Nick Hello?

RH Hello? Hi Nick. I can’t see you at the moment.

Nick Ah. I can see you. What is the reason?

RH Well we can just talk to each other, although there is a bit of an echo.

Nick Yes. I could sit somewhere else. Can you hear me there?

RH Yeah I can hear you and I can’t hear me so that’s good ((laughs)).

Nick ((Laughs)) I could get a technician in here.

RH ((Laughs)) Well it seems to have resolved itself so that’s good. I did do an interview earlier in the day and the Skype connection just kept dropping out. So hopefully it will be connected all the way through and it will all be clear today.

Nick Yes. If [P1] comes in I’ll try and get her to muck around with it.

RH With the video?

Nick Yeah. Is the sound alright still?

RH Yeah the sound’s absolutely fine. I’ve got the recorder on so that’s going. So that’s great. And I want to first of all say thank you very much for your diary, which has been really interesting reading. And I’ve also learnt quite a lot about, for instance, how to hold a phone in the best angle ((laughs)). That was a particularly interesting one ((laughs)).

Nick I’ve got copies of these so um you’ll have to just remind me of some of them ((laughs)).

RH That was a small one I think from the G2, yeah.

Nick Yes that was a good one actually, yeah, yeah.

RH So before we start I just want to say that the form that you filled in for the focus group covers this interview as well and the diaries in that any way in which we use the information that you’ve told us, we’ll use a pseudonym with that.

Nick Right.

RH So if that’s alright and you’re all happy to go ahead?

Nick Yeah, yeah.

RH Great, okay so having read through your diaries it seems to me that what draws you in first is the visual element. Do you think that’s a fair reading? Would you agree with that?

Nick Yeah I think it is…yeah, yeah being from a fine art background I think uh yeah I’m drawn into the design and colour maybe of- of the um diagrams, I suppose, yeah.

RH Rather than the subject matter?

Nick Yeah so that’s why it’s quite a diverse sort of subject really because I probably wouldn’t…I probably wouldn’t read about some of those subjects if they were just in an article, but I was drawn in by the…

RH Was there one in particular you were thinking about where the subject matter didn’t interest you?

Nick Um let me think now. Uh what was the…?

RH There was one about Wayne Rooney.

Nick That one I probably would’ve been drawn into ((laughs)).

RH You would have been?

Nick Yeah. Yeah um...

RH What else have we got?

Nick Maybe one…that one about the roads actually, the political one.

RH Oh yes.

Nick I probably wouldn’t have… Well I would’ve had a vague interest, but um I think I was drawn into it more with the- the election nearing of the road building. That was interesting, yeah.

RH So was it the proximity to the election that made you read it or was it the visual?

Nick It probably would have been that, yeah. Visually I didn’t find it that um stimulating, but uh actually I’m always drawn by a map of England. That’s always interesting isn’t it? With patches everywhere, it’s a bit of a…like election time where they colour each bit of the country, mostly labour up north and uh tory down south. So yeah I was probably drawn into the image there.

RH So do you particularly like maps in general or is it that political context that interests you?

Nick Yeah. Yeah I suppose I do like maps, yeah. I suppose that is one of the draws, yeah. A visual- a visual drawer, yeah.

## How do you feel about visualisations?

RH So having now done a short period of diary keeping followed by a focus group and then a longer period of diary keeping, how now would you say that you feel about data visualisations?

Nick Um well I’m looking at them more these days than I used to ((laughs)). Um and I don’t tend to pick up on them…I tend to pick up on them in newspapers, I suppose. I don’t know whether I’m missing any on television or on the web. I tend to sort of see them in newspapers more than anything and uh I’m drawn to them a lot more, yeah.

RH Since working on the project? Yeah.

Nick Since starting this, yeah. I’m tending to not read the articles next to them now though. I just tend to get all the information from the visualisations now.

RH Oh really? That’s interesting.

Nick Which is probably a bad thing ((laughs)).

RH Before do you think you would have read the articles?

Nick I think I might have…yeah I might have just delved more- more into the subject more. Where I just skim it now with these um diagrams I suppose, yeah.

RH So do you feel you’re getting most of the information from the diagrams and charts and things?

