

applied-
design-
video-

ETNOGRAPHY

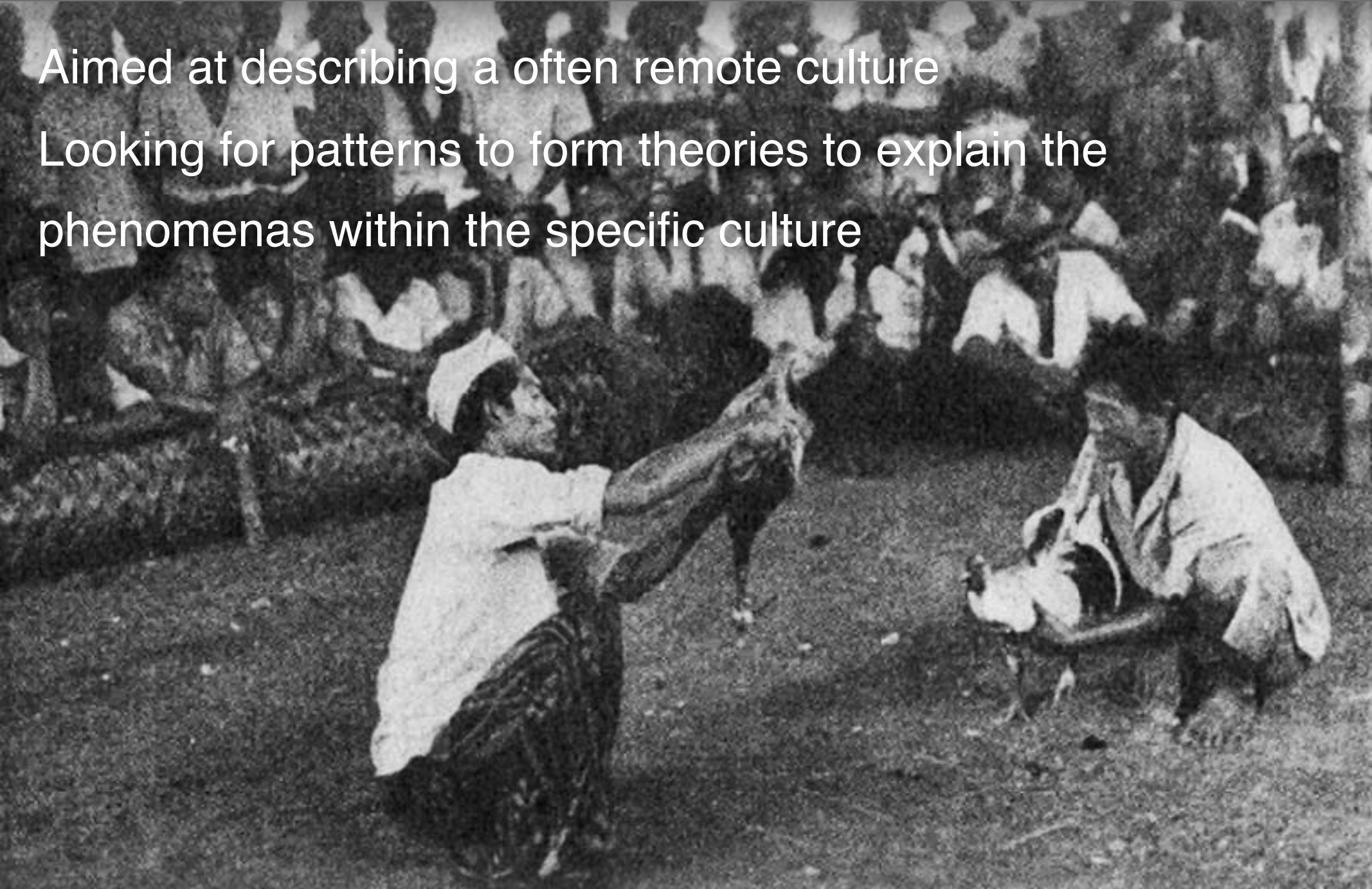
Replacing a mechanistic way of doing “requirements elicitation” (Hughes & al 1994)

