RH Hello Sally!

Sally Hello Rosemary, how are you?

RH I’m okay thank you, how are you?

Sally Fine thank you.

RH Good. I can’t see you at the moment.

Sally Can’t you? Oh dear um ...

RH Can you see me?

Sally I can see, yeah, I can see your photo. Um ... sorry, I’m not very good with Skype; I don’t know what I need to do to allow you to see my photo.

RH Okay, have you got a black bar with a lot of little symbols in it? So there’s a square with an arrow in it and a speech bubble, and then a sort of camera icon and then a microphone, a cross and a telephone. Can you see that? You might have to move the mouse around.

Sally It’s not on the main thing that I’m looking at. Oh I can um, I can put the video on rather than the photo. Can you see the photo of me?

RH Yeah, I can see the photo of you.

Sally Okay, is it all right to just do that?

RH Yeah, that’s no problem, that’s fine. Okay, well first of all I want to say thank you for your participation in the project. You’ve sent a really detailed and thoughtful diary, which I’ve enjoyed reading through, so thank you so much for that. And I also want to say that this Skype interview will be covered by the same confidentiality as in the focus groups, so the form should cover it as well. Is that okay?

Sally Yeah that’s fine, yeah.

RH Great. Okay, so having read through your diary, there was one thing that really cropped up from what you were saying. You said a few things that made me wonder about this. You said that when you were looking at the superbugs and antibiotics visualisation that it made you worry and that struck me. And then when you were looking at, is it Child Poverty Action Group, you said that this particular visualisation made you want to look further and to sort out more information. I think you did that with the superbugs one as well, found out more information. And then with the Spotify visualisation you said, ‘It doesn’t make me want to campaign or anything.’ So I was wondering whether you felt that for you visualisations are an important way of making you think about what actions you might take in the world and that sort of role between visualisations and maybe spurring you into action, I wonder if you have any thoughts on that?

Sally Yes, I think it’s probably a lot, to be honest, um connected to my work with {Charity 1] because we do, you know, there’s always a lot of stuff going round about campaigning, trying to spur people to take action. And so um one of the ways that we do is that is through visualisations, so I’m, you know, I’m, I’m quite used to sort of looking at something like that and thinking, you know, that’s going to make me do this or not. Yeah, certainly there certainly is a link there for me.

RH So this is something that crops up at work regularly. Do you mean that {Charity 1] itself make visualisations in order to spur people into action, or that your colleagues send things round via email or something like that?

Sally I mean both really. I mean part of {Charity 1]’s campaigning work and fundraising work is to get people to take action and we have used visualisations, we’ve used cartoons, things like that, in the past, to try and get people to either um join their local campaign or to donate or both. But also at work people quite often send things round, like the Child Poverty Action Group thing, um so that kind of link between looking at something and thinking, ‘Would I, is this going to make me do something further?’ is quite, is quite common for me and it probably isn’t maybe for other people who work in different sectors.

## How do you feel about visualisations?

RH That’s interesting, that’s really helpful, thank you. So having now had the week before the focus groups, the focus group itself, and then these four weeks of looking at a range of visualisations, how now do you feel about visualisations?

Sally I now sort of, um before I would just sort of glance at them, I might go one-to-one with them, I might not, but now, whenever I see one on the, you know, *The Guardian* website, the *BBC News* website, I mean I’m thinking, ‘Oh I’ve got to look at this, do I like it?’ and I start going through those questions in my mind! ((laughingly))

RH Do you?

Sally Yeah, it’s really funny! I don’t know if I’m going to keep doing that forever ((laughs)), because it’s still sort of quite fresh in my mind having to do it every day for a month! Um it’s certainly made me think, I think, what, what’s the person trying to do, what’s the aim of this visualisation? You know, um rather than just sort of glancing at them and just taking them for granted, so that’s been quite interesting.

RH And that’s something that’s carried on over the last week and a bit?

Sally It has, yes! ((laughs)) I’ll try to stop doing it, but I’m analysing them rather than just, you know, looking at them.

