



<b>Chedotal and Plaud (2012)</b>	La consommation régionale, une approche ancrée dans la CCT	23'12	Consumer identity project based on motivations linked both to the extended self and the creation of a group to which one belongs.	Identity-based approach to consumption (Dion, Rémy and Sitz, 2010), consumption as production of a culture (Arnould and Thompson, 2005), marketing of regional products (Merle and Piotrowski, 2012).	Thematic: alternates between information about context, theoretical framework, fieldwork – editing of interviewee responses followed by an analysis, with responses placed in perspective by comparison against expert responses, thus highlighting above-mentioned aspects.	High-quality videography in terms of editing, mainly due to the use of stills indicating theoretical references. Mixed sound and visual quality.	Description and conceptualisation	Informant responses to questions asked by researchers (consumers and expert), noises from the street (where the consumers were interviewed).	Use of voice-over to introduce theoretical references, analyse the results and conclude. Background music to introduce interviewee responses (at the beginning and between each topic) and to conclude.	Filmed individual interviews. Stills used for all theoretical explanations and analysis of results (texts, tables, bibliography). Embedded text to integrate questions put to informants.	
<b>Decrop and Toussaint (2012)</b>	Le cimetière du Père-Lachaise : Entre expérience touristique et consommation hétérotopique	30'40	Study of motivations, behaviours and meanings associated with a visit to the Père Lachaise cemetery in Paris. Motivations linked to tourism, spirituality, relationships or fanaticism.	Signs of the sacred (Belk, Wallendorf and Sherry, 1989), sacralisation process (Belk, Wallendorf and Sherry, 1991), concept of heterotopia (Foucault, 1967).	Thematic: the authors use historic and geographic contextualisation to invite the viewer into the ambience/atmosphere at the Père Lachaise cemetery. The interviewees' comments reflect the sacred/profane dichotomy of a place that is at once a tourist destination and religious site.	Smooth and thematic editing guides the viewer from one idea to another, following the researcher's reflections in an effort to understand. At times mediocre video quality.	Theoretical reification	Informant responses (visitors) to researchers' questions. Sounds taken from the context – tourist destination (noise of tourist groups, background hubbub) but also a sacred site (the viewer senses the silence). (silence ressenti).	Use of voice-over to contextualise the topic, introduce theoretical references, analyse results and conclude. Various sources of music are added to enable the viewer to share the ambience at the location or refer to one of the people buried there.	Filmed individual interviews, contextual images (visit to the cemetery), photographs (tombs, businesses – souvenir shops, bistro). Acknowledgements, bibliography and end credits.	Concert archive images, archive photos of historic public figures, images of commemorations by fans.
<b>Belaud, Diverrez, Gourvenne c, Leroy (2013)</b>	Les émotions en e-marketing : vers une mesure multi-capteurs	15'31	Measuring the influence of emotions on consumer behaviour in virtual environments, emphasis on this variable compared to those traditionally studied.	Experiential perspective (Holbrook and Hirschmann, 1982), emotions as emotional syndrome, emotional triad (Sherer, 2005), concept of satisfaction (Dillon, 2001).	Thematic: using a videography to present their laboratory, the authors tell the story of their research. They demonstrate the different usability tests that allow them to obtain physiological data, as a complement to other data collection methods. The tools used are presented one after the other.	Les outils The tools presented by the researchers are filmed in situ. The images show user tests involving an eye tracker and the results obtained by the researcher, as well as related statistics. The other methodologies are treated in the same way. The editing is of a professional quality with a dynamic	Non classifiable	No external source	The researchers directly explain how their laboratory works, the research conducted and the tools used.	Promotional-type pedagogic videography intended for researchers as well as non-experts, businesses in particular. Visuals in the form of stills for theoretical explanations, analysis of results, bibliography, some texts, tables, and extracts from software-based analyses presented by the	

						soundtrack that reflects the modernity of the laboratory.				researchers. Images (static or moving) of usability tests presented.	