- **Work and life is more complex** than in ‘flow charts’, procedural manuals or even interview accounts
- Focus on **practices, actions, doings** rather than on categories and properties of **objects, artefacts, designs**
- **Embrace complexity** the following days to gain new insights

U CrAc traditional ethnography

Aimed at describing a often remote culture

Looking for patterns to form theories to explain the phenomenas within the specific culture



Traditional note taking for 'thick descriptions'

Should You Work w/ an Admissions Consultant

- Share applicant's passion
- Address Elephant in the Room → Cost!
 - Applicants: why so expensive? w/ no guarantee!
 - from developing countries = unfair
 - From Consultant Perspective
 - yes, easy biz to start
 - but extremely time and energy consuming
 - back + forth to sell (personal assp), face consultation
 - ad. consultants have different policies but for me:
 - intimized revision → 1 essay - 3 edits (4 hrs)
 - each edit 1. hour
 - 1/2 hour to get applicant to sign up
 - 1/2 hour getting to know context of applicant
 - so many consultants charge high! just not worth time for services under \$500
- like Aug England, sharing coach → adjust mechanism
- Consultants Biggest Value Adds (can see/point to blindspots)
 - seen dozens, if not hundreds of applicants, has an instinctual feel for a strong application and strong, seen the metrics
 - good writer
 - career coach
 - Strong story teller → master positioning
 - bonus: has a counselor → psychologist → keep your own network → voice

Should You Work w/ an Admissions Consultant

- Consultant Decision Tree [Get Friends/Colleagues to Help]
- | Confidence | Center Book/Positioning [FRAME] | Essays [EXPRESSION] | Comprehensive Package |
|----------------|----------------------------------|---------------------|-----------------------|
| Slightly Waver | A-LA-CARTE / 2 HOURS POSITIONING | APP CHECK | App Review |
| Less Confident | apply to other applications | less \$\$\$ | A-LA-CARTE |
| No Confidence | COMPREHENSIVE | more \$\$\$ | By hour |
- What to Look For
- response to evaluating
 - consultant's style and track record
 - test run style through consultation
 - even better sample service i.e. 1 essay / resume review
 - gradclub rankings → a clear picture (Tyler)
- Process
- Are you w/in range?
 - Network → ask for help
 - Confidence level?

“every **social situation** can be identified by three primary elements: a **place, actors and activities**”

(Spradley, 1980, p.39).

Ethnographic steps:

- A. Write down what's the physical space of the field of research.**
- B. Write down who the actors are.**
- C. Write down all the activities performed by the actors.**
- D. Write down the objects that are relevant and present, or used by the actors.**
- E. Write down the specific individual actions carried out by the actors.**
- F. Write down particular occasions that surface from the research.**
- G. Write down the sequence of events.**
- H. Write down what the actors' goals are, what are they trying to accomplish?**
- I. Write down how the actors feel in given contexts.**

(Spradley, 1980, p.39).