Nick I’m probably just getting a very small bit of the information. Um but uh I suppose when I’m reading the newspaper, yeah I tend to flick- flick through it quite quickly. So uh…these days. Whereas maybe once upon a time I would’ve uh read a bit more of the… Because some of- some of *The Observer* ones its um visualisations are massive, double-pager ones and I haven’t really read around it really.

RH Right so, for instance, the one about the changing size of chocolate boxes?

Nick Yeah.

RH Did you not read the article in that one?

Nick I don’t think I did, no. I think I just read that- that diagram, yeah.

RH That’s interesting.

Nick Mmm but that is…I’ve noticed in *The Observer* they have got…they’ve got quite big now, these visualisations uh spanning two pages and um…

RH Yeah that is big, yeah.

Nick Mmm so uh…there’s one…I’m trying to think of the one that had quite a lot of information. Was it about the uh climate change I think?

RH There was one about HIV in Africa.

Nick Oh yes, yeah.

RH That you’ve made a comment that there was too much information on that and that was a big one.

Nick That was a big one, yeah.

RH I can hold it up if you like.

Nick I found that quite daunting ((laughs)). I liked the- I like the design and the colours, but I found a lot of the information was a bit…yeah. It was like reading an article in fact, but uh…

RH In what way was it like reading an article? What do you mean by that?

Nick I think just- just the…you know, just taking the information about what it was trying to get across really. Um just taking the facts really.

RH Right so it was like scan reading perhaps?

Nick Yeah, yeah, 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 Right, oh okay. So how does your experience over these last four years of diary keeping compare to that one week you did before the focus group? That was back in September wasn’t it?

Nick Yeah. Um I think I was looking a lot more for them than I originally did for that group I think. Um I noticed them a bit more, yeah. Um having more of a critical eye I suppose, looking at them more carefully and uh after that discussion when we discussed it really. Um and there was- there was a couple that I didn’t know whether they were visualisations…data visualisations or just diagrams. Yeah, I was trying to distinguish between…like the one with the transporting blood.

RH Oh yes, yeah.

Nick ((Laughs)) I don’t know whether there was any information in that really. Uh whether that was just a diagram that went along with an article. There wasn’t much data in there really.

RH We might call that an infographic perhaps?

Nick Uh yes, yeah.

RH But it looks like a data visualisation doesn’t it?

Nick Yeah.

RH It’s got figures on it, it’s got that really stylised line to represent a road to draw your eye. Yeah, yeah.

Nick I mean I thought about not putting that in and I thought, “Oh is that really any data given there?” Or whether it was just there to draw you into the- the article itself.

RH I think it’s really interesting that you decided to put it in in spite of your doubts. And I think it helps us to understand what visualisation means to people in a general sense. I was talking to somebody else today and she’d included things like there was an article in a magazine about William Morris and she’d included that because the image that came with it was factory chimneys with William Morris designs coming out as smoke from the top. It was a really beautiful image, but she thought of this as a visualisation and so she included it and we talked a bit about why she’d included it. So it’s really interesting how different people are interpreting the project and the concept of data visualisation differently.

Nick Yeah I suppose it was how much data is in the visualisation I suppose, yeah. Um and whether it was about that or was it about visualisation? ((Laughs))

RH What do you mean?

Nick Well I sort of… I suppose I look for design and pictures and that one…I think I put in about the- the weather in different towns and cities. Visually I thought that was more this creative ((11:59?)) some of those um… I liked the images and that, I wasn’t um…you know, whether it was interesting about weather in different cities ((laughs)). Uh I was drawn to that by the- by the pictures I suppose.

RH Yeah. So did you look for Sheffield on that one?

Nick Yeah it wasn’t there was it, I don’t think?

RH No. I had a look and I noticed that Sheffield wasn’t there, yeah.

Nick Yeah. Well I quite liked to see all the other cities, they were quite uh… I’m sort of interested in cities anyway so…I suppose, but whether that is…I presume that’s…I don’t get that paper, it’s *The Independent* I think. I think that’s um…must be there every week I think. Whether they use different cities I don’t know, yeah.

RH Weather maps are generally data visualisation aren’t they? Because they draw on so much information to tell you what they reckon the weather’s going to be like. Yeah, so it’s really interesting that it was the visual that appealed to you rather than trying to find out what the weather was.

Nick Yes, it was, yeah.

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

RH So where was the most common place that you saw visualisations? And was there any one in particular who was displaying them or making them or sharing them, do you think?

