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Envisioning consumers:

How videography can contribute to marketing knowledge

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Envisioning consumers:

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Abstract

Based on a review of the past thirty years of videographic research and outputs in the field of marketing, we highlight the key contributions that videography has made to the marketing literature and identify the key issues facing videographic research today. We develop a typology that identifies four ways that videography can contribute to theory development and verification, presenting new criteria for assessing academic videographies. We note that making theoretical contributions is one of the most difficult issues facing videographic researchers and that this is an area in need of significant developments to help the field progress. Finally, we envision what the future of videography might look like and consider the implications of new forms of videographies.

Keywords: videography, typology, marketing, film, consumer research

Videography has assumed increasing importance as a medium of scholarship within the domains of consumer research and marketing. Philosophically anchored by the traditions of visual anthropology, sociology, arts and aesthetics as well as visual culture, it represents a different perspective on phenomena from that traditionally associated with marketing or business. Although visual research methods have been used in the humanities and social sciences for some time (e.g., Dion, 2007; Hamilton 2006; Mason, 2005; Pink, 2006, 2010), their use as a research approach in marketing and consumer research has gained ground only over the last two decades (e.g. several special video issues of journals including *Consumption, Markets and Culture* 2005, 2007; *Qualitative Market Research* 2010; *International Journal of Culture, Tourism and Hospitality Research* 2011). Other fields, such as organization studies, are following the video trend with nascent attempts to incorporate videography and visual analysis into scholarship (e.g. Bell, Warren and Schroeder, 2014; Christianson, 2016, Toraldo, Islam and Mangia, 2016).

There are substantial bodies of work on visual analysis in sociology (e.g., Emmison and Smith 2000; Harper 1987; Prosser 1998; Rose 2001; Stanczak 2007), communications and cultural studies (e.g., Evans and Hall 1999; Floch 2000; Hall 1997; van Leeuwen and Jewitt 2001), the arts and humanities (e.g., Burnett 2004; Hirsch 1999; Ishizuka and Zimmerman 2008; Schirato and Webb 2004), documentary film (e.g., Rabiger 2014; Sherman 1998), and especially anthropology (e.g., Banks 2001; Chalfen 1987; Gross 1981; Heider 1976, 1997; MacDougall 1998, 2006; Marion and Crowder 2013; Pink 2001; Pink, Kürti and Alonso 2004; Pinney 1997; Rouch 1974; Ruby 2000; Taylor 1994). Over the years, these different disciplines have also maintained largely separate journals, including *Visual Anthropology*, *Visual Anthropology Review*, *Visual Sociology*, *Visual Communication*, and *Visual Studies*. They have also operated

through varied association meetings, film festivals, and web sites. Space does not allow tracing the distinctions and overlaps between these fields, but despite some common interests, they exhibit significant differences in perspectives. Each discipline has also changed over time, for example from the exhaustive descriptive photo and film work of Margaret Mead and Gregory Bateson in the 1930s (Jackness 1988; Mead and Bateson 1977) to the analyses of consumer-produced materials analyzed by Richard Chalfen (1987) and others (e.g., Hirsch 1999; Ishizuka and Zimmerman 2008; King 1984) (see Dion 2007 for a summary of the contributions of anthropological film to consumer research.).

There are many ways to think about and define videography. Videography is typically shot digitally, in comparison to film making, which is typically shot on film. For us, though, the distinction is not just technical, but also conceptual. Videography is a way of representing and theorizing phenomena in social, cultural and spatiotemporal contexts; a way of isolating ‘difference ... dialogue.... place and.... time’ (Cubitt, 1991, p. 175). Hietanen, Rokka and Schouten (2014) note that videography is often viewed as a technical consumer research tool. We concur that videographic research represents much more than a new technique, and conceptualize videography as transcending representation and opening new possibilities for theorising. This is made even more salient by the fact that videography creates challenges in expressing theory in visual terms, which itself introduces new dimensions of theorizing.

Videography is sometimes limited by views that it is simply another tool in the qualitative researcher’s armoury. In contrast, we argue that video can elevate other forms of data, expanding written or audio perspectives and enabling non-verbal cues to be captured relatively easily. For example, by analyzing video of museum visitors, vom Lehn and Heath (2016) found people’s consumption and interpretation activities in museums depend more on their interactions with

other people in the museum than on characteristics of the visual objects themselves. Interviews alone, even interviews and non-video-aided observation, could not have detected this, nor could they take the analysis and theorising in an entirely different direction. By making observations permanent and accessible, videographic presentation increases our ability to become immersed in the ‘data’ in a way that may help to generate further and more novel theoretical interpretations. Viewed in this light, videography can inform our theorizing as ‘video becomes an agent in the process by which knowledge is produced’ (Pink, 2004, p. 64).

This paper focuses on the history and impact of videography on the field of marketing – with particular emphasis on theory-building and consumer research – with an eye towards highlighting the future of consumer videography. In particular, we are interested in envisioning consumers conceptually. We pose and address the following question: What is the nature of contribution that videography can make to the marketing literature? In doing so, we draw from 171 videos in consumer and marketing research dating back to a 1985 and a project called the Consumer Behavior Odyssey (see Appendix 1 for a full listing of all the videos included in our review). Based on an analysis of these videos and the relevant literature, we develop a typology of four different ways that videography can envision consumers and make contributions to the marketing literature. The typology draws upon work by researchers who are interested in understanding how to develop knowledge generally in the academic field of consumer research (Lynch, Alba, Krishna, Morwitz and Gurhan-Canli, 2012; MacInnis 2011; MacInnis and Folkes, 2010). Our inductively-generated research framework provides new flexibility in considering the complex relationship between videography and theoretical contribution. Whether the theoretical constructs are portrayed emerging naturally from events in the film, or whether they are provided by narrators, characters, or text in the film is one consideration. Another is how much of the

videography is devoted to exploring empirical topics and sites, and how much is devoted to exploring and explaining their abstraction. Beyond these elements, the videography can offer its viewers a sense of understanding that is novel and interesting, evocative and emotionally engaging.

Although there have been a number of articles by researchers focusing on the uses, methods, and issues involving videography (e.g., Belk and Kozinets, 2005; Borghini, Carù, and Cova, 2010; Caldwell and Henry, 2010, 2011; Hietanen, et al. 2014; Kozinets and Belk, 2006; Petr, Belk, and Decrop, 2016; Schembri and Boyle, 2013; Veer, 2014) and visual representations more broadly (e.g., Belk, 1998; Bell, Warren, and Schroeder, 2014; Meamber, 2014; Peñaloza and Thompson, 2014; Schroeder, 1998, 2002), we extend this work by addressing calls for a greater understanding of the under-utilized ‘visual mode of meaning construction’ (Meyer, Höllerer, Jancsary, and van Leeuwen, 2013, p. 490). Although we acknowledge that evaluators must allow for some flexibility in the interpretation of what constitutes theory in a videography, we systematically consider and address the theoretical aspects and practicalities of pursuing videography as a research methodology. If we consider creating and evaluating particular videographies as contributing to consumer and market understanding in a way that is predominantly either theoretic, emergent, pragmatic or descriptive, we have a more structured approach to guide the creation and evaluation of these forms of research representation.

The rest of the paper unfolds as follows. We begin by offering an account of the ways videography has been used in marketing and consumer research, and continue by highlighting theoretical and practical issues in videography research. After advancing a typology of videography’s contributions to marketing knowledge, we discuss issues remaining and the future of consumer videographic research as a means of overcoming challenges and enabling ongoing

development of such research. We conclude by highlighting the scientific and scholarly value of videography in marketing and consumer research.

