

Les méthodes de recherche visuelles



Géraldine Schmidt

Séance 1 – Mars 2026



RESEARCH ARTICLE

WILEY

How newspaper images position different groups of people in relation to the COVID-19 pandemic: A social representations approach

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Une analyse de + de 4500 photos publiées dans 2 grands journaux Finlandais du 1^{er} Janvier au 31 Août 2020

Les jeunes, de « vilains insouciantes »

Les adultes, des « héros »

Les personnes âgées, des « victimes »





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FOCUSING THE LENS TO SHARE THE STORY: USING PHOTOGRAPHS AND INTERVIEWS TO EXPLORE DOCTORAL STUDENTS' SENSE OF WELL-BEING

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ABSTRACT

Aim/Purpose	This study explores PhD students' transition into graduate school, which can be a challenging experience for many.
Background	Using photographs and in-depth interviews, this study provides nuanced insight into influences on first-year PhD students' lived experiences, with a specific focus on these students' perceptions of doctoral student well-being.
Methodology	Twenty-nine first-year biomedical science PhD students from 15 research institutions were asked to take photographs (Participant Produced Images) to illuminate significant influences on their research skill acquisition. The participant-produced photographs were discussed within in-depth phone interviews allowing for a deeper understanding of their lived experiences.



Ordinary Aristocrats: The Discursive Construction of Philanthropists as Ethical Leaders

Helena Liu · Christopher Baker

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Abstract Philanthropic giving among leaders is often assumed to be an expression of ethical leadership in both academic and media discourses; however, this assumption can overlook the ways in which philanthropy produces and is underpinned by inequality. In order to extend current understandings of ethical leadership, this study employs a critical discourse analytic approach to examine how the link between philanthropy and ethical forms of leadership is verbally and visually constructed in the media. **Based on the analysis, the article demonstrates how the construction of Australian philanthropists as ethical leaders is achieved through their representation via three paradoxical identities: Aristocratic Battlers; Caring Controllers; and Publicity-Shy Celebrities.** These discourses are mediated by Australian cultural norms and serve to conceal yet ultimately reinforce social and economic inequality. The article proposes that a critical discursive approach to understanding leadership ethics can help to explore the hidden or adverse effects of ostensibly ethical practices.

Keywords Ethics · Discourse · Leadership · Media · Philanthropy · Spirituality · Wisdom



Caring controllers

The visual representation of the balance between control and care most frequently draws on classic props to enhance their wisdom, such as sitting the philanthropists in a stately armchair on top of a rug. A similar device is seen in the use of books in the background, as demonstrated in Fig. 2 of Graham Tuckwell. The use of the intense spotlight on Tuckwell, flanked by the bookshelves lined with heavy volumes, visually accentuates the intelligence and knowledge that he is constructed to hold. Although Tuckwell is also photographed in a full business suit, it evidently lacks the richness of Mitchell's costume in Fig. 1. Rather, Tuckwell's ensemble suggests him to be more of a business leader and professional than an 'aristocrat'. The emphasis hence is on the knowledge and wisdom that he summons to his philanthropic endeavours.



Aristocratic battlers

Visual depictions of the philanthropists captured their paradoxical construction as Aristocratic Battlers via the juxtaposition of the refined presentation of philanthropists in settings that allude to the lower socio-economic classes. Figure 1 offers an example with a portrait of Mitchell that alludes to his **humble background**, while signalling to the **power he now commands**. Mitchell is dressed in a full **business suit, juxtaposed against a vibrant graffiti wall**, and gazing sternly and intensely at the camera straight ahead. The fabric of his perfectly tailored suit and tie is luminous under the lights, as is his glittering gold lapel pin, underscoring his wealth and exclusive taste (Bourdieu 1984). His **penetrating gaze, confident posture**, and rich costume establish him as a man with the proven capability to overcome his circumstances and conquer his environment, and who is at ease with the power and status he has claimed. **The symbol of the urban working class is only appropriated here decoratively** to enhance the socio-economic hierarchy Mitchell has surmounted.

Publicity-shy celebrity

Visual representations of the Publicity-Shy Celebrity are achieved predominantly via the reversal of techniques used to portray Aristocratic Battlers. As Fig. 3 of Poche shows, the philanthropist is now dressed more informally, but still respectfully, in a striped shirt unbuttoned at the top to convey a more relaxed, down-to-earth demeanour. His kindly smile and the hand under his chin suggest a modest character, unconcerned with commanding public attention and fame. The long sleeves cover the wristwatch on his left arm and leave no sign of affluence on Poche's body. In contrast, the background reveals an opulent home with pristine marble floors, ornate vases, a fireplace, white leather lounge, and black chandelier. It appears a small child is seated playfully on the table beneath the hanging mirror, but whose face has been blurred out post-production. As such, this portrait of Poche presents him as a down-to-earth family man spending a relaxing day with his family, seemingly unaffected by and disinterested in the lavish surrounds of his wealth and success.

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Embracement – Global identities *'The world is my oyster!'*



Figure 3. (a) Artwork by Genevieve. 'I wanted to show how [. . .] the platform [. . .] brings me to my **clients all over the world** and how the work I do goes [. . .] all over the place'. (b) Artwork by Greg. 'This is me at my desk in my small home office. [. . .] From here [the platform] connects the whole world. So I have the opportunity to work outside of Ukraine, outside of Europe and Asia. [. . .] And here **I am the boss** while working'.

Rejection – Mechanistic identities *'I'm a drawing-churning robot'*

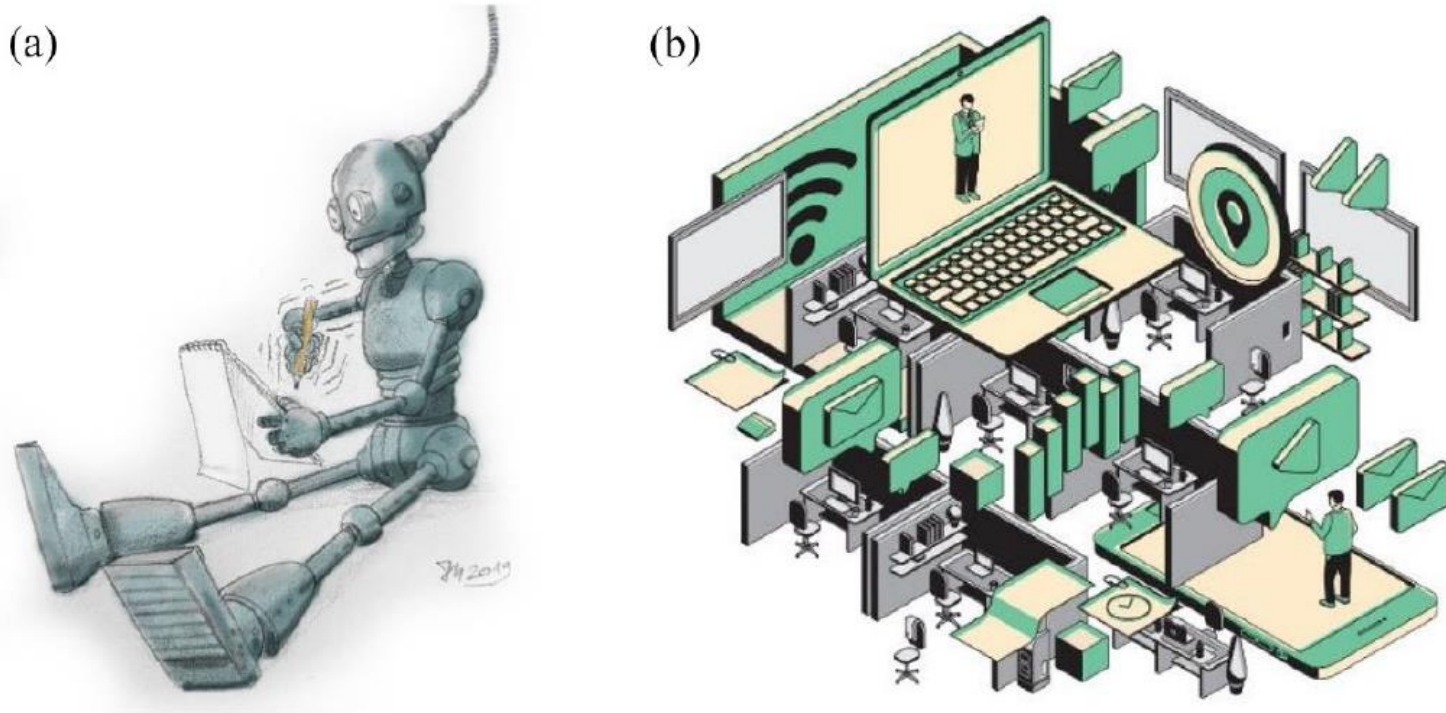


Figure 5. (a) Artwork by Victor. 'I'm a robot that churns out as many illustrations and artworks as possible in the shortest period of time. I am **like a machine**, spitting out artworks for living. [. . .] The cord that sticks out from the robot's head is how I receive clients' commands. I receive input and deliver. **Input-output**'. (b) Artwork by Christof. 'The man who is entering [the scene] is me and the man on the screen is the client. I "execute." It's just me and the client. No managers, no supervisors. If you decide to enter this soulless space, however, you become a **slave of technological and economic requirements**. If you go in you give up your mind and soul'.

Rejection – Animalistic identities *I'm the little pig, and the wolf is always at the door'*

(a)



(b)



Figure 6. (a) Artwork by Martina. ‘The hedgehog is myself. [. . .] The hedgehog is **alone and fragile**, lost in the enormous amount of precarious work. Like a hedgehog, I approach each client with caution. If you don’t you’ll fall off the cliff. [. . .] But the hedgehog is a predator too, **with dangerous spines that protect her**’. (b) Artwork by Mario. ‘I drew a crocodile because I’m a predator hunting for naïve clients I’ll charge a lot for a stupid task. **The more you hunt** those, the better off you are. They – and when I say “they” I mean the platform – are scavengers waiting to eat your dead body. To survive, **you turn into a predator** yourself.’

Multimodal identity work: The power of visual images for identity construction in the gig economy

human relations

1–36

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Abstract

We adopt a visual methods approach, in conjunction with an interview-based study, to investigate the identity work of creative workers who sell their services remotely as online freelancers via gig economy platforms. Based on **visual self-portrayals** elicited from **53 remote gig workers**, including illustrators, animators and graphic designers, and their **subsequent verbal reflections on these images**, our study elucidates the generative power of visual images for gaining insights into identity work, especially in non-traditional work contexts facilitated by digital technologies. We distinguish key identity work strategies that remote gig workers use to construct their identities in relation to idealized, publicly available and free-floating imaginaries of platform labour. These strategies ranged from fully **embracing** such imaginaries to their vehement **rejection**, as well as strategies aimed at maintaining a **balance** between these extremes. Besides the embodied, sensorial intensities and imaginative projections underpinning such identity construction in the gig economy, our analysis foregrounds also **the spatial aspects of** identity work. Theoretically, we propose a redefinition of identity work as a multimodal accomplishment rather than exclusively a narrative one to better explain the elusive and contradictory aspects of identity work, including its affective and spatial character.