Nick I sort of came across them in *The Guardian* I suppose, yeah. And *The Observer*, I suppose are papers I buy.

RH Do you read *The Guardian* every day and *The Observer* every Sunday?

Nick Pretty much *Observer* every Sunday. Not *The Guardian* every day actually. Actually I haven’t bought it at all this week after…I think it’s after ((laughs))…after doing this for a few weeks I haven’t bought *The Guardian* for a while.

RH So were you buying it more during the diary keeping time?

Nick I think I was, yeah, yeah.

RH Right.

Nick ((14:04?)) away on trips so sort of travelling. So I’ve bought it…I tend to buy it if I’m travelling around and I’ve been away a few days and uh catching trains and things. So uh I tend to buy it when I’m travelling.

RH So having looked at all these visualisations from particularly in *The Guardian* and *The Observer* did you think there was like a house style or anything?

Nick I think there was in…I think there is one in *The Guardian*. Yeah I think I could spot a *Guardian* visualisation now um…

RH What kinds of elements do they use?

Nick I think they use a sort of similar pallet of colours, I think, and shapes maybe as well.

RH Are there any particular shapes that you’ve got in mind?

Nick Circles and uh not- not so much graphs um but sort of…I think they were sort of circles, arrows, quite simple designs. Um there was one, I think it was in *The Observer*, that had used all the photographs of the animals, which was a rare one with photographs of…that I’d saw I think. Um that was a bit more basic, I suppose, using big colour photos. But that was an unusual one I came across, yeah.

RH What do you mean by basic?

Nick Just sort of big photos with very little data, I suppose.

RH Right so quite a simple presentation?

Nick Yeah.

RH And not much data to go on?

Nick I think they’re all quite simple ones in *The Observer* I think um...

RH More simple in *The Observer* than *The Guardian* do you mean?

Nick Yeah I think they’re more simpler in *The Observer* than *The Guardian* I think, yeah.

## 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 Oh right, wow. So do you encounter data visualisations at work?

Nick No I don’t think…not that I’m picking up on ((laughs)). Um no I don’t think we do really, no. Because I sort of work with artwork anyway. I’m just trying to think whether we would. No I don’t think we would really, no.

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

RH No okay. So now compared to before you did the initial diary keeping, are you finding it easier to make sense of visualisations?

Nick Yeah I think…yeah I think I probably am actually, yeah. Um I do tend to sort of look at them longer, I suppose, than I used to. Some of them with a lot of information I tend to sort of look at and digest the information a bit longer than I used to.

RH Why do you think that is? Why do you think you now spend more time digesting?

Nick Um I think it was…part of it was, you know, to fill in the form and to try and get something out of everything. Um…uh yeah just looking a lot more closely I think and I suppose I’m not reading the articles as much as I used to. I am tending to flick through newspapers a bit quicker these days I think. So uh it’s handy, I quite like- quite looking for them now, yeah, I suppose.

RH Why do you spend less time reading newspapers now than you used to?

Nick I don’t know actually. Uh I don’t know if it’s more because I’m on the phone or getting information from other places uh…

RH Do you mean like news information?

Nick A bit of news yeah or just picking up on messages on my phone or listening to music on my phone I think, yeah.

RH So you’re passing the time differently as well, yeah?

Nick Differently, yeah I think I am, yeah, yeah.

RH So do you feel differently about visualisations then? I mean you talk about now you’re looking for them. Do you feel differently?

Nick Uh yeah I suppose I do, yeah. Um what- what that is is probably uh more curiosity I suppose, yeah, yeah um and they vary, yeah. There’s good ones and bad ones I think, there’s time to see. Comparing them I suppose, yeah. And the ones in *The Observer* though, they’re…you know, they’re like massive now ((laughs)). Uh centre pages sort of…

RH So you mentioned that there were good ones and bad ones. Before you started the project did you not think about there being good ones and bad ones?

Nick No I did…I suppose I did a bit, I suppose, yeah. Because we looked at some from *The Metro* didn’t we? The discussion, which I thought were bad ones, but um I suppose I was comparing ones in *The Guardian* and newspapers really. And I was comparing what…how the information was shown, I suppose, rather than the design of some of them.

RH Right so is that a big difference, a shift in the way you approach them?