Descriptive Question Matrix

SPACE	Can you describe in detail all the places?	What are all the ways space is organized by objects?	What are all the ways space is organized by acts?	What are all the ways space is organized by activities?	What are all the ways space is organized by events?	What spatial changes occur over time?	What are all the ways space is used by actors?	What are all the ways space is related to goals?	What places are associated with feelings?
OBJECT	Where are objects located?	Can you describe in detail all the objects?	What are all the ways objects are used in acts?	What are all the ways objects are used in activities?	What are all the ways that objects are used in events?	How are objects used at different times?	What are all the ways objects are used by actors?	How are objects used in seeking goals?	What are all the ways objects evoke feelings?
ACT	Where do acts occur?	How do acts incorporate the use of objects?	Can you describe in detail all the acts?	How are acts a part of activities?	How are acts a part of events?	How do acts vary over time?	What are the ways acts are performed by actors?	What are all the ways acts are related to goals?	What are all the ways acts are linked to feelings?
ACTIVITY	What are all the places activities occur?	What are all the ways activities incorporate objects?	What are all the ways activities incorporate acts?	Can you describe in detail all the activities?	What are all the ways activities are part of events?	How do activities vary at different times?	What are all the ways activities involve actors?	What are all the ways activities involve goals?	How do activities involve feelings?
EVENT	What are all the places events occur?	What are all the ways events incorporate objects?	What are all the ways events incorporate acts?	What are all the ways events incorporate activities?	Can you describe in detail all the events?	How do events occur over time? Is there any sequencing?	How do events involve the various actors?	How are events related to goals?	How do events involve feelings?