Point de départ et point de vue

« 2 minutes d'un bon film en disent plus que 20 pages d'un article scientifique... »

[Frédéric B., expert en restructurations, 2009]

- Exploration du champ « arts-based research » depuis 2010
 - 2 projets de recherche **(séance 2)**
 - Un projet Européen : RestructurARTions
 - Un projet ANR : ABRIR / Art et mutations critiques du management
- Publications issues des projets
 - *Gérer et Comprendre*, 2015
 - *Organization*, (an interview with H. Becker)
 - *Sociologies Pratiques*, 2016
 - Chapitre d'ouvrage sur les méthodes fondées sur l'art (*in* Garreau, Romelaer, 2019)
 - *M@n@gement*, 2023
 - *RIPCO*, 2022 (coordination d'un Numéro Spécial)
- Intérêt élargi aux méthodes dites « visuelles » en recherche **(séance 1)**
 - Projet en cours sur les portraits de managers Femmes/Hommes

Objectifs

- Clarifier ce que sont les méthodes visuelles, et les méthodes basées sur l'art, dans leur diversité et leurs spécificités
- Présenter les usages possibles en recherche et les débats associés
- Illustrer par quelques exemples de recherches sur/dans les organisations
- Travailler sur les possibilités ouvertes par ces méthodes dans la recherche doctorale de chaque participant-e (en sous-groupes)

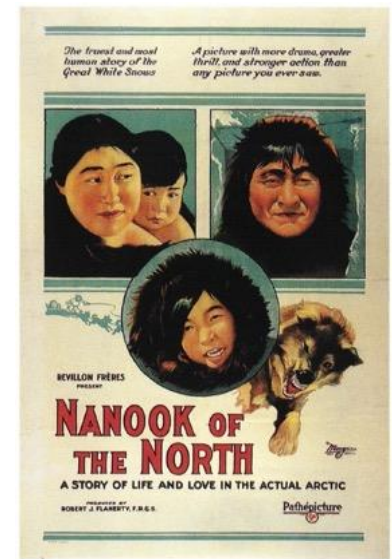
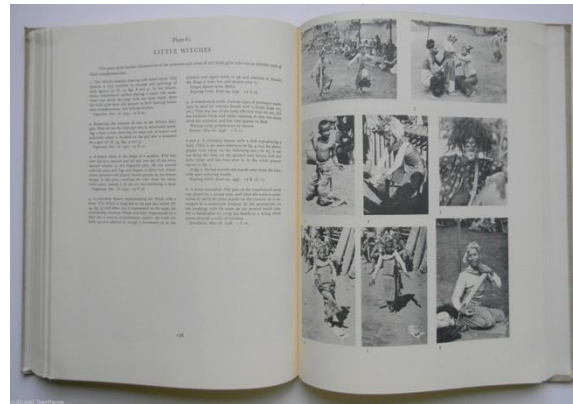
Une longue histoire du visuel en sciences sociales

- **F. & L. Gilberth (1914)** et l'étude du temps et des mouvements



- Une tradition en ethnologie et anthropologie (Cf. Flaherty, 1884-1951)

- **G. Bateson et M. Mead (1942)** : une analyse photographique de l'éthos balinais



Une longue histoire du visuel en sciences sociales

- **La sociologie visuelle**, un champ d'étude établi
 - La photographie documentaire (J. Riis, L. Hine, W. Evans...) dans les années 60
 - Les débuts aux Etats-Unis (H. Becker, D. Harper...)
 - Le développement en France
 - ✓ L'audiovisuel en sociologie du travail (J. Rouch, P. Naville, groupe Nigwal... / festival « filmer le travail », etc.)
 - ✓ La sociologie visuelle au service de la pédagogie
 - ✓ Les recherches participatives et collaboratives



Omniprésence et signifiante du visuel

- Une « saturation visuelle » dans la vie des organisations...
...en miroir d'une culture post-moderne (Debord, 1992; Baudrillard, 1994)
—> *mieux pouvoir appréhender ces dimensions de l'organisation*
- Le visuel comme contrepoids au langage, objet dominant de la recherche en organisation
—> *les images = objets de recherche légitimes et spécifiques (effets multi-sensoriels), permettant d'autres formes de connaissances ou de compréhension*
- L'apprentissage et la mémorisation souvent plus puissants qu'au travers le langage seul

Omniprésence et signifiante du visuel

Seeing comes before words. [...] Yet this seeing which comes before words, and can never be quite covered by them, is not a question of mechanically reacting to stimuli. [...] We only see what we look at. To look is an act of choice. As a result of this act, what we see is brought within our reach [...]. We never look at just one thing; we are always looking at the relation between things and ourselves.

John Berger (1972), cited by Boxenbaum et al., 2018

Quid des sciences de gestion/des organisations ?

- Une succession de « **tournants** » théoriques
 - ✓ **Linguistic turn** : rôle du langage et du discours dans la construction de la réalité sociale
 - ✓ **Practice turn** : importance des pratiques quotidiennes et de l'action située
 - ✓ **Material turn** : intérêt croissant pour les objets, technologies et artefacts matériels qui structurent l'action
 - ✓ **Visual turn** : reconnaissance de l'importance des images et représentations visuelles dans la production de sens
- **Les organisations, des systèmes « multimodaux » de production de sens** (Boxenbaum et al., 2018 ; Hollerer et al., 2019)
 - > Le verbal, le matériel et le visuel coexistent et interagissent constamment dans les processus organisationnels

... mais le visuel encore souvent vu comme une source complémentaire de données (« simple add-ons to verbal texts », Meyer et al. 2013 ; Hollerer et al., 2019)

Et pourtant... (I)

- Les méthodes visuelles à l'épreuve du critère de rigueur scientifique
 - > *des méthodes « excentriques » ?*
 - > *des supports de publication spécialisés, à l'écart ?*
- Les ambiguïtés et la polysémie du « visuel »
 - > *manifestations externes ou internes (ex. dans les rêves) ?*
 - > *quantification possible ?*
 - > *articulation fréquente avec d'autres formes*
(langage, musique,...)
 - > *un objet d'analyse ou une méthode de recherche ?*

Et pourtant... (II)

- Le visuel est à la fois le *signifiant* (l'image) et le *signifié* (le concept associé à l'image)
 - > *le signifié est souvent ambigu (sujet à interprétation libre...)*
- La difficulté à théoriser le visuel
 - > *beaucoup de recherches interdisciplinaires (art & sciences sociales)*
 - > *avec des atouts, mais aussi des difficultés associées*
- Les problèmes liés à la publication du visuel
 - > *questions légales et éthiques*
 - > *coûts associés*

Et pourtant (III)...

“expanding the methodological repertoire of management researchers to include visual methods is not simply a response to the increasing prevalence of visual representation and communication in organizational contexts.

*It is also **a means of extending the epistemological foundations of management knowledge** in order to generate insights into aspects of management and organizational life that have tended to remain under-explored within the field”*

(Bell & Davison, 2013)

Définitions et caractéristiques des « visuels »

Rose (2001) :

- ‘*visual images can be powerful and seductive in their own right*’
[i.e. pas en compétition avec les mots!]
- Les visuels ne se contentent pas de **décrire** la réalité sociale : ils la **construisent** également (représentation + création)
- Les visuels sont **ancrés** dans un contexte culturel spécifique
- L’influence de l’image dépend en partie de son “**audience**”
- L’image est culturellement “**située**”

Définitions et caractéristiques des « visuels »

—> Analyser les images sur 3 points :

1. leur processus et leur contexte de production

Qui crée l'image ? Dans quel contexte ? Avec quelles intentions et quels moyens techniques ?

1. l'image elle-même

Caractéristiques formelles : cadrage, composition, couleur, texture...

3. l'audience

Le sens est co-construit par le spectateur et varie selon l'âge, la culture, la littéracie visuelle de chacun

Un peu d'épistémologie

- Dépasser la posture re-présentationnelle
- Sortir de l'aporie entre empirisme objectiviste et idéalisme subjectiviste
- Le rôle de l'*embodiment*, de l'expérience vécue, et de la perception (dont la vision)

—> **importance de l'expérience sensible :**
« *the seeing body and the embodiment of senses* »

Champs théoriques associés

- **La sémiotique** (Barthes, 1964) : l'étude des signes et de leur signification
 - > *Ex de la publicité / communication*
 - ce qui est décrit (« dénotation » / description)
 - ce qui est exprimé et représenté (« connotation » / symbolisme)
- **La rhétorique visuelle** : vise à analyser les « aspects symboliques ou communicationnels des artefacts visuels et à en comprendre l'impact sur le public » (Foss, 2004)
 - > *Ex de la comptabilité (travaux de Quattrone)*
 - des décisions conscientes, visant à « raconter » une histoire
 - une « grammaire » propre aux éléments visuels
 - un « langage » visuel attaché à des communautés, avec leurs conventions
- **L'esthétique** : la connaissance produite par nos expériences sensorielles (vs. la connaissance intellectuelle/rationnelle)
 - la science du « beau »
 - la science du « sensible »
 - > *Cf. le champ « aesthetics & organization » (Strati, Gagliardi, Taylor, Linstead,...)*

Critères de catégorisation des méthodes visuelles

- Le type de données visuelles :
 - *en 2D* - *statiques* - *vécues*
 - *en 3D* - *dynamiques* - *vivantes*
- Le mode de production et le type d'usages des visuels
 - *Images **pré-existantes** et/ou **produites** par le **chercheur**
et/ou par les **participants***
 - *Collecte & analyse des données et/ou démarche d'élicitation*
 - *Communication et dissémination des résultats par visualisation*

5 approches du visuel (Meyer et al., 2013)

