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○ 章戈浩[1,2]

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〔   〕视觉研究是近年来国内外学界比较关注的研究领域,但对视觉研究方法的讨论相对较少且集中在视觉文本、表征的分析之上。本文对视觉田野研究方法进行了初步的介绍,分析了新兴的视觉民族志、视觉访谈等方法与传统社会科学研究采用视觉手段的异同,并分析了视觉田野方法的发展前景与困境。

〔   〕视觉研究; 视觉田野方法; 视觉民族志; 影像发声

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、   、   。(Rose 2001)

。(Burckingham 2009)

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。Prosser

R   ：

（Researcher found visual data）、   （Re-
searcher created visual data）、   （Respondent generated vis-
ual data）、   （Representation and visualization of data）（Prosser
1998）   R

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（reading）   （making）
（displaying）   （collabarative visual
research）   。（Banks 2001 Banks 2007）   Sarah Pink
（Visual field methods）   。（Pink Kürti
et al. 2004）

（Visual Anthropology）   。

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cus）   1895   。（de Lange Mitchell et
al. 2007）   （Grace Lau）   《   》（Lau 2008
2008 Lau 2009）
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na）   （Bickers Ladds et al. 2007）。
1895

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（Mead and Bateson 2002）

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1990   、

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                        Rose   、   ;

                Sarah Pink   。

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                （observation visual research）

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                （collaborative visual research）

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                （sujective visual research）

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                        （participatory visual research）

    （participatory action reearch）   。

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                                                    （Pink 2001 Pink 2005 de
Lange Mitchell et al. 2007 Pink 2007 Pink 2007 Pink 2007 Prosser 2007
Pink 2008 Lammer 2009 Pink 2012）。   2000   、

                （Spitulnik 1993）
（Murdock and Pink 2005）。
    "   2. 0"。（White 2009）   、

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（   ）   （re-

flexivity）   。

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（MacDougall 1998）

（explanatory reflexivity）

（deep reflexivity）。

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（NØhr and Botin 2007 HØstgaard and Bertelsen 2012）

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。 Sarah Pink

《 》(Home Truth)

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（Pink 2004）

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MSN QQ

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（video tour）

（walking inter-

view）

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（Pink 2007）

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1990

Caroline Wang　　　　　　　Mary Ann Burris　　　。　　　1992

Photo Novella　　　　　　　　　　　　（photovoice）

、　　　　。（Wang and Burris 1994　Wang and Burris

1997　Wang and Redwood - Jones 2001　Wang and Pies 2004　Wilson　Dasho et

al. 2007）

"　　"　　　　　　　　　　　　　　　（empowerment）

（Lorenz and Kolb. 2009）。

。　　BBC

Video Nation。（Carpentier 2003）

。（De Lange　Olivier et al. 2008）　　Web2. 0

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。（Noyes 2004　Buchwald　Schantz - Laursen et al.

2009）

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（collaboration）

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（Computer Assisted Qualitative Analysis Software　CAQDAS）

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Nvivo　Atlas. ti　。

Nvivo　　　　　　　　　La Trobe　　　　　　　Tom Richard

Lynn Richard　　　　Nudist　Nudist　Non –

numerical unstructured data techniques of Indexing searching and Theorizing

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（Technical University of Berlin　Germany）

ATLAS（Archive for Technology　the Life–

world　and Everyday Language）。　　　　　　Nvivo

Nvivo　　　　　　　　　　　　　　　。

（Code）:

。   （Node）。

（Tree node）　　　　　　（Relation node）。

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tion. His attitude was prudent welcome and reservations. His method was not rigorous objective statistical analysis and research but with a special thinking way: dialectical image.

Dialectical image has another name "Dialectics of Standstill". The main part of Benjamin's method was not "dialectics" but "image". He used "image" to replace "concept" and emphasized the value of "present" to know history. Both of these factors made it different from Hegel's dialectics and Marx's dialectics.

Surrealism is another important source on arcade study. From 1926 to 1927 was the important transformation period on Benjamin's thought. He successively receipted Marxism and surrealism. He was deeply shocked by Paris bumpkin written by Aragorn which made Benjamin strongly interested on Paris's arcade study. It is easy to understand that Benjamin's arcade study was more Marxism than surrealism more sociological than literary. His key categories of thought were visual image. That is the reason why Benjamin thought that arcade was a kind of dialectical image developed by capitalist: both monument and ruins. More important is that it had been ruined before it became monument.