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<b>Krupicka (2013)</b>	De la conception à la diffusion : l'expansion du réseau de l'innovation	<b>20'16</b>	Outline a conceptual framework for an innovation diffusion model that takes end users into account from the design phase onwards.	Actor Network Theory (Callon and Latour, 1988, 1986), proximity dynamics (Gilly and Torre, 1998).	<p>Thematic: the author presents the theoretical demonstration using static textual images as well as dynamic schemas, described by a voice-over. Here, the narrative objective is to accompany the viewer's efforts to understand the theoretical perspective proposed by the author. To achieve this, the film structure includes an introduction followed by theoretical propositions illustrated by expert interview extracts. The videography ends with a conclusion.</p>	<p>The film is mainly structured around static images that represent key aspects of the theoretical discourse as well as schemas for illustrative purposes. The film more closely resembles a traditional conference presentation than a videography in which sound and images bring value added to the phenomenon being studied.</p>	Conceptualisation	<p>The only sounds taken from the data are the informant discourses, which are included in the videography to illustrate or clarify theoretical explanations.</p>	<p>The only sound added by the researcher is the explanatory voice-over used throughout the film.</p>	<p>The visuals used are static images presenting theoretical aspects as well as static and dynamic schemas. Extracts from two interviews conducted with experts in the area (Michel Callon and Jean-Yves Trépos) are also included.</p>
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<b>Bergadaà and Clarac (2013)</b>	Les artisans des métiers d'art : temporalités contrastées	16'16	In an era of planned obsolescence, professional craftsmen are producing objects made to last and restoring old buildings. The authors ask how such contrasting temporal frameworks can be reconciled.	Relationship between individuals and time (Bergadaà, 1989, 2007).	Thematic: this videography tells the story of craftsmen and their work. It looks at our relationship with others and times gone by and the commercialisation of the craftsmen's products by studying all of these aspects through the lens of our relationship with time. This allows the viewer to understand their passion, but also the difficulties they face, particularly when it comes to commercialising their products. The concluding remarks offer new perspectives on how to promote craftsmen and bring them into contact with an audience/consumers. consommateurs.	This videography offers high-quality images, both in the interviews conducted and in the field observations. The editing enables the viewer to see the work of the craftsmen, the tools used, their workshops, the finished products, the project sites, and the effective collaboration between them, thus providing – beyond mere words (interviews) – the key to understanding these professions.	Aesthetic lyricism	Informant responses to researchers' questions (craftsmen and expert/mission leader). Sounds taken from context (workshops, fairs and exhibitions).	Background music during explanations provided in stills. No voice-over.	Filmed individual interviews, contextual images (workshops, fairs and exhibitions). Visuals in the form of stills for theoretical explanations, analysis, acknowledgements, bibliography and credits. The researcher also uses embedded text to provide theoretical clarifications.
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<b>Vignolles (2013)</b>	A Study of the Play Element of a Location-based Social Network : Foursquare	23'22	Understanding how to win over customers of a geolocation service through the lens of social game theory.	Social game theory (Huizinga, 1951), tribal marketing (Cova and Cova, 2001; Badot and Cova, 2003).	Thematic: having defined the Foursquare application, the videography outlines the functions of this service for businesses and users. The author then tries to understand these behaviours by drawing on the various principles of social game theory as developed by Huizinga (1951). The film ends with a discussion and outlines its limitations as well as future research avenues.	The images used in this videography are clear and of a high quality. The image is stable. Differences in sound can be detected between the interviews. The editing is smooth and carries the viewer from the beginning to the conclusion without any break or	Description – Theoretical reification	Informant responses (users and professionals) to researcher's questions, noises taken from the context in which the interviews were conducted.	Use of a voice-over to explain the context in which the research was conducted and the theories used, but also to switch from one topic to another.	Interviews in closed private locations. Interviews in public places such as the street. Screenshots are used to facilitate understanding of the application's interface. Video shots are also used to "show" the interaction between users, their mobile phone and the application.
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						interruption in rhythm.					
<b>Decrop and Masset (2013)</b>	Around the World of Tourist Souvenirs	21'20	Importance of special possessions in developing individual identity based on motivations and the meanings associated with them: the case of holiday souvenirs.	Souvenirs (Cohen, 2000; Belk, 1997), special possessions (McCracken, 1988; Wallendorf and Arnould, 1988; Wallendorf et al., 1988).	Thematic: the story of souvenirs is told by the authors with an initial historic contextualisation. The authors ask individuals to talk about the souvenirs they bring back from their holidays, participate in the purchase of some souvenirs on a tourist route, and manage to provide an understanding of the motivations and meanings associated with the purchase and ownership of souvenirs.	The editing in this videography provides several images relating to the topic, both moving (videos) and static (photos) in order to immerse the viewer, as well as images of the interviews conducted in the field. This enables the viewer to get as close as possible to the tourists.	Theoretical reification – Revelation	Informant responses to the researchers' questions while on holiday or in their home. Sounds taken from the context – tourist destinations (noise of tourist groups, background hubbub, street noises).	Use of a voice-over to introduce theoretical references, provide historical data, analyse the results and conclude. Various sources of music linked to holidays, tourism and souvenirs serve to immerse the viewer.	Filmed individual interviews, contextual images, photographs. Acknowledgements, bibliography and end credits. Embedded text to highlight important points, provide definitions and extracts from research articles.	Images obtained online for the historical section and for the locations which the authors did not visit directly (Tokyo and New York), photos of paintings.