Appendix: Figures and Tables

	Archeological	Practice	Strategic	Dialogical	Documenting
Relevance of visuals	Visuals are artifacts that 'store' and 'transmit' the social knowledge of a specific community or society and, thus, retrospectively allow for a reconstruction of the meaning structures they materialize	Visuals are socially meaningful material objects that are created, employed, and manipulated in organizational contexts, making them a constitutive part of social practices	Visuals are symbolic devices that exert influence and impact on audiences' perception and evaluation of reality; they are a means of persuasion	Visuals are 'triggers' that speak to deeper elements of human consciousness and, thus, elicit richer information from interview partners – and/or more egalitarian forms of communication	Visuals are a form of capturing the researcher's 'perspective' on a phenomenon, conserving it in a particularly rich way. They are, thus, well-suited means of documentation and presentation of such perspective
Nature of data	Natural	Natural	Natural or artificial	Artificial, sometimes natural	Artificial
Producer	Field actors	Field actors	Field actors or researcher	Field actors, sometimes researcher	Researcher
Interpreter	Researcher	Field actors	Field actors and/or test persons	Researcher and/or field actors	Researcher
Research focus	Content and/or meaning of visual elements of discourse; reconstruction of the meaning structures in which the visual artifact is embedded	Use and handling of visual artifacts in practice	Impact of visual artifacts on audience	Sense-making of interview partners	Content and/or meaning of visual artifacts
Typical visual artifacts	Primarily photographs and composite visuals (photograph/picture and text), but also artificially created images, schematic visuals, drawings, cartoons, and visual art images	Schematic drawings, plans, computer aided visualizations, timelines, but also clothing/dress	Composite visuals (photograph/picture and text), abstract visualization (graphs, charts)	Photographs, drawings, sketches	Photographs, drawings
Methods of data collection	Collection of archival material from a broad range of genres and media	Observation, interviews, secondary data collection	Creation and collection of visual artifacts; various experimental designs; in-	Participant-created photographs, drawings, or similar	Process mapping, photo reportage
Amount of data	Rather small amounts of data due to the strongly qualitative nature of most research designs	Not in the discretion of the researcher; amount is decided on by the actors in the field	Amount of data varies; rather large quantities of data in purely experimental designs; smaller quantities when interviews and rhetorical analysis are used	Amount of data varies widely; in case of participant-led photography, large amounts of photographic data might be produced (not all data is used for interpretation)	Discretion of the researcher; depends on the role of images (complete documentation vs. capturing of particularities)

Table 1: Status of visuals in the research design: Five distinct approaches

Types de méthodes visuelles

Table 1. Empirical and theoretical approaches in visual management studies^a

Empirical approaches

Visual content analysis (a)

Characteristics:

- Based on pre-existing visual material
- Counting
- Coding
- Statistical analysis of large samples

Visual elicitation (b)

Characteristics:

- Researcher-generated
- Research participant-generated
- Pre-existing used as a basis for interview/discussion

+ Visual dissemination* (c)

Epistemological implications:

- Realist (myth of transparency)
- Ontological privileging of the visual

Theoretical approaches

Characteristics:

- Underpinned by interdisciplinary theory

Aesthetics

- Art theory
- Fashion and dress

Semiotics and rhetoric

- Barthesian semiotics
- Multimodal analysis

- Visual rhetoric

Ethical philosophy

- Levinas
- Habermas
- Kristeva
- Eliade

Epistemological implications:

- Reflexive
- Polysemic
- Dynamic relationship between producer, text and audience

^aThis table is schematic, there may be overlaps between approaches.

* Added to Bell & Davison's table

(a) Analyse du contenu d'un visuel pré-existant

- Analyse de contenu **quantitative**

—> *Giglio et al, JBR, 2020 : analyse des photos postées sur TripAdvisor par des clients d'hôtels de luxe (« big visual data »)*

—> *Lock & Araujo, CSR Env Mgt, 2020 : analyse comparée des images postées par de grandes entreprises européennes sur leur site Web et sur les médias sociaux à propos de leur politique / pratiques de RSE*

- Analyse de contenu **qualitative**

—> *Panayiotou, Organization, 2010 : analyse de la masculinité dans les films*

- Analyse de contenu **mixte**

—> *Invernizzi et al., Psycho Mktg, 2021 : les rapports RSE et leurs perceptions par les investisseurs*

But : comprendre la perception des clients d'enseignes d'hôtellerie de luxe

Branding luxury hotels: Evidence from the analysis of consumers' "big" visual data on TripAdvisor

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 Consumer behavior
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ABSTRACT

The aim of this paper is to understand consumers' perception of luxury hotel brands. To this end, the research evaluates consumers' "big" visual data on TripAdvisor through a machine learning approach. Results shed light on the significant part of non-textual elements of the hotel experience such as pictures, which cannot be explored through traditional methods as content analysis. In particular, the analysis of 7,395 consumers' pictures leads to the identification of the attributes that had the higher impact on their experience. These attributes emerged as specific features of interior elements of the hotels (rooms and restaurant).
 Finally, the study shows how big data analytics and machine learning algorithms can (i) help monitoring social media and understand consumers perception of luxury hotels through the new analysis of visual data, and (ii) turn into better brand management strategies for luxury hotel managers.

- 7400 photos postées par les clients sur 6 hotels de luxes à Londres
- Logiciel : Wolfram Mathematica / ImageIdentify (10000 catégories) / deep learning
- Identification des 10 éléments es plus pl par les clients

```
aa = thumbnails = Table[Import[M1[[a]], "Image"],
    {a, Length[M1]}]
```



ify[aa]





Table 2
 The most recurrent elements in the pictures taken in the six luxury hotels.

	bedroom	dinner table	bathroom	double bed	living room	restaurant	washbasin	person
hotel 1	48	9	31	9	51	0	11	0
hotel 2	67	32	41	0	32	0	47	0
hotel 3	37	34	16	17	42	16	11	12
hotel 4	8	6	5	9	0	9	6	4
hotel 5	171	91	95	66	74	61	0	44
hotel 6	128	152	36	38	63	106	0	46
MEAN	76.50	54.00	37.33	23.17	38.33	32.00	12.50	17.67
SD	55.88	51.94	28.52	22.48	28.85	39.05	16.07	19.75

Fig. 1. Part of code and output for ImageIdentify function.

Visualizing the triple bottom line: A large-scale automated visual content analysis of European corporations' website and social media images

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Abstract

With the "visual turn" online, images have become increasingly important for companies to attract stakeholders to their online CSR communication. To investigate in how far businesses' visual sustainability language reflects a balanced triple bottom line, this study compared the most profitable European corporations' websites images ($N = 21,841$) and visual Twitter posts ($N = 3,637$) through automated content analysis using computer vision algorithms. The findings of this big data-analysis reveal that European companies overemphasize the financial bottom line on both owned and shared media. The channel matters as firms are more likely to communicate people-, planet-, and profit-related images via social media than their website. Corporations from environmentally sensitive industries tend to highlight the social dimension, though this is where they impact less, and do so more often through their website. Thus, this study confirms the criticism that the business case is dominant in CSR strategies also for visual communication.

*But : voir si la communication RSE des plus grosses entreprises reflète la « Triple-Bottom Line »
+ différences entre site web et médias sociaux*

- *Approche : analyse de contenu à grande échelle des images des rapports RSE*

- Environ 22000 images des sites Internet de 24 grandes entreprises européennes + 3600 images sur comptes Twitter accounts
- Double codage manuel sur un échantillon aléatoire de 940 images pour vérifier le codage du logiciel (People / Planet / Profit)
- Tests statistiques pour la variable 'sensibilité environnementale du secteur' et pour le type de media (site web ou Twitter)



'Macho' managers and organizational heroes: competing masculinities in popular films

Organization
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http://org.sagepub.com
SAGE

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Abstract

This article works with the visual narrative of several popular films to critically analyse how masculinity is constructed in the cinematic workplace, focusing on the representations of managers and the interplay between the practice of management and the practice of gender. Using a performative-practice approach, the article focuses on the 'saying and doing' of gender in the films chosen and shows that organizations in film are a testing ground for competing forms of masculinity; in fact, one type—the 'organizational hero'—may offer a type of resistance to prevailing cultural paradigms, so that Hollywood films present both a propagation of dominant patriarchal discourses and a space for challenging these discourses.

But : voir comment la masculinité est représentée dans les films mettant en scène des managers
« how masculinity and management practices are intertwined in ways that are often uncontested or assumed to be 'normal' »

Approche : analyse de discours appliquées aux films
(*'saying and doing of gender'*)

- Les films sont vus comme des *textes* ou des narrations visuelles ('texte' au sens large de Barthes → production de sens par les différents acteurs du texte)
- 8 films sont retenus pour l'analyse, en 5 étapes :
 - (1) Plusieurs visionnages des films avec prise de notes sur la structure narrative structure.
 - (2) Lecture critique avec retranscription de citations.
 - (3) Analyse de l'imagerie visuelle *autour du langage* (habillement, décor, mouvements dans l'espace, signes de statut social, etc.)
 - (4) 'Thick descriptions' (Geertz, 1973) des managers et de leurs pratiques
 - (5) Codage ouvert pour repérer les thèmes communs et analyse croisée pour repérer des images communes à plusieurs films

Form and substance: Visual content in CSR reports and investors' perceptions

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Abstract

Although the importance of corporate social responsibility (CSR) reporting is well recognized, the influence of the visual characteristics of CSR reports on stakeholders' evaluations of companies is largely overlooked. Drawing on theories of the processing of fluency and legitimacy, this study deploys a content analysis and a realistic laboratory experiment to assess how the use of visuals in CSR reports affects investors' perceptions. With an international sample of large companies, the content analysis explores how reports use visuals and convey messages to readers. The subsequent experiment measures the optimal number of images in reports related to social responsibility. Specifically, we investigate whether a larger number of images increases the processing fluency of investors. Based on the theoretical background and the content analysis findings, we expect that an increase in processing fluency reduces perceived hypocrisy and, in turn, increases perceived organizational legitimacy. The results show that a moderate number of images (vs. zero images or a high number of images) increases investors' processing fluency and decreases their perception of hypocrisy, leading to higher levels of organizational legitimacy. This study concludes by providing actionable implications for how companies can improve their legitimacy through nonfinancial disclosure.