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Visual Field Methods as Media Practices

Abstract: As an emerging site of academic inquaries the visual studes has been heated discussed in recent years anyhow the debates on visual methodologies focus mainly on visual texts or representations. In this article the author introduces the visual field research methods analyses the diference between visual ethnography video interivew and the traditional visual methods applied within social science and obseverses the future and dillema of the visual field methods.

Key words: visual research; visual field methods; visual ethnography; photovoice

In nearly a decade the "Visual Turn" sweeps across various disciplines in English – speaking social sciences. Not only is visual used as a preposition in so – called visual anthropology visual sociology but also cross – discipline visual research visual studies visual cultural studies emerge. Within the trend visual methodology might be particularly of importance. This is because the visual text and visual representation closely related to the mass media technologies furthermore the visual methodologies themselves are media Praxis.

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In fact there are scholars realize the construction of the visual theory as well as the introduction of visual methodologies and visual methods. Prosser used what he named as 4 Rs: researcher found visual data researchers created visual data respond-ent generated visual data representation and visualization of data. The categorization merely considers the visual methods in the data collection and the analysis of visual data only as the reading of visual representation. Other scholars evaluate the reading making equally with displaying of visual materials. They emphasized the concepts of collaborative visual research even visual field methods.

The visual field tradition can be traced to anthropology even before the invention of the film and the photography.

One of the major arguments among the early visual anthropologists is the objec-tivity camera. Mead fully supports that the camera on a tripod can objectively observe and record everything truly happening while Bateson doubts that although the camera could let people understand closely the reality but understanding it is still subjective. Due to the debate of the objectivity visual methods involving camera and camera re-corder are limited in the anthropology and excluded from the mainstream of the west-ern social science dominated by the positivism. After the postmodernism and construc-tivism influencing the social sciences scholars began to go beyond the perspective of objectivity. When using the media technology seeming objective researchers are still inevitably highly selective and subjective. Anyhow it is not meaningless. When the re-searcher realizes the formation of the selectivity and how it reflects the researchers' own subjectivity the researcher can better understand the nature and meaning of the visual materials and the process of producing them. Thus since 1990s visual field methods such as visual ethnography have penetrated into different areas.

The classification of visual field methods based on the subjects of the research is as follows:

1. Observation visual research

2. Collaborative visual research

3. Subjective visual research

The visual ethnography is the typical observational visual research. There are scholars' claims that the visual ethnography is the ethnography 2.0. The rapid devel-opment of the digital technology makes the cost and technology barrier of the photog-raphy and camera recording much lower. It is possible for researchers to use the hand-y equipments in their field. The everyday usage of the equipments reduces the recipi-ents' awareness of them during the research process.

There are two approaches of applying visual ethnography: first the researcher can use the visual equipments at different stage with different ways to acquire visual mate-

rials. Second the researcher can use parallel action the ethnographic film during their fieldwork that is close to the traditional visual anthropology.

To use the visual ethnography in the long – term fieldwork the researcher can develop a close relation to the recipient as well as record different events and behaviors. The research process is at the same time with a media practice. The practice itself is not only the usage of a certain technology. The visual product can add a new dimension of the research as well as understanding the nature of the media they applied. In this sense the use of the media technology can be seen as a process of reflexivity. The ethnography becomes a conscious media practice; in this sense whatever the research aim the research itself is not only ethnography or anthropological research but also a media studies with practice the research on relation between media and research and between media and society. Some scholars arrange different levels of the reflexivity. The reflexive thinking happens after the research based on the text that is an explanatory reflexivity. However in the research involving visuality especially the camera and camera recorder the video records the live process of the research and the research can have a so – called deep reflexivity.

Research shows quite a number of human behaviors and social practices happen in the non – verbal form. Traditionally researchers tried to use text to describe the non – verbal behaviors. There is obviously a great gap between the text and the behaviors. Inevitably there would be a reduction. What's more after the completion of the analysis the researcher would use the text again to display the research results. The reader of the research had to recover the reduced text version of the social behaviors back into life. One of the advantages of the visual ethnography lessens the effects. That is why the visual ethnography is not one hundred percent equivalent of the anthropology with media or visual technologies. The visual ethnography is not used the visual way to acquire data or information but integrated the visual into the research as the way of reflexivity. All in all it is the visual as method.

Another important way of observational visual research apart from visual ethnography is visual observation. Observation is a major method in the qualitative research. It can be done with bare eye and of course it can be recorded with recording or photography. This process can be done independently by researchers but also by respondents supervised by the researchers. It is different from visual ethnography; the visual observation can use in the short – term research to observe sing behaviors in particular sites.