Insert Appendix 1 here

The current state of academic videographic research

Videographic methods have presented a wealth of ontological opportunities for the marketing scholar. For example, Belk and Tumbat (2005) observed the fanaticism of Apple Computer fans at a time when the company almost went bankrupt and relied on these diehard proselytizing enthusiasts to sustain the business. The religious metaphor, in turn, led to uncovering the seeds of Apple's corporate mythologies nourished from both within the corporation and by its loyal consumers. By combining elements of journal articles, conference papers, and videography such as portions of theoretical text, Borghini, Rinallo and Golfetto (2005) presented a deepened videography offering theoretical insights in terms of sense-making. They illuminate B2B marketing in the context of trade fairs and open houses among industrial buyers (see Borghini, et al. 2010). Another film by Seregina, et al. (2013) explores the philosophical perspective of object-oriented ontologies from the perspective of the humble pen. By examining how this object 'acts' in conjunction with humans, the film shows how agency does not reside solely in people and depends crucially on the affordances of the object and the mutual dependencies of people, objects, and the environment (see also Harman, 2011; Sparrow, 2014). Its impact is to challenge the 'tyranny of the subject' that has dominated our assumptions and approaches in the social sciences generally. Kozinets (2002) produced *Rituals to Dogma: A Burning Man Videography*, which chronicled the anti-market activities and discourses of participants at the Burning Man festival. As we will detail later in this paper, the videography,

which was hosted on the Journal of Consumer Research's online site as a companion piece to a written article, used various devices associated more with textual than videographic representation. Additionally, videographies have been used to demonstrate methodological innovations, such as naturalistic group interviewing, which allows the viewer to see, rather than just read, about the techniques associated with a method whose success depends on inter-group dynamics (Eckhardt and Bengtsson, 2010). These examples offer a sense of the varieties of ways that videographies can provide varied contributions to the literature.

In consumer research, videography has been used primarily in ethnographic and qualitative studies. Over the past 30 years, these films have evolved from 'talking head' interviews and didactic films with 'voice of God' narration to more observational, active, and experimental films. This evolution has resulted from both trying to make these films more effective research rather than pedagogic vehicles and from trying to engage the audience and stimulate two-way active exchanges rather than passive viewership – an ever-present danger with films. Technological developments and the Association for Consumer Research Film Festival also opened participation in consumer research videography to a larger number and wider variety of participants and led to more creative experimentation.

Some videographies are intended to arouse empathy, move the viewer to action, or prompt further research rather than convey research findings or develop theory. This is the punctum that Roland Barthes (1980/1984) describes in analyzing how visual images can affect us. At the same time, the studium that Barthes discusses is also important. The word is related to the Latin term for study, but Barthes gives it a more critical and cultural focus:

The studium is a kind of education (knowledge and civility, 'politeness') which allows me to discover the Operator, to experience the intentions which establish and animate his

practices, but to experience them “in reverse,” according to my will as a Spectator. It is rather as if I had to read the Photographer’s myths in the Photograph, fraternizing with them, but not quite believing in them (Barthes, 1980; 1984, p. 28).

That is, the audience tries to see what the author is trying to ‘say’ with his or her film and to critically examine whether they accept this point of view or not. When videography depicts the behavior of consumers, the audience must be doubly critical and question whether this is what the consumer depicted wishes to say. This is more difficult because the audience typically doesn’t have access to the material that the filmmaker has edited out and may not fully appreciate how the craft of making the video may have influenced the interpretation.

A further example of the potential ontological contributions of videography is found in Hietanen et al.’s (2014) critique of Schembri and Boyle (2013). They criticise Schembri and Boyle’s (2013) criterion of rigorous and authentic interpretations for consumer videography as being simplistic, impossible, and unrewarding. Instead they argue for a non-representational expressive videography. This is in line with the approach of Thrift (2004; 2008) and also resonates with the work of others in this vein (e.g., Anderson and Harrison, 2010; Dirksmeier and Helbrecht, 2004; Scarry, 1994). Although non-representational theory is not the same as practice theory (Bourdieu 1977), it emphasizes a focus on practices, performances, and daily life. Like Hietanen, et al. (2013), it aims to provoke resonances, expressive passions, and ‘generalized affectivity’ (Thrift, 2004, p. 83). It is also interested in things, objects, and the body as opposed to meanings, cognitions, and judgments.

In terms of videographic portrayal, non-representational videography moves beyond words and explanations to convey the pre-cognitive feelings that lie behind activities. Through the audience’s affective interaction with the actors and the tacit knowledge and cultural framework

that it brings to bear, the audience identifies with and comprehends the performance. At the same time, the performer engages in the related processes when reacting to the audience. To the extent that the actor and the audience do not share the same cultural framework, it is the job of the videography to bridge this gap by finding common points of affective resonance and creating cultural understanding. It is in this respect that non-representational expressive videography has much in common with poetry (Sherry and Schouten 2002). Videography has also pre-shadowed textual trends such as actor network theory (ANT), assemblage theory, and other object-oriented ontologies (Harman, 2011), by allowing objects to be featured and analyzed.

Theoretical and practical issues in research videography

For videography to be taken as a serious scholarly endeavor in marketing, it needs to be more than simply the presentation of edited audiovisual data. If it is to extend understanding by building upon and facilitating the theoretical developments presented in other formats – such as in textual published articles – it needs to transcend the mere presentation of a story or even a complex narrative. Some of the videos included in our review have attempted, in various ways, to achieve this challenging aim. *The Cult of Macintosh* (Belk. & Tumbat 2005) and *Rituals Without Dogma* (Kozinets 2002), for example, experimented in short sections with filmic methods to simulate some aspects of the analytic and data presentation format. *Brothers in Paint* (Rokka, Hietanen & De Valck 2010), *Trash in the Eye of the Beholder* (Cherrier & Ponnor 2010), and *Pushing the Scene* (Hietanen, Rokka and Roman 2011) used extensive voiceover narration to link on-screen evidence to abstracting analysis and theory development. Almost all of these films used a parsing of scenes in order to convey the orderly compartmentalization and categorization functions of observational data analysis.

The presence of abstract theory in film representation can, of course, be a cause for

contentious debate. Even within the group of authors of the current paper, there is a variety of opinion and no clear consensus about the appropriate role for theory in videography, nor how to achieve it. Some researchers highlight the conceptual and theoretical aspects of the method. Others minimize it by, for example, emphasizing rich, evocative description, a sense of verisimilitude, creating empathy, and humanizing the informant. The challenge lies in combining the two perspectives in some way that will form or define a genre of research videography. We address these issues via the typology that we introduce in the next section.

Analysis of film footage is also a key issue. Partly, this concern emerges because of the vagaries of qualitative data analysis, which become multiplied a thousand-fold because of the potential richness of audiovisual data. As Rogoff (2002, p. 24) notes, analysis of visual data and its corresponding “culture” ‘opens up an entire world of intertextuality in which images, sounds and spatial delineations are read on to and through one another, lending ever-accruing layers of meanings and of subjective responses to each encounter we might have with film, TV, advertising, art works, buildings or urban environments.’ This notion of the ‘ecology of images’ (Rogoff, 2002) has been critiqued as privileging an abstract approach to the visual image. However, if we are to be social scientists communicating with other social scientists, our analysis may need to concern itself with abstraction and, in fact, engage with abstractions similar to, referencing, and linking into those of other scholars working within our field. Data analysis in videographic research thus must be attuned not only to images, sounds, movements, and spatial arrangements, but to historical arrangements, positions of power, what is represented and what is absent, and the language and structure of the scene as filmed and produced as a research representation. This is particularly the case in contexts where formal institutional structures and informal power structures, corporate language, informal cliques, reward systems and reporting

requirements all play their part in creating the milieu in which filming takes place.

Motivations for videographic research vary, and can be related to the importance and power of the visual image to consumers. For example, conveying the lived experience of people suffering from a range of health conditions via audiovisual format can be powerful (see Martin, Schouten, McAlexander, 2006; Peñaloza and Thompson, 2014; Sunderland, 2006). Often it is the in-situ customers' facial expressions that convey the real experience of service usage. For instance, Cayla, Beers and Arnould (2014) report on a corporate filmmaker who made a lasting impression on the board of a hospital by shooting from the confused patient's point of view staring up at the ceiling with a cacophony of noise in an emergency room for many minutes before any human intervened to explain anything.

Research by Cayla and Arnould (2013; Cayla et al. 2014) examines how ethnographic and videographic research firms deliver insights to clients, in part by using videography. They highlight not only the power of video, but also the importance of narratives with findings embedded within them. That is, rather than didactically feeding clients bullet points in written reports and PowerPoint presentations, such research is much more effective in showing consumers in action and talking about the client's product or service. Videographer Bruno Moynie (2014, p. 763) explains that he follows people, interviews them in their day-to-day contexts, and observes their behaviors in order 'to unearth insights about their product or service experience or usage.' As Martin, et al. (2006) demonstrate, corporate videography is especially useful for bringing market segments to life, conveying metaphoric understandings, and conveying the textures, rhythms, and challenges of consumers' daily lives. Such an approach, based on the logic of storytelling, proved very effective as a way of enhancing the impact of projects (Denning, 2000).