Nick I suppose it was, yeah. I think after that discussion group I started…I noticed people had looked at…you know, just had actually studied some of the- the visualisations on the uh screen. So I think I tended to start uh…I think I was more put off by some of the visualisations and wouldn’t really delve deeper into them, but I’ve actually sat down with some I’ve not liked, but tried to get something out of them, yeah.

RH Have you? The ones from the focus group do you mean?

Nick Um…

RH Or in your diary keeping?

Nick My diary keeping, yeah. Um I’m trying to think of an example of those. Um what was there? Yeah I sort of um… They all quite vary a lot really don’t they, I suppose? 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 now that you’ve had longer time to reflect about visualisations, are there certain things that you’ve decided you like or that you want to see in a visualisation? Maybe it’s particular chart types or design styles or subject matters or the sorts of things like titles and legends and that kind of thing.

Nick Yeah I sort of like…I think I like uh colours ((laughs)).

RH Particular colours?

Nick Not really no, no. I suppose uh not- not bright colours, sort of subtly *Guardian* colours that work together. Not too much information, not drowned in information um…

RH When you say that, do you mean a lot of white space or a small data set? Or like only one visualisation about a part of some data so it only tells you one story?

Nick Yeah I don’t…I think I sort of…the ones I’ve found quite hard was the…what do you call it? A key. If the key’s quite sort of elaborate um that’s what I would find put me off a bit. If they key was not very clear on what…how it related to the design, I suppose, visualisation.

RH Do you always want to see a key when you look at visualisation? Is that one of the things that you look for?

Nick Not really, no. I prefer not to see a key I suppose, yeah.

RH Why do you say that?

Nick It just seems a lot more um…too much data I think and they’re not usually that clear on how they present it. Um sort of the keys sort of represent what colours are used aren’t they? Either in maps or that sort of key is not too bad, but when it starts using percentages and um that’s when I start misting over I suppose, yeah. Any numbers. I start getting blind with numbers I suppose um…

RH When you say “blind with numbers” ((laughs)) is this a general rule in the way you feel about numbers?

Nick Yes. No that is a general thing for me, yeah, numbers. I’m not very good at remembering numbers or seeing numbers, yeah.

RH I did wonder when you said that you didn’t really want to see a key whether that was because you were thinking about it being too clunky a thing when visualisations can make a nice design. That crossed my mind that perhaps you were thinking about that, but perhaps not.

Nick Uh yeah I think- I think it is a bit of that sort of clunkiness about it, yeah. It’s not um…I suppose that is part of the design where it’s sort of stuck in the corner of- of quite a nice design and then you’ve got this huge sort of key stuck in the corner I suppose, yeah. Um I suppose I quite like the information flowing through the diagram, I suppose.

RH And what kinds of flow do you mean?

Nick Um was that…the climate control one was quite a good one. Um where the information is actually in the bar of the…it was quite a basic design, but that’s…I suppose something like that I quite liked.

RH Let me just remind. Oh yes so that it flows from left to right?

Nick Yeah, yeah.

RH Was it that logical sequence of like a reading approach that you liked?

Nick Yeah I think it is, yeah, yeah. Whereas some your eyes are darting all over the place, picking up information from one corner and another corner. And I quite liked that the way you sort of, as you say, read it from left to right really.

RH Yeah. Was there anything else that you think, “I want to see this in a visualisation?” Or conversely you think, “I don’t want to see that”?

Nick Um I don’t think so. I was…I never thought sort of photographs would work that well in a visualisation like the ones you saw…we saw in *The Metro*, but I actually don’t mind some of that now really because that’s not much of a design, it’s just clunky and photos isn’t it? And information underneath them but…

RH Did you quite like the one from *The Observer* with the animals then?

Nick Um I quite liked it yeah ((laughs)). It was one of my favourite. I think actually the information was more interesting than the design on that one, yeah.

RH Right so did you have a favourite?

Nick Uh a favourite? Um coming back to…yeah coming…I don’t know if it was my favourite, but coming back to that Rooney one was…I thought that was very well done. For more subject that was quite well done ((laughs)).

RH What was it that you felt was well done about it?

Nick Something about…the key was set up how it was his sort of football career was England was made into that sort of…was it a circle grid wasn’t it or something?

RH Here we go. I’ll hold it up for you.