It is not easy to draw a red line to distinguish the collaborative visual research with the subjective visual research. Generally the video interview and video tour are considered collaborative visual research methods due to the collaboration with the par-

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ticipants in the research. Photo voice (videovioice) and video dairy also involve the participation of the participants in the research. However it emphasis the participants rather than the researchers' subjectivity thus it is named as subjective visual re−search.

The interview is also one of the major research methods in qualitative research. In some case it is not convenient to observe not to mention the ethnography; in − depth interview is a better choice. The interview of cause can be done in the visual way. Like the normal interview the video interview adds the visual dimension. More detailed will be collected especially the subtle facial expressions.

A more recent way to use video interview is to use real time chat or messenger softer to interview remotely. Technically the interview via QQ MSN and Skype is not different with a face − to − face interview. Another variety of video interview is video tour. Tradition interview happens within the closed and fixed space. In recent years the concept of walking interview is rather popular. In certain cases the researcher could ask the participants to be interviewed while walking. They can introduce the space during the walking. The video tour is just the walking interview with visual e−quipment.

The video tour can cover the mass amount of participants in a short time and it is particularly useful for the understanding of the relation between the participants and certain spaces. Some scholars argue this method is not complete work made by the re−searchers but the collaboration with the participants. Thus it requires the high reflex−ivity. It also needs to be concerned that this kind of methods differs from ethnography or video observation; in some sense it is still the analysis of visual representation.

The photo voice derived from the photo novella created in 1990s. This method is widely used in health studies community studies right now. This method allows the participants to produce their own images still image or moving images. It is a way in which the participants give their own voices with images. It is also a way of empower−ment a way of public participation.

The photos can use the form of video and walk into the television programme production. The video diary is quite similar to photo voice. The participants' diaries are used as the qualitative materials in the research.

Researchers welcome the visual field research method which due to its own na−ture is not fully compatible with the existing academic institutions. In some sense all visual field researches are collaborative. They result from the collaboration between the researchers and the participants. In this sense these kinds of researches have al−ways been concerned with the relation between the one taking the image and the one in the images. If someone does not allow to be taken into the images the research

cannot begin at all. In other cases if the request for a video is rejected the research-
ers have to use camera secretly; he or she may face the research ethics issues. The
representation or the display of the research result is another problem needed to be
tackled. The mainstream of academia prefer to the text. The evaluation of the academ-
ic research is based on the textual forms. If the visual methods are applied the final
research result is rather difficult to be displayed in visual form at all. The researcher
has to convert his or her research into textual form. At its best he could use illustra-
tion in the academic thesis or to present visual form in the academic conferences. Of
cause there is another option. The researcher could choose to convert his or her re-
search into documentary multimedia products or television programmes. In this case
the academic research walks out of the ivory tower and faces the mass audiences.
Since the visual field research data are in visual form or in electronic form in recent
days it is rather difficult to analyze them in a traditional way. In the traditional filed
works the researchers need to transcribe the recordings of the audio interviews into
textual form. If in the visual filed researcher we obsess to the traditional way it may
become meaningless to use the visual method at all. Anyhow the emerging computer
assisted qualitative analysis software can make up of it. The widely used computer as-
sisted qualitative analysis software includes Nvivo Atlas. ti etc. Nvivo used to be a
software called Nudist which is invented by the computer science professor of La
Trobe University in Australia Tom Richard for his wife social scientist Lynn Richard.
Nudist means Non numerical unstructured data techniques of indexing searching and
theorizing. The highest version of Nvivo is 10. Atlas. It was designed by Technical U-
niversity of Berlin Germany. It is a cross discipline project named as an archive for
technology the life world and everyday language.

They both can code the video materials. That means the researchers can use
summarized text to mark a certain sequence of the video. After code there will be a
node to refer to the original sequence. The node itself can be coded as well. Thus
there will be web of nodes called tree node or relation node. After the researchers get
familiar with the materials he can then connect all nodes with the same attribute or
summarize them into the same concepts. Then the researchers can find main nodes or
construct logical relations between nodes. Based on the matrix of the nodes attrib-
utes catalogues the researchers finally can theorize the materials.

One of the major problems for the Chinese visual researchers is that the existing
visual theory is based on the western visual practices. The visual theory itself is in
some sense Euro centrism. The visual field research methods provide a powerful tool
to analyze the visual material with high reflexivity. If Chinese scholars can borrow
these methods and apply them with China's visual practices they can contribute to
the visual studies.

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