But : analyser les effets des visuels des rapports RSE sur la facilité de traitement des investisseurs

et leur niveau perçu d'hypocrisie

Approche : quanti-quali, avec analyse de contenu visuelle et expérimentation

• Analyse exploratoire qualitative : → 4 éléments (*content / cues / intent / values*)

• Puis codage des 112 rapports

• Puis expérimentation auprès de 134 inves
 - nombre modéré d'images
 - grand nombre d'images

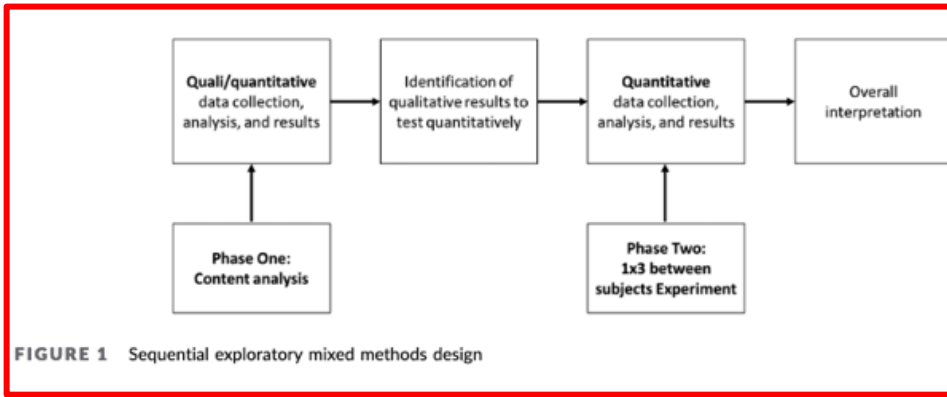
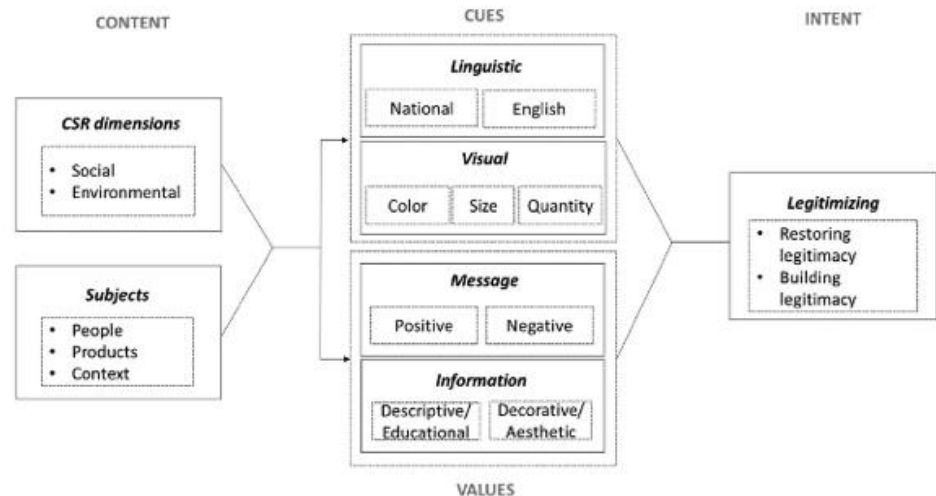


FIGURE 1 Sequential exploratory mixed methods design



Analytical framework for content analysis: Content, cues, values, and intent

(b) Démarche d'élicitation d'un visuel produit pendant la recherche

- **Photo-élicitation**

—> *Cassell et al., 2016 : analyse des expériences de « work-life balance »*

- **Film-élicitation**

—> [article](#) *Skjælaaen et al., Jnl of Mgt Inquiry, 2020 : étude des pratiques organisationnelles au sein d'un gros cabinet d'architectes par une 'collaborative film-elicitation'*

- **Dessin-élicitation**

—> [article](#) *Renaud t al., Jnl of Applied Behv. Science, 2021 : processus d'élicitation à partir de dessins produits en période de changement [3 processus d'élicitation : contextualizing ; focusing ; exemplifying ; reflecting]**

Skjælaaen et al., 2020 :étude des pratiques organisationnelles au sein d'un gros cabinet d'architectes par une '**collaborative film-elicitation**'

Table 2: Three-step field guide to collaborative film-elicitation

Data collection: Ethnographic fieldwork with (and without) camera
<p>1. Getting access: Meet the team before filming and present the main objective of your research. Emphasize the interest in the participants' collective rather than individual activities. Explain how the video material will be gathered, analysed and used in the team, and what procedures that applies for screening outside the team, e.g. ensuring informed consent from everyone.</p>
<p>2. The setting: Choose the settings to film, for instance weekly meetings in a project team. These forums are usually the main meeting point for the whole team and the main collective arena for the team's work.</p>
<p>3. Team up: It is an advantage to be several researchers with different roles for a comprehensive visual data collection; for instance, one researcher behind the camera and one taking notes (preferably with time codes). This helps keeping an overview of the excessive video material and to avoid "data overload" in the subsequent analysis.</p>
<p>4. How to film: Use a handheld camera that enable you to move around; sometimes zoom in on details of the objects of interests or people talking, sometimes get an overview of people's responses, other times be placed in the background to capture the whole collective setting in one frame. Don't hide the camera, and film more than you think is necessary. Also make sure good quality of the audio, for instance by the use of external mic.</p>
<p>5. Ethnographic work: Extend the fieldwork in between the filmed sessions and talk to the participants without camera for thorough ethnographic account of their work. Conduct individual interviews in parallel.</p>

Skjælaaen et al., 2020 :étude des pratiques organisationnelles au sein d'un gros cabinet d'architectes par une 'collaborative film-elicitation'

Video analysis: Preparing for elicitation

1. Content analysis: Get an overview of all your ethnographic material and identify interactions sequences of expressive, noteworthy, and engaged behaviour informed by the ethnographic fieldwork.

2. Thematic analysis: Identification of categories of practices by extracting samples of repeated sequential coordinated actions and interactions. These patterns should be understood as preliminary interpretations of the empirical material to be further elaborated by the participants.

3. The enacted approach: The analytic process of searching for video sequences that would display the elusiveness of creative work that are not easily communicated in words alone, and to stimulate the discussions and reflections in ways that would enrich understandings for both researchers and participants. The analysis is deliberately made to provoke both opposition, elaboration and confirmation.

4. The hybrid approach: Making of categories as integration of text and the visual as mutual dependent sources of understanding, and reciprocal frames of reference for contextualization and materialization of the analysis. Use metaphors in titles or text to spur engagement and emotions by the participants.

Skjælaaen et al., 2020 :étude des pratiques organisationnelles au sein d'un gros cabinet d'architectes par une 'collaborative film-elicitation'

Collaborative Sensemaking through Film-elicitation

1. Presentation of preliminary findings: Building rapport by using a way of communicating that the audience is familiar with. Make sure everyone feels included and free to contribute by an informal and playful presentation.

2. Facilitation of the workshop: Strategies for facilitation includes: a) *Sustaining progression:* maintaining conditions for a flourishing discussion to take place, for instance when it gets side-tracked, becomes dominated by a few people or parallel discussions are taking place. b) *Encourage elaboration:* evoking more details or examples, addressing or inviting other participants to voice their opinion on issues brought up by one of the others, challenging an interpretation by suggesting alternative understandings or make contested claims, in addition to pointing out possible contradictions in what has been said so far in the discussion. c) *Making connections:* observing and noticing potential contribution that is not followed up on in the discussion, and combining and suggesting for the group when appropriate when there is something they could consider to discuss.

3. Tasks: When giving tasks ask the participants to individually reflect and take notes before the group discussion begins to avoid that the discussion is being dominated by the first speaker and his/her reflections. Make sure that the engagement in the discussion arise from the participants' own interest by giving them a selection of opportunities to choose from. Include a question regarding the future to make the participants think about how they can apply new ideas in forthcoming projects.

4. Debrief with participants: At the end of the workshop, ask every member in plenary to express what they found to be the most important lesson, insight or understanding from the workshop. **Debrief with researchers:** Write down your initial thoughts on the workshop (field notes). What surprised you the most?

* **Table 4.** The Use of Drawing in Research Cases A, B, and C.

Case	Case A: A narrative study of thorny decisions (private sector organization)	Case B: Identity in interprofessional collaboration process (public sector organization)	Case C: Organizational identity during a legitimacy crisis (nonprofit organization)
Research strategy	<ul style="list-style-type: none"> • 58 thorny decision episodes in 2 organizations • 30 individual semistructured interviews • 30 drawings collected 	<ul style="list-style-type: none"> • Longitudinal study with 2 data collection phases • 2 different teams in 1 organization • 56 nonparticipant observation sessions (team meetings) • 62 individual semistructured interviews • 39 drawings collected • Field notes 	<ul style="list-style-type: none"> • 12-month ethnography in 1 organization • 64 observation sessions (working committees) • 15 individual semistructured interviews • Informal interviews and conversation • 15 drawings • Field notes
Unit of analysis	Decision-making episode	Interprofessional collaboration process	Organizational identity work process
Approach to drawing	<ul style="list-style-type: none"> • Drawing as a narrative • Participants were invited to recall and draw an episode • Coloring pencils and white sheet of paper 	<ul style="list-style-type: none"> • Drawing as an analogy of the collaboration process • Participants were invited to draw an image representing their team • White sheet of paper 	<ul style="list-style-type: none"> • Drawing as an analogy of organizational identity understanding • Participants were invited to portray their organization • Black marker and white sheet of paper
Timing of the method	In the main section of the last and third interview	During the interview (with flexibility in terms of the precise moment for the drawing activity)	During the last section of the interview
Visual data analysis	Non-specified in the study	<ul style="list-style-type: none"> • Iterative use of the drawing in relation with observations and interviews • Open coding • Thematic coding 	<ul style="list-style-type: none"> • Iterative use of the drawing in relation with observations and interviews • Coding according to themes emergent from the fieldwork
Contributions of the method	<ul style="list-style-type: none"> • Confirmatory data • Expression of emotions • Highlighted the personal ethics of care of participants and the quality of their interpersonal relationship at work • Stimulated self-reflexivity of participants • Evocative of the organization's norms and regulations 	<ul style="list-style-type: none"> • Comparative data • Gave access to the different identity tensions within teams • Refined the understanding of the social interactions • Facilitated the sharing of sensitive topics and negative emotions • Stimulated self-reflexivity of participants 	<ul style="list-style-type: none"> • Explorative data • Expression of emotions • Evocative of the organization's identity properties • Made micro-level practices visible • Highlighted the organization's sociocultural heritage • Made hidden desires, ideas, motives, and strategies salient • Stimulated self-reflexivity of participants

Tableau I. Les méthodes recourant à des photographies *ad-hoc* selon l'origine de la photo, le référent et le degré d'implication de l'enquêté.