This is not to say that all consumer and marketing research lends itself to video application. Ethical issues arise as new technologies make possible new – and highly intrusive – data collection techniques. For instance, it is possible for retailers to use in-store surveillance video cameras to identify shoppers using facial recognition software, to connect with their purchase and credit histories, and instantly send this information to store clerks who can try to upsell them into buying the things that these histories suggest that they may find appealing (Belk, Fischer and Kozinets, 2013). Another ethically troublesome technique involves surveillance from the other side of the counter when supposed consumer shoppers use a hidden ‘mindcam’ to photograph clerks in the transaction (Starr and Fernandez, 2007).

Towards a typology of how videography can contribute to marketing knowledge

Now that we have a sense of what the major trends and issues are within videography, we can turn our attention to discussing the various ways that videography can contribute to knowledge in the field of marketing. Appendix 1, which comprises a list of videographies produced since 2003, acts as foundation for our endeavour. We acknowledge that the compilation may not be wholly comprehensive, but is as complete as we could practically manage. The works represent the state-of-the art in the field. All videographies mentioned have been subject to peer review and screened at Association for Consumer Research Conference Film Festivals and/or published in marketing journals.

Our work loosely relies on Lynch et al.’s (2012) reasoning, which argues that knowledge creation in consumer behaviour (a sub-field of marketing, according to MacInnis and Folkes, 2010) involves four distinct pathways related to two fundamental dimensions of academic research: the approach to knowledge generation, and the domain of intended contribution. Building upon this framework, we propose that videography’s contribution to marketing

knowledge derives from four videography types: theoretic, emergent, pragmatic and descriptive. These videography types occupy a space characterised by two continuous dimensions: 1) the approach to knowledge generation, ranging from deductive (theory first) to inductive (data first) (including abductive which involves moving back and forth between theory and data; see Henry and Caldwell, 2006; Hirschman and Holbrook, 1992), and 2) the domain of intended contribution over a range of substantive events, processes, and phenomena in the ‘real’ world (Brinberg, 1982). When considering whether a particular film makes a particular theoretical contribution, we allow some flexibility in interpreting what constitutes theory. If theory is considered as a specified relationship between particular constructs, what are the key constructs in the videography? Is there a focal idea? Does the paper build upon past information or knowledge in a scholarly field, in either a direct way or through allusion? Does it lead us somewhere interesting and new? Also, theoretical contributions are not confined to shifting beliefs about construct-to-construct links, but also include the production of metaphors, categories, constructs and the theorizing of settings (Llewelyn 2003; MacInnis 2011).

Figure 1 depicts the types of videographies in the four quadrants occupying a two-dimensional space, along with exemplar videographies. In the next section, we explain each videography type/quadrant in detail.

Insert Figure 1 about here

Quadrant 1: Theoretic—deductive and conceptual

Theoretic videographies primarily adopt the deductive-conceptual route; typically indicating from the outset that their research is motivated by the existing literature. A distinctive characteristic is that the research is motivated by making claims to update, verify and/or unify

extant theory (Lynch et al., 2012).

Kozinets' *Burning Man Rituals without Dogma* (1999) is an example of a videography that attempts to closely emulate the rhetorical style of a journal article in making a theoretical contribution. The film's research questions, derived from the a priori literature, are explained in the narration. The videography is organized into sections like a traditional journal article: introduction, theory, findings and discussion. A voice-over narration summarizes the content of each section with stills of informants subtitled along with key snippets of their interview. Titles, subtitles, and vocal narration also cite past research on gift-giving, consumer emancipation, and other areas related to the films' core topics. The film's findings are organized around three themes – 'The Gift Economy', 'Creativity and Art', and 'Primitives in Utopia'—reference to additional literature. The use of videography instils the findings with credibility by showing how lengthy raw interview data is processed into individual themes. After presenting findings, the videography presents closing clips of interviews, observations of context and then, over dramatic scenes of the climactic burning of the Man, an electronic dance musical score alternates with words such as 'Fire,' 'The Sacrifice,' and 'Community' to provide closure and offer the viewer an opportunity to draw their own conclusions about the questions posed. In this way, *Rituals without Dogma* attempts to translate epistemological article conventions about knowledge presentation into videographic form and, in the end, to use the medium to try to transcend them.

Why Don't Consumers Act Ethically?, a videography by Belk, Devinney and Eckhardt (2007), is another example. It seeks to investigate and identify the theoretical underpinnings of the pervasive finding in the literature that consumers say they care about ethical consumption but fail to show this in their purchasing behaviour. The videography draws upon interviews with

twenty consumers per country from eight countries, where each informant was presented with three different scenarios involving ethical consumption issues. In all cases, consumers offered one to three types of justification for the inconsistency between their beliefs and behaviors, which varied across informants depending on the country in which they lived. Thus, the videography was able to build theory relating to how and why justifications are used in the context of ethical consumption.

Lastly, Petr's (2015) *Experiencing Contemporary Arts: A Re-Examination of Fun, Feeling and Fantasy* comprises a re-inquiry into whether the explanatory framework of "fantasy, feelings and fun" (the '3Fs') traditionally used to explain experiential consumption reflects how occasional attendees encounter contemporary art exhibitions. The videography reveals that, contrary to expectations, such consumers struggle to experience fun. Also, the feelings they experienced are rarely systematically positive or hedonic. Faced with such artistic works, often characterised by non-representational content, spectators struggle to understand the creative motives and question the value of such imaginative artistic processes. Simultaneously, the videography is inductively theoretical by offering an alternative triptic to the 3F's: 'Strangeness, Stress and Stupidity' (the '3Ss'). The videography ends with the staging of a cultural mediation strategy intended to help occasional attendees experience the reversal from the initial and unpleasant '3S's to the enjoyable '3Fs.'

Criteria for judging the quality of videographies that seek to make a theoretic contribution should address questions such as: (a) Does the videography convincingly propel shifts in understanding about topics relating to consumers, consumption, consumer culture, markets, and marketing phenomena in a relatively structured way?; (b) Do the shifts in understanding offer us something sufficiently new?; And (c) do these new beliefs contribute significantly to our

understanding of these important topics?

Quadrant 2: Pragmatic—deductive and substantive

Pragmatic videographies take the deductive-substantive route and involve two types: 1) the application of existing theory to explain substantive phenomena, or 2) the application of theory to create interventions intended to change or improve some real-world behaviour (Lynch et al., 2012). A videography that adopts the first approach is Doss and Ulusoy's (2008) videography, *Body and Appearance Perceptions of Latino Youth*, which takes as its starting point an idea long established in the literature that consumers' perceptions are socially constructed. They show video-taped interviews with Latino youth in the Rio Grande Valley, USA and use local marketplace imagery to identify how social influences contribute to consumer self-perceptions, which subsequently motivate consumers to invest substantive time, money and effort in altering their bodies and appearance. Decrop and Toussaint's (2012) *The Père-Lachaise Cemetery: Between Touristic Experience and Heterotopic Consumption* extends this approach by reifying theories of sacred and profane consumption (Belk, Wallendorf & Sherry 1989) positing that consumer's pattern of symbolic behaviors and rituals point to the cemetery's role as a consumption heterotopia.

An example of the second type of pragmatic videography is *Changing Consumer Behavior in Diet and Health: A Video Case Study on Local Matters*, by Hu and Haugtvedt (2011). These videographers show how a non-profit organization, Local Matters, located in Columbus Ohio strives to battle childhood obesity and diabetes using established research findings as a basis for its education programs. They aim to change children's behavior and thoughts regarding food through a novel early education program that involves specific sensory and social activities involving food. Included in the work are video-taped interviews with parents, teachers, students,

and the organization's personnel regarding their views about the effectiveness of the intervention.

