></td>
</tr>
<tr>
<td>![Gesture Image] brings fingers together above the magnets</td>
<td><em>closer together (..)</em></td>
</tr>
<tr>
<td>![Gesture Image]</td>
<td><em>then let go (..) what do you think would happen to the magnets?</em></td>
</tr>
</tbody>
</table>

Figure 1. Excerpt from [Mavers (2009: p. 146)] Reprinted with permission of the author(s).
Conventions in Transcribing the Verbal/Paraverbal Cues of an Interaction (Multimodality)

raises hand

1.             2.             

----     -----     

Ps:                    -----er's:ms:--I've got these: 
Dr:     morning

'--'     -   -   -   -   -   - 

^     ------

hand    posture

______ continuous line above transcribed talk indicates that the party is gazing at the face of the co-participant

- - - - - Longer dashes indicate that the party is looking at a particular object

, , , , , , A series of commas indicates that the party is turning away from the participant

. . . . . . . A series of dots indicate that the party is turning towards a co-participant
Exercise (45 mins):
Analyse Interaction between Vet, Dog Owner and Dog

• Forming Groups: Focus particularly on verbal interaction, non-verbal interaction, relation between verbal and non-verbal interaction
• Watch the video until 5:40 mins. Avidly take notes while watching, note down what happens when (marking down exact times)
• After the completion of the video, take a few minutes to write down what has caught your attention
• Discuss in a group of 4-5 people your observations and what you find particularly interesting based on the verbal/non-verbal/multimodal interaction
• Re-watch (those parts you found most interesting). Avidly take notes.
• Re-discuss
Conclusion

• Video is more than an ubiquitous media of today. Given its distinctive treatment of ‘interaction’, ‘embodiment’, and ‘materiality’, it has also become a respected research approach with distinct methodological practices in multiple disciplines of social science

• As specific video-methodological practices matter for how the object of study manifests, one needs to be methodologically and analytically attentive to three sites or areas: the production of video, the audiencing of video and the video itself

• Aside from its value to study the accomplishment of sociomaterial interaction, it can also be used in organizational domains to trace, show and share organizational practice

• Video is increasingly used to analyse interaction in ‘online’ sites of sociality. These developments pose new and distinct challenges to a video-based methodology
Main References

• Margolis, E. (2011) The Sage handbook of visual research methods, Sage