TIME	Where do time periods occur?	What are all the ways time affects objects?	How do acts fall into time periods?	How do activities fall into time periods?	How do events fall into time periods?	Can you describe in detail all the time periods?	When are all the times actors are "on stage"?	How are goals related to time periods?	When are feelings evoked?
ACTOR	Where do actors place themselves?	What are all the ways actors use objects?	What are all the ways actors use acts?	How are actors involved in activities?	How are actors involved in events?	How do actors change over time or at different times?	Can you describe in detail all the actors?	Which actors are linked to which goals?	What are the feelings experienced by actors?
GOAL	Where are goals sought and achieved?	What are all the ways goals involve use of objects?	What are all the ways goals involve acts?	What activities are goal seeking or linked to goals?	What are all the ways events are linked to goals?	Which goals are scheduled for which times?	How do the various goals affect the various actors?	Can you describe in detail all the goals?	What are all the ways goals evoke feelings?
FEELING	Where do the various feeling states occur?	What feelings lead to the use of what objects?	What are all the ways feelings affect acts?	What are all the ways feelings affect activities?	What are all the ways feelings affect events?	How are feelings related to various time periods?	What are all the ways feelings involve actors?	What are the ways feelings influence goals?	Can you describe in detail all the feelings?

The ethnographer looks for generalities;

the designer looks for specifics.

The ethnographer avoids making judgments;

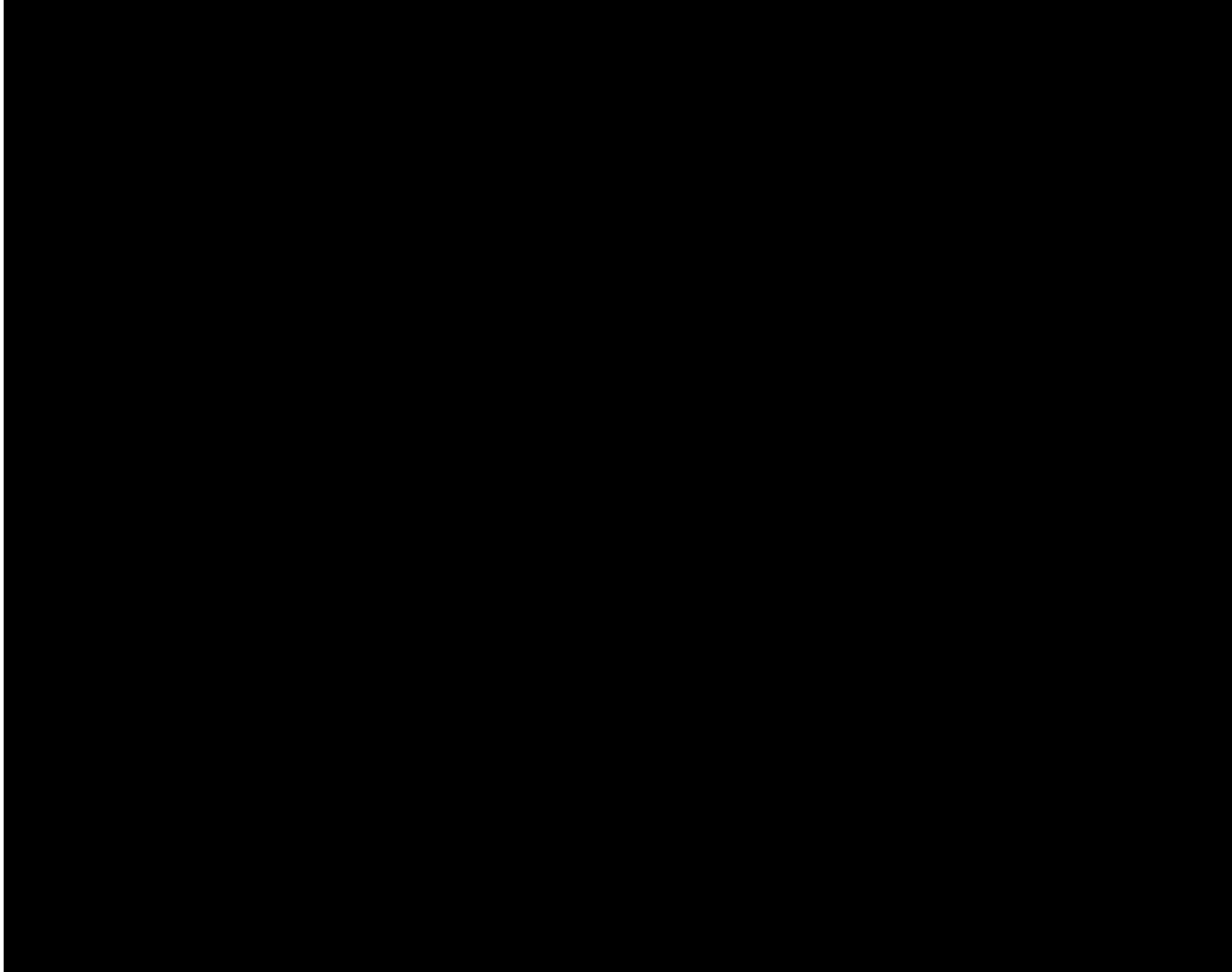
the designer is required to make judgments.

