Doing Visual Ethnography

Doing Visual Ethnography is a guide for students, researchers and teachers in the social sciences who wish to explore and actively use a visual dimension in their research. This book offers an integrated approach to doing visual research, showing the potential for building convincing case studies using a mix of visual forms including: archive images, media, maps, objects, buildings, and video interviews. Examples of the visual construction of ‘place’, social identity and trends of analysis are given in the first section of the book, whilst the essays in the second section highlight the astonishing creativity and innovation of four visual researchers. Each detailed example serves as a touchstone of quality and analysis in research, with themes ranging from the ethnography of a Venezuelan cult goddess to the forensic photography of the skeleton of a fourteenth-century nobleman. They give a keen sense of the motives, philosophies and benefits of using visual research methods. This volume will be of practical interest to those embarking on visual research as well as more experienced researchers. Key concerns include the power of images and their changing significance in a world of cross – mediation, techniques of analysis of visual materials, and how to unlock the potential of visual data for research.

With regular exercises, lists of key terms and points and self-evaluation checklists, Doing Ethnography systematically describes the various phases of an ethnographic inquiry and provides numerous examples, suggestions and advice for the novice ethnographer. Ethnography seeks to understand, describe and explain the symbolic world lying beneath the social action of groups, organizations and communities. This book clearly sets out the coordinates and foundations of this increasingly popular methodology. Gianpietro Gobo discusses all the major issues, including the research design, access to the field, data collection, organisation and analysis, and communication of the results.

This collection reflects the need for suitable methods to answer emerging questions that result from the ever-changing media environment. As media technologies and infrastructures become inseparably intertwined with social constellations, scholars from varying disciplines increasingly investigate their characteristics, functioning, relevance and impact – facing new methodological challenges as well as opportunities. Innovative Methods in Media and Communication Research engages with the substantial need to rethink established methods to research acute changes in the media environment. The book gathers chapters dedicated to the multifaceted and liveliness of emerging methods – from lifelogging and ethnography to digital methods and visualization – while embedding them in the rich history of interdisciplinary empirical research. Innovation here is a call for widening and rethinking research methods to stimulate a sophisticated debate on and exploration of contemporary methodological approaches for scholars at various levels of academic life. Accompanied by introductory sections of prominent scholars, the majority of empirical studies gathered in this volume are accomplished through early-career scholars who strive to advance cutting-edge and in parts even provocative approaches for the study of media and communication. The book’s four sections on Materiality, Technology, Experience and Visualization are introduced by Saskia Sassen, Noortje Marres, Sarah Pink and Lev Manovich.

Renowned writing and filming anthropologists engage in a dialogue by which they explore new understandings of aspects of specific realities, that visual representation has made possible. This collection of recent works by Norman K. Denzin provides a history of the field of qualitative inquiry over the past two decades. As such the leading proponent of this style of research, Denzin has led the way toward more performative writing, toward conceptualizing research in terms of social justice, toward inclusion of indigenous voices, and toward new models of interpretation and representation. In these 15 essays—which originally appeared in a wide variety of sources and are edited and updated here—the author traces how these changes have transformed qualitative practice in recent years. In an era when qualitative inquiry is under fire from conservative governmental and academic bodies, he points the way toward the future, including a renewed dialogue on paradigmatic pluralism.

This edition contains 27 articles, written by scholars and film makers who are generally acknowledged as the international authorities in the field. The book covers ethnographic filming and its relations to the cinema and television; applications of filming to anthropological research, the uses of still photography, archives, and videotape; subdisciplinary applications in anthropology, archaeology, bio-anthropology, museology and ethnography; and overcoming the funding problems of film production.

This bold agenda-setting title continues to spearhead interdisciplinary, multisensory research into experience, knowledge and practice. Drawing on an explosion of new, cutting edge research Sarah Pink uses real world examples to bring this innovative area of study to life. She encourages us to challenge, revise and rethink core components of ethnography including interviews, participant observation and doing research in a digital world. The book provides an important framework for thinking about sensory ethnography stressing the numerous ways that smell, taste, touch and vision can be interconnected and interrelated within research. Bursting with practical advice on how to effectively conduct and share sensory ethnography this is an important book, original, relevant to all branches of social sciences and humanities.

