METHOD(*analysis*) 2019

Introduction
Following on from the success of the previous C3Ri (Cultural, Communication and Computing Research Institute) conferences **METHOD 2015, 2016 and 2017 and IMPACT in 2018**, we are delighted to invite you to **METHOD (*analysis*) 2019**.

We intend our conferences to be warm and enjoyable, offering a supportive environment to try out conference presentation for the first time. At the same time, we aim to make the event challenging by taking on important aspects of research practice, by challenging the convention that conferences are just about broadcasting results and by seeking to build a complex multi-disciplinary conversation.

The event offers an intense, condensed one-day training session focused on how we plan, scrutinize and articulate our methods. Every research student must use a method to find something out, or gain new insights, and must be able to articulate their process in a way that others inside and outside of their field can understand. This learning feeds directly into the preparation needed for Confirmation (RF2) and is an essential skill for the submission of your thesis and viva.

The original format for **METHOD** was developed with a steering group of students from across C3Ri. While it is inevitable that research content will be discussed, the conference focuses on the practice of research: *how* research students build and relate structures of method. Every research student must be able to understand what methods are available and what will work effectively to answer their research inquiry. However, they must also be able to articulate this decision making journey, make a case for their chosen direction, and reflect on whether it was the best path. The conference offers a training opportunity for students to articulate their process, and also to challenge and enrich their understanding of method by exposure to methods from other fields.

All C3Ri researchers must have presented in METHOD at one point in their PhD lifetime as it is an essential part of training. All doctoral researchers are welcome to participate more than once.

METHOD(*analysis*) 2019 This year we move our focus away from 'data collection' and invite research students to explore their methods of data analysis.
Across the University disciplines there are enormous differences of practice and culture that can be seen in the way we understand, collect and analyse data. Our differences are often evident in the ways we value and frame objectivity and subjectivity; the ways we use text and written voice; the way we work with participants and the ways we understand the role of the researcher- amongst many, many others. The ways we behave and how we articulate our research sits within the often unsaid and unacknowledged histories, codes, beliefs and styles of our specific disciplines.

Sometimes we assume that our methods of analysis are obvious to the reader or that they are simply the methods our discipline always uses, without thinking critically about the consequences of the process, the difficulties it generates, and the way it might affect the results of the study. When we try to use a planned analysis method, sometimes the process isn't simple. Tried and tested processes initially thought useful, can become redundant, or ineffective. Sometimes we innovate, borrowing some part from one data analysis method and combining it with another, or we allow ourselves to reflect on the problems of applying our analysis process, just in case there's something unexpected to be discovered. We may identify something we need that comes from a different academic world altogether. Problems should be identified before research begins, but sometimes the unexpected happens and we must think on our feet, wondering how we might get round the problem whilst maintaining the integrity of our research. These decisions demand ingenuity and criticality, and occur in research across all fields.

METHOD *(analysis)* is not without risks- perhaps we won't understand each other and we will struggle to find adequate vocabulary within and beyond known disciplinary languages. Perhaps there will be uncomfortable silences as we grapple to understand a discipline that doesn't abide by the same rules as our own. This type of risk is essential if we are to grow our unusual multi-disciplinary research environment to its full potential. Risk is also unavoidable if we are to garner new understanding, and foster a spirit of inquiry.

METHOD (analysis) 2019 Programme

This year we are adopting a slower, more reflective format, giving more time for moving around and conversation.
After reviewing the abstracts we received we have formed the event around two distinct themes, both of central importance to data analysis.

The first parallel theme, **Representing Voices,** explores the complexity of working with data that contains the voices, perspectives and positions of other people. The data may have been collected as a means of eliciting those voices, or may comprise material which is subjected to analysis which examines the representations within. Research which aims to work with data in this way is rarely easily detached from the voice and perspective of the researcher themselves. The methodological decisions around how to collect, analyse and present this material in ways which respect these voices while enabling discussions and conclusions to be formed may require practical, moral and political reflection. This theme brings together students from communications, computing and creative practice whose research focuses on the representation of some aspect of participant voices, and each reflects on ways to conduct research which considers the practical and ethical challenges presented by 'giving voice' to participants through the collection and analysis of data. Each of these disciplines involves differences in the way the role of the researcher is framed, the ways that 'data' can be understood, manipulated and constructed, and the analytic tools which may be employed to elicit and shed light on aspects of experience, identity and representation.