The ethnographer looks at a prolonged activity;

the designer requires information quickly.

The ethnographer is concerned with analysis;

the designer is concerned with synthesis.



“You want to go there with your **mind as open as possible**.

You want to be surprised and you want to **let yourself be surprised**, and you want to put yourself where you can be as surprised as possible, and then you wonder what it is like, **how does it hang together**, what is the picture, and what should be your stimulus to intellectual work analysis.”

You will become surprised

.... and then **you will know what your expectations were!**

- **Surprise** can be

- Undesirable (for example, scary)

- Desirable (for example, exciting)

- **No surprise** can be

- Undesirable (for example, boring)

- Desirable (for example, comforting)

(Ylirisku & Buur 2007)



Why ethnography?

Situated interview

- Tell me what you do

Simulated use

- Show me what
you would do

Acting out

- Show me your
normal procedure

Shadowing

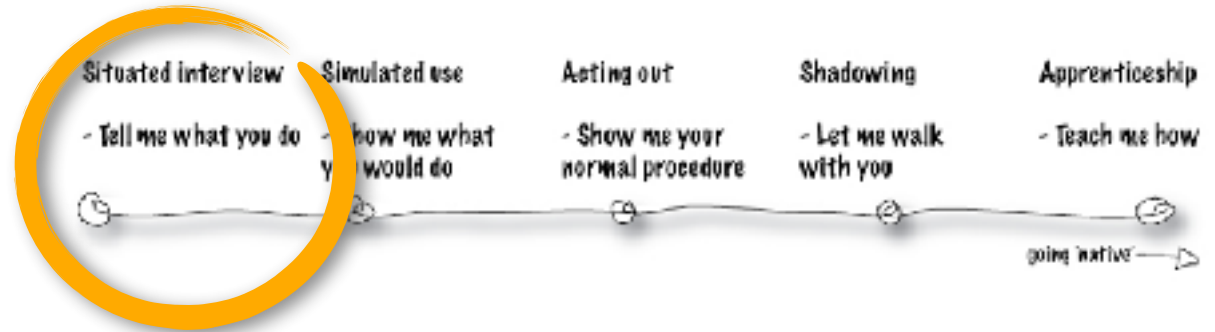
- Let me walk
with you

Apprenticeship

- Teach me how

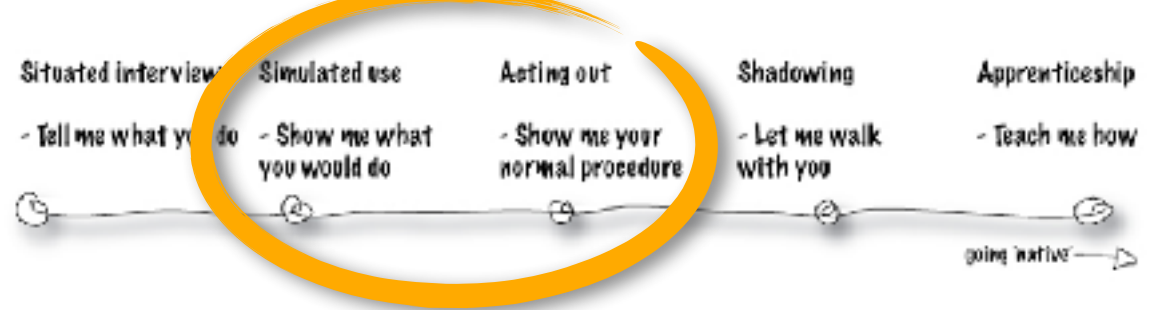


Bagger & Sperscheider, 2002



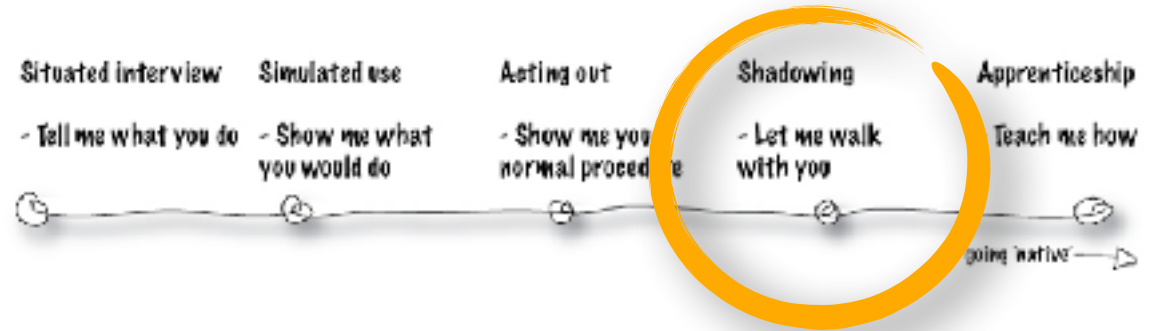
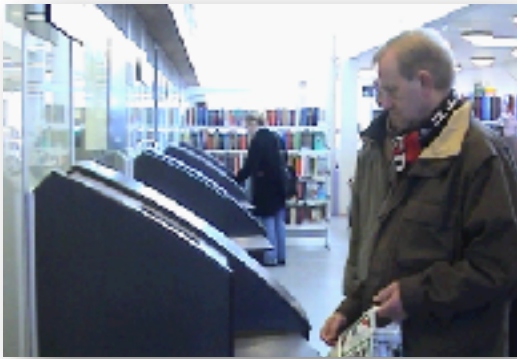
Method: Situated interview

- **Start with easy questions**
- **Prime the interview with self-documentation, or use observation as a help to being more reflective**
- **Ask open questions** rather than brief “yes” or “no” questions
- **Provoke details through details:** Ask concrete questions based on detailed context
- **Get a real practitioner:** Remember that someone who thinks s/he knows, such as the superior, does not have the same relationship to the practice
- **Ensure good sound quality**



Simulated use & Acting out (in native settings)

- Frame the situation in a **proper environment** with appropriate tools
- Prepare props if future-oriented acting is desired
- Establish a **relevant orientation**: When, who, and what are usually good facilitating questions
- Use video in the same way as in shadowing



Method: Shadowing (observing people on the move)

- **Keep the person in the picture all times**
- **Follow** what the user is doing and where his/her **attention** is directed towards
- **Use your feet to zoom**
- **Keep up with the pace of the user**
- **Remember that if you cannot hear, neither can the camera**
- **Let the video run continuously**
- **Allow the “user” to control what can be videotaped**