<p><b>Rokka, Cléret and Sohier (2013)</b></p>	<p>Entre-Deux-Mondes : Shaping of Artistic Projects in a Local Music Scene</p>	<p>31'04</p>	<p>Managing tensions between artistic and commercial practices in the development of musical projects as a cultural world.</p>	<p>Musical cultural production (Bennett and Peterson, 2004; Bradshaw and Shankar, 2008), cultural capital (Scott, 2005), consumer subcultures (Beverland et al., 2010).</p>	<p>Thematic: the authors tell the story of 5 local bands in Rouen. They endeavour to understand the steps in the transition from an amateur to a professional project. As a backdrop, they study the oppositions and tensions which the actors must negotiate – e.g. underground/mainstream, local/global, authentic/commercial – as they attempt to combine authentic creativity with commercial success.</p>	<p>Editing includes a great number of very diverse sources, both in terms of images and sound (40 hours of rushes and many photos). Image quality differs depending on the cameras used. The sounds are of a high quality and sufficiently homogenous. The authors use tracks by the artists interviewed, thus bringing the viewer into their world.</p>	<p>Revelation</p>	<p>Informant responses (5 bands and experts) to researchers' questions. Sounds taken from concerts (music and noise of the crowd, ambience), rehearsals and recordings.</p>	<p>Use of a voice-over to contextualise the topic, introduce theoretical references, analyse the results and conclude. Extracts from concerts and tracks by artists interviewed to illustrate certain images, and for the introduction and conclusion.</p>	<p>Filmed individual and group interviews. Images (static and moving) of concerts/festivals, rehearsals, recording sessions and behind-the-scenes, various locations filmed and photographed directly by the researchers. Embedded text for the informants' names during the interviews and for theoretical references. Acknowledgements, sources, end credits and bibliography. Subtitles added.</p>	<p>Newspaper article extracts.</p>
<p><b>Sohier and Sohier (2014)</b></p>	<p>Jeux-vidéo : plongée au cœur des mondes virtuels</p>	<p>20'10</p>	<p>Understanding individual cultural practices via interactions between virtual (video games) and real worlds by studying the motivations of gamers.</p>	<p>Experiential perspective (Holbrook and Hirschman, 1982), virtual experiences (Mathwick and Rigdon, 2004; Hoffman and Novak, 2009; Garnier and Poncin, 2013), motivations of gamers (Yee, 2006; Yeeb et al., 2012).</p>	<p>Chronological: the authors try to determine what motivates gamers and the link between the real and virtual worlds. To achieve this, they stroll through the aisles at Paris Games Week interviewing delegates about this topic. Beyond the motivations detected, they manage to trace the typical path of a gamer by drawing on theoretical references linked to appropriation and reveal the continuity between the real and virtual worlds.</p>	<p>Dynamic editing in terms of images and sound. The use of musical tracks lends the film a fast-paced and choppy rhythm similar to some videogames. The images from Paris Games Week were filmed using several cameras, thus enabling several different angles including wide angles and close-ups. The sound is of a good quality although the background noises (ambience, hubbub) at times make it hard to listen to the interviews,</p>	<p>Revelation</p>	<p>Informant responses to researchers' questions, sounds taken from context.</p>	<p>Use of a voice-over to contextualise the topic, introduce theoretical references, analyse the results and conclude. Extracts from videogames and music tracks borrowed to illustrate certain images and also to introduce the topic and conclude.</p>	<p>Filmed interviews. Images from Paris Games Week filmed by the researchers. Embedded text for the names/pseudonyms of informants during the interviews, and for the theoretical references, topics studied and a few definitions. Illustration of some theoretical remarks with the help of figures and schemas. Acknowledgements, sources, end credits and bibliography. Subtitles added. Presentation of researchers.</p>	<p>Images of videogame streaming online.</p>

						which explains the use of subtitles.					
