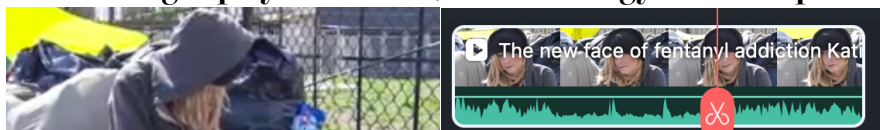# Video Ethnography: Culture, Technology & Interpretation

EDCP 510.032

University of British Columbia

Winter 2 2024 (Th, 4.30-7.30)

Course Description:
This is an advanced methodology course balanced across the history, materiality, practice, and theory of videography and videoethnography. The course focuses on video data collection and analysis with assignments that accommodate students' research interests and projects. While photography, filmography, and videography have been central to ethnography since the nineteenth century, the course also addresses mobile media and technologies that introduce profound questions of ethics and protocols. This section of EDCP 510 emphasizes micro-video, micro-analysis, and a particular type of qualitative reasoning and empirical analysis informed by actor-network theory (ANT), conceptual realism, and object-oriented ontology (OOO).

Instructors: Stephen Petrina	**Graduate Assistant:** ?
Office: Geography 109	**Office Hours:** By appointment
Email: stephen.petrina@ubc.ca	

WWW: Canvas + http://blogs.ubc.ca/msts/ + https://blogs.ubc.ca/researchmethods/

Valued Ends of the Course:
Our intention is to help you develop a background and a depth of expertise—as a researcher—as an intellectual—for doing video ethnography @ culture, technology & interpretation.

Readings (Required):
1. *Readings in Video Ethnography (Culture, Technology & Interpretation).* (Download all from Canvas for EDCP 510)

Assessment (for details, see below)**:**	**Deadline:**
1. Participation in Seminars (10%)	Ongoing
2. Learn, Share, Teach (20%)	Ongoing
3. 10 x 6 x 600 (Micro-video & Analysis) (25%)	February 8-11
4. Proposal (10%)	March 7
5. 300 x 12 x 1200 (Video Ethnography) (35%)	April 4-11

- **Academic Honesty and Standards, and Academic Freedom: Please refer to** *UBC Calendar*
- **Policies and Regulations (Selected):** http://www.students.ubc.ca/calendar
- **Academic Accommodation for Students with Disabilities:** Students with a disability who wish to have an academic accommodation should contact the Disability Resource Centre without delay (see UBC Policy #73 www.universitycounsel.ubc.ca/ policies/policy73.pdf).

EDCP Grading Guidelines
July 2008

A level - Good to Excellent Work

A+   (90-100%) A very high level of quality throughout every aspect of the work. It shows the individual (or group) has gone well beyond what has been provided and has extended the usual ways of thinking and/or performing. Outstanding comprehension of subject matter and use of existing literature and research. Consistently integrates critical and creative perspectives in relation to the subject material. The work shows a very high degree of engagement with the topic.

A   (85-89%) Generally a high quality throughout the work. No problems of any significance, and evidence of attention given to each and every detail. Very good comprehension of subject and use of existing literature and research. For the most part, integrates critical and creative perspectives in relation to the subject material. Shows a high degree of engagement with the topic.

A-   (80-84%) Generally a good quality throughout the work. A few problems of minor significance. Good comprehension of subject matter and use of existing literature and research. Work demonstrates an ability to integrate critical and creative perspectives on most occasions. The work demonstrates a reasonable degree of engagement with the topic.

B level - Adequate Work

B+   (76-79%) Some aspects of good quality to the work. Some problems of minor significance. There are examples of integrating critical and creative perspectives in relation to the subject material. A degree of engagement with the topic.

B   (72-75%) Adequate quality. A number of problems of some significance. Difficulty evident in the comprehension of the subject material and use of existing literature and research. Only a few examples of integrating critical and creative perspectives in relation to the subject material. Some engagement with the topic.

B-   (68-71%) Barely adequate work at the graduate level.

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NOTE: For UBC's Faculty of Graduate Studies (FOGS), a final mark below 68% for Doctoral students and below 60% for Masters students is the equivalent of a Failing mark.

C & D level - Seriously Flawed Work

C   *(55-67%)* Serious flaws in understanding of the subject *material.* Minimal integration of critical and creative perspectives in relation to the subject material. Inadequate engagement with the topic. Inadequate work at the graduate level.

D level

D   (50-54%)

F level - Failing Work

F (0-49%)

EDCP 510 Course Schedule & Readings

The schedule primarily consists of a series of seminars & student projects.