Apprenticeship & Co-exploring

•For designers

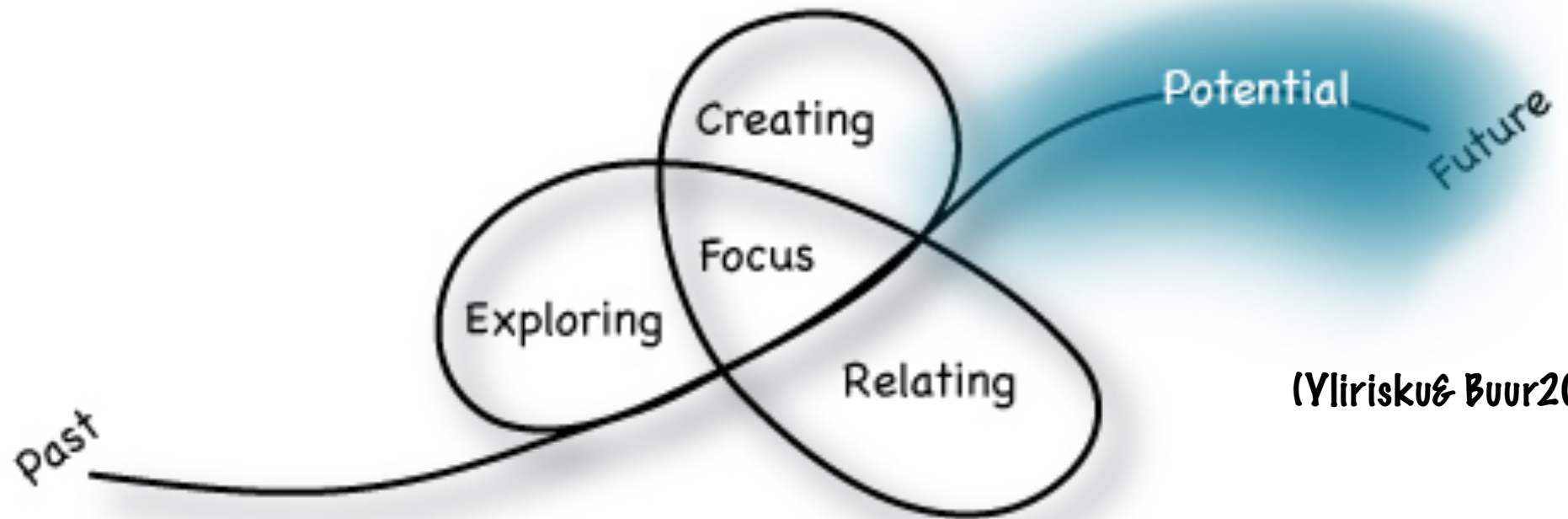
- Entering new realms of user contexts and practices
- What is there, what may change in the future

•For the users

- Triggers a reflective process
- Enable them to see their practices in new light
- A participatory task to move towards change

Fieldwork with video

Why video?



(Ylirisku & Buur 2007)

Video offers an opportunity to study who people are and what they do:

Who - learn about needs, values, experiences, beliefs, desires...

How - learn about skills, capacities, abilities, working routines...

Where - learn about the context and culture



“Only film or video can record the realism of time and motion or the pshychological reality of varieties of interpersonal relations... In anthropology film or video is not only the complete way of recording choreography, but also the most direct way of analyzing communication,



dance, or ceremony, where so many elements are in motion together. In this situation human memory and notebook recordings become wholly inadequate and highly impressionistic.

The special value of film lies in their ability to record nuances of process, emotion, and other subtleties of behavior and communication...”