Museums: A Visual Anthropology provides a clear and concise summary of the key ideas, debates and tests of the most important approaches to the study of museums from around the world. The book examines ways to address the social relations of museums, embedded in their sites, collections, and exhibitions, as an integral part of the visual and material culture they comprise. Cross-disciplinary in scope, Museums uses ideas and approaches both from within and outside of anthropology to further students’ knowledge of and interest in museums. Including selected, globally-based case studies to highlight and exemplify important issues, the book also contains suggested Further Reading for each chapter, for students to expand their learning independently. Exploring fundamental methods and approaches to engage this constantly evolving time machine, Museums will be essential reading for students of anthropology and museum studies.

Qualitative research is designed to explore the human elements of a given topic, while specific qualitative methods examine how individuals see and experience the world. Qualitative approaches are typically used to explore new phenomena and to capture individuals’ thoughts, feelings, or interpretations of meaning and process. Such methods are central to research conducted in education, nursing, sociology, anthropology, information studies, and other disciplines in the humanities, social sciences, and health sciences. Qualitative research projects are informed by a wide range of methodologies and theoretical frameworks. The SAGE Encyclopedia of Qualitative Research Methods presents current and complete information as well as ready-to-use techniques, facts, and examples from the field of qualitative research in a very accessible style. In taking an interdisciplinary approach, these two volumes target a broad audience and fill a gap in the existing reference literature for a general guide to the core concepts that inform qualitative research practices. The entries cover every major facet of qualitative methods, including access to research participants, data coding, research ethics, the role of theory in qualitative research, and much more—all without overwhelming the informed reader.

Key Features Defines and explains core concepts, describes the techniques involved in the implementation of qualitative methods, and presents an overview of qualitative approaches to research Offers many entries that point to substantive debates among qualitative researchers regarding how concepts are labeled and the implications of such labels for how qualitative research is valued Guides readers through the complex landscape of the language of qualitative inquiry Includes contributors from various countries and disciplines that reflect a diverse spectrum of qualitative approaches from more traditional, positivist approaches, through postmodern, constructionist ones Presents some entries written in first-person voice and others in third-person voice to reflect the diversity of approaches that define qualitative work Key Themes Approaches and Methodologies Arts-Based Research, Ties to Computer Software Data Analysis Data Collection Data Types and Characteristics Dissemination History of Qualitative Research Participants Quantitative Research, Ties to Research Ethics Rigor Content Analysis, Ties to Theoretical and Philosophical Frameworks The SAGE Encyclopedia of Qualitative Research Methods is designed to appeal to undergraduate and graduate students, practitioners, researchers, consultants, and consumers of information across the social sciences, humanities, and health sciences, making it a welcome addition to any academic or public library.
The past decade brought forth a wave of excitement and promise for researchers and practitioners interested in community practice as an approach based on social justice principles and an embrace of community participatory actions. But, effective community practice is predicated on the availability and use of assessment methods that not only capture and report on conditions, but also simultaneously set the stage for social change efforts. This research, therefore, serves the dual purpose of generating knowledge and also being an integral part of social intervention. Research done in this way, however, requires new tools. Photovoice is one such tool—a form of visual ethnography that invites participants to represent their community or point of view through photographs, accompanied by narratives, to be shared with each other and with a broader community. Urban Youth and Photovoice focuses on the use of this method within urban settings and among adolescents and young adults—a group that is almost naturally drawn to the use of photography (especially digital and particularly in today's era of texting, Facebook, and Instagram) to showcase photovoice as an important qualitative research method for social workers and others in the social sciences, and providing readers with detailed theoretical and practical account of how to plan, implement, and evaluate the results of a photovoice project focused on urban youth.

This text explores the use and potential of photography, video and electronic media in ethnographic and social research. The book has a reflexive approach to the theoretical, methodological, practical and ethical issues involved when using media.