	Photo-élicitation simple	Photo-élicitation en <i>auto-driving</i>	Photographie collaborative	Photographie participative (ou <i>native making</i>)	<i>Photovoice</i>
<i>Sujet réalisant les photographies</i>	Le chercheur	Le chercheur	Le chercheur, selon les indications des enquêtés	L'enquêté	L'enquêté (le plus souvent, membre d'une communauté enquêtée)
<i>Référent (objet ou sujet photographié)</i>	Un objet matériel	L'enquêté	Élément de l'espace social et matériel => le référent résulte d'un accord entre le chercheur et l'enquêté	À la discrétion de l'enquêté (lui-même (<i>selfie</i>) ou tout autre élément de son environnement social et matériel)	À la discrétion de l'enquêté (lui-même (<i>selfie</i>) ou tout autre élément de son environnement social et matériel)
<i>Degré d'intégration du répondant à l'enquête et phase du processus de recherche concerné</i>	Moyennement important => l'image sert à stimuler le discours des enquêtés (phase concernée: collecte de donnée discursive)	Assez important => l'image sert à stimuler le discours des enquêtés par un processus réflexif. Les enquêtés participent au traitement préalable des données visuelles par un exercice de catégorisation (phases concernées: collecte et traitement des données)	Important => L'enquêté accompagne le chercheur pour générer des données visuelles en y associant des informations verbales (phases concernées: co-production et collecte de données visuelles)	Très important => l'enquêté prend en charge la production et donc la collecte de données visuelles. Par la suite il participe à l'analyse de cette donnée visuelle à travers un discours introspectif et réflexif (phases concernées: production, collecte et éventuellement analyse de données)	Très important => l'enquêté prend en charge la production et donc la collecte de données visuelles. Par la suite il participe à l'analyse de cette donnée visuelle à travers un discours introspectif et réflexif. Enfin, il construit des plans d'actions à mettre en œuvre dans une visée performative (phases concernées: production, collecte et analyse de données).
<i>Contributions spécifiques</i>	<ul style="list-style-type: none"> L'image est un stimulus et un « ouvre-boîte » mentale Relation enquêteur / enquêté facilitée par le support visuel 	<ul style="list-style-type: none"> L'image est un stimulus et un « ouvre-boîte » mentale Relation enquêteur / enquêteur facilitée par le support visuel Réflexivité des répondants sur leurs propres comportements et mise en évidence de motivations personnelles 	<ul style="list-style-type: none"> Relation enquêteur / enquêté équilibrée Des données visuelles coproduites par le chercheur et le répondant Un parcours initié par le répondant pour guider le chercheur-photographe sur le terrain Identification des lieux, objets, personnes importantes pour le répondant 	<ul style="list-style-type: none"> Fidélité et authenticité de la donnée visuelle pour comprendre l'expérience et la culture du répondant Dépassement des limites liées à la performativité des mots Réflexivité des répondants Intégration des dimensions sensorielles du phénomène étudié Relation enquêteur / enquêté équilibrée Immersion dans le quotidien des individus et accès aux espaces privés Visée transformative 	<ul style="list-style-type: none"> Développement de l'<i>empowerment</i> des populations vulnérables et silencieuses. Réflexivité des répondants sur leurs propres pratiques Génération de solutions actionnables car pensées par les acteurs eux-mêmes Relation enquêteur / enquêté équilibrée Visée transformative
<i>Limites spécifiques</i>	<ul style="list-style-type: none"> Pas de réponse visuelle émise par le répondant Primauté des données verbales par rapport aux données visuelles Les choix de création des données visuelles peuvent être biaisés par la culture et les objectifs du chercheur 		<ul style="list-style-type: none"> Participation limitée des répondants Absence d'autonomie des répondants dans la création des données visuelles (risque d'un biais de désirabilité sociale) 	<ul style="list-style-type: none"> Méthode dépendante de l'habileté créative des participants Risque de sur-représentation des individus les plus volontaires et les plus familiarisés avec la photographie Sensibilisation au droit à l'image et dimension éthique importante 	<ul style="list-style-type: none"> Enjeux interindividuels susceptibles de créer des tensions dans la communauté étudiée Limite dans l'application des solutions et dans la traduction de la voix des répondants au niveau des décisions institutionnelles

(c) Les visuels pour rendre compte de la recherche

- Rendre compte d'une construction conceptuelle
- Rendre compte d'éléments de méthode
- Rendre compte des données de terrain
- Rendre compte des résultats
- Communiquer / diffuser la recherche

—> *photos, diagrammes, modèles, tableaux, figures, etc.*

ORIGINAL RESEARCH ARTICLE

Visual Maps for Process Research: Displaying the Invisible

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Abstract

In this article, we present visual maps as a way of visually representing qualitative data to improve rigor and analysis in process research. Visual representation of data is an essential element of scientific discourse, and historically scholars have put a great deal of effort into finding creative and efficient ways of visually representing quantitative data. Nevertheless, despite endeavors to integrate visual methods into organizational and management research, qualitative research still lacks a conceptual grounding of the ontological status of visual representation as well as effective tools to visually display data. We contribute to filling these gaps and start a discussion on qualitative data visualization by proposing Latour's concept of *inscription* as a conceptual framework and the use of visual maps as a methodological tool for qualitative process research. We provide an analytical example of how visual mapping could become a methodological tool that enables recognizing patterns, condensing data, and comparing and examining relationships over time that are not necessarily visible independently of their representations. This also enables researchers to make sense of data, improve analysis, and theorize, thus fostering reflexive thinking and facilitating communication.

Keywords: *Visual mapping; Data visualization; Inscriptions; Process research; Reflexivity*

Handling editor: Thomas Roulet; Received: 8 August 2018; Accepted: 2 April 2020; Published: 16 December 2020

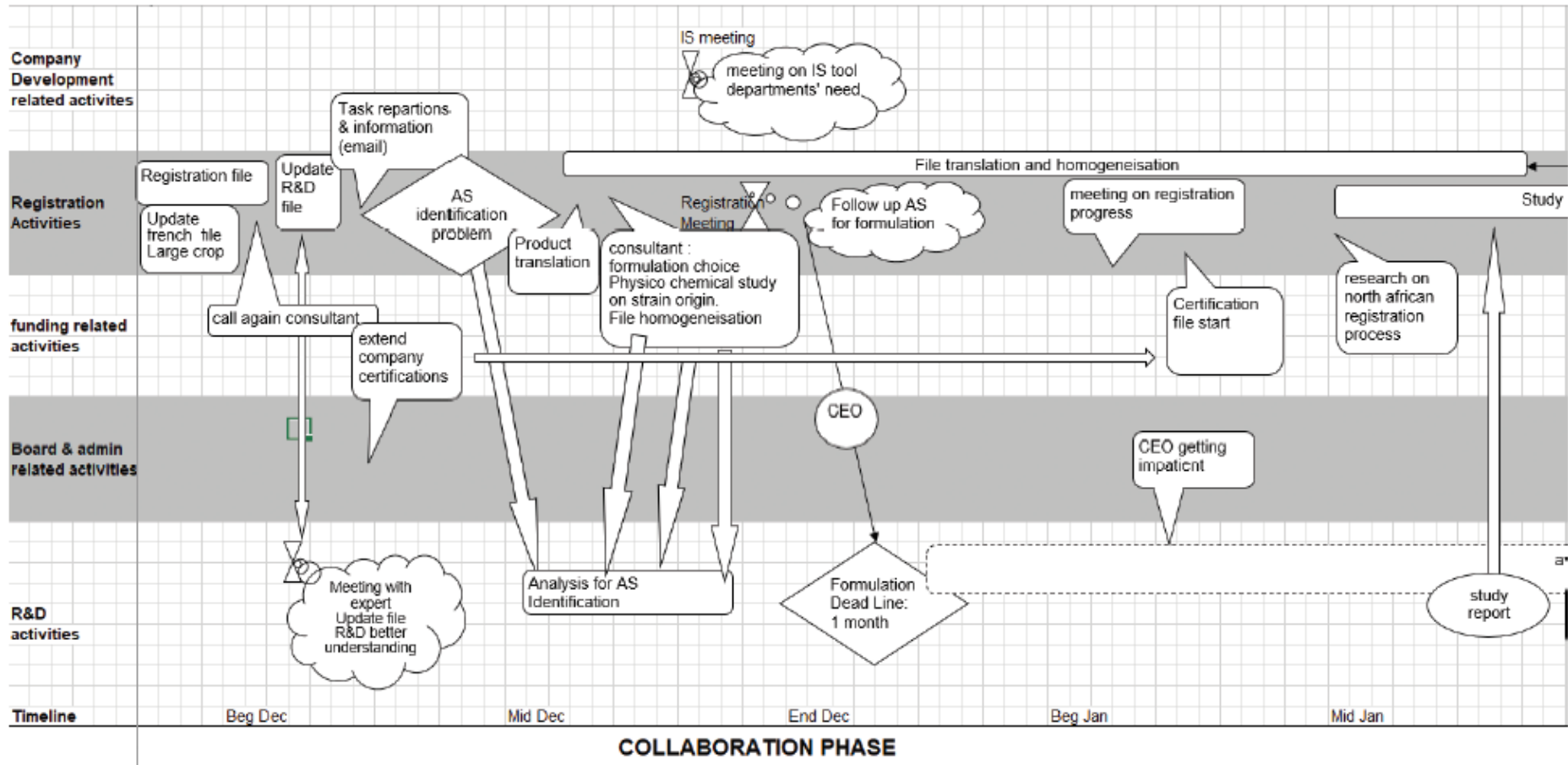






Figure 1. Excerpt of the collaboration phase

Table 1. Graphical signs for the representation of events

Relation to time	Events	Graphical signs
Punctual events	Meeting concerning the registration and organizational development of the company	
	Structuring event in the process (encounter, email, experience, etc.)	
	Decisive event occurring in the organization with an effect in the short term	
	Potentially important activity (implies a strategic choice later): occurs in the company and may have an effect in the medium term	
	Crisis: an unanticipated event having an influence on the sequence of events	
Lasting events	Background activity: an activity punctuated by many other tasks	
	Intensive activity: an activity punctuated by few other tasks	

Table 2. Graphical forms of the dynamics between events

Graphical sign	Type of dynamic
	Used to indicate causal relation between events.
	Used to indicate a punctual activity occurring between different dimensions. The thickness of the symbol reflects multitudes of micro-exchanges that occur.
	Used to indicate a transfer of information. The base of the arrow indicates the origin of the information. The thickness of the symbol reflects multitudes of micro-exchanges that occur.
	Used to represent phases of intensive information exchanges (e.g., meetings, exchange of emails, work files).