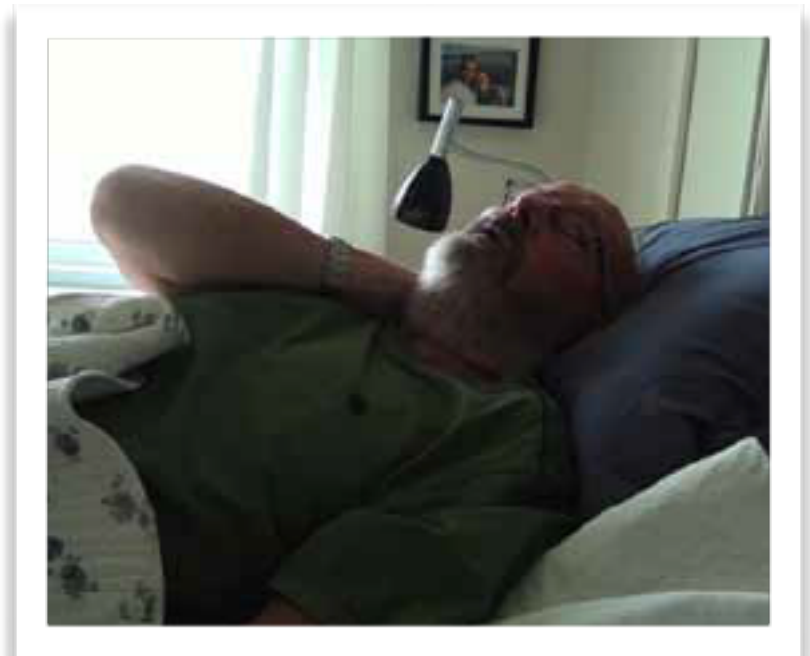
(Collier & Collier, 1999: 144)

Why video?

bla bla manageable technologies bla bla

“Video-observation formår at gribe hverdagen og fæstne processer i **håndterbare teknologier**, der dag for dag bliver stadig mere tilgængelige for den enkelte. Video-observation dokumenterer et **udsnit af virkeligheden** og kommunikerer budskabet på en umiddelbar og forståelig måde til modtageren. **Video-observation er situativ, participatorisk og demokratisk** i sit væsen...”

bla bla situated, participatory & democratic bla bla



bla bla selected part of reality bla bla

sorry he is danish



(Botin et al. 2007, s. 131)

Video offers the opportunity for a **emphatic interpretation in addition to the rational interpretation** - it allows people to be sensual, emotional and experiential.

“The mixture of analytic reasoning and sensual experiencing in perceiving and conceptualising meanings makes interpretation and art in itself. **Video has the capacity to serve up details for analytical scrutiny as well as to provide verisimilitude that forsters empathic engagement with people and situations.**”

(Ylirisku & Buur p. 95)

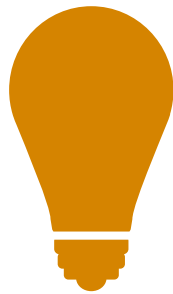
From **observations** to
innovationtracks

Innovation-tracks:

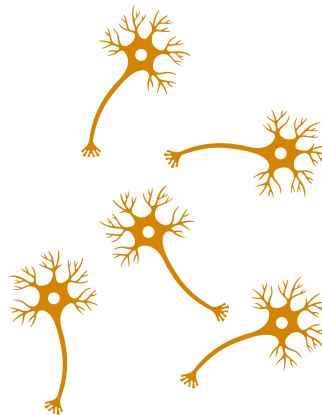
A potential direction for the further development and a better future.



Observations



Insights



Innovationtracks



Ideas



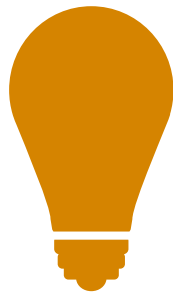
Concept

Innovation-tracks:

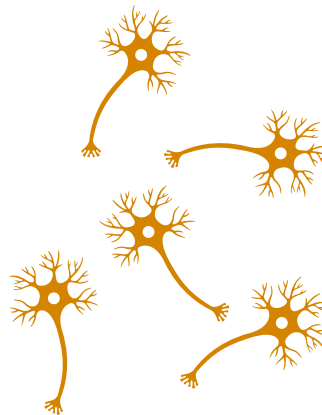
A potential direction for the further development and a better future.