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<p><b>Petr (2015)</b></p>	<p>Experiencing contemporary arts : A reexamination of fun, feeling and fantasy</p>	<p>30'19</p>	<p>Contemporary art consumer experience among occasional visitors.</p>	<p>Experiential perspective (Holbrook and Hirschman, 1982), art consumption – cultural capital (Bourdieu, 1979; Holt, 1998), legitimacy/illegitimacy (Andreasson and Belk, 1980), sacred/profane representations (Lahire, 2008; Barthes, 1968; Foucault, 1969).</p>	<p>Thematic: after some initial contextualisation, the story told by the author looks at occasional uninitiated visitors from an experiential perspective. Switching between theory and fieldwork (interviews, observations), the author shows that ultimately this concept of the 3 Fs is not appropriate for occasional visitors and instead suggests using the 3 Ss (strangeness, stress and stupidity).</p>	<p>High-quality editing with many different sources, particularly in terms of images. Their quality nonetheless differs depending on the source (Internet, images filmed by the researcher). The sound is not homogenous (voice-over and interviews).</p>	<p>Revelation</p>	<p>Informant responses (visitors to a contemporary art festival) to researcher's questions. Sounds taken from context (sounds of contemporary art festival installations used for fieldwork).</p>	<p>Use of voice-over to contextualise the topic, introduce theoretical references, analyse the results and conclude. Extract from an interview with Marcel Duchamps on his view of art. Background music.</p>	<p>Images of 4 contemporary art installations/works during the festival used as a location for the researcher's fieldwork. The informant interviews are not shown in the videography. Embedded text for the titles, theoretical references, research question, results of analysis, and comments illustrated using figures and schemas. Acknowledgements, sources and end credits.</p>	<p>Various images (videos and photos) obtained online.</p>
<p><b>Decrop (2015)</b></p>	<p>Paradoxes in postmodern consumption</p>	<p>36'56</p>	<p>Paradoxes in postmodern consumers as seen in contemporary consumer trends.</p>	<p>Postmodernity (Lyotard, 1979; Maffesoli, 1988), postmodern paradigms in consumption (Firat and Venkatesh, 1995).</p>	<p>Thematic: having outlined the five conditions of postmodern consumption, the author's narration is structured around several paradoxes divided into themes: alone/together, real/virtual, fast/slow, nomadic/sedentary, masculine/feminine, producer/consumer, sacred/profane. The author relates these paradoxes and backs them up with various examples from the world of consumption.</p>	<p>The film is structured in the form of a "theoretical documentary" in which the researcher himself appears to present and illustrate the theory. The editing switches between secondary data used for the purposes of illustration, interview sequences and mosaics of images behind the researcher as he develops his argument.</p>	<p>Conceptualisation – Theoretical reification</p>	<p>Informant responses, sounds and music taken from the primary and secondary data collected.</p>	<p>Voice-over added to explain the theoretical and empirical context of the videography as well as the researcher's discourse as he develops certain theoretical points. The author also uses music to draw a link between the different scenes and/or themes addressed in the videography.</p>	<p>Filmed interviews with consumers and experts, observations of consumption scenarios, dynamic screenshots.</p>	<p>Several advertisements from television and Internet</p>

<b>Cléret (2015)</b>	Street Corner Compromises	<b>10'41</b>	Construction and negotiation of public space between different social worlds.	Economies of worth (Boltanski and Thévenot, 1991), appropriation of public space (Visconti et al., 2010), non-representational theory (Thrift, 2008).	Stream: the author presents his analysis of the construction of public space using a single shot that lasts 7 minutes during which the viewer witnesses a scene from the life of a street guitarist and the interactions that emerge between him and his environment.	Clear image and diverse range of sounds. Sudden camera movements were left in the footage as an indication of the need to negotiate space during the data collection phase.	Theoretical reification – Revelation	Off-mic sounds emphasised (horns, discussions) as part of efforts to negotiate space, music played by the guitarist during the film.	Use of a voice-over to explain the context and theoretical concepts used, emphasis on music played by the guitarist.	Filmed observations of a street guitarist and his relationship with the context. Inclusion of original concepts describing elements in the scene, as well as references cited by the voice-over. Acknowledgements and bibliography presented at the end.	