RH You said that you would have taken them for granted and then you just said just looking at them, and what do you mean by taking them for granted?

Sally I mean, you know, something like the sports one on the news website, I might have just glanced at it, I might have, you know, looked at it briefly, but I wouldn’t have really thought, you know, ‘What are they trying to do, how does this make me feel, am I going to go any further with it?’ It’s just, you know, something on a general website. I think because we see so many of them, you know, I just, I wouldn’t have really thought very deeply about them. If it was something like a sport or something that I wasn’t interested in, but now I do think a lot more and sort of look at the different ways that, you know, the different fonts and the colours and the graphs and all that sort of thing.

RH What do you think it is about it then that’s drawing you in now? Is it something about the visual, or is it something about the presentation of data, or something else?

Sally I think it’s the presentation of data. It’s how, I’m now thinking how they’re actually chosen to show this data to their audience, is it in a bar chart, is it a video, or is it, you know, whatever they’ve chosen to do, and I’m really thinking more about that. Um yeah, and I’m sort of thinking, you know, if that was me doing it, would I have done that the same way? Because that was one of the questions on the, you know, the diary thing, ‘Would you have done anything differently?’ and I’m now quite often thinking, ‘Well if that was me I wouldn’t have done that; I think it would have been more effective if I put it in a, you know, a map or something.’ So yeah, that’s what it’s making me sort of analyse now.

RH Yes I noticed in the diary there were a few times when you said, ‘Mm well I would have done it like this,’ or ‘I would have liked to have seen this in it.’ And can you just remind me, do you work with visualisations, do you make them as part of your job?

Sally Only very basic ones. I mean I do, you know, stuff on Excel, I do bar charts and things, but not sort of interactive maps or anything like that, no. So on a basic level, yes, but not anything really flashy, like, you know, some of those maps that had things whizzing all over the place, I mean I don’t do anything like that. I’d like to be able to but I don’t! ((laughingly))

RH That’s really interesting then. Do you think that it might change how you approach your work?

Sally Well yes, because actually I’ve, I’ve just been asked to do um something for um a piece of work that someone’s done and they, they need um a visualisation of how {Charity 1] started, a sort of historical representation of {Charity 1]. And um and I’ve been asked to do it and I was just going to do a sort of timeline, and now I’m thinking, ‘Oh I’ll see if I can do a map that, you know, some kind of thing showing, you know, the different countries we work in, interactive.’ I mean I can’t actually do it, you know, technically I don’t know how to do it myself, but I’m asking someone at work to do something along those lines, which I don’t think I would have thought of doing before.

RH That’s interesting; a collaborative project then.

Sally Yeah.

## How does your experience of diary keeping compare with the previous diary keeping?

## Did you see/notice more visualisations this time round (not just because time was longer, but because more alert to them)?

RH So how does your experience of these four weeks of diary keeping compare to the one week that you did before the focus group? Um do you feel like you’ve seen more visualisations or you’re more alert to them? I mean not just because you’ve seen more because it’s a longer time frame but ...

Sally I think so, I mean I’ve sort of looked at different types before, I was mainly just looking at media um sort of websites and newspapers, but this time, because there were some times when I couldn’t really, there, there wasn’t a lot of stuff on the places I normally look, so I went on to your Facebook page and sort of looked at some of the ones that other people had posted, which I didn’t do before. Um and I was sort of looking at things in um *The Economist* and things like that, that I wouldn’t have normally looked at. So I think I’ve looked at a sort of wider range of things. It was, it was easier in a way than the shorter time, because I just had in my mind I had to do it all the time, so it just became part of my daily routine to look, you know, to look out for visualisations. It was quite strange when I had to stop doing it actually, after being used to doing it every day! ((laughs))

RH So you mentioned some websites that you normally look at and that *The Economist* wasn’t one of those.

Sally No.

RH So what are the sorts of websites you normally look at?