We suggest that assessing the contribution of the two types of pragmatic videographies be guided by the following questions (adapted from Lynch et al., 2012):

- i) Explaining substantive phenomena using theoretic constructs should be evaluated by asking: (a) Does this videography make convincing links between theory and the phenomena of interest?; (b) How important are these belief shifts?; (c) Is the empirical demonstration persuasive?; And (d) are the most essential features of the to-be-explained phenomena captured in the videography?
- ii) Theory based interventions to influence substantive systems should be evaluated by asking: (a) Does this videography shift your beliefs about conceptual to observable links?; (b) Is the outcome clearly due to the intervention?; And (c) is the outcome important and substantial enough?

Quadrant 3: Emergent—inductive and theoretic

Emergent videographies involve induction and theorizing, the process invariably starting with observations, explorations and/or hunches, followed by speculative forms of conceptualization. An emergent videography is exemplified in Cleret's (2015) *Street Corner Compromises*, a work that starts from the author's observation that spaces and places are socially produced and represent a theater of power struggles. The author demonstrates this point by presenting a videography that uses footage of a busking guitarist negotiating the street-scape while encountering passersby and other entities in the environment. Quotes from the literature, presented as floating text, facilitate theoretical insights and deeper understanding. The videography provides credibility for the idea that public spaces involve social dialectics and compromise between different worlds. Another example, *Brothers in Paint: Practice-Oriented*

Inquiry in to a Tribal Marketplace Culture by Rokka et al. (2010), explores the usefulness of practice-oriented theories in understanding tribal consumer culture and marketplace dynamics. Drawing on Schatzki's (2010) theorization of the 'site of the social', tribal marketplace culture and change are examined based on findings from a multi-sited ethnography of consumer tribes gathered around the extreme sport of paintball. In doing so, tribal marketplace culture is conceptualized via a constantly evolving nexus of practices and material arrangements. Finally, Wijland's (2014) *In Brutal Times* uses a dynamic interplay of images and poetry (as voice-over and floating text), to create an nascent yet promising audio-visual metaphor of contemporary consumers' responses to marketing activity, namely, as one that is stark, messy, confronting and alienating.

Criteria for judging emergent videographies should address questions such as: (a) Does the videography include theory that has long lasting novel potential?; (b) Do these insights apparently flow from the analysis of the presented footage?; And (c) what further work is needed to develop and verify the theory? (adapted from Lynch et al., 2012).

Quadrant 4: Descriptive—inductive and substantive

Descriptive videographies rely on induction and a focus on substantive phenomena. Their goal typically is to: 1) stimulate researcher interest in developing theoretical explanations of a situation, or 2) to bring attention to a specific situation with the intention of mustering needed resources. The first goal is evident in Raja, Kuppan, Argwal's (2013) videography *The Indian Bazaar: Street Markets and Customer Perceptions*, which shows how that local marketplaces serve as local social hubs in India. This work shows how Indian consumers prefer the hustle and bustle of local bazaars, with their emphasis on a mix of commercial and social exchange, rather than Western style shopping centres, which they find unattractive. The videography motivates

the audience to ponder why this situation is so. Another example is Graham's (2013) *The Runners' Revolution*, which depicts a trend amongst runners of eschewing traditional footwear in favor of minimal shoes, or no shoes at all. The videographer suggests that the runners find the experience to be positively transformative for their bodies and souls, and points to the need for future investigation of factors, such as self-determination, word-of-mouth communication, trust, health, well-being, and happiness.

Other videographies exemplify the second goal of this type of videography. Henry and Caldwell's (2009) *Right to Life*, documents a leading surgeon's efforts to reduce high levels of maternal mortality and morbidity by improving public health services for impoverished pregnant women in Pakistan. Much of the film was shot to script, being based on an extensive review of literature detailing the situation and discussions with experts and scholars; the videographers therefore had an a priori sense of what the critical substantive issues were. Their goal was to stimulate interest by academicians and practitioners to engage in action research (Ozanne and Saatcioglu, 2008), with the goal of generating workable solutions for multiple local and international stakeholders. The videography was screened at several universities, including Harvard University, as well as at the White Ribbon Alliance for Safe Motherhood Global Exhibition staged in 2008, London, as well as Washington, Cape Town and Tokyo, and was distributed to over 1,000 NGOs and teaching hospitals worldwide. Another example is Veer's (2014), *I'm Struggling: Men's Stories of Mental Illness*, which involves the author role-playing a male suffering from depression. He uses stories collected from anonymous informants as the basis for the central character's monologue. The author's expressed goal was to draw attention to the need to reduce the stigma of mental illness, especially for men.

We recommend that criteria for evaluating descriptive videographies include: (a) Does the

videography convince you that the phenomenon exists?; (b) Does the videography capture the phenomenon in sufficient detail?; And (c) is the phenomenon of relative importance compared to other phenomena? (Adapted from Lynch et al., 2012.).

Summary

In presenting our typology, we do not intend to dismiss factors that other researchers have convincingly argued are advantages of videography, including the still experimental genre of non-representational video. We concur that videos can foster identification and experiential knowledge of what it is like to be in certain contexts (Belk, 1998). We also believe that authentic representations are a worthy goal (Schembri and Boyle, 2013), although ‘true’ authenticity is an unlikely outcome (Hietanen, et al. 2014; Potter, 2010). We applaud the idea that videography be allowed to remain open to artistic expression and produce impressions that provoke the production of new social relations and meanings (Hietanen, et al. 2014). However, we contend that videographers must also be prepared to discuss their work in ways that are similar to the discussion of mainstream research in marketing; otherwise such work is likely to remain a marginalized niche. For example, when seeking to theorize about phenomena, videographers should be prepared for questions about the variety of primary and secondary data sources on which they rely, being careful to highlight a non-reliance on participant interviews only and more than brief immersions in research sites. Kjeldgaard and Ostberg (2007), in their videography of coffee consumption, illustrate this approach well. They usefully rely on several data sources: observations at multiple sites over a prolonged time period, formal and informal interviews with consumers and experts, and contemporary media sources and historical archival data. Although we encourage further experimentation with non-representational expressive videography, there will be problems to be overcome in audience receptivity, just as there are

problems to be overcome in convincing promotion and tenure committees that videography is a viable research approach and medium for conveying research insights. To that end, we hope the criteria we have introduced serve as a guide for academic colleagues to evaluate videographies as a specific and valuable format for presenting academic output.

Futures of consumer research videography

In introducing this typology of contributions that videography can make, we hope to provide a logic that can be used to legitimate the use of videography within marketing and consumer research scholarship. Although there is a long tradition of videography within marketing and consumer research, there is still much ground to be gained in having videographies evaluated and valued on equal ground with written output such as articles, book chapters and books. Additionally, we do not view our four ways of making contributions as being exhaustive. Indeed, the field of videography is rapidly advancing, as we chronicle next. We would, therefore, expect modifications and additions to our conceptualization. To that end, we now turn towards predicting how the field may grow and expand in the future.

As this paper has detailed, using videography to portray marketing understanding is an increasingly popular approach that offers much potential. Yet both our research and our technology are dynamic. The rise of the field of videography is deeply interrelated with the consumption of sophisticated and nearly ubiquitous technologies such as easy-to-use video-editing software, advanced computing power, and high-quality affordable video and digital SLR cameras. Consumer research videography as a collective endeavor is young and still very much in an experimental stage.

New technologies bring new possibilities in research and often also offer new insights into the subject of interest. Think of how the compass changed navigation, the telephone changed

communication, and the networked personal computer changed practically everything we do. By using videography, we find that new windows are opened, new opportunities arise, and new audiences are created for our work, just as we have seen with the ability to use photographic evidence as a research instrument (Cayla and Arnould, 2013; Cayla, et al. 2014; Collier and Collier, 1986) and a source of information for analysis (Belk 2011; Ray and Smith, 2011).

The expansion of data collection possibilities is dramatic. With smart phones proliferating around the world, there is a sophisticated camcorder in the hands of the world's middle class and even poor consumers. In a process often termed mobile ethnography by market researcher agencies, we can enlist their help, using apps like EthOS, Indemo, or ThoughtLight to prompt consumers to videotape their meal, shopping experience, or product use, ask them question, gather their reflections, send them video material to react to, and have data collected for us. We can embed a video recording device in television equipment to watch consumers watching TV, or one to detect people's presence, movements, and facial expressions. We can also deliver finished content on new devices.

