

Collecting and Analysing Video Data

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Introduction

- Accounting and accountability in museums
- Visitor research and museum experience
- Methods to assess the museum experience
- Potential and limitation of quantitative measures
- Field observation and video-recording

Why Video?

- Advantages of video
- Problems and difficulties in using video
 - Ethical considerations
 - informing visitors about the ongoing recordings is critical,
 - informing museum staff about the research,
 - visitors should be provided with ways to opt out of the research/evaluation:
 - signs at all entrances to the gallery where the recording takes place,
 - signs inform visitors about the study and its purpose,
 - signs include contact details of the researcher/evaluators, the option to ask for the camera to be stopped or tape to be wiped.

In most cases, visitors are happy to participate in the research, in particular when it helps improving the quality of the museum.

- **Practical Consideration**
 - Equipment:
 - Video-camera, microphone, tripod
 - Optional: Computer with video- and picture editing software
 - Camera positioning and sound
 - Remaining unobtrusive: keep distance to filmed setting
 - Checking and improving quality

Data Collection and Analysis

- Iterative process
- Field observation and video-recordings
- Video-camera does not replace the observer

- Gaining Access
- Field observation
- Preliminary video-recording
- Preliminary Analysis
- Video-recording and field observation

Data Analysis

- Situated conduct
- Sequential organisation of action
- Emerging context

Transcription of talk

- system developed by Gail Jefferson (Jefferson 1984) is widely used in Conversation Analysis (Sacks 1992),
- the transcription does not only involve what is being said but also how it is being said (intonation, pauses, overlapping utterances, etc.)
- transcribed are short fragments not the content of entire video-tapes,
- transcripts are produced in Courier or a similar font and laid out vertically to show how utterances follow on another.

Transcript T1: JS T1-02608

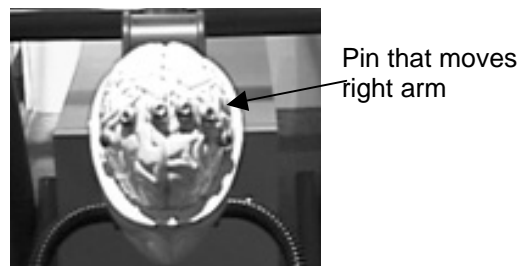
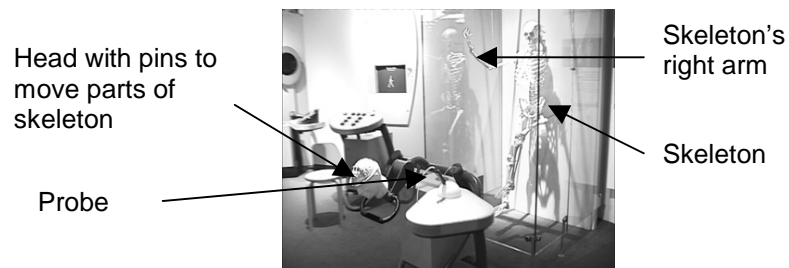
- 1 M: Uh, can you make him jump?
2 (3.3)
-> 3 Which part of the brain makes him move?
-> 4 (3.5)
-> 5 Uh:, that part of the brain makes your hands move
6 So your head, that's about there
7 (.9)
8 That bit makes your head move
9 (2.3)
10 Try that one (.3) that's about here
11 (1)
12 Oh look it makes your legs move
13 ...

Transcription of body movement

The transcript of talk provides the basis for the transcription of body movements. The transcript of body movement is limited to very brief fragments. The researcher develops his/her own system for the transcription of body movement. For practical reasons, the bodily actions are mapped out vertically on graph paper and aligned with simultaneously occurring utterances.

The Exhibit

Jumping Skeleton (Explore-at-Bristol)





W: Which part...

Uh:, that part

The transcripts are analytical tools for the researcher/evaluator to inspect the video-data. The analysis draws on the transcripts when the data are examined. The transcripts are refined and corrected as the analysis progresses.

The analysis is concerned with (for example):-

- The accomplishment of actions and activities
- Participants' practices and understandings
- Explicating the tacit: the 'seen but unnoticed'

It investigates:-

- Talk and body movement as social action and activity
- The emerging context
- Sequence and sequential organisation of action

It examines single cases

- Repeated scrutiny
- The location of actions and activities
- Categorising actions and activities
- Sequential relations and possibilities
- Concurrent operations
- What problem is this action a solution to?
- Participation and production

As the analysis progresses we assemble collections of instances that show the same phenomenon:-

- Comparing and contrasting instances
- Identifying themes and issues
- Developing analyses

Summary

- Talk, visual and material conduct as social action and activity
- Ethnography and video
- Emergent accomplishment
- Sequence and interaction
- Production format: participation framework

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