Ethnography and qualitative research methodology in general have witnessed a staggering proliferation of styles and genres over the last three decades. Modes and channels of communication have similarly expanded and diversified. Now ethnographers have the opportunity to disseminate their work not only through traditional writing but also through audio, visual, performative, hyper-text, and many diverse and creative multimodal documentation strategies. Yet, many ethnographers still feel insufficiently proficient with these new literacies and opportunities for knowledge mobilization, and they therefore still limit themselves to traditional modes of communication in spite of their desire for innovation. As university-based, community-driven and politically mandated agendas for broader knowledge transfer keep increasing worldwide, the demand for public scholarship continues to grow. Arguing for the need to disseminate innovative ethnographic knowledge more widely and more effectively, this book outlines practical strategies and tools for sharing ethnographic and qualitative research through widely accessible media such as magazines, trade books, blogs, newspapers, video, radio, and social media. Drawing from practical experiences and hands-on lessons, Doing Public Ethnography provides social scientists across all disciplines with concrete tactics for mobilizing knowledge beyond the academic realm.

Focus on the use of text in relation to a specific category of image - the photographic image - this book argues for a new appreciation of the relationship between texts and photographs in an age that seems to be dominated by visual images. With reference to a range of traditional and new media forms, and addressing such issues as gender, ethnicity, class, identity politics and biography, the author introduces a new perspective for the use and understanding of the symbiotic relationships that can exist between photographs and texts in the production of sociological, cultural and historical narratives. Lamination. Drawing on the work of Barthes and Benjamin, the book explores the material forms of publications that involve the combination of photographs and texts, such as newspapers and journalism, documentary archives, visual ethnographies and online social networks, showing how text and image are context for one another and so negotiate meaning between themselves. A challenge to the recent 'visual turn' in sociology and cultural studies, which argues - without privileging text or image - for the significance of text in relation to visual images and the production of combined meanings. Interpreting Visual Ethnography will appeal to scholars of sociology, anthropology and media studies with interests in theory, visual methods and text and meaning.

Questions of vision and knowledge are central to debates about the world in which we live. Developing new analytical approaches toward ways of seeing is a key challenge facing those working across a wide range of disciplines. How can visuality be understood on its own terms rather than by means of established textual frameworks? Visualizing Anthropology takes up this challenge. Bringing together a range of perspectives anchored in practice, the book maps experiments in the forms and techniques of visual enquiry. The origins of this collection lie in visual anthropology. Although the field has greatly expanded and diversified, many of the key debates continue to be focused around the textual concerns of the mainstream discipline. In seeking to establish a more genuinely visual anthropology, the editors have sought to forge links with other kinds of image-based projects. Ethnography is the shared space of practice. Understood not as a specialized method but as cultural critique, the book explores new collaborative possibilities linked to image-based work.

In this meditation/how-to-guide on drawing as an ethnographic method, Andrew Causey offers insights, inspiration, practical techniques, and encouragement for social scientists interested in exploring drawing as a way of translating what they "see" during their research.

Doing Visual Ethnography explores the use and potential of photography, video and hypermedia in ethnographic and social research. It sets out to offer a reflexive approach to theoretical, methodological, practical and ethical issues of using these media ‘in the field’ and ‘in the academy’.

From an eminent author in the field, The Future of Visual Anthropology develops a new approach to visual anthropology and presents a groundbreaking examination of developments within the field and the way forward for the subdiscipline in the twenty-first century. The explosion of visual media in recent years has generated a wide range of visual and digital technologies which have transformed visual research and analysis. The result is an exciting new interdisciplinary approach of great potential influence for the future of social/cultural anthropology. Sarah Pink argues that this potential can be harnessed by engaging visual anthropology with its wider contexts, including: the increasing use of visual research methods across the social sciences and humanities the growth in popularity of the visual as methodology and object of analysis within mainstream anthropology and applied anthropology the growing interest in ‘anthropology of the senses’ and media anthropology the development of new visual technologies that allow anthropologists to work in new ways. This book has immense interdisciplinary potential, and is essential reading for students, researchers and practitioners of visual anthropology, media anthropology, visual cultural studies, media studies and sociology.