Researchers can also take advantage of new production technologies like machinima (Harwood, 2011) that uses free graphic engines from virtual worlds and games to portray technologies like the Internet of Things (IoT). Consumers can react to vivid portrayals made at little or no cost as research stimuli. Similarly, menu-driven programs like PowTunes (<https://www.powtoon.com>) allow the videographer to compose animated features without mastering complex graphics programs.

With videography combining with the Internet's vast reach and crowdsourcing potential, there is no reason that our impact should be restricted to a narrow cadre of fellow academics. Indeed, we foresee larger scale projects that collect and analyze video and visual data from large

groups of citizen scientists, and which, perhaps, forego traditional academic publishing routes to bring insights directly back to the public via online sharing.

Some of the most powerful advances are likely to come from changes in technology. Virtual reality 360 degree cameras are now widely available and affordable, and 360 degree viewers such as Cardboard and Homido, as well as sites such as YouTube make access and viewing simple and easy. Such 360 degree innovations allow a far more immersive and exploratory type of consumer videography. Rather than offering a two dimensional, narrated portrayal of a consumption event such as a shopping expedition or consumption festival, it is now possible for consumer researchers to provide a virtual reality experience where the viewers finds themselves inside of a consumer experience, such as a strange bazaar, or a religious festival. Once there, the person can both explore the world – by actively moving their head or body– and watch events unfold. Once gained, the storytelling skills to create compelling theoretical and consumer research insights from these recorded experiences will push consumer research viewership to an even more interactive and investigatory level.

In addition to portraits of different visual realities, we will also have access to augmented reality tools that can blend existing visual information with current scenes. Consumer research videography can move from being a captured recording of events in the past to a real-time interaction with the research consumers' own worlds. For example, an augmented consumer research videography approach might overlay a view of the consumer' own kitchen with explanations of consumer research on food and food preparation, illustrating different consumption phenomenon through various portrayals of farming, processing, packaging, retailing, and disposition which remind the consumer that their in-kitchen consumption is but one stage in the entire system of food production and disposal. Nintendo's Pokemon Go augmented

reality game is evidence of the technological feasibility and popular engagement that such advances can create.

With increasingly networked online data, virtual and augmented reality, consumer research videography will move our knowledge portrayals to new places. Our research representations will become more immersive, more collective, more active, more dynamic and, perhaps, more overwhelming. Communicating a coherent message may become even more challenging when our storytelling is not limited to single screens. Although it is impossible to predict exactly how consumer researchers may be able to take advantage of all the new opportunities to share narratives for investigation and discovery, the future of videography will be filled with new opportunities to do so. There will be more ways to make contributions to knowledge via videography, and our typography will need to be modified to accommodate them as some of these new technologies become integrated into our discipline.

Conclusions

As the hundreds of millions of YouTube postings suggest (Burgess and Green 2009; Snickars, and Vonderau, 2010; Strangelove, 2011), we are hooked on video. As a result, visual studies have gained momentum, but videography as a research medium in marketing is still far from realizing its full potential to create, present, popularise, and disseminate academic research. To reach students, instructors, managers, other researchers, and the general public, it may be incumbent on us to become visually literate as filmmakers. Videography does present some challenges, but the learning curve is not so steep that special training classes or apprenticeships are needed. Entire feature films have been shot using iPhones (Smith, 2015).

Quality videographic production involves visual and technical literacy, which we have not endeavored to provide in this paper. Simply because the film 'works' on one level does not

necessarily mean that it will convey insight or inspiration on another. In *Vision and Visuality*, Hal Foster (1998, p. 9) notes that sight as a physical act and visuality as a social fact are not opposed in the same way as nature presumably is to culture. The physical act of seeing 'is social and historical too, and visuality involves the body and the psyche.' Becoming a proficient research videographer means becoming aware of the multitude of associations and meanings we bring to the act of planning, scouting, filming, and editing. It means being able to switch codes and transfer meanings, and then convey them in a significant and powerful way. It means understanding our audience, our abilities, our fields, and our subject matter in ways that are distinct from our traditionally textualized understandings.

This paper seeks to expand the possibilities of theory development through videography by advancing a typology that offers four varying types of film, each of which make different contributions to knowledge. To the best of our knowledge, our typology is a first attempt that openly communicates the pluralism as well as flexibility with respect to theorising from videographic research. Our typology encourages researchers to consider and critically reflect on how they theorise from videography, not necessarily by limiting themselves to a particular alternative, but by experimenting and engaging with different types of video. The typology provides a basis for the evaluation of academic video, whether it is for deciding on acceptance into an academic film festival or assessing a video-based master's or PhD dissertation.

Videography is a rising methodological approach that offers much potential. We hope that our conceptualization of ways to make a contribution will aid marketing researchers in expanding the horizons of videography. Videography has added significantly to marketing and consumer studies precisely because it is both different from, but embedded within, a tradition of research aimed at understanding multiple levels of experience. Almost daily, new videographic

methods and technologies are opening our eyes to previously unseen, and hence understudied, phenomena. The ideas and experiences outlined in this paper are not the end of a research journey, but merely the beginning.

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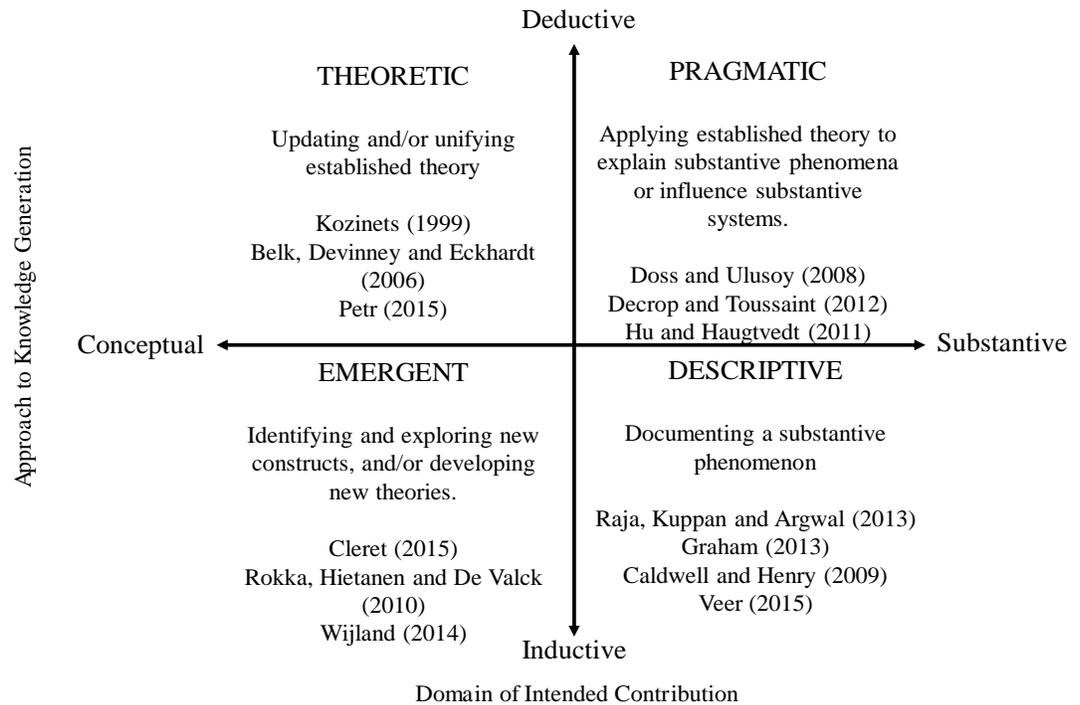
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Figure 1: Four ways videography contributes to marketing knowledge