Date	Forum	Assignment	Readings & Topics
Week 1 January 11	Seminar	Module 1	**Video Ethnography, Culture, Technology & Interpretation Themes in Video Ethnography**
Week 2 January 18	Seminar	Module 2-3	**Research Ethics + Research Topics**
Week 3 January 25	Seminar	Module 4	**Micro-Video Analysis**
Week 4 February 1	Seminar	Module 5	**Videography**
Week 5 February 8	Student Projects	**Presentation**	**Student 10 x 6 x 600 Projects**
Week 6 February 15	Seminar	Module 6	**Thick & Thin Description**
Week 7 February 22	**Research / Reading Break**		
Week 8 February 29	Seminar	Module 7	**AI, Virtuality, and *in Artifice & in Silico* Ethnographies**
Week 9 March 7	Proposal / Seminar	Module 8	**ANT, Semiotics, & Ethnographies of Technoscience**
Week 10 March 14	Seminar	Module 9	**Educational Ethnographies**
Week 11 March 21	Seminar	Module 10	**Ethnographic Expression**
Week 12 March 28	**Research / Reading Break**		
Week 13 April 4	Student Projects	**Presentation**	**Student 300 x 12 x 1200** work in progress **Projects + Wrap up**
Week 14 April 11	Online		**Completion of Final Projects**

Themes / Topics & Readings

Week 1: Themes in Videoethnography

Reading:
Geismar, H. & Knox, H. (2021). Introduction 2.0. In H. Geismar & H. Knox, (Eds)., *Digital anthropology*. (pp. 1-18). Routledge.

References
Pink, S. (2001/2014). Video in ethnographic representation. In *Doing visual ethnography: Images, media and representation in research* (3rd ed.) (pp. ?-?). Thousand Oaks, CA: Sage Publications.

Pink, S. (2001/2014). The visual in ethnography. In *Doing visual ethnography: Images, media and representation in research* (3rd ed.) (pp. 17-29). Thousand Oaks, CA: Sage Publications.

Pink, S. (2001/2014). Video in ethnographic research. In *Doing visual ethnography: Images, media and representation in research* (3rd ed.) (pp. ?-?). Thousand Oaks, CA: Sage Publications.

Pink, S. (2009). Situating sensory ethnography. In *Doing sensory ethnography* (pp. 7-22). Thousand Oaks, CA: Sage.

Week 2: Research Ethics and Law + Research Topics and Proposals

Reading:

Everri, M., Heitmayer, M., Paulius, Y.-S., & Saadi, L. (2020). Ethical challenges of using video for qualitative research and ethnography. In T. Lähdesmäki, E. Koskinen-Koivisto, V. L.A. Čeginskas, & A-K. Koistinen (Eds.), *Challenges and solutions in ethnographic research* (pp. 68-83). Routledge.

References

Buchanan, E. A. (2011). Internet research ethics: Past, present, and future. In M. Consalvo & C. E. West (Eds.), *Handbook of internet studies* (pp. 83-108). Sussex, UK: Wiley-Blackwell.

AAA. (2009/2012). Code of ethics. http://s3.amazonaws.com/rdcms-aaa/files/production/public/FileDownloads/pdfs/issues/policy-advocacy/upload/AAA-Ethics-Code-2009.pdf + http://ethics.americananthro.org/category/statement/

AERA. (2011). Code of ethics. *Educational Researcher, 40*(3). 145–156.

RTNDA. (2007). Code of ethics. https://www.rtdna.org/content/rtdna_code_of_ethics + https://www.rtdna.org/content/guidelines_for_ethical_video_and_audio_editing

Graham, A., Powell, M., Taylor, N., Anderson, D., & Fitzgerald, R. (2013). *Ethical research involving children*. Florence, UNICEF Office of Research – Innocenti. Retrieved from: http://childethics.com/wp-content/uploads/2013/10/ERIC-compendium-approved-digital-web.pdf

Week 3: Micro-Video Data Analysis

Reading:

Jie Guo, J., Gong, R., Ma, Y.-L., Liu, M., Xi, X., Nie, X., & Yin, Y. (2023). A survey of micro-video analysis. *Multimedia Tools and Applications,* preprint, 1-22.

OR

Knoblauch, H., Tuma, R., & Schnettler, B. (2014). Video analysis and videography. In U. Flick, (Ed.), *Sage handbook of qualitative data analysis* (pp. 435-449). Sage.

References

Jones, J. S. & Watt, S. (2010). Making sense of it all: Analysing ethnographic data. In J. S. Jones & S. Watt, (Eds.), *Ethnography in social science practice* (pp. 57-72). Routledge.