The Second Edition of this popular book presents a new and important forerunner in the field of visual methods. Combining the theoretical, technical and practical tools the authors discuss changing technologies, the role of the internet and the impact of social media. Presenting an interdisciplinary guide to visual methods they explore both the creation and interpretation of visual images and their use within different methodological approaches. This clear, articulate book is full of practical tips on publishing and presenting the results of visual research and how to use film and photographic archives. This book will be an indispensable guide for anyone using or creating visual images in their research.

Visual anthropology has proved to offer fruitful methods of research and representation to applied projects of social intervention. Through a series of case studies based on applied visual anthropological work in a range of contexts (health and medicine, tourism and heritage, social development, conflict and disaster relief, community filmmaking and empowerment, and industry) this volume examines both the range contexts in which applied visual anthropology is engaged, and the methodological and theoretical issues it raises.

This text brings together a collection of essays by leading anthropologists, covering an entire range of visual representation and including discussions on the anthropology of art, the study of landscape, and the history of anthropology.

The use of images, particularly photography, has been steadily gaining popularity in academia, but there has not yet been a book that deals with the act and process of photo-taking in the field. Drawing upon 21 years of photographic experience and sociological research, Terence Henge’s immersive and narrative style will. introduce photography as a qualitative method: discuss the intricacies of challenges and opportunities for using a camera in the field, explore common themes and topics in social science research, including photographing rituals, space, people and objects; advise on navigating the always evolving technological landscapes of traditional, digital and mobile photography. Visual Methods in the Field: Photography for the Social Sciences is a photography guide written for researchers by a researcher. Using real ethnographic case studies from research done in various urban environments, this book will act as a crucial bridge for students in geography, sociology, education, media studies and other social sciences to incorporate photography into their research repertoire.

Challenges and Solutions in Ethnographic Research. Ethnography with a Twist seeks to rethink ethnography 'outside the box' of its previous tradition and to develop ethnographic methods by critically discussing the process, ethics, impact and knowledge production in ethnographic research. This interdisciplinary edited volume argues for a ‘twist’ that supports openness, courage, and creativity to develop and test innovative and unconventional ways of thinking and doing ethnography. 'Ethnography with a twist' means both an
intentional aim to conduct ethnographic research with novel methods and but also in terms of the possibility to utilize different kinds of 'twist moments' that ethnographic research may create for the researcher. This edited volume critically evaluates new and old methodological tools and their ability to engage with questions of power difference. It proposes new collaborative methods for local and co-creation of research material as well as shared conceptual work and wider distribution of knowledge. The book will be of use to ethnographers in humanities and social science disciplines including sociology, anthropology and communication studies.

The Routledge International Handbook of Euhnographic Film and Video is a state-of-the-art book which encompasses the breadth and depth of the field of ethnographic film and video-based research. With more and more researchers turning to film and video as a key element of their projects, and as research video production becomes more practical due to technological advances as well as the growing acceptance of video in everyday life, this critical book supports young researchers looking to develop the skills necessary to produce meaningful ethnographic film and video, and serve as a comprehensive resource for social scientists looking to better understand and appreciate the unique ways in which film and video can serve as ways of knowing and as tools of knowledge mobilization. Comprised of 31 chapters authored by some of the world’s leading experts in their respective fields, the book’s contributors synthesize existing literature, introduce innovative methodologies and techniques, survey traditional and new technologies, reflect on ethics and moral imperatives, outline ways to work with people, objects, and tools, and shape the future agenda of the field.

With a particular focus on making ethnographic film and video, as opposed to analyzing or critiquing it, from a variety of methodological approaches and styles, the Handbook provides both a comprehensive introduction and up-to-date survey of the field for a vast variety of audiovisual researchers, such as scholars and students in sociology, anthropology, geography, communication and media studies, education, cultural studies, film studies, visual arts, and related social science and humanities. As such, it will appeal to a multidisciplinary and international audience, and features a dynamic, forward-thinking, innovative, and contemporary focus oriented toward the very latest developments in the field, as well as future possibilities.