Article

‘Welcome to the whiteboard, the new member of the team’: Identity regulation as a sociomaterial process

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Organization

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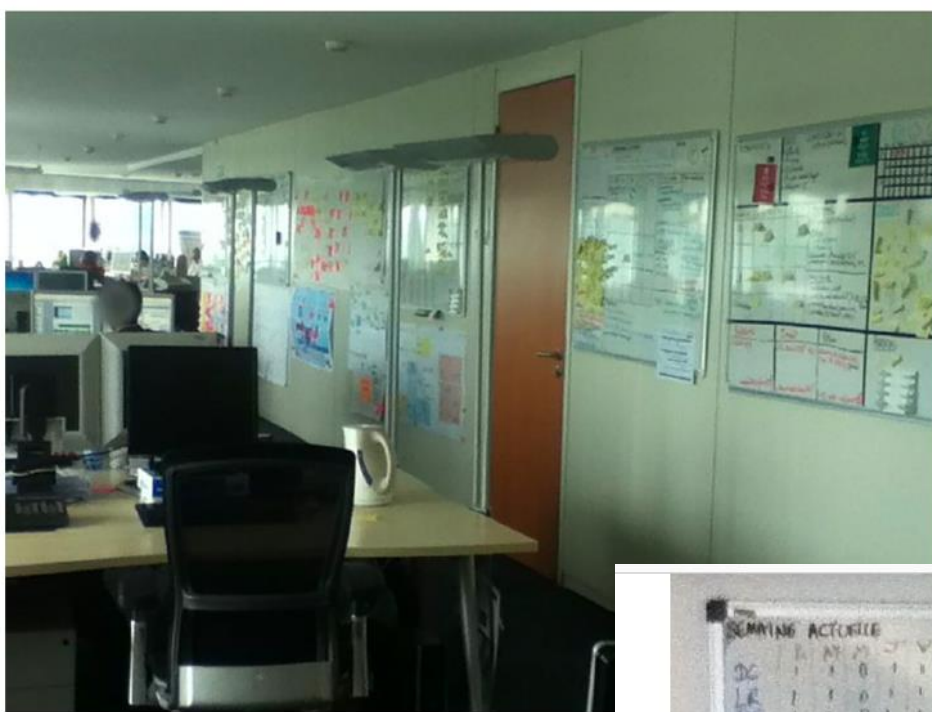


Figure 1. Whiteboards all over the open space.

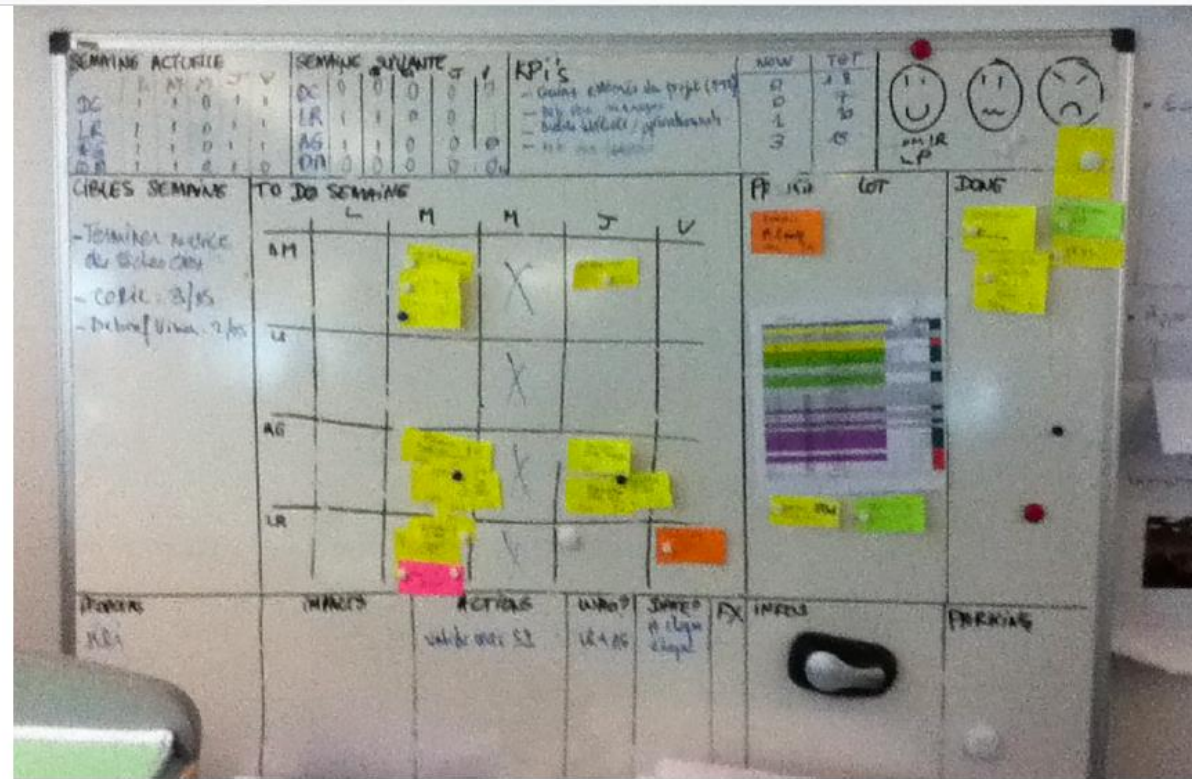


Figure 2. The whiteboard and its boxes.

Visual Interactions with Strategy Tools: Producing Strategic Knowledge in Workshops*

Sotirios Paroutis, L. Alberto Franco¹ and Thanos Papadopoulos²

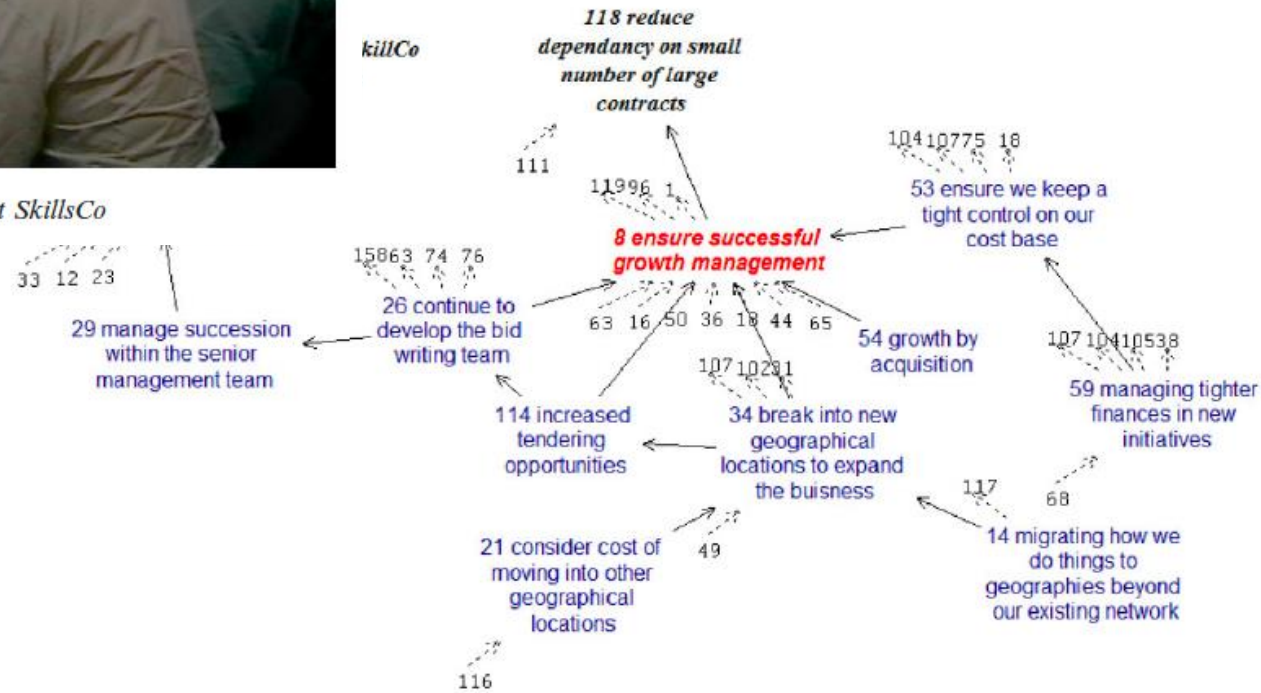
Warwick Business School, University of Warwick, Coventry CV4 7AL, UK, ¹School of Business and Economics, Loughborough University, Loughborough LE11 3TU, UK, and ²Sussex School of Business, Management and Economics, University of Sussex, Falmer, Brighton BN1 9SL, UK

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How do managers visually interact with strategy tools during workshops to produce knowledge about strategic issues? Building on the strategy-as-practice perspective and visual organization studies, we conceptualize workshops as arenas where visual interaction with strategy tools takes place. Following this approach, we examine how a top management team creates a strategy tool during a workshop (using primarily video data). Our findings reveal three distinctive patterns of visual interactions: shift, inertia, and assembly. We also show how each of these patterns is enabled by the affordances of the tool used. Our study contributes to theoretical elaborations of how actors visually interact with strategy tools, which offers extensions to the strategy-as-practice and visual organization literatures.



Figure 1. Strategy tool in action at SkillsCo



Key: Directional links indicate perceived or implied causality between strategic issues; number-tags indicate order in which issues were entered; numbers going in or coming out of an issue indicate connections to other parts of the strategy map; colours denote particular categories such as candidate priorities, goals or clusters.