Markham, A. N. (2018). Ethnography in the digital internet era: From fields to flows, descriptions to interventions. In N. Denzin & Y. Lincoln (Eds.), *Sage handbook of qualitative research* (5th ed.) (pp. 650-668). Thousand Oaks, CA: Sage.

Nguyen, P. X., Rogez, G., Fowlkes, C., & Ramanan, D. (2016). The open world of micro-videos. *CoRR – Cornell Computing Research Repository*, abs/1603.09439.

Redi, M., O'Hare, N., Schifanella, R., Trevisiol, M., & Jaimes, A. (2014). 6 seconds of sound and vision: Creativity in micro-videos. *IEEE Conference on Computer Vision and Pattern Recognition (CVPR)*.

Berry, M. (2017). Mobile filmmaking. In L. Hjorth, H. Horst, A. Galloway, & G. Bell (Eds.), *Routledge companion to digital ethnography* (pp. 308-317). New York, NY, Routledge.

Bene, R. (2014). Opportunities and challenges of using video to examine high school students' metacognition. *Qualitative Report, 19*, 1-26.

Mitchell, W. J. T. (1984). What is an image? *New Literary History, 15*(3), 503-537.

Moerman, M. (1987). Society in a grain of rice: An exercise in micro-ethnography. In *Talking culture: Ethnography and conversation analysis* (pp. 68-100). Philadelphia, PA: University of Pennsylvania Press.

Knoblauch, M. & Tuma, R. (2011). Videography: An interpretative approach to video-recorded micro-social interaction. In E. Margolis & L. Pauwels (Eds.), *Handbook of visual research methods* (pp. 414-430). Thousand Oaks, CA: Sage.

Rukszto, K. (2005). The other heritage minutes: Satirical reactions to Canadian nationalism. *Topia, 14*, 73-91.

Week 4: Videography

Reading:
Magny, H. (2022). <u>Unspoken tears: Trauma through words | director's notes</u>. *NFB Blog*.

References
Knoblauch, M. & Tuma, R. (2011). Videography: An interpretative approach to video-recorded micro-social interaction. In E. Margolis & L. Pauwels (Eds.), *Handbook of visual research methods* (pp. 414-430). Sage.
Knoblauch, H., Tuma, R., & Schnettler, B. (2014). *Videography: Introduction to interpretive video analysis of social situations*. Peter Lang.

Week 5: Student 10 x 6 x 600 Projects

Week 6: Thick Description, Depiction, and Interpretation (i.e., Interpretation)

Reading:
Latour, B. (1988). Opening one eye while closing the other... a note on some religious paintings. *Sociological Review Monograph, 35*, 15-38.

References
Geertz, C. (1973). Thick description: Toward an interpretive theory of culture Download Thick description: Toward an interpretive theory of culture. In *The interpretation of cultures* (pp. 3-32). Basic Books.
Love, H. (2015). Close reading and thin description. *Public Culture, 25*(3), 401-434.

Week 7: Reading / Research Break

Week 8: AI, Virtuality, and *in Artifice* & *in Silico* Ethnographies

Reading:
Dippel, A. & Sudmann, A. (2023). AI ethnography. In S. Lindgren (Ed.), *Handbook of critical studies of artificial intelligence* (pp. 826-844). Elgar.

References
Hoffman, S. G., Kelly, J., Alegria, S., Cruz, T., Shestakofsky, B., Smith-Doerr, L., & Noble, S. U. (2022). Five big ideas about AI. *Contexts, 21*(3), 8-15.
Kawaf, F. (2019). Capturing digital experience: The method of screencast videography. *International Journal of Research in Marketing, 36*, 169–184.
Hine, C. (2015). *Ethnography for the internet*. Bloomsbury.
Hewson, C. (2014). Qualitative approaches in internet-mediated research: Opportunities, issues, possibilities. In P. Leavy (Ed.), *Oxford handbook of qualitative research* (pp. 1-45). Oxford University Press.
Harrington, M. C. R. (2009). An ethnographic comparison of real and virtual reality field trips to Trillium Trail: The salamander find as a salient event. *Children, Youth and Environments, 19*(1), 74-101.
Kozinets, R. V. (2015). *Netnography: Redefined*. Sage.
Lyman, P. & Wakeford, N. (1999). Introduction: Going into the (virtual) field. *American Behavioral Science, 43*(3), 359-376.

Week 9: ANT, Semiotics, and Ethnographies of Technoscience

Reading:
Mattozzi, A. (2020). What can ANT still learn from semiotics? In A. Blok, I. Farías, and C. Roberts (Eds.), *The Routledge companion to actor-network theory* (pp. 87-100). Routledge.