Made to be Seen brings together leading scholars of visual anthropology to examine the historical development of this multifaceted and growing field. Expanding the definition of visual anthropology beyond more limited notions, the contributors to Made to be Seen reflect on the role of the visual in all areas of life. Different essays critically examine a range of topics: art, dress and body adornment, photography, the built environment, digital forms of visual anthropology, indigenous media, the body as a cultural phenomenon, the relationship between experimental and ethnographic films, and more. The first attempt to present a comprehensive overview of the many aspects of an anthropological approach to the study of visual and pictorial culture, Made to be Seen will be the standard reference on the subject for years to come. Students and scholars in anthropology, sociology, visual studies, and cultural studies will greatly benefit from this pioneering look at the way the visual is intricately threaded through most, if not all, areas of human activity.

Images have become an integral part of the political regulation of migration: they help produce categories of legality versus illegality, foster stereotypes, and mobilize political convictions. Yet how are we to understand the relationship between these images and the political in the discourse surrounding migration? How can we, as anthropologists, migration scholars, or documentary filmmakers visually represent people who are excluded from political representation? And how can such visual representations gain political momentum? This volume not only considers the images that circulate with reference to migrants or draw attention to those that accompany, show, or conceal them. The book explores the phenomena of migration with the help of images. It offers an in-depth analysis of the documentary approaches of Ursula Biemann, Renzo Martens, Bouchra Khalili, Silvain George, Raphael Cuonno and Marta Iorio, Alex Rivera, and Rania Stephe, which evoke the particularities of migrant livelihoods and examine urgent questions regarding the intersections between politics and politics, mobility and mediation, and the ethics of probability and possibility. The author also discusses his own cinematic practice in the making of Tell Me When [2011], A Tale of Two Islands [2012], and Intimate Distance [2015], a trilogy of films that explore the potential to communicate the bodily, spatial, and temporal dimensions of the experience of migration.

Video Ethnography provides a thought-provoking, guided framework to ethnographic filmmaking. It examines how this kind of filmmaking can be a means of approximating, mediating and evolving lived experience. Functioning as a kind of sensory extension of the video voyeur, the videographer will need to develop an awareness of the cultural, political, and social forces that influence the production of video. The book will help describe and develop students’ sensibility and awareness of this crucial aspect of video ethnography, so they can craft their own video ethnographies with a fully conscious awareness of how certain skilled and attuned approaches to audiovisual techniques can help facilitate the fullest and most dynamic ethnographic encounters possible. This book is suitable for classes in ethnographic filmmaking, video ethnography and visual anthropology / sociology.

El Guindi provides a comprehensive guide to the methods of visual anthropology and the use of film in cross-cultural research and ethnography. She shows how visual media — photographic, filmic, interactive — is now an accepted part of the anthropological process, a vital tool that reflects and produces knowledge about the range of cultures and about culture itself. It preserves the integrity of the people, objects, and events in their cultural context, and expands our horizons beyond the reach of memory culture. El Guindi places visual anthropology within an empirically-based, analytic framework, built on systematic observation, identifying the research cycle that begins with data gathering and leads to visual ethnographic construction that is anthropological in method, process, and product. She explains how indigenous, professional, and amateur forms of pictorial/auditory materials are grounded in personal, social, cultural, and ideological contexts, and describes the non-Western critique of the Western traditions of visual anthropology. Her book is an excellent guide for ethnographic research, and for film and other media instruction concerned with cross-cultural representation.

Essential reading for anyone wishing to engage with images, technologies and society, Doing Visual Ethnography is a milestone in ethnographic and visual research. The third edition of this classic text includes new chapters on web-based practices for visual ethnography and the issues surrounding the representation, interpretation and authoring of knowledge with the rise of digital media. The book provides a foundation for thinking about visual ethnography and introduces the practical and theoretical issues relating to the visual and digital technologies used in the field. Drawing upon her original research and the experiences of other ethnographers, Sarah Pink once again challenges our understanding of the world and sets new agendas for visual ethnography by: Helpfully illustrating key concepts within real world contexts; Introducing examples from both analogue and digital media; Setting out the shift towards applied, participatory and public visual scholarship. This book is a must-have for students and researchers across the social sciences who are interested in incorporating audiovisual media into their research. Available with Perusall—an Ebook that makes it easier to prepare for class—Perusall is an award-winning Ebook platform featuring social annotation tools that allow students and instructors to collaboratively mark up and discuss their SAGE textbook. Backed by research and supported by technological innovations developed at Harvard University, this process of learning through collaborative annotation keeps your students engaged and makes teaching easier and more effective. Learn more.