Figure 2. An excerpt of SkillsCo strategy map

THÈSE DE DOCTORAT

DE L'UNIVERSITÉ PSL

Préparée à l'Université Paris-Dauphine

**Organiser la solidarité par et dans l'espace :
les stratégies spatiales des associations au contact
des sans-abri**

Soutenue par

Lucie CORTAMBERT

Le 6 Janvier 2021

Composition du jury :

François-Xavier de VAUJANY
Professeur des Universités
Université Paris-Dauphine PSL

Président du jury

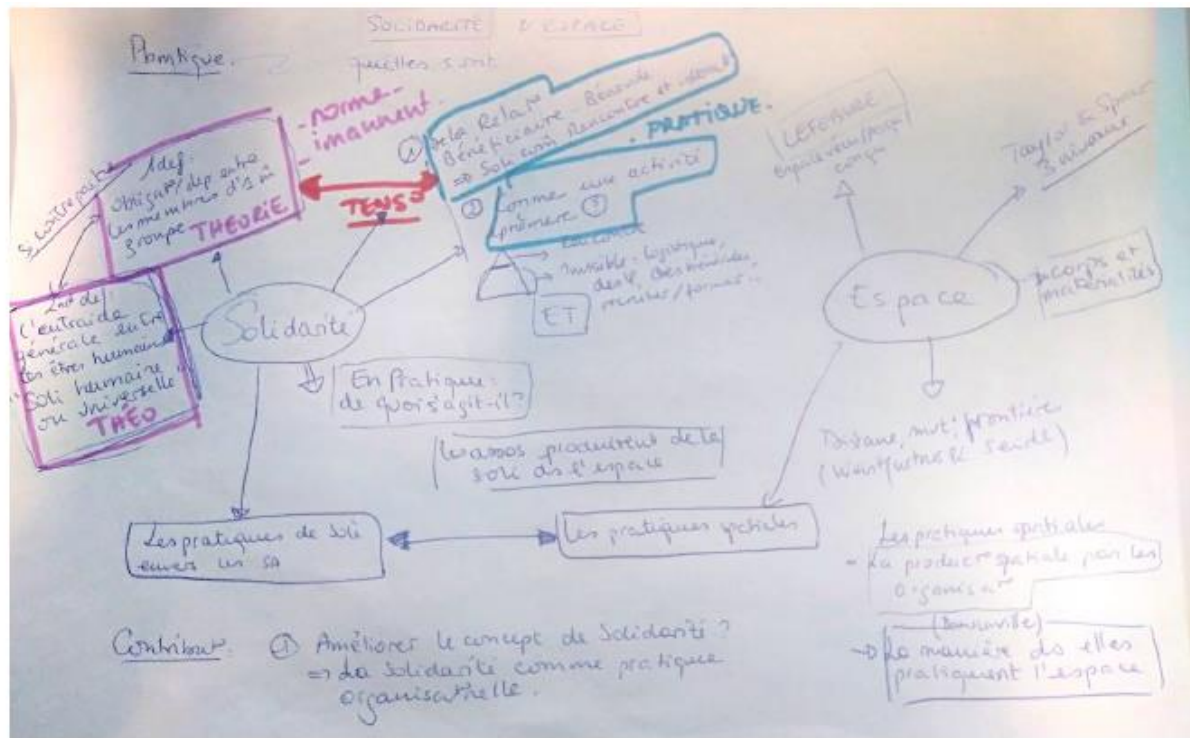
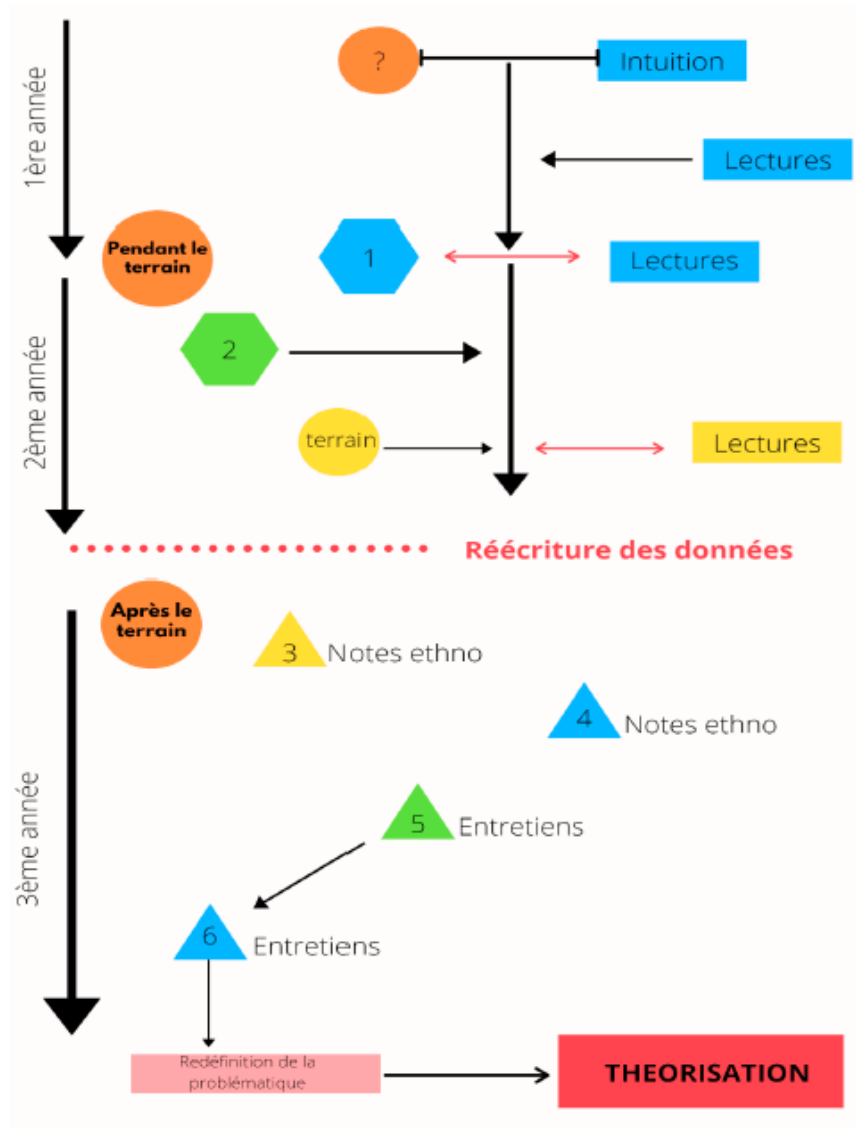


Figure 24 - Photographie d'élaboration de la problématique

Données principales	34 observations participantes (Atkinson et Hammersley, 1998)
	17 entretiens
	5 réunions du collectif de rue
Données secondaires	389 mails du collectif de rue
	28 Pages Facebook d'associations
	Un groupe Facebook de maraudes à Lyon avec 2 300 membres
	Une centaine de photos
Données de contexte	Une ethnographie de huit mois et 13 entretiens de l'association Lazare
	14 états du mal logement de la fondation Abbé-Pierre (2007-2020)
	14 éditions du European Journal of Homelessness (2007-2020)

Figure 14 - Tableau de nature des données



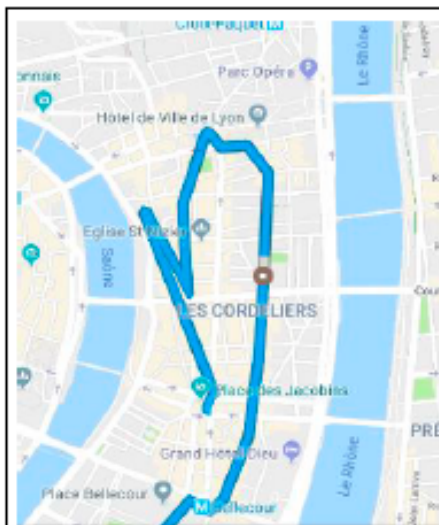


Figure 40 - Plan de la maraude du 17 juin 2018

Le trajet dans la ville

Qu'est-ce qui a dirigé notre parcours ? Notre connaissance de l'emplacement des sans-abri. Nous étions guidés par Jeanne, qui emprunte souvent ce chemin.

Nous avons terminé la maraude à 18h45.

Le Pélican Solidaire, maraude à pied, 17 Juin 2018



Figure 35 – Photographie des barrières à la distribution de l'ADSL, marché des Etats-Unis

On continue, on traverse la rue. De l'autre côté, une personne est assise par terre, on vient à sa rencontre, sauf... Qu'il y a également une équipe de la Croix-Rouge, avec leur camion garé devant ! On leur dit bonjour, on leur serre la main, mais c'est tout. On sent qu'on est trop nombreux. On veut quand même donner à la personne sans-abri un panier repas, puis on repart pendant que la Croix-Rouge reste sur place.

La Main Tendue, maraude à pied, 12 Février 2019



Figure 47 - Photographie des équipes de la Croix-Rouge



Figure 45 – Photographie : un exemple de posture d'accueil inclusive, lors de la distribution de l'ADSL

+ Combiner analyse de contenu, élicitation et dissémination :

—> *ex. des recherches de M.A. LeTheule*

- Une démarche ethnographique, inspirée des interactionnistes symboliques (Cf. H. Becker, E. Hugues,...)
- Une immersion de 2 ans à l'hôpital dans une unité de soins aigus en gériatrie, avec une réalisatrice de films documentaires
 - « shadowing » des médecins gériatres : prise de notes + discussion
 - Année 2 : 15 jours de présence / 30 heures filmées au total (après préparation technique et choix de ce qui doit/peut être filmé /sélection de qq patients + « the unexpected »)
 - visionnage séparément, puis discussions —> 4 films
 - mise en commun des notes + films avec 2 autres chercheurs + « extensive discussions »
- Des articles académiques (*CPA*, 2021 ; *Org Studies*, 2020, *RFG*, 2017...) + un film « Le prix de la vie » <https://www.youtube.com/watch?v=dvZu0juoOvk>

Visual methods to deal with organizational messiness?

(Shao et al., *JMS*, 2025)

Table IV. Criteria and guidance for future VMS

<i>Initial criteria for critical visual methodology (Rose, 2016)</i>	<i>Extended criteria for messing up VMS</i>	<i>Guidance for future VMS</i>
Take images seriously	Theorize the visual as a co-constituting force	<p>Articulate your conceptualization of the visual itself</p> <p>Consider conceptualizing the visual as a co-constituting force, not simply a facet or enabler</p> <p>Intentionally engage with theories that explicitly theorize the visual to advance thinking about the mutual constitution of visual and organization</p>
Think about the social conditions and effects of images and their modes of distribution	Interpret visual meaning as multiple and 'free-floating' in relation to the interconnected nature of the sites	<p>Articulate your decision on visual meaning</p> <p>Resist the urge to assume inherent meaning tied to the image and examine the image in isolation</p> <p>Examine, even if not empirically investigating, how the interconnectedness of the sites produces a particular visual meaning in time and space</p> <ul style="list-style-type: none"> • consider how the production of the image anchors the meaning of the image • consider how the circulation of the image brings particular meaning to the fore • consider how the specificity and heterogeneity of the audience enact divergent meaning <p>Investigate how and when visual meaning changes across sites and how the sites interact to create, enrich or alter visual meaning</p>
Consider your own way of looking at images	Understand yourself as a site of meaning making, taking responsibility for being a locatable researcher who sees, senses and feels from somewhere	<p>Consider yourself an embodied, locatable researcher who shows visual and relational reflexivity</p> <ul style="list-style-type: none"> • consider yourself as a particular audience, whose meta-theoretical stance, values, personal experience and emotions inevitably influence the interpretation of the visual • consider yourself as part of the intervention, to whose presence and characteristics the research participants respond <p>Interrogate your situatedness metaphorical and literally with questions (based on Haraway, 1988, p. 587) such as: 'How to see? Where to see from? What limits to vision? What to see for? Whom to see with? Who gets to have more than one point of view? Who gets blinded? Who wears blinders? Who interprets the visual field?'</p>