Sally I mean normally I would look at the um *BBC News* website, *The Guardian* website, and I would, yeah, those are the two main news websites that I look at. But through the um, the Facebook page there were links to um *The Economist* and other sites. So um yeah, I mean I have sort of, and um The *Huffington Post*! I mean I sometimes look at that for work but I wouldn’t, you know, I wouldn’t normally for sort of just interest.

RH Right, so it took you to different places?

Sally Yeah, yeah.

## Where were the most common places you saw visualisations? Who was displaying/making/sharing them?

RH Where were the most common places that you saw the visualisations? Was there anybody in particular who was making them or sharing them? I mean obviously the Seeing Data Facebook page was showing a lot of them, but were there any other places?

Sally Um I don’t think so really, no. It’s mainly the news websites, and actually newspapers, I mean I cut a few things out of newspapers. Um I did actually think that if I was in London, if I got *The Metro* every day I’d have probably seen, you know, another three every day. Um it was mainly, yeah, sort of the news, the main news websites, and then going on things that other people had suggested on the Facebook site, the Seeing Data Facebook site.

RH So the news sites that you mention, *The Guardian* and the *BBC* I noticed cropped up a few times, and were there any others?

Sally Um I looked at *The Times* website, um I think you have to pay though to look at more than the very sort of basic level on that. Um *The Telegraph* I looked at. I also looked at *The Mirror* um website, um *The Huffington Post*, um those were the main ones.

RH Do you normally look at that kind of range of news sites then?

Sally No, I would normally look at the *BBC* news website and *The Guardian* website every day, but I wouldn’t, I, I sort of deliberately looked at a tabloid one, *The Mirror*, to see. I was sort of hoping they might have some really um simplistic Ebola ((laughingly)), you know, visualisation or something like that, but they actually didn’t. I just looked a couple of time and the times I looked they didn’t have anything on them, so I just kind of gave up.

RH No visualisations at all do you mean?

Sally Nothing that I could really see, no, they all just seemed to be sort of celebrity stuff so I just sort of, I gave up after a couple of tries.

RH But not celebrity visualisations, is that right?

Sally No, just, you know, celebrity stories or, you know, nothing to do, no, no visualisations. I think, I don’t know, perhaps they have them in the actual newspapers more than the website.

## Does visualisation play a part of your work life? Would it have been different if we’d asked you to include work (e.g. would you have included many more in the diary)?

RH So if we’d asked you to include your work within the project, within your diary keeping, would it have led to you including a lot more visualisations?

Sally Yes it probably would have been. Yeah, ((0:12:59?)) I mean, you know a lot of the very sort of specific to maybe a tiny bit of {Charity 1]’s work, so probably not of interest to anyone else possibly, but I mean some of them are, you know, stuff that’s public.

RH What kinds of thing?

Sally Stuff that’s on our website. Things like, you know, there’s a very well-known visualisation which is how {Charity 1] spend every pound, you know, so there’s a coin that’s divided into 5p for admin, 10p for fundraising, and through that you can go through and see how the money’s spent and look at photos in the program and store program stories and things. So there’s stuff like that on the website which is very, you know, um popular, but then, you know, there’s also, I mean I do a lot of, you know, sort of data, you know, sort of charts and Excel spreadsheets and bar charts and things like that, which probably, yeah, wouldn’t be interesting for anyone else apart from IT! ((laughingly))

RH Are you finding you’re more critical about those charts and things that you’re making?

Sally Yeah, so I mean I’m certainly looking at them with a, in a slightly more critical way, um, you know, having to sort of analyse visual data and, you know, for this project it’s, it has made me look at my own work a bit more closely and think, ‘Oh maybe I should make that a bit better because I’ve just been criticising everyone else’s!’ ((laughingly))

RH So were there any particular areas that you felt like you were going to work on, or you said make better or something like that, were there any particular areas you felt you were going to work on?

Sally Um well things like the maps, I said to you earlier, I didn’t, I, I don’t really know how to do those interactive maps, but I mean I can go on a course at work, so I think I’m probably going to do that um, you know, to learn how to do those, because I mean there were some really good ones in some of the visualisations that I looked at. Um and also just sort of thinking about using colours and, you know, the different types of graphs if you’re presenting sort of numerical data, you know, which is actually the best sort of graph or chart to use to get the information across, thinking about font size and colours a bit more. Because I’m kind of maybe seeing the stuff I do at work as, you know, an outsider might see it, um, you know, they might have, be more critical of it than, you know, we would be at work.