The second parallel theme, **Analysis across Data Forms,** explores how researchers work to conduct analysis that incorporates multiple data forms, combining, developing and adapting pre-existing analytic approaches in novel ways. The papers in this theme address issues arising from research which draws together different types of data, and consider potential ways of thinking with and synthesising material that has different time scales, digital and analogue forms, levels of detail and scales. Researchers use a range of acts and metaphors to describe how these materials and processes come together to build meaning, including sifting, collating, diffracting, and assembling. These papers also reflect on approaches to analysis that involve the modification or merging of forms of analysis, sometimes through an iterative process of testing and adaptation, raising questions about how best to articulate and explain the methodological origins of these inventive approaches. As in the previous theme, these papers bring together students from communications, computing and creative practice, enabling the complexity involved in thinking across different forms of data (including the material of an artwork) to be explored across disciplines

Time	Location		
9.30	Cantor atrium	Registration and Refreshments	
10.00	Cantor lecture theatre 9130	Opening by Professor Wayne Cranton, welcome by Dr Kathy Doherty and description of programme, Becky Shaw and Kerry McSeveny.	
10.30	Parallel session- see rooms for chosen session	**Session 1a. 9130** **Representing Voices** Chair and discussant: Kerry McSeveny and Kathy Doherty **Amy Graham:** Collage: Potentials for research in heritage and cultural studies. **Debbie Michaels:** Questioning a Body of Material **Afraa Alyoussef:** Women cartoonists **Daniela Cascella:** Nothing As We Need It	**Session 1b. 9135** **Analysis across data forms** Chair and discussant: Becky Shaw and Elizabeth Urutchurtu **Jeanine Griffin:** Diffraction as a methodology for curation **Bayode Ogunleye:** Comparison of sentiment lexicons in localized English tweets **Toni Buckby:** Hacking the Archive: Maker culture as methodology for studio practice **Lewis Kellett:** Communicating the unknown: Analysing qualitative data in Film Studies
12.15	Cantor Atrium	Lunch	

1.00		**Session 2a. 9130** **Representing Voices** Chair and discussant: Kerry McSeveny and Fran Slack	**Session 2b. 9135** **Analysis across Data Forms** Chair and discussant: Becky Shaw and Lada Price
		Shahd Abusalama: Decolonial methodologies in the analysis of Palestinian documentary film	**Tim Machin:** Visual analytic methods exploring the site of Park Hill Sculpture Garden
		Hestia Peppe: Tarot as Method	**Sophie Glazik**: Literature as data: Secondary data analysis in systematic literature reviews
		Patrick Wichert: The Transient Landscapes of Migration	**Jonathan Herring**
			Diana Taylor: Re-turn, Re-enact, Re-assemble.
		Tanni Moyana: Qualitative data analysis using NVIVO	**Kathryn Murphy**: Lost in data: Making sense of research data in a mixed-methods case study
2.45	Cantor Atrium	Refreshments & Cake	
3.15	Lecture Theatre	Summary and discussion, close 4pm	

Abstracts
1a.
Amy Graham
Collage: Potentials for research in heritage and cultural studies

This paper will explore the potentials and problems of using collage as a mode of enquiry in relation to my research interests: the relationship between heritage and everyday life, and my empirical investigation on London's buses. It will explore collage-making as a process of analysing data across media type.

The field of (critical) heritage studies is inherently interdisciplinary, with few agreed upon definitions, theoretical resources and methods of analysis. This is both a fertile opportunity to explore new or different methods, and a limitation to its utility and its authority within the academy. As a researcher, I've had to rely upon my own experiences - both professional and academic - to define a programme of research. This has been in the context of adopting an interpretivist position to the research enquiry which most readily aligns with the heritage practices of communication, interpretation and narrative-construction.

The main body of the paper will look at collage-making at a research technique, with examples of my own practice in the analytical phase of enquiry. I will introduce the sites of data collection and the scope and media of my collection activities. These include museums, the street, a heritage bus route and archives; data is in the form of handwritten notes, born-digital notes, photos, reflective texts, video and gif, audio recording, drawing and mapping. I will reflect on the utility of the collage-making process in relation to standard approaches to ethnography/participant observation (coding and creating an 'ethnographic text') and my own research identity: as social scientist, heritage professional, maker, bus enthusiast and PhD student.