This book is the definitive guide to doing visual and understanding visual anthropology, Sarah Pink’s landmark text provides you with both the critical theoretical foundations and the creative tools and techniques you need to conduct your own visual ethnography. Covering the material and the digital, and tying key concepts and ideas to real world contexts throughout, this fully updated fourth edition: Provides clear and critical guidance on research planning and ethics Discusses new and emerging technologies, including digitally connected devices and wearable cameras. Introduces contemporary methods such as futures ethnography, distance ethnography, team ethnography, and the use of documentary. Explores the latest theory and practice in photographic and video ethnography. Shows you how visual ethnography can be applied, participatory, and even interventionist. A milestone in visual and ethnographic research, this book is a must-have for students and researchers across the social sciences. It is an essential invitation, and companion, to doing impactful, creative, and critical visual research.

Doing Visual Ethnography explores the use and potential of photography, video and hypermedia in ethnographic and social research. It sets out to offer a reflexive approach to theoretical, methodological, practical and ethical issues of using these media 'in the field' and in the academy.' A state-of-the-art reference on educational ethnography edited by leading journal editors This book brings an international group of writers together to offer an authoritative state-of-the-art review of, and critical reflection on, educational ethnography as it is being theorized and practiced today—from rural and remote settings to virtual and digital spaces. It provides a definitive reference point and academic resource for those wishing to learn more about ethnographic research in education and the ways in which it might inform their research as well as their practice. Engaging in equal measure with the history of ethnography, its current state-of-play as well as its prospects, The Wiley Handbook of Ethnography of Education covers a range of traditional and contemporary subjects—foundational aims and principles; what constitutes 'good' ethnographic practice; the role of theory; global and multi-sited ethnographic methods in education research; ethnography's many forms (visual, virtual, auto-, and online); networked ethnography
Doing Visual Research offers an innovative introduction to the use of photography, collaborative video, drawing, objects, multi-media production and installation in research. Claudia Mitchell explains how visual methods can be used as modes of inquiry as well as modes of representation for social research. The book looks at a range of conceptual and practical approaches to a range of tools and methods, and also highlighting the interpretive and ethical issues that arise when engaging in visual research. Claudia Mitchell draws on her own work in the field of visual research throughout to offer extensive examples from a variety of settings and with a variety of populations. Topics covered include: • Photographs and memory work studies • Video and social change • Participatory archiving with drawings and photos • Writing about images • Can visual methods make a difference? From practice to policy Doing Visual Research takes an interdisciplinary approach to the subject of visual research, producing a practical introduction to the subject that will be of great use to students and researchers across the social sciences, and in particular in education, communication, sociology, gender, development, social work and public health.

"Roy Wagner is a one-of-a-kind anthropologist whose books provide intense intellectual stimulation. His way of connecting the world of anthropology is unique and, well, mind-blowing. . . . He writes books that you actually want to and will read more than once."--Steven Feld, author of Sound and Sentiment "Wagner asks, daringly, what it would be like to be essential reading for any student or researcher thinking of using visual methods in their own research. Sarah Pink is an invaluable resource for visual, media, and communications students and researchers and others interested in visual research in the social sciences. Doing Anthropology in Consumer Research is the essential guide to the theory and practice of conducting ethnographic research in consumer environments. Patricia Sunderland and Rita Denny argue that, while the recent explosion in the use of "ethnography" in the corporate world has provided unprecedented opportunities for anthropologists and other qualitative researchers, this populization too often results in shallow understandings of culture, divorcing ethnography from its foundations. In response, they reframe the field by re-attaching ethnography to theoretically robust and methodologically rigorous cultural analysis. The engaging text draws on decades of the authors' own eclectic research—from coffee in Bangkok and boredom in New Zealand to computing in the United States—using methodologies from focus groups and rapid appraisal to semiotics and visual ethnography. Five provocative forewords by leaders in consumer research further push the boundaries of the field and challenge the boundaries of academic and applied work. In doing so, reorienting the field for academics and practitioners, this book is an ideal test for students, who are increasingly likely to both study and work in corporate environments.