Nick Yeah it looks very complex when you first look at it and then it was…it’s all very clear really and simple. Of all of his appearances and then there’s sort of a shape or symbol would say if he scored or um…well I quite liked the simplicity of that design, yeah. And the pattern I suppose, yeah. Yeah and the colours worked well, yeah.

RH So that blue and that orange, they’re quite common *Guardian* colours aren’t they?

Nick They are common *Guardian* colours I think, yeah. Um I don’t know if it was my favourite.

RH But it was one you particularly liked?

Nick Uh no I can’t think if I can remember one…any of them. Maybe- maybe the Rooney one, yeah maybe was my favourite, yeah, um that I saw.

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

RH What do you think makes you feel able to trust a visualisation?

Nick I suppose that’s my um trust in *The Guardian* ((laughs)). My misplaced trust in *The Guardian* and *The Observer* I suppose, yeah.

RH You looked at a couple that weren’t in *The Observer* and *The Guardian*. Did you trust those ones?

Nick Um yeah which ones? Was that *The Independent*?

RH There was *The Independent* one and then there was one by a Sheffield Co-op with the creative facts.

Nick Yeah I- yeah I do sort of tend to just trust them, yeah. All visualisations, yeah. We talked about that in the discussion group didn’t we? I’d never sort of questioned it before ((laughs)). Um yeah I just took- took it as um truth, yeah.

RH Why do you think that was?

Nick I su- um I’m not sure actually. Uh I suppose I’ve no reason to doubt some of it really. Um you know, I wouldn’t doubt Wayne Rooney’s appearances for England ((laughs)) or any of the other…the climate change or the wildlife being sold, yeah.

RH Is it the data then that you’re trusting or is it the people who are presenting the data to you do you think?

Nick Um ((coughs)) trusting the data I suppose, yeah, I’m shown, yeah.

RH So do you think about who might have collated the data?

Nick No I don’t actually, no.

RH Oh that’s interesting.

Nick Yeah. No I don’t really… I know there’s the small, little print isn’t it? That usually says um, “Information collected by…” But yeah I- I don’t doubt it, no.

RH So what is it about *The Guardian* and *The Observer* that you do particularly trust?

Nick Um just compared to, you know, all the other newspapers on the market ((laughs)) they tend to be uh the more balanced sort of view. So I suppose that’s sort of why I trust them. I wouldn’t the *Daily Mail* or somewhere.

RH You said it was possibly a misguided trust. What did you mean by that?

Nick Um because I haven’t really…I don’t know if they can be trusted I suppose. Um I’ve just taken them on board, yeah, and trusting it really, yeah, without questioning.

RH Is that because they have a similar outlook to you or is it because they are a respected institution or something else?

Nick Yeah I suppose it’s reflected in, yeah, a similar outlook that I have, I suppose, yeah. A balanced view that I have ((laughs)).

RH So you feel they share that, the same views?

Nick Yeah, yeah.

## 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 this question might be quite difficult to answer so don’t worry if it is, but do you view different kinds of visualisations differently? And if you do, what does that depend on? Is it about the viewing context or the chart type or data source or anything like that? Is there any differences?

Nick Um I don’t think… It wouldn’t be…you know, it wouldn’t be the data source um at all, I was just saying. But uh no I don’t think there would really. Um differences of how I’d view each one do you mean or…?

RH Maybe that there’s different kinds of visualisations that you view differently. So I don’t know whether you might look at maps differently to how you might look at area charts like the circular ones?

Nick Yeah ((coughs)) um…mmm I suppose there is a difference, yeah, but I don’t think I would differentiate from them in maps or, you know, the abstract sort of circles or anything, no.

RH Any differences in sort of the design or the aesthetic appeal?

Nick Uh maybe in the…yeah. Be draw- how would I be drawn into ones and not drawn into others?

RH Maybe yeah.

Nick Yeah I suppose it could be more the design of…uh element I suppose, yeah. It would be the design bit. It wouldn’t be…it wouldn’t um depend on whether it was a map or an abstract visualisation I don’t think, yeah. It might be more the overall- overall uh diagram and colours used I suppose, yeah. And clarity, yeah.

RH When you say clarity can you be specific?

Nick Um not one like the…you know, that one um…? Which one was it you just held up? The uh…

RH The Rooney one or the Sheffield creative facts one?

Nick No the one with lots of…I think it was the double page.