<b>Hussant-Zebian and Maman (2015)</b>	Il était une fois ... la dramaturgie au service de l'expérience vécue		<b>Videography not available</b>								
<b>Vignolles (2015)</b>	Last night a hacker saved my life	<b>34'50</b>	Understanding the hacker culture, their practices and representations in the virtual environment.	The author mentions no bibliographical references in her videography.	Chronological: the narrative structure is presented as an immersive voyage into the hacker culture. The viewer follows the narrator in her endeavour to understand; this involves online document searches, discussions with informants and questions raised by the voice-over.	The quality of the videography is almost professional, whether in terms of the image definition, colorimetry or ambient sounds.	Provocation	The sounds taken from the data include the informant discourses as well as sounds from the observation sequences in the room with the hackers (keyboards, informal discussions between informants, background noise, etc.).	Use of an explanatory voice-over to present the context and researcher's reflections. Instrumental music regularly used in the film to switch from one segment or idea to another.	Filmed individual interviews (hackers and experts), non-participatory observation sequences. The large number of contextual images make it possible to place the discourse and observation sequences in a spatial and temporal unit.	Images/ videos taken from various social networks (YouTube, Facebook).

Tiercelin and Garnier (2016)	Geek. Une révolution symbolique ?	20'57	Popularisation of geek culture and place of consumption in this process.	Symbolic revolution (Bourdieu, 1999, 2013).	Chronological: the authors tell the recent story of geek culture as they stroll through the aisles at two Paris conventions dedicated to this culture (Japan Expo and Geekopolis). The researchers looked at the different phases of the process leading up to the symbolic revolution theorised by Bourdieu. The information provided by informants allows them to associate words with each of these phases, thereby concluding that the process towards a symbolic revolution is underway in the geek culture.	Editing includes a large number of sources in terms of images. The informant discourse is at times hard to hear due to ambient noise, but the authors included subtitles. The voice-over provides the necessary theoretical explanations for an adequate understanding of the topic.	Revelation – Theoretical reification	Informant responses (visitors at two geek conventions) to researchers' questions. Contextual sounds (background noise at conventions, hubbub).	Use of an explanatory voice-over for the theory, definitions and contextualisation. Background music linked to the topic (music from videogames).	Filmed individual interviews, stroll around two geek conventions. Photographs to represent the ambience, visitors and objects presented. Embedded subtitles to improve understanding of the interviews. Addition of textual data for section titles, definitions, names of reference authors in the field of study. Use of explanatory figures/schemas to conceptualise theoretical notions. Bibliography and end credits.	Archive video footage of Pierre Bourdieu, book covers, photos of paintings.
Leroy, Cléret and Boyer (2016)	Dodo Lé Là : How consumers promote a cultural archetype	29'49	Role of agentic consumers in establishing brand heritage (Dodo – beer).	Regional sentiment and cultural archetype (Dion, Sitz and Rémy, 2012), cultural branding (Holt, 2004).	Chronological: analytical narrative structured around a road trip in which the researchers met with various people linked to the brand studied. The authors show how the dynamic research process unfolded by filming themselves on their travels.	Different image quality depending on cameras used, smooth editing.	Description – Aesthetic lyricism	Informant discourse during the interviews, sounds linked to interview contexts (animals, traffic, nearby discussions, music).	Use of a voice-over detailing aspects of the research or analytical points, ambient music used to move from one point to another.	Filmed individual interviews, contextual images, photographs, logbook.	Images taken from a television programme.
Sitz (2017)	Retrogaming : vidéographie d'une communauté de consommation	19'54	Understanding the retrogaming practice in the geek subculture	The author does not mention any bibliographical references in the videography.	Thematic: the narration in this videography is structured around a series of interviews with experts and retrogamers. A definition of retrogaming is provided at the beginning of the film, and two avenues for future analysis are proposed at the end.	Professional-quality images and sound.	Provocation – Theoretical lyricism	Informant discourse during the interviews, noises and sounds from the interview environment.	Inclusion of music from a videogame.	Filmed individual interviews, addition of a definition in text format at the beginning of the film and analytical propositions at the end.	