RH So are you particularly paying more attention to the visual presentation in that case?

Sally Yes, I would say so, yeah.

RH And also it’s leading into some professional development as well?

Sally Yeah, so the interactive, interactive maps. Yeah I was really impressed. I can’t remember which but there was one of them I really liked. I think it might have been the one about London, because I just really, you know, I just wouldn’t have a clue how to set that up myself, but I was, you know, I would really like to be able to do that sort of thing.

RH It’s great that there’s a course available at work for that.

Sally Yeah.

## Are you finding it easier to make sense of visualisations?

RH So are you now finding it easier to make sense of visualisations?

Sally Yes, I would say so. Um I’m certainly thinking more about them, going into them in more detail. I think maybe perhaps before I just sort of skimmed and read something, whereas now I’m probably reading it and looking at it more thoroughly, maybe clicking through to, you know, more things from it. Um so I think I’m spending more time on the visualisations.

RH And are you finding that quite rewarding, that time spent?

Sally Um yes, I mean to be fair, I would only do it if it was something that interested me and if it was something to do with sort of, you know, poverty of Ebola or something that I’m interested in and is maybe connected to my work. If it was like a sport’s thing, I, I wouldn’t spend any more time on it than I would have done before because it’s not something that would interest me. But something like, you know, all the Ebola stuff that’s going on at the moment, I think I would, I would spend more time on it now, yeah.

RH And you feel like you’re learning more, do you?

Sally Um yes, I mean yeah, you learn more in that, you know, if you read it more carefully and look at the data more carefully, yeah.

## Now that you’ve had a longer time to reflect, are there certain things you’ve decided you like or want to see in a visualisation or dislike/don’t want to see? E.g. Interactivity, Chart types, Design styles (colours, fonts, layouts), Links, Subject matters, Data sources, Titles, Stories

RH So are there particular things that you feel like you want to see in a visualisation or that you don’t like and don’t want to see, like different kinds of interactivity or different chart types or design aspects, like colours or particular layouts, or is it subject matters, or is it things like whether they’ve got a legend or a key or decent labelling or titles, or is it about a story? So are there particular things that you want to see in a visualisation now that you’ve had this time to reflect on them?

Sally I mean I think one thing that really struck me is that in order to catch my attention and make me want to go further, I mean a) it has to, the subject matter has to interest me, but um I think you have to have sort of bright colours and different types of visualisation. If it’s just lots of text and then a very plain bar chart or line graph that’s black and white, very small print, all the same colour, that you might get in *The Economist* or *The Financial Times*, um I didn’t really like that and I wouldn’t have bothered, you know, I found that sort of made me not want to go into it any further. So I liked a variety of different um visualisations being used and maybe, you know, a map, I think there was one that had um a map at the top that was all different colours and had lots of interactive things on it that would catch your attention and make you want to go further, you might have then had text, then a bar chart, then a photo, then a different, you know, a different um a wide variety of different um visualisations. That’s what I would, yeah, that’s what I found, found the best.

RH Yeah, I noticed you’d looked at quite a few of those where it was quite a complex story told through a number of different smaller charts and graphs and maps and things.

Sally Yeah, I quite like those ones! ((laughingly))

RH What is it that you think appeals to you about those particular kinds of visualisations?

Sally I think it’s just the variety that keeps you interested. Um because I did find that, you know, as I said, if it was just, if it was just one thing, um I didn’t really find it that interesting to keep, to keep looking at it all the time. Um but when there was a variety, I think particularly if it was a subject matter that I, I really liked. I mean one other thing that did strike me was that I liked, I, I wanted the visualisation to be appropriate to the subject matter, particularly if it was a serious subject like Ebola or child poverty. I think there was one visualisation, I can’t remember off the top of my head which one it was, but it was, I think it was um an Ebola one and some of the um images used and um the representation seemed a bit frivolous or child-like maybe for such a serious subject and I found that I didn’t really like that. You know, I think there was like, I don’t know, there was a sort of image of a, a sick person or something, which was very sort of basic, child-like, almost, you know, a sort of comical drawing of someone being ill or something, and you thought, ‘That’s not really appropriate to such a serious subject matter, so that was something else that, you know, I’ve sort of started thinking about a bit more.

