CONTENTS

| _ | | nd Tables | xiv |
|-----|---|--|-------|
| | | Author | xviii |
| | | dgements | xix |
| | Preface: Introducing the Fourth Edition An Introduction to Visual Methodologies | | |
| An | Introd | uction to Visual Methodologies | xxi |
| Abc | out the | Companion Website | xxiv |
| 1 | RESI | EARCHING WITH VISUAL MATERIALS: A BRIEF SURVEY | 1 |
| | 1.1 | An Introductory Survey of 'The Visual' | 1 |
| | 1.2 | Understanding the Social Effects of Visual Materials | 16 |
| | 1.3 | Three Criteria for a Critical Visual Methodology | 22 |
| | | Summary | 23 |
| | | Further Reading | 23 |
| 2 | TOV | VARDS A CRITICAL VISUAL METHODOLOGY | 24 |
| | 2.1 | Introducing the Four Sites of a Critical Visual Methodology: | |
| | | Production, the Image Itself, its Circulation and its Audiencing | 24 |
| | 2.2 | The Site of Production | 27 |
| | 2.3 | The Site of the Image | 32 |
| | 2.4 | The Site of Circulation | 34 |
| | 2.5 | The Site of Audiencing | 38 |
| | | Summary | 46 |
| | | Further Reading | 47 |
| 3 | HOW TO USE THIS BOOK | | 48 |
| | 3.1 | Reading this Book Selectively on the Basis of Sites | |
| | | and Modalities | 49 |
| | 3.2 | Reading this Book Selectively on the Basis of Having | |
| | | Found Some Images | 50 |
| | 3.3 | Why You Should Also Read Books Other Than this One | 52 |
| | 3.4 | How Each Chapter Works | 52 |
| | 3.5 | A Quick Word on Finding Your Images | 53 |
| | 3.6 | Another Quick Word, on Referencing and Reproducing | ~ 4 |
| | | Your Images | 54 |
| | | Companion Website | 55 |

| 4 | 'THI | E GOOD EYE': LOOKING AT PICTURES USING APOSITIONAL INTERPRETATION | 56 |
|---|--|---|------------|
| | 4.1 | Compositional Interpretation: An Introduction | 56 |
| | 4.2 | Compositional Interpretation: Technologies and the Production of the Image | 61 |
| | 4.3 | Compositional Interpretation: The Compositionality of the Image Itself | 62 |
| | 4.4 | Compositional Interpretation: An Assessment | 83 |
| | | Summary: Compositional Interpretation | 84 |
| | | Further Reading | 84 |
| | | Companion Website | 84 |
| 5 | CON | TENT ANALYSIS AND CULTURAL ANALYTICS: | |
| | FINI | DING PATTERNS IN WHAT YOU SEE | 85 |
| | 5.1 | Content Analysis and Cultural Analytics: An Introduction | 85 |
| | 5.2 | Four Steps to Content Analysis | 88 |
| | 5.3 | Doing Cultural Analytics | 99 |
| | 5.4 | Content Analysis and Cultural Analytics: An Assessment | 102 |
| | | Summary: Content Analysis | 104 |
| | | Further Reading | 104 |
| | | Companion Website | 105 |
| 6 | SEM | IOLOGY: LAYING BARE THE PREJUDICES | |
| | BEN | EATH THE SMOOTH SURFACE OF THE VISIBLE | 106 |
| | 6.1 | Semiology: An Introduction | 106 |
| | 6.2 | Choosing Images for a Semiological Study | 110 |
| | 6.3 | The Sign and its Meaning-Making Processes in | |
| | 6.4 | Mainstream Semiology | 112 |
| | 6.5 | Making Meaning Socially: Social Semiotics Semiology: An Assessment | 136 |
| | | Summary: Semiology | 142 |
| | | Further Reading | 145 |
| | | Companion Website | 146 146 |
| 7 | | | |
| • | PSYCHOANALYSIS: VISUAL CULTURE, VISUAL PLEASURE, VISUAL DISRUPTION | | 147 |
| | 7.1 | Psychoanalysis and Will It. | |
| | 7.2 | Psychoanalysis and Visuality: An Introduction A Longer Introduction to Psychoanalysis and Visuality: Subjectivity, Sexuality and the II | 147 |
| | | Subjectivity, Sexuality and the Unconscious | 151 |