Visual methods such as drawing, painting, video, photography and hypermedia offer increasingly accessible and popular resources for ethnographic research. In Working Images, prominent visual anthropologists and artists explore how old and new visual media can be integrated into contemporary forms of research and representation. Drawing on projects undertaken both 'at home' in their native countries and abroad in locations such as Ethiopia and Venezuela, the book's contributors demonstrate how visual methods are used in the field, and how these methods can produce and communicate knowledge about our own and other cultures. As well as focusing on key issues such as ethics and the relationship between word and image, they emphasize the huge range of visual methods currently opening up new possibilities for field research, from cartoons and graphic art to new media such as digital video and online technologies.

A sophisticated theoretical consideration of the related aesthetics and histories of ethnographic and experimental non-fiction films.

Lecturers, request your electronic inspection copy This sharp, innovative book champions the rising significance of ethnographic research on the use of digital resources around the world. It contextualizes digital and pre-digital ethnographic research and demonstrates how the methodological, practical and theoretical dimensions are increasingly intertwined. Digital ethnography is central to our understanding of the world, and provides the methodological tools needed to research society. The authoritative team of authors clearly set out how to research localities, objects and events as well as providing insights into exploring individuals' or communities' lived experiences, practices and relationships. The book: Defines a series of central concepts in this new branch of social and cultural research existing conceptual and analytical categories Showcases new and innovative methods Theorises the digital world in new ways Encourages us to rethink pre-digital practices, media and environments This is the ideal introduction for anyone intending to conduct ethnographic research in today's digital society.

Being Ethnographic is an essential introductory guidebook to the methods and applications of doing fieldwork in real-world settings. It discusses the future of ethnography, explores how we understand identity, and sets out the role of technology in a global, networked society. Driven by classic and anecdotal case studies, Being Ethnographic challenges the highlights introduced by the ethnographers' own interests, biases and ideologies and demonstrates the importance of methodological reflexivity. Addressing both the why and how questions of doing ethnography well, Madden demonstrates how both theory and practice can work together to produce insights into the human condition. This fully updated second edition includes: New material on interdisciplinarity Information on digital inscription tools A practical guide to qualitative analysis software New coverage of cyberethnography and social media Expanded information on ethnographic possibilities with animals Filled with invaluable advice for applying ethnographic principles in the field, it will give researchers across social sciences everything to walk a mile in someone else's shoes.

"Roy Wagner is a one-of-a-kind anthropologist whose books provide intense intellectual stimulation. His way of connecting the world of New Guinea to the world of anthropology is unique and, well, mind-blowing. . . . He writes books that you actually want to and will read more than once."--Steven Feld, author of Sound and Sentiment "Wagner asks, daringly, what it would be like to imagine one of the most significant of human activities, the activity of description or representation, as a self-scaling phenomenon. . . . One begins to glimpse a genuine 'alternative anthropology.'"--Marilyn Strathern, author of The Gender of the Gift

A stunning collection of cutting-edge essays which brings together the leading edge in visual research. Clearly structured, and written in an engaging and accessible style throughout, this innovating work will be the 'must have' text for teachers and students of 'the visual' across the arts, humanities and social sciences. - Elaine Campbell, Reader in Criminology, Newcastle University This is a book of learning that takes that challenge of the internet seriously, that rises above disciplinary difference and points to new directions for social research. - Rob Walker, Emeritus Professor, University of East Anglia This innovative book examines and introduces cutting edge visual methods in social research. It explores the development of visual methodology as a field of interdisciplinary and post-disciplinary practice spanning scholarly and applied concerns. Positioned at the innovative edge of theory and practice in contemporary visual research, Pink's engaging book goes beyond the methods, ideas and fields of practice outlined in existing texts and handbooks. This book examines: -How new theoretical and methodological engagements are developing and emerging in research practice: the impact new approaches are having on the types of knowledge visual research produces and critiques; the ways visual research intersects with new media; and the implications for social and cultural research. This book will be essential reading for any student or researcher thinking of using visual methods in their own research. Sarah Pink is Professor of Social Sciences at Loughborough University.