RH So there was one visualisation where someone was asking someone else to marry them and they’d had a heartrate monitor on.

Sally I expect it was probably that one.

RH Yeah, and you said you didn’t trust it because it was too humorous.

Sally I, yeah, I mean I, I wasn’t sure whether it was just a spoof or whether it was an actual, you know, people post these sort of spoof things all the time on the internet, and I mean I wasn’t sure whether it actually happened or whether somebody had just done it as a kind of joke, you know, ‘This is what happens when you ask your girlfriend to marry you,’ how stressful it is sort of thing.

RH I see, so the humour actually made you doubt the voracity of the information?

Sally Yeah, just because it was a bit too, too humorous. But the other thing with that one is that when I actually watched it, there were lots of comments underneath that came up, you know, you can sort of comment on it, and because lots of those were really sort of silly, that also, I mean I probably shouldn’t have bothered reading them, but I did read some of them, just the top few, and some of them were a bit like, you know, jokey and making funny comments, and that also made me think, ‘Well maybe it’s just a spoof.’

## What do you think makes you trust a visualisation?

RH So what do you think makes you trust a visualisation?

Sally It’s, well firstly who’s posted, well where it’s posted, so the *BBC News* website, *The Guardian* website, I would basically trust them. Who, where the data comes from, so, for example, when we came into um the University and one of the ones, well two of the ones you showed us were from Oxford University, so if it’s from somewhere like that, or, you know, the data is from the Child Poverty Action Group of UNICEF or a big charity organisation that I know, I would tend to trust it. It’s also I think the way that it’s presented. I mean the university ones that you showed us, it’s all the university colours, it’s that dark blue background, it’s, you know a very, a sort of serious, academic look to it, so that also influenced me. So something on *The Daily Mirror* website that was all sort of, you know, jokey and that, I probably wouldn’t tend to trust it so much.

RH So you say you would trust the *BBC* and you would trust *The Guardian*, but you wouldn’t trust *The Mirror*.

Sally I might, well I think it’s also partly because there’s been so much stuff in the news over the last few years all about the phone hacking and all that, you know, journalists, you know, quite a lot of cases of journalists being taken to court and sued and they’ve just made stories up that, you know, maybe I’m a bit more cynical about stuff in the tabloids in general, not just visualisations but all their content.

RH So what is it about *The Guardian* and the *BBC* that seem trustworthy to you?

Sally I don’t know, I mean I’m sure their journalists could be just as bad as ((0:23:44?) I’m sure! ((laughs)) I don’t know really to be honest. I mean *The Guardian* seems to me like, you know, a well-respected, intellectual newspaper. The *BBC* news website, I mean lots of people don’t probably, probably don’t trust the *BBC*, but I mean at work, if we’ve got a story that we want to get out, we would always, we would send it to the *BBC* and to *The Guardian*, so, and they, if they want an angle on something like Ebola or, you know, the Band Aid single, they will come to us for a comment on it, so I kind of think maybe it works both ways if, if people at work trust them, then I would sort of basically trust them as well.

RH You mentioned at one point the ones that we showed you in the focus group that used the Oxford University colours being pretty trustworthy. And you also in your diary talked about the city crisis map in Athens with the red dots showing where a taxi and some migrants had occurred, and you said that it looked authoritative. And I was wondering what was it about that visualisation that you felt made it look authoritative?