RH Oh the HIV one?

Nick The HIV one, yeah. That…I found that a very difficult one visually. So…((coughs)).

RH Do you know why? What was it about it that made it difficult?

Nick There was just loads of information and lots of percentages and uh numbers. It was a bit of an explosion of data wasn’t it, by that design? It’s got that familiar blue of *The Guardian* I’ve just noticed again.

RH Yeah and that orange too.

Nick And orange, yeah.

RH Yeah. So partly it was the numbers and the feeling of it being an explosion?

Nick Yeah, yeah. I suppose I look for that…rather that the climate contr- control one is at the opposite end of that one I suppose, yeah, where it just seemed to flow better with the design. Maybe that’s what I’m trying to get at, yeah.

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

RH Okay, yeah. Thinking back over the focus group, was there anything or any other visualisations that stuck with you?

Nick Um no I don’t think…I don’t think there was actually. The one…the one I remembered I’m not…because it was…I liked was the um the films wasn’t it? The blockbuster films, which was quite an interesting design I thought at the time. Swirly, yeah, wave. I didn’t get the…pick up on the information very well, but I liked the design of that.

RH Right that’s interesting.

Nick Yeah and we discussed that, yeah.

RH So the other ones didn’t jump out at you? You don’t remember them?

Nick No. No.

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

RH Okay. During the focus group I asked if there were any skills that you felt people might need to help understand visualisations. Now that you’ve had this longer time to look at more visualisations and to think about them, do you now think differently or have you any thoughts now on what skills you might need to understand visualisations?

Nick Um…oh I don’t know about skills. Uh…oh that’s a tricky one ((laughs)). I don’t know if I picked up any skills about that, yeah. Curio- I picked up curiosity I suppose about visualisations, but I don’t know if I’ve got any new skills on looking at them, yeah.

RH When you say curiosity, what in particular is it that you’re curious about do you think?

Nick Um the data I suppose now, yeah. Visually I go for the visual thing first, but then um I suppose I’m a bit more intrigued by the- the data that’s in them and- and how they’re- how they’re…how the data is um explained, I suppose, through a visual way. Um I suppose I do- I do compare…I suppose I do compare them now, yeah.

RH Do you mean it’s about the mechanics of how that data is then translated into the visual? Is that what you’re curious about?

Nick Yeah. Yeah.

RH So not so interested in the subject matters?

Nick No, no. Um no it’s more about visual plus data I think, yeah, rather than the- the topic.

## Has engagement changed how you relate to visualisations?

RH So has your engagement over the last month now changed how you relate to visualisations then? It sounds like it has.

Nick Yes, yeah. Yeah it does, yeah.

RH Do you feel like it has?

Nick Yeah I think it has, yeah, yeah. Yeah it’s a bit more…I’m a bit more intrigued about it, yeah, yeah. Um it’s funny, we were designing Christmas cards the other day and I was trying to do a visualisation of uh…a data visualisation of a Christmas card and um yeah I wonder if it’s going to creep into some of my work, I do yeah ((laughs)).

RH That would be really interesting to come back and talk to you about that in six months or something, yeah. How did the Christmas card thing work then? Can you explain what you were doing?

Nick I did this sort of uh Christmas tree with uh arrows coming off it pointing at different percentages of what Christmas is made up of; like 60 per cent presents, 10 per cent alcohol and uh it was very…we were all doing it around the table, but uh…I said, “Oh what? I’m doing a visualisation of Christmas.” Yeah.

RH So that was at work did you say?

Nick No, no this was at home ((laughs)).

RH Oh right ((laughs)). So that’s going to be the [Surname] Christmas card this year?

Nick It could be. I wasn’t very pleased with the design. I’d like to go back to the design actually. It was a very rough drawing that’s been uh…and the kids and [P1] weren’t pleased with the percentages of uh alcohol against mince pies and things like that. We need to go back to the data as well…as well as the design.

RH So what’s your data set?

Nick Um it was percentages of um what made a 100 per cent good Christmas I suppose, yeah.

RH So had you surveyed everybody round the table?

Nick No, no very um quick… This is why I wanted to go back to and do a, you know, proper data study ((laughs)). I did it very quickly, yeah.

RH That would be an interesting one.