Figure 1: Four ways videography contributes to marketing knowledge



Appendix 1. Films in Marketing and Consumer Research

Author/s (year)	Title	Content
2003		
Aldelman and Ahuvia (2003)	Beyond Consumption: A Study of Retail Activists	How and why retailers support female empowerment
Belk and Tumbat (2003)	The Cult of Macintosh	How consumers create a cult around a technology brand
Giesler and Pohlmann (2003)	The Elizabeth Smart Case: Enactment of a Suburban Nightmare	How the media performs a violent cultural act in a community
Guion, Hafey and Leonard (2003)	The Many Meanings of Food	How consumers use food to construct their identities and everyday lives
Hausman and Slater (2003)	A Passion for Performance	How live performers create connections with consumers
Klein (2003)	Regaining Dignity Through Possessions: Materialism in the Nazi Camps	How and why consumers exchange necessities for goods that enhance appearance
Kozinets and Sherry (2003)	God's Holy Fire	How and why consumers participate in alternative transformative rituals
Meamber and Tumbat (2003)	Artists' Perspectives at The 2002 Utah Arts Festival	How artists view the production and consumption of art
Mottner and Wilhelm (2003)	An Honourable Calling: The 15th Alabama Infantry Re-enacting Company in the Pacific Northwest	How and why consumers participate in historical festivals
Oswald and Brodin (2003)	Temple Square Exploratory	How marketing practice constitutes and perpetuates sacred experiences
Oswald and Wright (2003)	Health Watch: The State of Food, Fitness, and Well Being in the United States	How an analysis of popular culture informs excessive consumption
Sharpe and Pollay (2003)	Culture Jamming	How and why consumer activists strive to change advertising practice and consumerism
Smith, Chen, Murray, Cole, Fisher, Rapert and Cherrier (2003)	Down on the Corner, Peace on the Street	How and why consumption community members use the market to liberate themselves
Sunderland, Denny and Hunt (2003)	Why Drink or Drive? Consumer Video Diary Excerpts	How consumer video diaries can be used in consumer research
Tumbat (2003)	Olympic Souvenir Consumption	How and why consumers give meaning to souvenirs
Varman, Belk and Costa (2003)	Recapturing Humanity: Embeddedness in Market Communities	How socio-cultural norms impact marketplace behaviour
Zhao and Belk (2003)	Money to Burn: Consumption by the Dead in China	How and why consumers dispose of replicas of everyday goods during death rituals
2004		
Allison, Mahosky and Corn (2004)	Flea Markets: A Journalist's Perspective, Scratching an Intellectual Itch	How second-hand markets operate
Belk (2004)	Tourist Photos: Signs of Self	How and why consumers use tourist photos as symbolize the self
Bengtsson, Östberg and Kjeldgaard (2004)	The Embodied Brand	How and why do artistic producers reject the consumption of commercial market mediated products
Costa (2004)	Empowerment and Exploitation: Gendered Production and consumption in Rural Greece	How empowerment and exploitation figure in gendered production and consumption
Decrop, Cabossart and Derbaix (2004)	Colors and Scarves: Symbolic Consumption by Soccer Fans	How and why sporting fans engage in symbolic consumption
Hausman (2004)	I Just Wanna Dance	Why do consumers engage in aesthetic performances
Klein (2004)	Pretend It Like Beckham: Symbolic Consumption through Soccer Jerseys	How consumers acquire identity through sporting uniforms
Kozinets, Sherry, Diamond, Muniz, Borghini, McGrath (2004)	I'm an American Girl	How consumers use an iconic brand to create personal narratives
Monnier and Gulas (2004)	American Odyssey	How and why consumers create a brand community
Muller and Kimura (2004)	Learning to Survive as a Consumer in Japan: Linguistic Illiteracy in a Cross-Culture Setting	How do illiterate consumers negotiate the marketplace
Toumajian and Tumbat (2004)	Towards a Meaningful Identity: The (F)Utility of Lifestyle Research	How lifestyle research neglects important aspects of consumers' lives

Author/s (year)	Title	Content
Yu (2004)	"My Home, My Comfort": An Ethnography of Fantasy Home Comfort	What are consumers' home comfort ideals
Zhao and Costa (2004)	Coyote Came: Spirituality and the American Desert	How and why consumers seek spirituality in natural landscapes
2005		
Belk and Tumbat (2005)	The Cult of Macintosh	How consumers create a cult around a technology brand
Belk, Devinney and Eckhardt (2005)	Why Don't Consumers Behave Ethically? The Social Construction of Consumption	To what extent do consumers stated attitudes correspond to their actions and why.
Bei and Chen (2005)	Happy New Year: An Examination of Chinese New Year Food Shopping Behavior	How do consumers buy food for an annual ritual
Caldwell and Henry (2005)	Living Dolls: How Affinity Groups Sustain Celebrity Worship	How and why consumers engage in celebrity worship
Chan, McNeal and Phil (2005)	How Children in Rural China Become Consumers	How children become consumers
Chapa (2005)	Xantolo: The Day of Dead Celebration in Xuatteca Region of Mexico	How consumers use symbols to celebrate the dead
Hausman and Chapa (2005)	Phoenix: Destruction and the Creation of Self	How consumers reconstruct the self after a loss of most possessions
Kimura and Belk (2005)	Santa Claus is Coming to Town: Assimilation of Christmas in Japan	How consumers negotiate the exotic during a foreign festival
Marcoux and Legoux (2005)	Selling Tragedy: The Commodification of Ground Zero	How the consumption of souvenirs constructs social memory
Nguyen (2005)	Tet and Consumption in Vietnam	To what extent is globalism reflected in the consumption of a local ritual?
Penalozza (2005)	Generaciones/Generations: Cultural Identity, Memory, and the Market	How a minority ethnic subculture broadly views its role in the marketplace
Sekhon and Belk (2005)	Consumption in an Intercultural Marriage	How consumers consume in a long term inter-cultural relationship
Seo and Kim (2005)	Beyond the Camera Lens: A Look Inside the Photo-Taking Culture of Korea's Youth	How and why young consumers take photos
Smith, Murray, Cole, Rappert and Fisher (2005)	Fantastic Consumption: Reconsidering Fanaticism	How consumer fans perceive their consumption actions and stigmatised positions
Thomas (2005)	Private Spaces in Public Places: An Exploration of the Concept of Sacred Space in the Context of Public Restrooms	How consumer perceive sacred and profane aspect of a public space
Tumbat (2005)	Because It Is There: An Extreme ServiceScape	Exploring the consumption of an extreme servicescape
Yu (2005)	The Fantasy of My Ideal Home: Idealism and Realism in Home Comfort	How consumers imbue home comfort with realism and idealism
Zhao and Belk (2005)	Sinolization of a Western Holiday: The Weethearts' Christmas	How consumers adapt a foreign festival to local needs
2006		
Bergvall and Ostberg (2006)	Burning Bock	How consumers exhibit creative and destructive reactions to a local religious icon
Bonsu and Belk (2006)	The Gospel of Prosperity: Charismatic Churches in Ghana	How consumers negotiate the tensions of the sacred versus the profane within a religious movement.
Caldwell and Henry (2006)	Headbanging as Resistance or Refuge	How producers and consumers resist and escape the market in consumption sub-cultures
Chapa (2006)	Las Cubanas: An Exploration of Life in Cuba	Why consumers engage in illicit embodiment
Chen (2006)	The Paradox Between Only Looking and Possession	How producers perceive consumers accessing versus possessing aesthetic products
Eckhardt, Devinney and Belk (2006)	Why Don't Consumers Behave Ethically? The Social Construction of Consumption	How consumers perceive their ethical consumption practices
Kimura (2006)	What do Consumers Consume in Santa? A Comparative Study of Santa Claus in Scandinavia	How culture associates with differences in how consumers react to a global consumption icon
Kozinets (2006)	There and Back Again	How consumers create connections with popular entertainment
Manhar and Varman (2006)	Erasing Futures: Ethics of Marketing an	The ethics of marketing a physically risky