Sally I think because of the way it was done, it wasn’t, it was quite sort of serious looking and technical looking. Um it was quite a small um, um graphics used, there weren’t sort of um funny, you know, there weren’t pictures or, it was just like a sort of symbol, wasn’t it? Um I don’t know really, it’s difficult to pinpoint what it is. I think it just looked serious, and also if it’s, you know, it’s very basic things, like if, you know, the grammar’s correct, the spelling’s correct, things like that also obviously helps you trust it. Um and it was a very serious topic as well, well, you know, I mean as compared to some of the other more, you know, like the, the one we were talking about, the person’s heartbeat, as, you know, because it’s such a serious topic, I wondered why somebody would make something up about it, but then, you know, I think they could do.

RH Sorry, can you repeat that last part?

Sally Sorry, I’m just saying I’m not sure why somebody would want to make up something about such a serious topic that wasn’t true, but I mean they could do, obviously.

RH There were some points during your diary where you were questioning where the data had come from and who had been left out of the data. Was this question in your mind throughout your time of doing the diary, were you always looking at the visualisations with that question in your mind?

Sally Um only if it was something like um one of the Ebola ones or one of the world, you know, the Athens one, or one of those sort of, the more serious ones. If it was something like, you know, the heartbeat one I wouldn’t have done, no. So if it was something that was telling us some sort of data about maybe a current issue or something quite important or migration or something like that, I would be thinking, ‘Well what could they have done to give a fuller picture?’ but not for the less serious, you know, the turkey one, or, you know, the one about Christmas turkeys, wherever that one was or ...

RH Turkzilla, that one?

Sally Yeah, so I mean the less serious ones I would say no, you just tend to sort of accept it more for what it is and for a bit of fun, without, you know, taking it too seriously.

## This might be quite hard to answer, but do you view different kinds of visualisation differently? What does it depend on? (your viewing context, chart type, data source, location of the visualisation, aesthetic appeal/qualities of the vis)

RH And do you think that you view different kinds of visualisations differently? And if you do, what does that depend on? Is it about the context in which you’re viewing them, or is it about maybe different kinds of chart type or data source, or the location of the visualisation, or the visual qualities of it? So do you view different kinds of visualisation differently, do you think?

Sally Um I think I do, yes, I mean obviously a lot of it is the subject matter, if it’s something that I’m interested in and sort of current affairs or something quite serious, you know, I would pay more attention to it and take it more seriously. And also, of course, you know, where it is posted, if it’s on a serious news site or if it’s, you know, like a sort of jokey thing that’s being sent round, or whether it’s on Facebook or something, I probably would view it less seriously, less intensely. Um and also, yeah, the way that the data is presented; if there’s, yeah, if there’s sort of a lot of information, a lot of data, maybe maps, charts, I would view it more seriously. If it’s just a sort of basic sort of thing you might get in *The Metro*, you know, sort of images of Beyoncé and how many handbags she’s got and there’s a picture of 20 handbags and, you know, something very basic, a bit silly like that, I will tend to just view it thinking, a bit cynically, thinking, ‘This is a bit pointless,’ and it’s also a bit patronising, some of the visualisations are so simplistic it’s almost as though people can’t imagine, you know, a very simple piece of data unless it’s, you know, put in a very childlike image.

RH Was there a particular example of that that you were thinking of?

Sally That one, I didn’t see it myself, but it’s that one that um, I can’t remember if you had it or if the other guy from {Charity 1] brought it when we came to the University, it was one that was in *The Metro* that had been cut out. It might have been one you had, and I think he said he’d seen it, and it was just a very basic thing, it was something to do with a celebrity, some celebrity lifestyle. I don’t know if you remember that one.

RH The Shakira one, was it? The one with Shakira and Rihanna?

Sally Yeah, that was the one, yeah, and I just thought that was like, you know, aimed at an idiot, basically! ((laughs)) It was very sort of, you know, insulting people’s intelligence it was so sort of simplistic.

RH What do you mean by simplistic?

Sally It was just sort of very basic images, wasn’t it, of, you know, a picture of, I can’t even remember what the things were, but it was just there was no depth to it, you know, it was just a one-dimensional sort of ...

RH Are you still there? Sally? Sally, I can’t hear you. I’m going to call you back. Hi Sally.