Debbie Michaels: Questioning a Body of Material

This presentation takes the form of a performative reflection. It gestures toward the questioning of a body of research material gathered in response to my encounters *with*, and experiences *in* and *of,* a stroke rehabilitation day centre, in the context of an academic art research enquiry.

In this reflexive enquiry, in which I explore the role of artist/researcher and art practice in elucidating unspoken tensions in organisational life, I emphasise processes of thinking *with* and learning *through* practices of making. The analysis is understood as a

reflexive spiral, where thought is neither linear nor circular, but continuously moves away from – while simultaneously going over and building on – the same themes, albeit in different temporal and spatial dimensions. What is provoked and evoked through the shaping and re-shaping of a material situation, and the reflexive conversations that take place in response to it, becomes a way of trying to understand the complexity of the weave and its broader context, which is then reflected on and analysed by myself as artist/researcher through further re-shapings. These conversations – with the work of making, with myself, and with audiences in various organizational /institutional settings – enable me to understand what I am doing and what might be made manifest through the process.

Through performing *with* and *alongside* the material I shift the relation between researcher and researched, challenging traditional conventions of presenting data and raising questions concerned with processes of analysis and meaning-making when this happens as part of, rather than separate from, the gathering of data. I speculate on what might be elucidated through material encounters with the research situation, and consider the ethical dilemmas and questions concerning care *for* and *of* the body that are provoked and evoked through a confrontation with it.

Afraa Alyoussef: Women Cartoonists

Cartoon is a very powerful weapon in the world of journalism. However, the output of Arab female cartoonists is very limited, especially if compared with their male peers. Reasons are mostly related to social, political and religious factors. Internet and technological developments also have had a huge impact on censorship, especially in the light of the ongoing conflicts and events that have erupted post "Arab Spring".

Moreover, the majority of newspaper editors and the majority of journalists are male, and their readership is saturated in masculine values. Hence, a woman's voice is unlikely to be heard.

The research into this subject is challenging because the literature and resources in both Arabic and English are scarce, and also there are very few practitioners available for study. Relevant resources will be looked at from museum archives in the form of historical documents, artefacts and painting.

Most of the data will be collected by interviewing the cartoonists themselves, and analysing their work relatively. However, that would put the interviewees or the cartoonists in a dangerous situation, and it will be hard to discuss openly what is not

touchable (taboos). There is an obvious challenge in making the cartoonists talk about things they are afraid to talk about (is it not the research core question at the first place?).

I am aiming also to analyse the work of these cartoonists under the constraints of restrictions and limitations, however, that will make hiding the identity of the cartoonists very difficult. It would be worth dividing the construction of the research method into two separate paths, where I will be analysing the cartoons with names but without the cartoonists' opinions, and do the interview to record their overt opinions but with disguised identities. It will be interesting to combine the two parts together to reveal the final picture.

Daniela Cascella: *Nothing as we Need It*

My research aims at theorising and practising a methodology for critical writing that inhabits, echoes, and is haunted by its subjects: sounds, literature, and fictions of the self.

Irit Rogoff has spoken of *embodied criticality* as necessarily entangled: neither *criticism* as distant judgment, nor *critique* as awareness of structures, *embodied criticality* generates meaning through connectedness. I ask *how* embodied criticality may be written, and read, as an artistic practice. I write an entangled text, aiming to evoke a sense of sound and voice, yet unspoken.

My 'data' are literature—and the voices, sounds, movements, materials that exceed it and shape it. I work with 'data' deemed difficult or impossible to address in critical writing because non topical, untranslated, culturally opaque, or elusive: the essay-tales and parasitic prose of Alejandra Pizarnik and Cristina Campo; Michel Leiris's sound-driven *rule of the game / rule of the I*; Roberto Calasso's layered books.

My 'data' are also the models from which I have elaborated my experimental methods. I study and inhabit the hybrid ways in which my 'data' work with their own 'data', even when they have not been explicitly described as methods. In this sense, my methods are also a practice of critical reading.

Sometimes my 'data' are nothing.

In this performative presentation I reflect, and reflect on my key methods: *listening*, *reading silently and aloud*, *writing inside*, *writing nothing*. Since October, I have been

listening to my 'data', writing inside them for sustained periods in a variety of registers. I wrote when there seemed to be nothing to say, through a plastic-sounding engagement with the textures of language, enhanced by my bilingualism. I have found knowledge beyond the limits of textual analysis: in a writing of rhythms, chances, fictions, parodies, paradoxes, mishearings, and exaggerations.

