

Get the Picture: Visualising socio-technical change in communities of practice.

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The paper is essentially an experiment with photographic material to 'reflexively' open up the phenomenological (Harper 1998).

As an emerging ethnographer the researcher will reflect on their experience to date, of employing a photo-ethnographic approach, in an attempt to weave together (Shortt 2011) a visual narrative of selected photographs as a direct, yet unintended data output (Collier 1986) from a longitudinal field study. Drawing on their past immersion from *doing* visual ethnography (Pink 2007) in a micro-business context, and reflexively creating (Davies 1999) a rich ethnographic narrative (Harper 1987), the researcher, in a justifiable, socially and culturally meaningful way will deconstruct selected visual data to illuminate salient concepts before rearticulating (Weick and Sutcliffe 2005) the current reality of commercial shell fishing contrasted to times past.

Initially, a predominantly (guiding) ethnographic approach is presented to reflect, in the form of written-up field notes, the pattern and reality of daily work routines of commercial shell fishermen, alongside evidence of interaction between independent yet inter-dependent businesses so as to, holistically depict what Spradley (1980) calls cultural themes. These themes are first codified using Value Chain Analysis (Porter 1985), before multiple qualitative methods in the form of; in-depth (informal) interviews and systematic observations (Emerson 1995), photo-elicitation and post-fieldwork email discussions with key informants are fused together to, draw out participants (Rudestam and Newton 2001) 'tacit cultural knowledge' (Spradley 1980: 11).

As the study advances the socio-cultural value of the photographic image is beginning to emerge more and more, indicating how visual *meaning-making* may contribute to an improved understanding of the 'details and sophistication of actual practice' (Seeley Brown 1991: 45) in the workplace.