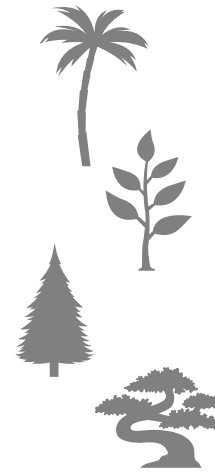
Observations



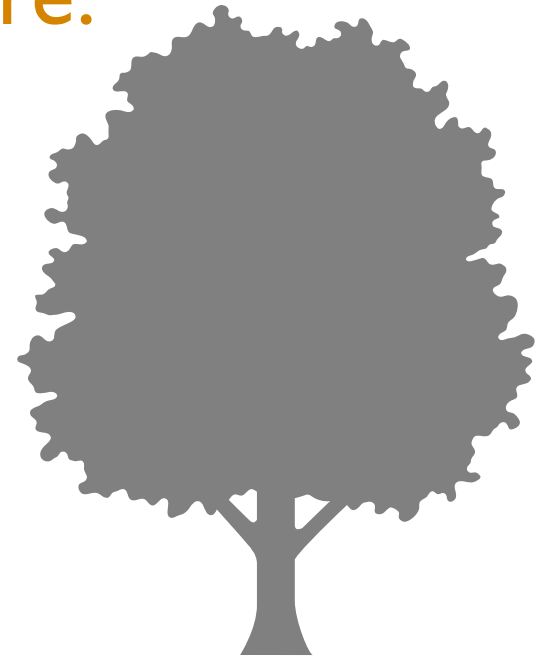
Insights



Innovationtracks



Ideas



Concept

Which potential better futures (in a abstract manner) can we envision?

Aim for 5+ innovationtracks

Abstraction

How does it hang together?

Insight

By which means and in which ways can we solve the problem?

Designprinciples

IDEO

What did we observe?

Observation



Solutions



- create an interviewguide and practice it
- remember the 'why' questions
- agree on roles:

interviewers

in charge of camera

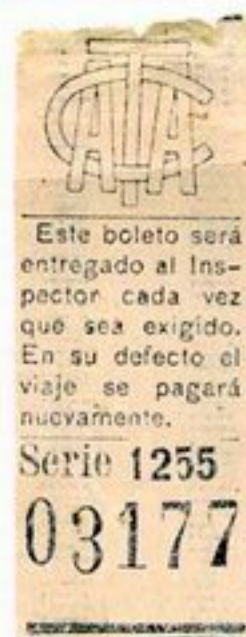
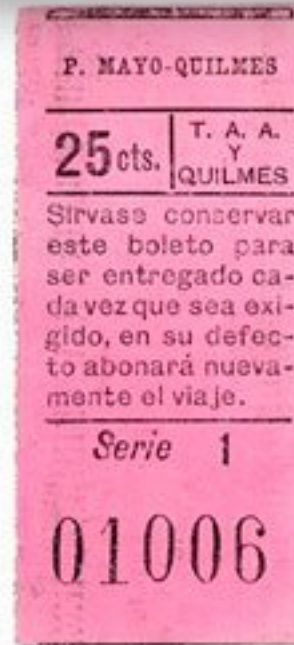
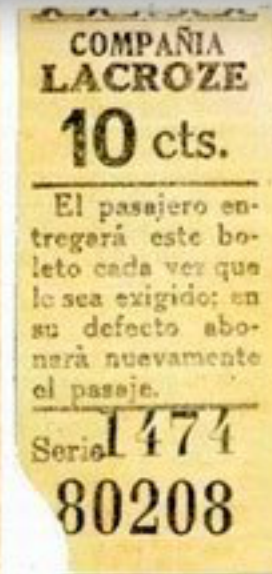
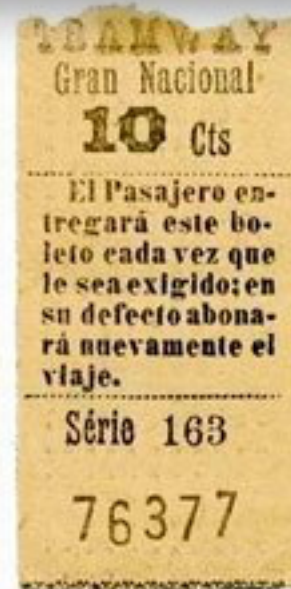
note-taker

photographer

other roles (?)

U CrAc Going traveling?

Keep tickets, etc. as documentation



Needed stuff....

What would you like to be ready in the workshopspace on thursday?