1b.
Jeanine Griffin
Diffraction as a methodology for curation

My research uses curatorial methods to investigate the role of the auratic or 'authentic' artwork in post-digital culture.

 In curating, the selection and counter-posing of art objects in space can set up a productive friction between works. Several aspects of the theory of diffraction (Haraway/Barad) make it a very appropriate way of articulating what happens in curating generally, and particularly curating which foregrounds bringing different voices, artworks and time periods into physical conjunction in a group exhibition, creating a 'constructive interference'.

Diffraction is about 'reading insights through rather than against each other to make evident the always-already entanglement of specific ideas in their materiality.' (Barad, 2017) – which is how ideas and artworks might be read in an exhibition – as distinct but constituent material elements of a whole. It's also a useful methodology to allow for putting into conjunction: multiple voices, the past and present, the analogue and the digital, and it allows a rationale for a reworking of previous curatorial strategies, a riffing on, rather than a replication or re-enactment.

Diffraction also offers a different mode of analysis – from a material, entangled starting point rather than an objective or comparative mode of analysis. In this it sets itself against reflection/reflexivity. I will explore the affordances of diffractive methods for curating, in both experimenting with the curatorial framing of an exhibition and in documenting and considering the curatorial process by diffractive rather than reflective means. The exhibition itself is also a mode of analysis, affording a way of seeing the individual artworks differently.

Whilst diffraction is being used as a methodology of undermining dichotomies and providing an alternative to a reflective analysis approach in practices from fashion to education, I'm aiming to use it to articulate and analyse my curatorial process and test out what insights this can provide.

Bayode Ogunleye
Comparison of sentiment lexicons in localized English tweets

The growing usage of social media as a platform to interact and source for information have enriched and lighten analytics for generating insight and improving business value. Recently, companies direct their attention to mining useful information from the big social data of their customers to understand their customers better and maximise profit. However there is need to utilise the right approach to avoid waste of resources and time.

Sentiment analysis (SA) is a developing area of research; the technique is useful in classifying words or phrases into polarity such as positive or negative, good or bad. Organisations employ SA techniques to understand the opinion or intentions of their customers toward a subject such as product or service. Industries like airline, retail, transportation and hospitality use SA to drive their business, determine brand image, monitor stock market, discover trend and manage crises. However, the natural language, ambiguity and colloquial nature of text made sentiment analytics complicated. Nigeria has her official language as English but due to over 400 languages spoken across the country Pidgin English became popular. Nigeria social media users communicate in Pidgin English and/or Standard English that makes the analytics challenging.

This study aims to compare the performance of three different sentiment classification lexicons AFINN, BING and NRC by applying them to twitter data of Nigeria bank customers. The bank customer live tweets were extracted for duration of one (1) month using python programming language and analysed in R programming language. Their opinion, sentiment and attitude were mined towards their ATM service experience. The study compared results of the lexicons against manually classified tweets selected randomly. Thus, reported the lexicon performances in terms of precision, recall and f1 score.

In general, the three lexicons did not perform greatly especially in terms of sarcasm and Pidgin English classification however AFINN performed better than others. This is an ongoing PHD project that provides beginners with background knowledge of lexicon

based approach to sentiment classification and also identifies the need for creation of Pidgin English sentiment lexicon or improve existing ones.

Toni Buckby
Hacking the Archive: Maker culture as methodology for studio practice

My PhD research project, *"Re-embroidering Blackwork: exploring digital reconstruction and interpretation through contemporary art practice"*, utilises my knowledge as an embroidery practitioner and experimental digital artist to create digital reconstructions of the Blackwork objects.

My studio practice combines traditional textile processes with digital/electronic experiments. I seek a dialogue between two radically different modes of making, looking for resonances in the translations and in the creation of hybrid forms. Studio practice is intrinsically enmeshed with the knowledge, experience and identity of the artist (Kay 2016).

Drawing on the concept of the *bricoleur*, one who creates using whatever materials are available - skilful, handyman-like, able to DIY (Wiktionary 2018), I extend this to my self-identity as a hacker/maker and this paper structures my approaches to studio practice in terms of maker culture.