Sally Hi.

RH I lost you there!

Sally Yeah, I don’t know what happened there.

RH It sounds like the big distinction that you’re making depends upon the subject matter.

Sally I think for me it does, yeah.

## Did anything stick with you from the focus groups?

RH So you talked a bit then about the Shakira and Rihanna visualisation that we showed you in the focus group, and was there anything in particular that has stayed with you from the focus group?

Sally Um the Oxford University migration visualisations, I found them really interesting and, you know, I wanted to spend some more time, because there was lots more that you could sort of click through on those but you didn’t have time to do, so yeah, they really stayed with me.

RH So does that mean that you’ve thought about them since or that you’ve gone back and looked at them, or in what way?

Sally I went back once and looked at um one of the migration ones, but um yeah, I don’t really know why, I think it’s probably because it’s a topic I’m interested in. But I did actually, yeah, after that, and then when it was the um Open University Away Day um at the, um the University where they do um adult education courses, I went to a lecture on migration in Europe, ((laughingly)) because I had been sort of thinking about that so it did actually spur me on to, to go to a lecture about it.

RH So you wouldn’t have gone to that lecture otherwise?

Sally I don’t know, I, I can’t say I definitely wouldn’t have done, but I’d certainly been thinking more about the topic after that.

RH Were there any facts that stayed with you, or was it a feeling or a sense? What do you think it is that’s stayed with you?

Sally Um I think it was some of the facts about migration in Europe, I think, and wanting to find out more about it, which was what this lecture was on. It was on sort of curbing migration in Europe and us, you know, the UK and the EU and things like that, so I think it was some of the facts.

RH Was there a fact in particular?

Sally Not one particular one, no, it was just some of the general, yeah, the data that was presented.

RH So now do you feel like you have a sort of an overview rather than being able to pick out specifics, like it was, I don’t know, 6% in Northampton or something like that?

Sally I think it was more the overview because yeah, there were several figures given that I remember thinking at the time were quite surprising, were sort of higher or lower than I thought they would have been, so overall it was a sort of feeling, ‘Oh I don’t know as much about this as I thought I did. I’ll find out some more.’

## Are there any skills that you feel you might need to help you understand visualisations?

RH So we asked you this at the end of the focus group, and now that you’ve had a longer time to reflect on visualisations, do you think there are any skills that you feel you might need to help you to understand visualisations?

Sally Um I think quite often if it’s a serious visualisation you need to have quite a good eye for detail. Some of the, some of the graphs and charts used, you know, you had to read them fairly carefully to understand, you know, the scale or the key or whatever that they were using, if it was, you know, hundreds of thousands or Euros or whatever it was, or numbers of people or years or whatever, some of them were not always that obvious and you have to have quite a good eye for detail I think to understand some of the charts. And I found that personally it helped if you had some sort of knowledge of the subject matter, you know, for the Ebola ones, I mean if you have a basic understanding, you know, your geography of West Africa is, you know, not brilliant but okay and you can understand the maps a lot better. Um but I mean that’s probably because partly because I tended to look at ones that I was interested in anyway, so I would have that knowledge.

RH Right, so there’s attention to detail.

Sally Yeah.

RH And then there’s some background knowledge as well to bring the two together.

Sally Yeah, that’s what I found. It definitely helped in the understanding.

RH Are there any other skills that you think might help?

Sally I mean having used data at work, I think probably helped me as well. I mean people who never use anything like that, you know, working or don’t work or whatever, they’re probably just coming to that a bit more cold, whereas because I’m, I mean I’m quite used to looking at charts and graphics and putting stuff on the website and things at work, then in a way I’m quite used to thinking, ‘How is this going to look? Is this going to help make someone want to take action?’ or, you know. I put, I do sometimes do some stuff with the {Charity 1] website, so I suppose I’ve got that understanding of how things appear to the public, which other people might not have.

RH And that’s come through experience or a particular education? Which would you say?

Sally Experience at work really, just, yeah, the stuff I have to do at work, which I’ve, you know, picked up over the last few years working on the website.