Nick Yeah I wasn’t happy with it myself, but uh yeah I suppose I’m intrigued just to see whether… Because I don’t use…you know, I don’t use data in my art work. So just…yeah. We were… One thing…one of the first visualisations we looked…I think it was one…the first one that was actually off um…uh was it Google images? I think I might have read it, me and my colleague were on a train and we were looking…we were talking about crime.

RH Oh yes trends in crime levels, yeah.

Nick And he was thinking of…he want…he thought about this idea of doing a landscape…a sort of hilled- hilled landscape, but using the crime rates of different cities to build it. So as well we were looking at crime rates and we came across that image. But that was uh…that was an interesting idea of how to…he was going to do a landscape using the data of crime rates in different cities.

RH Using a line graph?

Nick Yeah, yeah.

RH Is he still going to do that?

Nick I don’t think…no I’ll have to push him to do that, yeah. Or I’ll just steal it from him ((laughs)).

RH That’s really interesting.

Nick Yeah we wondered whether somebody else had done something similar to it, another artist, but um we couldn’t think…we couldn’t remember now.

RH Have you seen much in fine art, places where people have used data to create a piece?

Nick I don’t think I have, no. Yeah. There might be artists out there doing it, but I…you know, I haven’t picked up on any, yeah. It would be interesting to uh explore that, yeah.

RH Yeah it would. One of the data visualisers that [P1] spoke to is a fine artist as well as a data visualiser and her data visualisations are really beautiful.

Nick Oh right.

RH I’m not sure that I would say they were art first and data visualisations second. I think I’d probably say they were data first and art second, but I don’t know how she would think about it. I’d have to ask her, but yeah that would be interesting.

Nick I’ll have to look at those, yeah.

RH Do you want me to send you the link?

Nick Mmm.

RH Where’s my pen gone? I’ll make a note and I’ll send you an email.

Nick Right yeah.

RH I’m at the end of my question sheet so do you have any questions for me or is there anything else that you want to talk about?

Nick No. Um I don’t think so, no. I like your guitars in the background ((laughs)).

RH Thank you. Yeah, it’s my electro, my flying V and then my fender acoustic. Those are my three and then underneath those, and you can’t see them, there’s my partner’s three guitars. That’s just a small sample ((laugh)). Yeah we’ve got quite a lot of guitars in the house ((laughs)).

Nick ((Laughs)) A data visualisation using the guitar would be uh interesting. Bestselling guitar.

RH That would be a good one, yeah. I’ve seen a couple with guitars in, but I don’t know if I’ve seen one of sales of guitars so that would be an interesting one to look out for.

Nick Yeah.

RH So I’m going to send you gift cards.

Nick Oh yes, yeah.

RH Are you alright with five of £20 each?

Nick Yeah, yeah.

RH Is that okay?

Nick Yeah that would probably be better actually, yeah.

RH I just need your address to send them to then.

Nick Yep. xxxxxx

RH xxxxxxxxxx?

Nick xxxxxxxxxxxxxxxxx.

RH Great. Okay well thank you ever so much for taking part and offering us such thoughtful reflections on the visualisations that you’ve seen and it’s been really great to talk to you this evening.

Nick Thank you. Sorry I was a bit late ((laughs))

RH No problem ((laughs)). And I’ll look forward to seeing the Christmas card so do make sure I’m on the Christmas list ((laughs)).

Nick Yes ((48:09?))

RH And if you do decide to do any artworks based on data then I’d be really interested to see them.

Nick Yeah, yeah.

RH So let us know.

Nick Yes and I’ve got a sort of um Facebook um page with my work on it. Um if anything it will probably appear on that if I think of…

RH What’s the…?

Nick It’s called Picturecorners, all one word.

RH Picturecorners?

Nick Yep.

RH Okay so I can follow you there.

Nick Yeah ((laughs)). It might be a while before I do any data paintings, but uh yes I’ll let you know if I do, yeah.

RH Great. Okay well I hope [P2] and [P3] are feeling better.

Nick Yeah, yeah they’re getting there. That’s why I had to spend today at home with [P2] so that’s why I’m a bit out of uh…I keep thinking it’s Tuesday today um so…it’s going quick, but they’re getting better.

RH Good. Good, glad to hear it. Good. Okay well thanks again and have a good Christmas.

Nick Oh and you yes. Have a good one. Thanks very much.

RH Alright, bye.

Nick Bye.