Maker culture can be broadly defined as a contemporary extension of DIY culture, emphasising learning-by-doing, peer-networking, collaboration and knowledge exchange. Though the term is often used interchangeably, "hacking" (usually concerned with computer software) is the act of "exploring the limits of what is possible, in a spirit of playful cleverness" (Stallman 2002-2019) and I incorporate this as a core conception within my studio practice.

This paper will outline my studio practice as a site of processing and analysing my research through two examples; one solving a specific technical problem and the other discussing my various methods of working with archive objects and other research materials. I will describe my use of drawings, diagrams, notes and material experiments, processes of remaking and remixing, and the hacker/maker cultural norm of "making in public" (Anderson 2013, p21), through blogs, forum discussions and user-generated content on social media and community websites, to draw on the "network effects" (Anderson 2013, p21) of knowledge exchange and collaboration within my research practice.

Lewis Kellett
Communicating the unknown: Analysing qualitative data in Film Studies

As I have just begun my doctoral journey, I have yet to start collecting my data; therefore, to begin thinking about analysing it seems premature. However, because my data set is secondary and not gathered using empirical methods, I have found articulating my methods of analysis challenging; therefore, the opportunity to discuss the subject matter will help work through some of the challenges I have encountered.

The nature of my doctoral research is concerned with investigating the construction and representation of gendered youth in British Social Realist cinema. One of my aims of the research is to undertake thematic, textual and visual analysis on a sample of social realist films. Throughout my academic career the data I have collected has been secondary in nature, taking the form of the films that I sample. Therefore, the methodology of my research will consist of textual and visual analysis of a relevant filmic sample, which will facilitate an exploration of social realism, and gender construction and representation of youth.

For the purpose of the conference, I will explore how the methods of analysis I am using have been utilised in similar areas of research and evaluate their effectiveness in establishing a strong set of results. This will prompt me to demonstrate an analytical approach combining different forms of analysis to conduct a pilot textual study on a chosen film from my sample. In presenting and discussing my methods of analysis and providing a worked example, it will help to, not only understand the intricacies of methodologies but help to communicate research that inherently handles non-empirical secondary data to other individuals who are on a similar journey

----

2a.
Shahd Abusalama
Decolonial methodologies in the analysis of Palestinian documentary film

This paper offers an initial account of current research on the representation of Palestinian refugees in documentary cinema across different periods and discourses in light of Gaza, a place which suffers from extreme violence, censorship, isolation, and constant Israeli targeting of Palestinian cultural institutions, archives and cinemas. My research ultimately aims to contextualise and analyse documentaries on Gaza refugees made by Palestinian film makers and assess their rhetorical and aesthetic techniques in their attempt to generate a counter identity and history in opposition to the dominant

representations and persisting denial of their right to return. However, despite the evident significance of documentary films to the Palestinian struggle, the paper argues that a methodological framework of analysis for such films remains relatively undeveloped. Consequently, in this paper I focus on the elaboration and application of decolonial methodologies of critical visual analysis whereby the colonial and humanitarian narratives of Palestine-Israel "conflict" can be identified, disrupted and countered. In particular, I show how such methodologies can be used to provide a comparative analysis of colonial, humanitarian and Palestinian filmic discourses, aiming to deconstruct the dominant visual/linguistic narratives which have framed Palestinian history and identity.

Firstly, I explore the ways in which Multimodal Critical Discourse Analysis can reveal the essentially colonial semiotic and discursive infrastructure in the filmic outputs of both British Pathe newsreels in the late 40s and the 50s and of humanitarian agencies. Secondly, I examine how visual and textual methodologies can be combined with semi-structured interviews with Palestinian filmmakers in order to highlight the deployment of particular rhetorical strategies and oppositional practices in Palestinian made films within their specific immediate and long-term political context and, at the same time, the formidable challenges encountered in the production and distribution of the films under analysis.

Hestia Peppe: Tarot as Method

My research seeks to articulate long-established and culturally pervasive practices, described collectively in English as divination, as a form of speculative research methodology. Divinatory practices are often described in English as ways of 'reading' – the palms of the hand, tea leaves, cards and other arbitrary or randomised phenomena –to determine the answers to questions which cannot be found by other methods. As such these practices function as methods of data analysis where the data is defined as the lived context in the case of the question asked. These ways of reading are speculative because they often deal with the limits of what is known, and the fault lines where or when known contexts collapse.