## Has engagement changed how you relate to visualisations?

RH So has participation in this project and the accompanying engagement with a variety of visualisations, has it changed how you relate to visualisations?

Sally Um I think it’s made me a lot more critical of them. I think I’m more willing to spend time looking at them. I wouldn’t just sort of skim past something, which I might have done in the past. I think when I come across one now on the website, you know, I sort of stop and think, ‘Oh yeah maybe, you know, I’m going to have a look at this.’ And whether that’s going to carry on in sort of six months’ time I don’t really know, whether it’s still a bit of a sort of hangover from, you know, from doing it every day for a month, but I think it’s certainly made me stop and think about them more.

RH You’ve said quite a few things during this time that we’ve been speaking about quite big changes really, it sounds like to me anyway. And in particular that sense of wanting to actually move in that more interactive direction in the visualisations that you make, and that to me sounds like a really big change. Does it feel like a big change to you?

Sally Um it feels like a big change in, in part of my work, I mean as a fairly small part of my work, so in my work life, in one part of my work, it’s quite a big change, but I wouldn’t say it’s had an impact on my personal life, I mean apart from the fact that I probably look more closely at visualisations, but I wouldn’t say it’s actually ... I think it’s affected my work life more than my personal life.

RH So did you take any particular actions as a result of the visualisations that you looked at? You said you’d been to the migration lecture, and were there any other actions that you took?

Sally Um I’m just trying to think. I think one of the Child Poverty Action, one of the poverty ones, you could go on to their website and then you could click something. I did one of those, I followed one of those through to their websites, and I can’t remember off the top of my head which one it was. Um I don’t think anything else, no.

RH Okay. So that’s the end of my questions. Do you have any questions for me or any particular things that you want to tell me about the experience?

Sally Um no, I’m just wondering what you, what you’re going to do with all the data, you know, with your research?

RH So we’ll analyse these interviews alongside the diaries that people have kept and the focus groups and the shorter diaries, and also we’ve spoken to people who make visualisations, professional visualisers, so we’ve got interviews from those people as well. We’ve done one conference in Lisbon, last month, not very long ago but it seems like a while now, and Helen Kennedy, the primary investigator, and I talked about some of the things actually that you’d said in the focus group about feeling guilty and ashamed to be British, we talked about those sorts of emotional responses that you were having to visualisation at that time. And we’ve got another conference coming up in January and another one in March, and then we’ll be writing some journal articles about the kinds of visual skills that people have and need to make sense of them. But we’re also thinking a lot about the different things that people have been talking about in terms of critical thinking ability, so some of the things you were saying just then about having an eye for detail, and about that emotional response that you have and how to think about the emotional response that people are having to visualisations, as well as things like the editorial perspective. So there will be a couple of journal articles, and we’ll also be holding some public engagement events in February and most likely in March, so Will, who you’ll remember from the focus group, Will will be organising something in Oxford and we can let you know when that will be and what that will be about, if you want us to.

Sally Yeah.

RH I’ll make a note of that. Okay, so I’ve got some gift cards to send out to you, and one is £80 and the other is £20, so I’ll put those in the post and they’ll come by Special Delivery today. Is there an address that you want those sent to, like home or work?

Sally Um home is probably the best. Have you got my home address?

RH No, I don’t think I have.

Sally Do you want me to give it to you?

RH Yes please!

Sally xxxxxxxxxxxxxxxxxxxxxxx, that’s three words.

RH xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx

Sally Yeah, xxxxxxxxxxxxxxxxxxxx.

RH Great.

Sally Thanks.

RH I’ll put that in the post today so you should get that tomorrow.

Sally Thank you.

RH Thank you again ever so much for all of your participation and the diary keeping, the focus group and the interview today, it’s been really interesting to talk to you.

Sally It’s been interesting to do it! ((laughingly))

RH I’m very glad you’ve enjoyed it, and Happy Christmas to you.

Sally Yeah, and you, and good luck with the rest of your research.

RH Thank you. Bye-bye.

Sally Bye!