References
Petrina, S. (2019/2024). Actor-network analysis. In *Methods of analysis*. Forthcoming.

Johnson, J. [aka Latour, B.] (1988). Mixing humans and nonhumans together: The sociology of a door-closer. *Social Problems, 35*(3), 298-310.

Latour, B. (1993). Ethnography of a "high-tech" case: About Aramis. In P. Lemonnier (Ed.), *Technological choices* (pp. 372-398). Routledge.

Blok, A., Farías, I., & Roberts, C. (Eds.). *The Routledge companion to actor-network theory*. Routledge.

Week 10: Educational Ethnographies

Reading:
Are Our Kids Tough Enough? Chinese School, England (Season 1, Episode 3)
Teachers Naija Reality TV Show, Nigeria, (Season 1, Episode 10) *up to about 00:21:13

References
All episodes of *Are Or Kids Tough Enough?* and *Are Our Kids Tough Enough?*
All episodes of *Teachers Naija Reality TV Show* and see *Teachers Naija Reality TV Show*

Ravindran, A., Li, J., & Marshall, S. (2020). Learning ethnography through doing ethnography: Two student—researchers' insights. *International Journal of Qualitative Methods, 19*, 1-11.

Beach, D., Bagley, C., & da Silva, S. M. (Eds.). (2018). *The Wiley handbook of ethnography of education*. Wiley.

Goldman-Segall, R. (1993). Looking through layers. *Points of viewing children's thinking: A digital ethnographer's journey* (pp. 21-42). Erlbaum.

Bene, R. (2014). Opportunities and challenges of using video to examine high school students' metacognition. *Qualitative Report, 19*, 1-26.

Yon, D. A. (2003). Highlights and overview of the history of educational ethnography. *Annual Review of Anthropology, 32*, 411-429.

Anderson-Levitt, K. M. (2012). Complicating the concept of culture. *Comparative Education, 48*(4), 441–454.

Week 11: Ethnographic Expression

Reading:
Wolf, M. (1992). Writing ethnography. In *A thrice-told tale: Feminism, postmodernism, and ethnographic responsibility* (pp. 127-142). Stanford University Press.

References
Cantarella, L., Hegel, C., & Marcus, G. E. (2019). *Ethnography by design: Scenographic experiments in fieldwork*. Bloomsbury.

Ellis, C. & Bochner, A. P. (Eds.). (1996). *Composing ethnography: Alternative forms of qualitative writing*. Alta Mira Press.

Latour, B. & Weibel, P. (Eds.). (2005/2014). *Making things public: Atmospheres of democracy*. MIT Press.

Stoller, P. (1994). Ethnographies as texts/ethnographers as griots. *American Ethnologist, 21*(2), 353-366.

Van Maanen, J. (1988). *Tales of the field: On writing ethnography*. University of Chicago Press.

Week 12: Reading / Research Break

Week 13: Student 300 x 12 x 1200 Projects

Participation

We refer to scholarly levels of participation as **academic conversation, academic dialogue,** or often **performance**, which entail a variety of things including articulation and presentation. Throughout, the challenge is to develop a facility for both **description** and **depiction**. Description *and* depiction are key practices across *all* the disciplines and interdisciplines. **Commentary** *and* **criticism** seem to presuppose a **close reading** of a text or work, immersion, *and* a transgressive reading, subversion, although this is neither always possible nor the case. If commentary presupposes **solemn reverence** for a discipline, text or work, then criticism presupposes **gentle mocking** or **subversive irreverence** for that same discipline, text and work. Indeed, interdisciplinarity (cross, meta, multi, trans, etc.) demands and presupposes immersion *and* subversion. All of this necessitates a certain **vulnerability**. Avoid **defensive readings**; read for **understanding**.

Participation is variant whereas modes have proliferated. Participation is interdependent with **preparation** for each class, which involves *reading* (highlighting, pagination margin notes, comments & questions, etc.), *writing* (note-taking, outlining, questioning, defining, mapping, framing, summarizing, journaling, blogging, tweeting podcasting, exposition, etc.), *organizing* (documenting, labeling, ordering, archiving, filing, sequencing events, chronicling, etc.), *reflecting* (rethinking, reincorporating, remapping, analyzing, synthesizing, etc.), and *speaking* (discussing, corresponding with peers, social media, etc.). While a variety of apps and media are readily available for organizing notes, consider *Evernote* for starters.