Expanding the idea of reading in this way shows the relation between diverse methods of analysis for problem solving, triangulation and prediction such as trend forecasting, weather prediction, literary contextual analysis, psychoanalysis and machine learning. By considering divination in the context of these relations I hope to develop a practice based methodology for arts research that builds and nurtures an expanded

understanding of reading and attention systems beyond alphabetic literacy and as a mode of data analysis which challenges positivist and neuro-typical assumptions about knowledge.

This presentation introduces Tarot-mancy or Tarot card-reading as one such method of data analysis. I will demonstrate my own use of the Tarot in the context of my research into divinatory practice as a mode of speculative reading for the arts. I will outline the approaches of three contemporary tarot scholars, Caitlin Matthews, Suzanne Treister, and Jessica Dore. I will contextualise my proposed use of tarot as method in relation to existing practice based research methods such as auto-fiction, the case study and site specificity.

Patrick Wichert

Facing the imminent arrival of the fast advancing 'Red Army' between 12th and 15th January 1945 in the former region of 'East Prussia', my father's family fled westwards towards the remaining territories of the 'German Reich' and eventually arrived from Gardyny, near Olzstyn in Poland in the equally small village of Zennhusen, Hemme near Heide-Holstein.

The aim of the research is to explore whether the trauma of displacement results in a lessened connectedness to photographic representations of landscape or a broader portfolio of adopted, approximate lands? How do migrant communities maintain a personal, emotional connectedness or affection to their lands and is it different to those of settled communities?

I arrange interviews with relatives & todays local communities across generations in Gardyny and Zennhusen-Hemme respectively while visiting archives which hold textual and visual records & narrations of the flight event. Informed by interviews conducted and archival materials obtained, I'm walking - covering systematically - the immediate vicinity of each village thereby using and confining myself to historical map sheets, the so-called *Messtischblaetter,* published in 1937 to a scale of 1:25000. I'm photographing local lands and their locations of significance for its people, whereby ad-hoc conversations with locals are sought and recorded also. Measurable distances & recorded GPS data and walked routes all form a picture of retraced data, thereby describing spatial relationships between peoples and their lands, and which are relatable to aural family histories. Archival information of properties owned prior to forced migrations provide data of family names which can be retraced and mapped against current population data, thereby framing narratives of interviewees sought and

encountered. The photographing of locales identified produces qualitative data, but also communicates a visual language, aesthetics and artistic preferences. Do combined media forms and methodologies allow for the capture and communication of emotional affect?

Tanni Moyana
Qualitative data analysis using NVIVO

NVIVO is a powerful purpose built tool for mixed methods and qualitative research. The features associated with NVIVO include capture and analysis of social media data, data interrogation using queries for word frequency, text or cross tabulation of data. NVIVO also provides data visualisations through tools such as word clouds and colourful coding stripes. NVIVO excels at highlighting themes, key topics and query structure over its competitors.

Problems with NVIVO:
Before data analysis, all interview transcripts and any observations noted must be manually data cleansed (*e.g. removing redundant data*). NVIVO utilises word and pattern analysis, best practices recommended by NVIVO must be carried out (e.g. *structure and naming consistency*).

For some new NVIVO users, this may be their first exposure to qualitative research. Self-taught experience would usually be conducted with the technical learning curve in mind, instead of focusing on understanding qualitative methodologies. Most students would stop after a certain point as they felt they know enough or bored or are under extreme time pressures to complete their analysis. (Johnston, 2006)
Most tutorials do not sufficiently emphasize the inbuilt tools which can help a researcher to gain analytic distance from their data, or tools associated with an iterative approach to analysis, some of the most common mistakes that users tend to make is that they view the index (tree) system as a way of modelling their theory, rather than as a functional infrastructure that can maximize the way the data is categorised and searched. (Johnston, 2006), (Raisová & Ďurčová, 2014)

2b.
Tim Machin
Visual analytic methods exploring the site of Park Hill Sculpture Garden

My PhD is exploring the embryonic sculpture garden at Park Hill Flats, Sheffield, using it as a lens to understand the processes of describing, visualising, modelling place – through the agency of visual art.