<p>Masset and Decrop (2017)</p>	<p>Tomorrowland Festival: A heterotopia of deviation</p>	<p>24'59</p>	<p>Consumer experiences and material possessions and their role in identity-building: consumer profiles at the Tomorrowland festival.</p>	<p>Experiential consumption (Giesler, 2004), existential communitas (Turner, 1990), concept of catharsis (Aristotle), absorbing experience (Radbourne et al., 2009), concept of heterotopia (Foucault, 1967)</p>	<p>Thematic: the researchers observed and interviewed spectators at an extraordinary event, looking at the construction of consumer experiences (staging, fantastical decor, gigantism of installations, fireworks, lasers, etc.). By immersing their viewers in the festival, they reveal the spectators' consumer experiences, with an emphasis on their material possessions and related behaviours, which play a role in their identity-building (manner of dressing/disguising themselves/behaving, importance of tattoos, piercings, merchandising, and national identity through the use of flags). 5 spectator profiles are defined and analysed.</p>	<p>Professional editing including high-quality sources (sounds and images) that enable viewers to project themselves into the festival. The authors alternate between their own images and official images from the festival, thereby revealing different points of view and angles. Several slow motion scenes and close-ups are used to emphasise aspects of the decor, disguises/make up, and staging, which contributes to the rhythm of the film (combination of "explosive" and "soft" images).</p>	<p>Aesthetic lyricism – Revelation</p>	<p>Informant responses to researchers' questions at the campsite and at the festival location. Sounds taken from the context, i.e. festival (ambient sounds).</p>	<p>Use of voice-over to introduce theoretical references, research problematic, primary points and contextual information. Background music (electro lounge) during explanations by voice-over.</p>	<p>Filmed individual interviews, contextual images, photographs (bracelets, various aspects of decor and location, spectators). Embedded text to indicate the title, research problematic and secondary questions, certain key phrases, definitions, authors' names and their research laboratory, information relating to participants. Use of subtitles for translations or where voices are not audible due to background noise. Acknowledgements and end credits (music and images).</p>	<p>Official festival logo. Images from Tomorrowland festival website (merchandising, "aftermovie") and informational websites, official festival journal (paper version).</p>
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## Appendix 2 Summary of objectives, prerequisites, implementation and precautions in each phase of the videographic process

	Pre-production	Production	Post-production	Distribution and dissemination
<b>Objectives</b>	<ul style="list-style-type: none"> <li>- Drafting and calibration of future videographic project ;</li> <li>- Define outline of videographic project (theoretical, methodological and empirical) ;</li> <li>- Project team structure, provisional retro scheduling ;</li> <li>- Inventory of equipment needed and verification of available equipment</li> </ul>	<ul style="list-style-type: none"> <li>- Collect data that supports both the substance and form of the videography</li> </ul>	<ul style="list-style-type: none"> <li>- Cursory viewing of rushes collected</li> <li>- Analysis and categorisation of visual and auditory data collected</li> <li>- Selection of rushes to be used</li> <li>- Reflect on film structure: chronological, thematic or stream</li> <li>- Editing</li> </ul>	<ul style="list-style-type: none"> <li>- Share and disseminate videographic production to various audiences: academics/students, professionals (businesses, associations, public bodies) and civil society</li> </ul>
<b>Academic</b>	<ul style="list-style-type: none"> <li>- Origin of topic, research purpose and problematic ;</li> <li>- Review of the literature</li> </ul>	<ul style="list-style-type: none"> <li>- Skills needed to conduct qualitative interviews, collect data during observation phases (participatory and non-participatory)</li> <li>- Initial reflection on the use of secondary rushes (videos recorded by informants, obtained online, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>- Established theoretical framework of analysis</li> <li>- Skills needed for content analysis, thematic analysis and/or ethological analysis, etc.</li> </ul>	<ul style="list-style-type: none"> <li>- Knowledge of journals that accept academic format (special issues)</li> <li>- Knowledge of national and international conferences that run videographic sessions (ACR, CCT, AFM, EMAC, JNRC, etc.)</li> </ul>