Author/s (year)	Title	Content
	Intoxicant to Homeless Children	product to disempowered consumers
Smith, Cole, Fisher, Murray and Rapert (2006)	Gearhead Pilgrimage: The Queen Mary Summit of Indiana Jones.	How fans link sacredness to commercial consumption events
Ulusoy (2006)	Not so Desperate Housewives: Turkish House Wives Consumption Practices at “Money Day” Gatherings	How consumers empower themselves by participating in production-consumption communities
2007		
Belk, Seo and Li (2007)	Dirty Little Secret: Home Chaos and Professional Organizer	How and why do consumers move from disorder to order when storing their possessions
Castano, Perez and Qunitanilla (2007)	Cross Border Shopping: Family Narratives	How consumers use international shopping rituals to forge their family identities
Coskuner-Balli (2007)	Stay-At-Home Dads Unite: Coping with Stigma and Isolation	Which facilitators and barriers do males encounter when carrying out a primary care-giver role
Costley and Friend (2007)	The Responsibility of Respect in the Marketplace: Opening Doors for Community	How does respect feature in the creative industries market
DeRosia and Christensen (2007)	The Stonewall Metaphor: Making an Impact with Transformation Consumer Research	How can an analysis of military strategy be used to help consumers improve their lives
Doss and Ulusoy (2008)	Body and Appearance Perceptions of Latino Youth	How and why young consumers consume to alter their appearance
Firat and Ulusoy (2007)	Living a Theme	How and why consumers assess themed consumption-scapes
Gebauer and Fueller (2007)	Consumer Innovation in Online Computer Tuning Communities	How and why consumers co-create in online communities
Gebhardt and Swindle (2007)	Cultural Co-Consumption: 21 Conversations about the People We Consume with	How consumers perceive co-consumers impact their conceptualisation of brands and overall satisfaction with service encounters
Kimura and Tanaka (2007)	Luxury Value Pyramid: What Are the Dimensions of Luxury	What does luxury mean to consumers
Kjeldgaard and Ostberg (2007)	Coffee Grounds and the Global Cup: Glocal Culture in Scandinavia	The extent to which local coffee drinking culture can be impacted by globalism
Li, Belk and Joy (2007)	Disney Dreams in China	How magic figures in consumers' enjoyment of a consumption-scape
Pérez, Castano and Quintanilla (2007)	Consumption of Counterfeit Luxury Goods: How and Why?	How and why do consumers consume counterfeit goods
Ponner and Cherrier (2007)	Hoarding Behavior & Attachment to Material Possessions	How and why consumers engage in functional hoarding
Tanaka and Kimura (2007)	What's Gorgeous Consumption?	How culture contributes to differences in consumers' perceptions of luxury
Ulusoy (2007)	Scenes from a Street: Visual Impact of Globalization on Consumption-scapes	The extent to which the visual aspects of consumption-scapes can be impacted by globalism
Vicdan (2007)	The Cacophony of Consumption Meanings in a Non-western Marketplace: (High) Society Bazaars in Turkey	Why do consumers enjoy outdoor markets
2008		
Belk and Sobh (2008)	Behind Closed Doors: Gendered Home Spaces in an Arab Gulf State	How and why are gendered spaces created in Middle-eastern homes
Caldwell and Henry (2008)	Urban Archetypal Hedonistas	How video can be used to represent consumer archetypes
Dalecki (2008)	The Ties That Bind: Being Black, Buying, and Hope	How a racial-minority perceives the way in which the market represents and serves them
Dymling, Olofsson, Uggla and Ostberg (2008)	Everything You Always Wanted to Know About the Pre-Party	How consumers perceive a pre-consumption ritual contributes to a consumption activity
Kimura and Tanaka (2008)	Binomial Structure in Luxury: Analysing Overseas Trip Experiences of Japanese Well-to-dos	How do consumers perceive luxury
Lastovicka, Sirianni and Kunz (2008)	Can Buy Me Love	How auto-enthusiasts perceive their cars as partners in a strong two way relationships
Rabikowska and Hawkins (2008)	Consumption, Belonging, and Place	How film can contribute to auto-ethnography
Ulusoy and Vicdan (2008)	Bodily Experiences of Second Life Consumers	How consumers attribute meanings to their visual

Author/s (year)	Title	Content
		representations in virtual worlds
Veer (2008)	This Day is To Be Special: The Role of Exaggerated Contrast in an Indian Wedding	How consumers use audio and visual cues to distinguish the sacred from the profane
Webster, Seymour and Dallenbach (2008)	Behind Closed Doors: Opportunity Identification Through Observational Research	How can observations of consumers lead to innovative product development
2009		
Bamossy and English (2009)	Does Green?	How do consumers perceive the trend towards environmentally friendly consumption
Culiberg and Bajde (2009)	Pirates of the Web: The Curse of Anti-piracy Advertising	How consumers participate in online activism
Caldwell and Henry (2009)	Right to Life (alternative title Empowering the Citizen-Consumer): Striving to Reduce Maternal Deaths and Morbidity in Pakistan	Which factors inhibit consumers from accessing effective public health services
Eckhardt and Bengtsson (2009)	Naturalistic Group Interviewing in China	How culture impacts consumer behaviour during focus groups
Harrison, Reilly and Gentry (2009)	Black Friday: A Video-Ethnography of an Experiential Shopping Event	How do consumers perceive an extraordinary shopping event
Hein, Ryan and Corrigan (2009)	POV: Point of View... Consumers and Ethnographers in Perspective...	How make consumers use mobile technology to forge their identities
Kimura and Tanaka (2009)	Restrained Pursuit of Luxury: Wealthy Shanghainese Attitudes towards Upscale Consumption	How consumers from a limited consumer culture background share a preference for restrained luxury
Li and Belk (2009)	Remade China: The Re-production of Chinese-ness in a Multi-Cultural Society	How an ethnic minority cherry-picks consumption practices from different cultural backgrounds
Rabikowska and Hawkins (2009)	Consumption, Belonging, and Place	How a streetscape serves as a symbolic representation of the socio-cultural practices of the local community.
Rossi, Fleck, Schweig, Ledur, Evangelista, Barcelos, Perlin and Vadana (2009)	Blogs - Consumption, Behaviour, Interaction	How bloggers strive to influence consumers
Rossi, Fleck, Silveira, Ojeda, Albrecht, Lanfredi, Moura, Basile and Esteves (2009)	Fashion, Consumption and Identity	How consumers resolve individualistic and collectivists tensions when consuming fashion
2010		
Abdela, Gabriel and Carlos (2010)	Ecovillages and permaculture: a reference model for sustainable consumption?	How do inhabitants of environmentally sustainable spaces view production and consumption
Almeida, Fleck, Mazzon and Dholakia (2010)	Portalxbox – A video-graphic study on a Brand Community	How and why do consumers participate in brand communities
Austin (2010)	Beer Country	What values underpin beverage based consumption culture
Caldwell, Kleppe and Watson (2010)	Talk The Walk, Walk the Talk	How and why HIV+ consumers become advocates of a treatment and prevention lifestyle
Campelo and Aitken (2010)	Distant Voices	How can knowledge of the attributes of space contribute to branding
Fleck, Rossi and Abdala (2010)	Beauty care and Pregnancy	How pregnant females view beauty care and cosmetics
Fleck, Rossi and Tonsho (2010)	VINILEIROS – Those Crazy Guys that Love Their Vinyl Records	Why do consumers become enthusiasts for an outmoded form of musical recording
Fleck, Almeida, Dholakia and Mazzon (2010)	Gamerz	How and why consumers participate in video games
Fleck, Rossi, Segabinazzi, Reale, Costa and Martins (2010)	Worlds of Warcrafters	How and why an online video game became a market leader
Hoffman and Novak (2010)	Retweet: A Digital Meditation on the Power of Twitter	How a social media technology emits recursive power
Kniazeva (2010)	Finding Harmony in the Belizean Jungle	How and why do consumers experience calm and happiness in nature
Rana and Belk (2010)	Domains of Privacy in Arab Gulf Homes	How globalization impacts privacy in Middle-eastern homes
Rokka, Hietanen and De Valck	Brothers in Paint: Practice-Oriented Inquiry	How practice theory explains consumer