I have been looking at ways in which this this modernist and heritage landscape has been visualised, understood and imagined over its history using datasets, including my own observation, planning archives, news media and the sociological and architectural comment made about the site over the last seven decades. My methods aim to explore the shifting changes in what is being expressed, and how the site is imagined, and direct future enquiry.

This talk will focus on two particular subsets of data - news reports and photographs relating to Park Hill's construction and online planning material from the site's redevelopment including building plans, expert reports and public comments. Underpinned by my own coding of the material, I have begun a series of visual approaches, including: re-taking photographs (e.g. of specific, well documented viewpoints); re-representing and redrawing material (e.g. working on site with the artists impressions); making photomontages. Various patterns have already emerged - trends in imagery (Peak/Pennine landscape photography, failed utopianism or language around 'grand tours' or 'ruins'). Re-projecting this (either literally, or through drawing, collage, models) back onto the landscape/structure aims to create a space which this data can be explored in terms other than sociological or economic.

There are challenges - the quantity of recent data makes it hard to identify what is relevant, especially where there is much repetition, (e.g. repeated versions of documents across multiple planning applications). Older data is hindered by restricted and less well-structured access, and throughout questions of consistency – of data from over 70 years – resonate. There is also the need to ensure that re-presentation of material can yield substantive analysis.

Sophie Glazik

Literature as data: Secondary data analysis in systematic literature reviews

Information technology (IT) is now a ubiquitous aspect of healthcare. However, it frequently fails to adequately support the everyday work of clinical staff, resulting in increased cognitive workload and stress (Heponiemi et al 2017; Wisner et al 2019). As the use of commercial-off-the-shelf (COtS) applications increases, there is a need to find ways that enable clinical users to effectively communicate their needs within commercial procurement processes. My research aims to explore:

1. How the needs of clinical staff are currently communicated in the procurement process for COtS software in the NHS; and
2. How Participatory Design (PD) approaches might be used to help communicate the needs of clinical staff in this process.

In order to situate my study within current evidence, the first phase of research will involve a systematic literature review mapping participatory design research and its application within healthcare IT. Thus, 'data' in this context are research reports and the information within them regarding study design, participants, methods, findings and conclusions. The purpose of analysis in this context is to synthesise evidence from multiple studies; systematic reviews are considered the best practice approach to this (Dickson et al. 2017).

However, both the nature of systematic reviews and the research area itself are likely to present challenges. Firstly, the issues of practicality and bias confronting an individual PhD researcher applying a method usually carried out by teams is significant (Daigneault et al. 2014). Secondly, participatory design research often uses multiple mixed methods in combination, and the number of methods used in individual studies is increasing (Kanstrup et al. 2017). This presents a challenge for analysis and highlights the importance of careful analytical method selection. This presentation will focus on how I intend to analyse the results of my literature search and how I might address these potential challenges.

Jonathan Herring

The research photographs to be presented were taken in different retail spaces, exploring landscapes in the urban environment. The images document the culture of capitalism today and are focused on consumerism in the retail spaces found at social geographical locations. Different genres have been used as the method for producing

these photographs that have been disseminated across various websites and gallery exhibitions, and these spaces have different audiences affecting the reading of the critique manifest. The deconstruction of space by Henri Lefebvre breaks down the photograph, and *Photograph as Paradox* by Thierry de Duve will be discussed in the presentation. The use of different exposure times including *time exposure* and *snapshot*, and the mood affect manifest in the readings of the image influence how the photograph is evidenced and functions. Methods construct the critique, and an analysis of the photograph reveals these practice methods. The research photographs question the reality of consumerism within the highly image-produced retail spaces. The different critiques of consumption question reality, as these spaces are increasingly a part of consumer capitalism as evidenced in the research practice.

Diana Taylor
Re-turn, Re-enact, Re-assemble

Stemming from the anti-industrial ethos of the arts and crafts movement, and in collaboration with the William Morris Gallery, my research examines the repetitive nature of time; both historically, focussed on parallels between the Industrial age and Digital age today, and through the concept of durational time within my studio, oscillating between traditional, mechanical and digital rhythmic processes.
I address the digital impact upon traditional processes and tacit knowledge in order to examine how aspirations may be shaped for what has been perceived as a '*lost, or disappeared future*' (Fisher, 2014).