<b>Prérequis</b>	<b>Technical</b>	<ul style="list-style-type: none"> <li>- Basic level of expertise with data collection equipment (camera, microphone, memory card, hard drive, etc.)</li> <li>- Knowledge of shot types (close-up, medium shot, long shot, etc.), stabilisation of image recording device</li> <li>- Knowledge of certain photographic parameters (aperture, exposure, depth of field, reverse angle)</li> </ul>	<ul style="list-style-type: none"> <li>- Skills needed for video editing</li> </ul>	<ul style="list-style-type: none"> <li>- Skills needed for sharing and disseminating videos on online social platforms (YouTube, Dailymotion, Vimeo, etc.)</li> <li>- Knowledge of video export formats (.avi, .mov, .mp4, etc.)</li> </ul>
<b>Empirical</b>	<ul style="list-style-type: none"> <li>- Definition of field, contact with those involved</li> </ul>	<ul style="list-style-type: none"> <li>- Basic knowledge of location(s) where images will be collected and informant profiles</li> </ul>	<ul style="list-style-type: none"> <li>Organization of collected data to facilitate cursory viewing, analysis and selection of data necessary for videographic production</li> </ul>	<ul style="list-style-type: none"> <li>- Authorisation from informants for dissemination of videography in a private (academic conferences and journals, professional conferences, classes) or public context (dissemination on video sharing websites and social networks)</li> </ul>
<b>Implementation</b>	<b>Visuals</b>	<ul style="list-style-type: none"> <li>- Static/mobile camera</li> <li>- Adaptation by team members to constraints in the field (spatial, temporal, auditory, etc.)</li> <li>- Importance of lighting both in terms of quantity (available light) and quality (balance, areas of shade, positions of different light sources, etc.)</li> </ul>	<ul style="list-style-type: none"> <li>- Selection of images (videos and photos) to be included in videography ; Creation (or not) of additional visuals (text, schemas)</li> <li>- Image calibration (uniformisation of colours, homogenisation of lighting, visual consistency)</li> <li>- Lighting (additional light sources?)</li> <li>- Inclusion of film title, subtitles, chapters, themes, etc.</li> <li>- Inclusion of list of sources, bibliography, acknowledgements, end credits, etc.</li> </ul>	
<b>Sound</b>	<ul style="list-style-type: none"> <li>- Put together sound recording equipment (independent microphone, camera microphone) ;</li> <li>- Choose audio pick-up techniques</li> <li>- Ideally, two simultaneous audio pick-ups</li> </ul>	<ul style="list-style-type: none"> <li>- Identify different types of sounds present in the field (discourse, noises, music)</li> </ul>	<ul style="list-style-type: none"> <li>- Drafting and recording (or not) of voice-over</li> <li>- Selection of shots, inclusion of additional sounds, sound reconstruction through sound effects and post-synchronisation</li> <li>- Sound mixing (homogenisation of overall sound levels, balance between different sounds present simultaneously: noises, discourse, music, voice-over)</li> </ul>	
<b>Precautions</b>	<p>Adequate preparation of sound equipment, as sound is often more important than visuals. Check which type of microphone should be used in each situation (ambience, interviews, lapel mic, etc.) Careful retro scheduling and reconnaissance if necessary</p> <p>Allow for some improvisation to deal with unforeseeable circumstances in the field</p>	<ul style="list-style-type: none"> <li>- Camera angle, lighting, quality of recorded sound, camera position, researcher's position, amount of memory, batteries in devices</li> <li>- Saving audiovisual data collected on different devices</li> <li>- Logbook entries containing factual information, avenues for future analysis, etc.</li> </ul>	<ul style="list-style-type: none"> <li>- Save data regularly</li> <li>- Detailed organization of analysis and categorisation of selected rushes</li> <li>- Credibility of analysis in the eyes of informants (Arnould and Wallendorf, 1994)</li> <li>- This phase is time-consuming and difficult to measure</li> </ul>	<ul style="list-style-type: none"> <li>- Consistency of media chosen for dissemination</li> <li>- Respect for privacy rights</li> </ul>

**Annexe 3. Proposed list of basic equipment needed for videographic production**

Specific image recording equipment	<ul style="list-style-type: none"><li>- Reflex camera</li><li>- Digital camcorder</li><li>- Smartphone</li><li>- Tripod</li></ul>
Specific sound recording equipment	<ul style="list-style-type: none"><li>- Microphone connected to image recording device</li><li>- Dictaphone</li><li>- Smartphone application</li></ul>
Storage equipment	<ul style="list-style-type: none"><li>- Memory cards (16Go minimum)</li><li>- External hard drive(s) (500Go minimum)</li></ul>
Editing equipment	<ul style="list-style-type: none"><li>- Computer</li><li>- Editing software</li></ul>
Additional accessories	<ul style="list-style-type: none"><li>- Notebook(s)</li><li>- Cables (USB, HDMI, etc.)</li><li>- Headphones</li></ul>