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(2010)	into a Tribal Marketplace Culture	participation in consumption sub-cultures
Schmidt, Ferraro and Phillips (2010)	Sustainability: A New Consumer Movement	How consumers define and view sustainability
Tanaka and Kimura (2010)	Tea for Two: Luxury in Japanese Tea Ceremony	How consumers co-create luxury in a consumption ritual
2011		
Branchik and Brooks (2011)	The Changing Lens	How consumers views of ethnic minority advertising changes over time
Grant, Bal, Pitt and Parent (2011)	Impact of an Operatic Flash Mob on Consumer Behavior	How guerrilla marketing can impact consumer experience
Harmon and Griffiths (2011)	Brand My Ride: Donks, Bubbles and Boxes - Extended Self-Brand Connections Among Auto Expressionists	How consumers use brands to communicate aspects of themselves to others
Hietanen and Uotila (2011)	Post-Materialist Work: Emerging Self-Actualization in the Video Industry	How consumers achieve self-actualization through participation in post-materialist work spaces
Hietanen, Rokka and Roman (2011)	'Pushing the Scene': Tensions and Emergence in an Accelerated Marketplace Culture	How contemporary marketplace cultures emerge and unfold in the accelerated tensions of cultural capital and the proliferation of access through digitalization and the global reach of the internet.
Hu and Haugtvedt (2011)	Changing Consumer Behavior in Diet and Health: A Video Case Study on Local Matters	How an NGO battles obesity by teaching children to have a different relationship to food
Koller, Zauner, Floh and Fotimitti (2011)	Being Connected - Perceived Customer Value in the Smartphone Age	How consumers value telecommunications multi-dimensionally
Lee and Chen (2011)	Do Not Say You've Been to Taiwan If No Visited Night Markets	How producers and consumers behave in night markets
O'Donnell (2011)	The Costumer Is Always Right	Why consumers like to dress up in costumes
Quintanilla, Castano and Perez (2011)	Soccer in Mexico: A Sacred Experience?	How the behaviour of spectators versus devoted fans differs at sporting events
2012		
Alexander and Hamilton (2012)	Labour of Love: Reforging Community Ownership and Identity	How producers and consumers can co-produce aesthetically appealing enhancements to outdoor spaces
Barretta and Wu (2012)	Perceptions of Music Authenticity	How consumers use a process of authentication to evaluate music and musicians.
Belk and Sobh (2012)	Arab Hospitality	How do Middle-easterners enact hospitality in private and commercial spheres and towards foreigners
Castano, Qunitanilla and Perez (2012)	Aging and the Changing Meaning of Consumption Experiences	How does aging and retirement impact how consumers forge their identities
Chandler, Foreman, Grover and Hood (2012)	Fear and Flow: Climbing the Bugaboos, British Columbia	How does flow and fear figure in a high risk activity
Decrop and Toussaint (2012)	The Père-Lachaise Cemetery: Between Touristic Experience and Heterotopic Consumption	How the sacred and profane figure in a consumption heretopia
Hietanen, Koivisto, Mattila and Seregina (2012)	Spaces and Temporality	How video figures as a spatio-temporally situated medium.
Hiller (2012)	Co-Creation and Co-Production of Value: Competition Amongst Subcultures of Consumption	What happens when distinct consumption sub-culture co-operate to influence the development of a brand
McEachern (2012)	Parklife	What characterise the consumption of constructed outdoor spaces
Vedana and Silveira (2012)	Living Abroad and Coming Back to Brazil: Analysis of the Acculturation and Re-adaptation Process of Brazilian Consumers	How consumers acculturate during and after living abroad
Vittala and Hietanen (2012)	Differing Days - Planning and Emergence in Contemporary Mundane Routines	How is everyday life a combination of emergent relations
2013		
Decrop and Masset (2013)	Around the World of Tourist Souvenirs	What do souvenirs mean to consumers
Grier (2013)	Citizen Consumer	How and why consumer culture emerges in a communist state
Hietanen, Schouten and Vaniala	Consuming the Contradiction	How demythologization and contradiction figures

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(2013)		in a consumption lifestyle.
Kniazeva (2013)	Yoga and Fashion	How consuming fashion figures in hedonic consumption
Jonaityte and Douris (2013)	Fading Stories	What does the decline of photojournalism have on the quality of photographs as vehicles of communication
Myöhänen and Hietanen (2013)	Entertained to Excess: The Contemporary Practices of Boredom	How the ubiquity of entertainment fuels heightened perceptions of boredom
Raja, and Kuppan And Argwal (2013)	The Indian Bazaar: Street Markets and Customer Perceptions	Why consumers prefer traditional markets to shopping centres
Ramachandran and Agrawal (2013)	Coffee Shops Yesterday, Running Groups Today: Consumption Communities as the New Address for Oldenburg's Third Places	How consumption communities act as third places
Rokka, Cléret and Sohier (2013)	Entre-deux-mondes: Shaping of Artistic Projects in a Local Music Scene	How producers use an assemblage of actors to create music
Seregina, Campbell, Figueiredo and Uotila (2013)	A Pen	How does an inanimate object co-create consumer reality
Silva, Silva, King and Albright (2013)	It's a Girl Thing	Why consumer critics see marketers as exploiting 'tween' girls for financial gain
Vignolles (2013)	A Study of the Play Element of a Location-based Social Network: Foursquare	How does social media facilitate consumer play
2014		
Ball and Dominiqez-Ball (2014)	Coming to America: A Family Narrative	Immigrant consumers experience, especially the role of possessions in establishing a feeling of home
Bonnin, Goudey and Bakpayov (2014)	Meet the Robot: Nao's Chronicle	How consumers discern the imaginary versus the real with robot companions
Grier and Perry (2014)	Dog Parks and Coffee Shops: Diversity Seeking in Changing Neighbourhoods	Explores consumers' experiences of gentrification in multi-cultural neighbourhoods
Hamilton and Alexander (2014)	Consuming Journeys: Exploring Space in Motion	How consumers experience extended train rides
Hiller and Kuo (2014)	The Mask We Wear: Consumer Escapism through Cosplay	Explores the antecedents, process, and outcomes of consumer escapism, flow and fantasy
Kawaf (2014)	Capturing On-line Fashion Shopping Experiences: A Screencast Videography	Uses critical incident analysis to show how consumers deal with approach-avoidance motivation
Rajeshwari (2014)	How cooking as a consumption practice resolves value conflicts	(As the title)
Rokka, Roisi and Hamalainen (2014)	Follow Me on Dead Media: Analog Authenticities in an Alternative Skateboarding Scene	How consumers and subcultures turn to outdated form of media
Sohier and Sohier (2014)	Videogames: Diving into the Heart of Parallel Worlds	How consumers appropriate video games for at least four different reasons.
Van Laer, De-Ruyter and Visconti (2014)	Need for Narrative	Consumer experiences of consuming stories
Veer (2014)	I'm Struggling: Men's Stories of Mental Illness	How male consumers experience mental illness
Wijland (2014)	In Brutal Times	Presents poetic brutality as a way for consumers to make sense of marketing's messy artefacts
Wu, Barretta, Tokzadeh, Hosseinzadeh, and Palmer (2014)	Consumer Perceptions of the Under Armour Brand: A Semiotic Square Approach	Shows that different market segments value the Under Armour Brand in different ways
2015		
Petre (2015)	Experiencing Contemporary Arts	Re-explores the proposition of fun, feeling and fantasy in the consumption of contemporary art
Colliander, Soderlund, Sagfosran, & Sevgaski (2015)	My Army Training Week	Consumers' experiences of extreme exercise regimes
Leipmane-Keskinen, Syrjola & Jaskari (2015)	Have you ever eaten horsemeat?: Paradoxes of horse meat consumption in Finland	What are the controversies around consuming a foodstuff that is not widely socially sanctioned for human consumption?
Cleret (2015)	Street Corner Compromises	How consumers produce spaces and use them as a site of power struggle
Vignolles (2015)	Last Night a Hacker Saved My Life	How hackers influence everyday life

Author/s (year)	Title	Content
Wegerer, Gabl and Stoeki (2015)	Contesting Space	Draws on Lefebvre (1991) to understand the consumption of public space
Dreger, Ricci, Kemmeric, Bolzan, Fleck and de Ameidi (2015)	Contests as Serious Leisure: A Qualitative Study of Gymkhanas	Why consumers participate in a local gymkhana
Rossi, Fleck, Tonsho and Dalpian (2015)	Fanatic Consumption: An Exploratory Analysis in Genre Film Festivals	Why consumers attend genre film festivals
Dreger, Fleck, Stocker, Bittencourt, and de Ameida (2015)	New Age Elderly and Technology	Why elderly females consume technological innovations
Dehling and Cleret (2015)	Sunday at the car boot sale	How consumers engage in second-hand object consumption
Zuniger and Schembri (2015)	Feeding America: The Challenges of SNAP	How the Supplemental Nutritional Assistance Program (SNAP) does not sufficiently serve consumers
Smirmova, Hietanen, Rokka and Roman (2015)	Montrous Organizing: The Dubstep Electronic Music Scene	How and why cultural acceleration has destabilised consumer taste regimes
Walther (2015)	Dialectical Dildo: Why women's erotic consumption is not a threat to men	How and why women's erotic products do not replace the need for female-male sexual interaction
Decrop (2015)	Paradoxes of Modern Consumption	How contemporary consumption is characterized by specific paradoxes