The '*re*' (returning, re-enacting, reproducing, in order to re-assemble) is inextricably linked with my methods and their analysis.
I collect visual data from printed fabrics, books and online sources, as well as an inherited collection of hand-stitched antique tablecloths from Cyprus which have become the recent focus for analysis.
Morris' traditional processes of block-printing, weaving and embroidery are re-enacted, through both skilling and deskilling, with their digital doubles. 3D scanning has become an emerging method of materials analysis to magnify and examine the topology of folds, and to translate 3D data into 2D prints.
These cloths are then put through a destructive process of cutting before re-assemblage.
Beth Harland's aleatory methods of cut/scatter, (2002) lends dimension to my analysis of fragmentation. The haptic and D.I.Y nature of bricolage '*compiling scraps from odds and ends*', (Dezeuze, 2008) and the haptic conjoining of these fabrics (cut and torn; machine and hand-stitched) is significant to my approach of merging media.

The concept of 'pure edging' (Massumi, 2011) and *cutting* (Springay and Zaliwska, 2014) is useful to my methods (and analysis) of fragmentation and re-assembling. Flowing lines connect images, creating new discourse between binaries of past/present and a sense of presence within an absence (Fisher), which is pertinent to my future directed research.

Stemming from the anti-industrial ethos of the arts and crafts movement, and in collaboration with the William Morris Gallery, my research examines the repetitive nature of time; both historically, focussed on parallels between the Industrial age and Digital age today, and through the concept of durational time within my studio, oscillating between traditional, mechanical and digital rhythmic processes.
I address the digital impact upon traditional processes and tacit knowledge in order to examine how aspirations may be shaped for what has been perceived as a '*lost, or disappeared future*' (Fisher, 2014).

The '*re*' (returning, re-enacting, reproducing, in order to re-assemble) is inextricably linked with my methods and their analysis.
I collect visual data from printed fabrics, books and online sources, as well as an inherited collection of hand-stitched antique tablecloths from Cyprus which have become the recent focus for analysis. Morris' traditional processes of block-printing, weaving and embroidery are re-enacted, through both skilling and deskilling, with their digital doubles. 3D scanning has become an emerging method of materials analysis to magnify and examine the topology of folds, and to translate 3D data into 2D prints. These cloths are then put through a destructive process of cutting before re-assemblage.

Beth Harland's aleatory methods of cut/scatter, (2002) lends dimension to my analysis of fragmentation. The haptic and D.I.Y nature of bricolage '*compiling scraps from odds and ends*', (Dezeuze, 2008) and the haptic conjoining of these fabrics (cut and torn; machine and hand-stitched) is significant to my approach of merging media.
The concept of 'pure edging' (Massumi, 2011) and *cutting* (Springay and Zaliwska, 2014) is useful to my methods (and analysis) of fragmentation and re-assembling. Flowing lines connect images, creating new discourse between binaries of past/present and a sense of presence within an absence (Fisher), which is pertinent to my future directed research.

Kathryn Murphy
Lost in data: Making sense of research data in a mixed-methods case study approach

Rooted in media studies and sociology, my research positions popular YouTubers as influencer marketers, arguing that authenticity, self-branding, and building and maintaining a strong network are key to their success as marketing devices and digital-native entrepreneurs. Using a mixed methods case study approach, the research seeks to address three key research questions:

1. How do popular vloggers recover their authenticity and credibility in the event of it being challenged?
2. How do popular vloggers renegotiate their branded identity as part of their wider career and personal development strategies?
3. How has the networked relationship between these three YouTubers been important to the development of their careers and brands?

The research focuses on three of the most popular YouTubers in the UK – Zoe Sugg, Joe Sugg and Alfie Deyes – and explores their positions as multi-platformed entrepreneurial influencers who have successful utilised practices of authenticity, self-branding and networking. The research takes a mixed methods case study approach, collecting both qualitative and quantitative data from a range of sources sampled around career points in their lives. Data is collected from online and offline sources, including mainstream media texts, YouTube and social media content, and branded content; however, collecting data from such a range of sources presents some methodological challenges with regards to organising and, ultimately, making sense of such a large dataset.

In this paper, I discuss some of the issues I have encountered in devising a methodological and analytical strategy that enables these different types of data to be explored and brought together cohesively to produce meaningful insights into the YouTube celebrity phenomenon. Through reflecting on some of the challenges I have encountered, I will also review some of the strategies and decisions I have made to create an approach that allows me to explore my research aims without getting lost in the data.