Assignments

1. **Learn, Share, Teach (LST) (20%)**— (Groups of 2-3, 1-1.5 hrs) Choose one week on the schedule and coordinate the discussion. It will be your responsibility to introduce a micro or short ethnographic or documentary video of your choice, provide and interpretation, and moderate the discussion. For the discussion that you lead, please prepare to:

   - Screen a micro or short ethnographic or documentary video of your choice.
   - Provide a provisional interpretation.
   - Provide any handouts, focus, or discussion questions for clarifying the video.
   - Moderate and bring closure to the video discussion.

2. **10 x 6 x 600 (25%)**— This is a micro-video and micro-analysis of micro-social or micro-cultural data. Produce or extract a 10 second video and provide a micro-analysis or interpretation with 6 images and 600 words. The micro-video can be drawn from a 3rd party public site (e.g., TikTok, YouTube, Vimeo), a clip from a larger research project with Ethics approval, or shot within the parameters of EDCP 510 (i.e., with peers from the class). * See elaboration below
   Format: The 15 sec. video should be a Smart Phone-compatible file (e.g., (H-264, mpeg4, mp4, m4v, etc.) exported or produced at 16x9 aspect ratio (720p = 1280 x 720) *(not Full HD 1080p). Submit your PSA or HM via the Canvas Submit Assignment button on the top right.

3. **Proposal (for 300 x 12 x 1200 Video Ethnography) (10%)**— Develop a brief proposal for a specific research issue or problem. State the research problem, briefly set it in a theoretical context or framework (i.e., "what are the key theoretical terms?") and discuss how you will address the research problem through a short video ethnography (See outline). *Ideally this will build on the 10 x 6 x 600 project.

BRIEF Proposal Format

Section	Pages
Working Title	NA
1. Introduction & Site: What are your general and more specific interests for the video ethnography? What is the "site" from which the video will be drawn (i.e., 3rd party, data collection, etc.)?	(1/4 page)
2. Question(s) or Problem: What is the question (or are the questions) that ground(s) your research?	(1/4 page w/ purpose)
3. Purpose: Why is this important? Who is the potential audience or participants that will likely gain from your research?	
4. Key Theoretical or Critical Concepts: Identify 2-3 concepts that you intend to explore or focus on in your research. Provide a brief description of these or definitions.	(1/2 page)

5. Ethical Considerations: Identify any ethical considerations   **(1/2 page)**
   that may arise in your research or ethical problems that will
   have to be resolved before or during the inquiry (e.g.,
   consent).
6. References   **Attach**

4. **300 x 12 x 1200 Video Ethnography (35%)—** This is a video data and representation project. Produce or extract a 5 minute (approx.) video and provide an analysis or interpretation with 12 images and 1200 words. The micro-video can be drawn from a 3rd party public site (e.g., TikTok, YouTube, X), a clip from a larger research project with Ethics approval, or shot within the parameters of EDCP 510 (i.e., with peers from the class).

   Format: The 300 sec. video should be a Smart Phone-compatible file (e.g., (H-264, mpeg4, mp4, m4v, etc.) exported or produced at 16x9 aspect ratio (720p = 1280 x 720) *(not Full HD 1080p). Submit your PSA or HM via the Canvas Submit Assignment button on the top right.

Each video assignment has 3 parts: image (motion or moving & still), text, and sound (ITS). The **first part** challenges you to select a video clip that meets the temporal requirement (10 seconds & 300 seconds). The subject and content of the moving & still images— representation— are entirely your choice. The **second part** requires that you capture or extract still images (6 images & 12 images) that will provide examples (exemplification) in the analysis and be referred to within the analysis to illustrate, emphasize, clarify, etc. We use "capture" and "extract" somewhat loosely, as you may choose to sketch or illustrate instead of actually extracting or taking a snapshot of a frame. Think of the still images as frames (e.g., capture or extract 6 & 12 frames). The **third part** requires analysis of the images and sound (600 & 1200 words) or more technically of the ethnographic data. Analysis should include two parts: description and interpretation. Description requires fidelity to the data (i.e., to human & nonhuman actors or participants) or a provision of what is happening to help readers see and hear or draw one closer to the actors, action, culture, phenomena, or data, etc. Describe with an audience in mind to direct attention to specific actors, actions, interactions, artifacts, discourses, quotations, etc. in the images and sound. Interpretation requires an elaboration of meaning. Think of interpretation as paraphrasing. This challenges ethnographers to make dimensions of culture compelling through emergent or selective codes, categories, themes, conceptual or theoretical filters, lenses, etc. Again, interpret with an audience in mind to make the data meaningful— to direct attention to meanings of specific actors, actions, interactions, artifacts, discourses, etc. in the images and sound. In three words, these assignments challenge you to represent, describe, and interpret. Or they challenge you to resolve two processes: representation and signification.