CONTENTS xi

| | 7.3 | How is Sexual Difference Visual 1: Watching Movies with | 1.5.0 |
|---|---------------------------|---|-------|
| | 7.4 | Laura Mulvey How is Sexual Difference Visual 2: From the Fetish | 155 |
| | / . - 1 | to Masquerade | 166 |
| | 7.5 | From the Voyeuristic Gaze to the Lacanian Gaze: | 100 |
| | 7.5 | Other Ways of Seeing | 169 |
| | 7.6 | From the Disciplines of Subjection to the Possibilities | 107 |
| | 7.10 | of Fantasy | 174 |
| | 7.7 | Queer Looks | 178 |
| | 7.8 | Reflexivity | 180 |
| | 7.9 | Psychoanalysis and Visuality: An Assessment | 181 |
| | | Summary: Psychoanalysis and Visuality | 184 |
| | | Further Reading | 184 |
| | | Companion Website | 185 |
| 8 | DISC | COURSE ANALYSIS I: TEXT, INTERTEXTUALITY | |
| | ANI | CONTEXT | 186 |
| | 8.1 | Discourse and Visual Culture: An Introduction | 186 |
| | 8.2 | Distinguishing Between Discourse Analysis I and | |
| | | Discourse Analysis II | 189 |
| | 8.3 | Finding Your Sources for a Discourse Analysis I | 194 |
| | 8.4 | Discourse Analysis I: The Production and Rhetorical | |
| | | Organisation of Discourse | 204 |
| | 8.5 | Discourse Analysis I and Reflexivity | 215 |
| | 8.6 | Discourse Analysis I: An Assessment | 217 |
| | | Summary: Discourse Analysis I | 218 |
| | | Further Reading | 219 |
| | | Companion Website | 219 |
| 9 | DISC | COURSE ANALYSIS II: INSTITUTIONS AND | |
| | WAY | S OF SEEING | 220 |
| | 9.1 | Another Introduction to Discourse and Visual | |
| | | Culture | 220 |
| | 9.2 | Finding Your Sources for Discourse Analysis II | 227 |
| | 9.3 | The Apparatus of the Gallery and the Museum | 229 |
| | 9.4 | The Technologies of the Gallery and the Museum | 233 |
| | 9.5 | The Visitor | 244 |
| | 9.6 | Discourse Analysis II: An Assessment | 250 |
| | | Summary: Discourse Analysis II | 251 |
| | | Further Reading | 251 |
| | | Companion Website | 252 |

| 10 | TO A | UDIENCE STUDIES AND BEYOND: ETHNOGRAPHIES OF ENCES, FANS AND USERS | 253 | |
|----|--|--|-----|--|
| | 10.1 | Audience Studies: An Introduction | 253 | |
| | | Audiences, Fans and Users | 257 | |
| | 10.3 | Audience Studies Researching Audiences and Fans | 265 | |
| | 10.4 | Ethnographies of Visual Objects | 273 | |
| | 10.5 | Ethnographic Studies of Audiencing: An Assessment | 283 | |
| | | Summary: Audience Studies | 286 | |
| | | Further Reading | 287 | |
| | | Companion Website | 287 | |
| 11 | DIGI | TAL METHODS: DIGITAL IMAGES, DIGITALLY ANALYSED | 288 | |
| | 11.1 | Digital Methods: An Introduction | 288 | |
| | 11.2 | How to Access Digital Objects for Digital Methods | 293 | |
| | 11.3 | Some of the Questions that Digital Methods Examining | | |
| | | Digital Images Might Usefully Ask | 297 | |
| | | What are the Ethical Issues Involved in Using Digital Methods? | 301 | |
| | 11.5 | Digital Methods: An Assessment | 303 | |
| | | Summary: Digital Methods | 306 | |
| | | Companion Website | 306 | |
| 12 | | ING IMAGES AS RESEARCH DATA: | | |
| | PHO | TO-DOCUMENTATION AND PHOTO-ELICITATION | 307 | |
| | 12.1 | Making Images as Research Data: An Introduction | 307 | |
| | 12.2 | Photo-documentation | 310 | |
| | 12.3 | | 314 | |
| | 12.4 | Making Photographs as Research Data: An Assessment | 327 | |
| | | Summary: Making Images as Research Data | 328 | |
| | | Further Reading Companion Website | 329 | |
| | | | 329 | |
| 13 | USING IMAGES TO DISSEMINATE RESEARCH FINDINGS: | | | |
| | CINC | CULATION AND AUDIENCING | 330 | |
| | 13.1 13.2 | Using Images to Disseminate Research: An Introduction | 330 | |
| | | Data Visualisation Photo-essays | 333 | |
| | | Films and Videos | 340 | |
| | 13.5 | | 345 | |
| | -0.0 | wensules wensules | 347 | |

CONTENTS xiii

| | 13.6 | Using Images to Disseminate Research: An Assessment | 352 |
|-----|---------------------------|---|-----|
| | | Summary: Using Images to Disseminate Research | 356 |
| | | Further Reading | 356 |
| | | Companion Website | 356 |
| 14 | RESE | EARCH ETHICS AND VISUAL MATERIALS | 357 |
| | 14.1 | Research Ethics and Visual Materials: An Introduction | 357 |
| | 14.2 | | 360 |
| | | Consent | 362 |
| | 14.4 | 8 | 366 |
| | 14.5 | 17 0 | 367 |
| | 14.6 | | 369 |
| | 14.7 | , | 24 |
| | | Visual Culture | 369 |
| | | Summary: Research Ethics and Visual Materials | 373 |
| | | Further Reading | 372 |
| | | Companion Website | 372 |
| 15 | VISU | AL METHODOLOGIES: A REVIEW | 373 |
| | 15.1 | Introduction | 373 |
| | | Sites, Modalities and Methods | 373 |
| | 15.3 | | 377 |
| | USEF | FUL READING ON VARIOUS VISUAL MATERIALS | 379 |
| | | Fine Art | 379 |
| | | Photography | 379 |
| | | Film | 380 |
| | | Advertising | 380 |
| | | Television | 380 |
| | | Mass Media | 380 |
| | | Digital Media | 381 |
| Rof | erences | | 382 |
| | | | 413 |
| | Key Terms Name Index | | 416 |
| | ume index ubject Index | | 420 |
| | υμεί τηαεχ | | |