(c) Les visuels pour rendre compte de la recherche : le processus « NETSA » (Rasolofoarison & Russell, 2023)

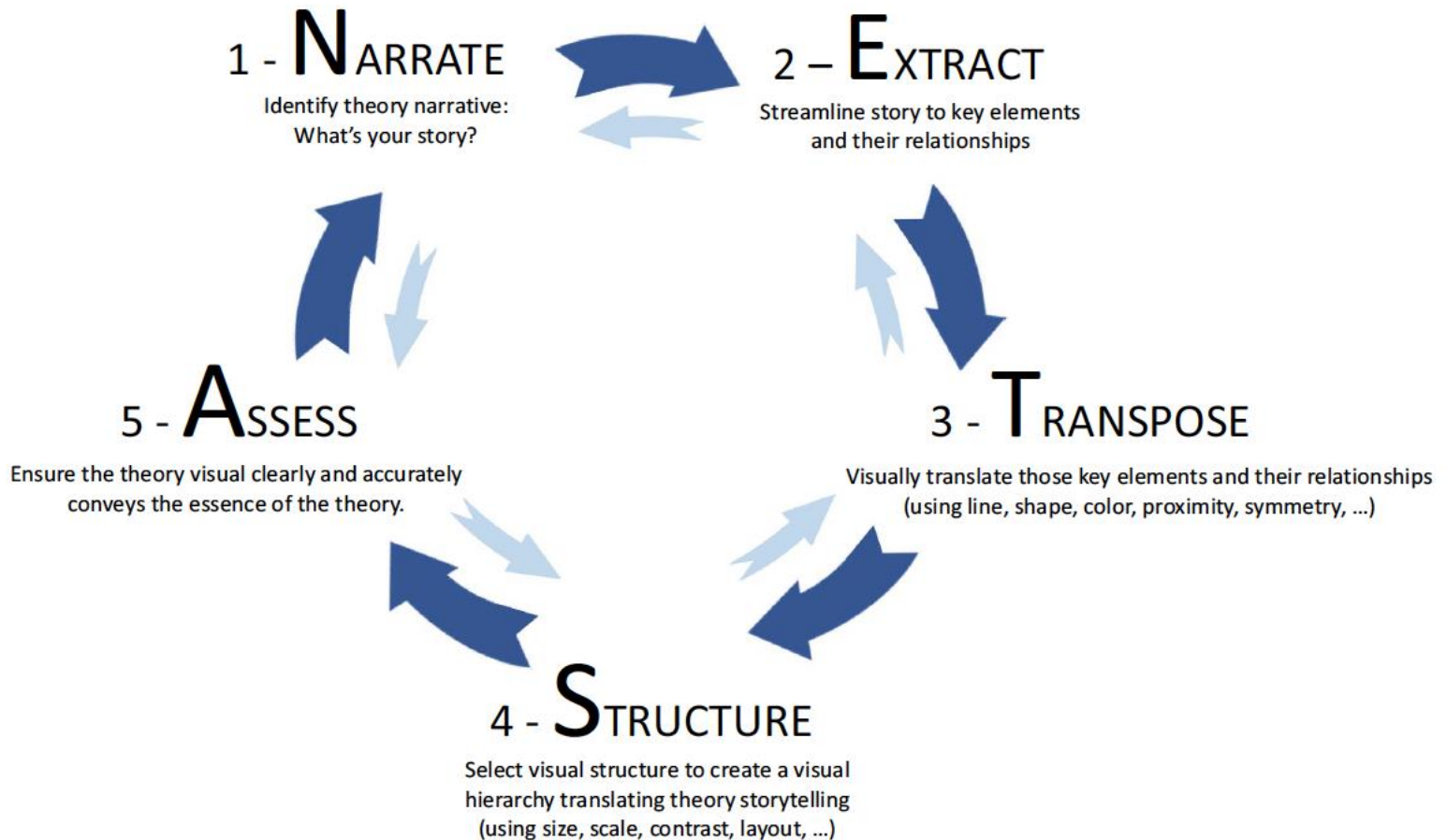



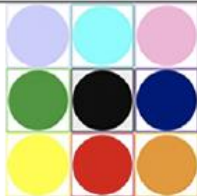


Fig. 1 The NETSA Theory Visual Representation Process






(c) Les visuels pour rendre compte de la recherche :

le processus « NETSA » (Rasolofoarison & Russell, 2023)

Core design element	Definition	Illustration
Point	The simplest element of design. It designates some point in space. A point can also be represented as the intersection of two lines. We can convey some meaning if we vary its size and/or its shape.	
Line	A line can be thought of a point in motion, or as a series of points. It can be straight, curvy, tilted, dashed, thick, textured, etc. It can be used to denote direction, to convey relatedness and/or to draw boundaries.	
Shape (2D)/ Form (3D)	Shapes (2D) are made by connecting lines. Combining shapes together create forms (3D). A drawing is a flat shape; a sculpture is a three-dimensional form.	
Color	Color adds vibrancy, mood, and visual interest to a design. It can evoke emotions, create contrast, and establish hierarchy.	

(c) Les visuels pour rendre compte de la recherche :

le processus « NETSA » (Rasolofoarison & Russell, 2023)

Gestalt Principle	Definition	Illustration
Proximity	Features and objects placed close to each other appear as a group rather than a random cluster.	
Similarity	Tendency for elements of the same shape, brightness or color to be seen as belonging together.	
Continuity	Units that are aligned appear as integrated perceptual wholes.	
Closure	We tend to enclose spaces by completing contours and ignoring gaps in figures. It allows us to interpret forms as complete though parts may be missing.	
Symmetry	Symmetrical elements tend to be perceived as part of the same whole. Symmetry creates visually pleasing and harmonious compositions.	

Quelques défis et débats

- Quel niveau d'expertise requis pour le chercheur ? Quel partage idéal du travail et de l'expertise avec professionnels de la technique visuelle ?
- Renforcer la théorisation : à la fois sur le sujet en question et sur la production/analyse des visuels
- Expliciter et justifier les choix méthodologiques
- Rester ouverts à différentes approches de recherche visuelle
- Croire en la véracité de la représentation visuelle vs. considérer le visuel comme une construction abstraite
- Cibler des revues ouvertes à ce type de méthodes
- Quid des « *big visual data* » ? Repérage, recueil et analyse ?

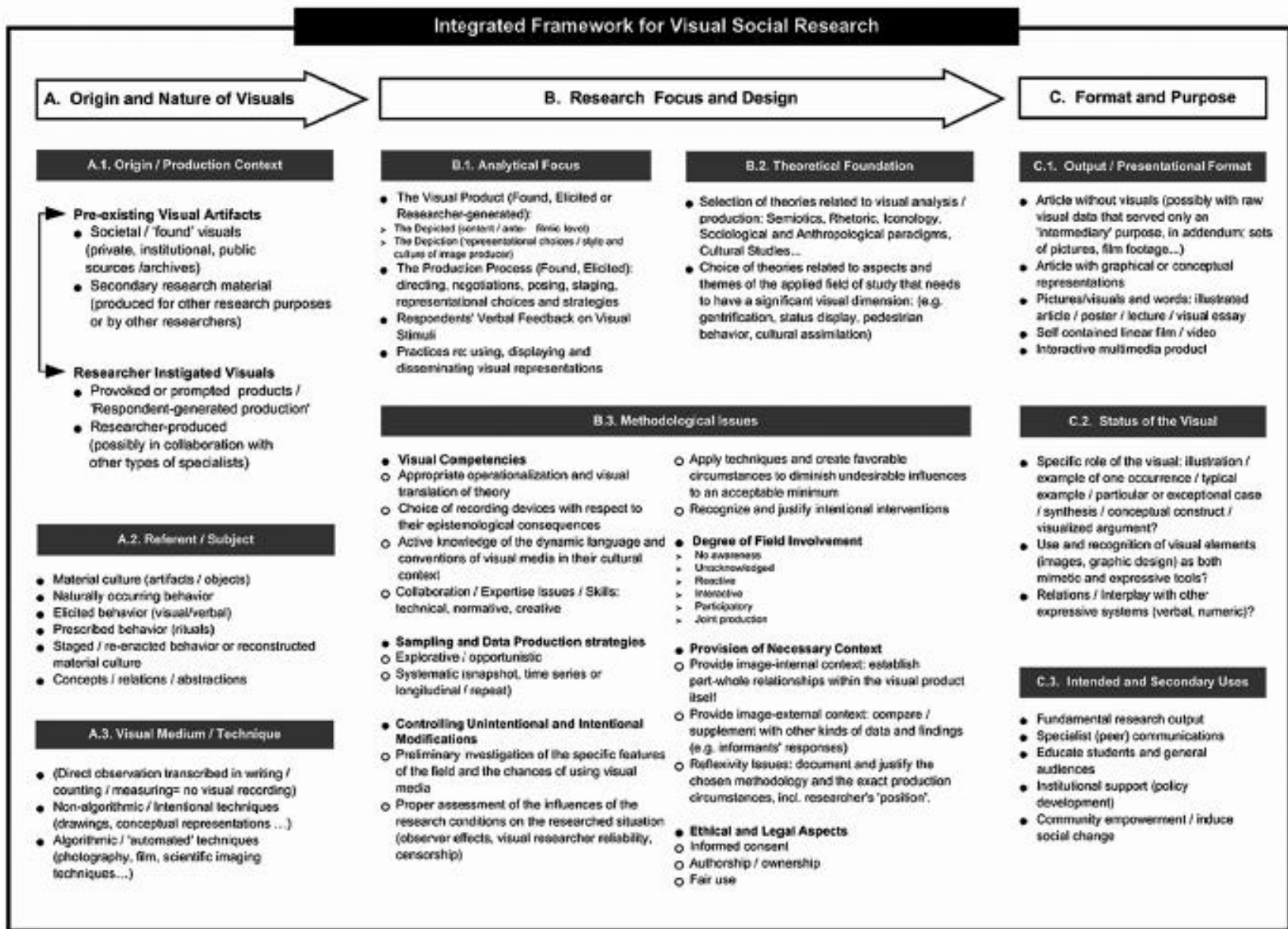


Figure 1. The Integrated Framework for Visual Social Research

Quels apports possibles des méthodes visuelles pour vos recherches ?

Réflexion / discussion en sous-groupes

- Types de données
 - Types d'usage
- Types de contributions
 - ...

Sélection de références

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Prochaine séance : les méthodes basées sur l'art

- Font classiquement partie des méthodes visuelles...
(peinture, photographie, film, dessin,...)
- ...tout en étant spécifiques,
- ...et en débordant du visuel
(littérature, poésie, musique, chansons, performances, interventions, ...)