

THE DIARY STUDIES & CULTURAL PROBES + QUALITATIVE ANALYSIS

ITPDP'26, L5

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TODAY

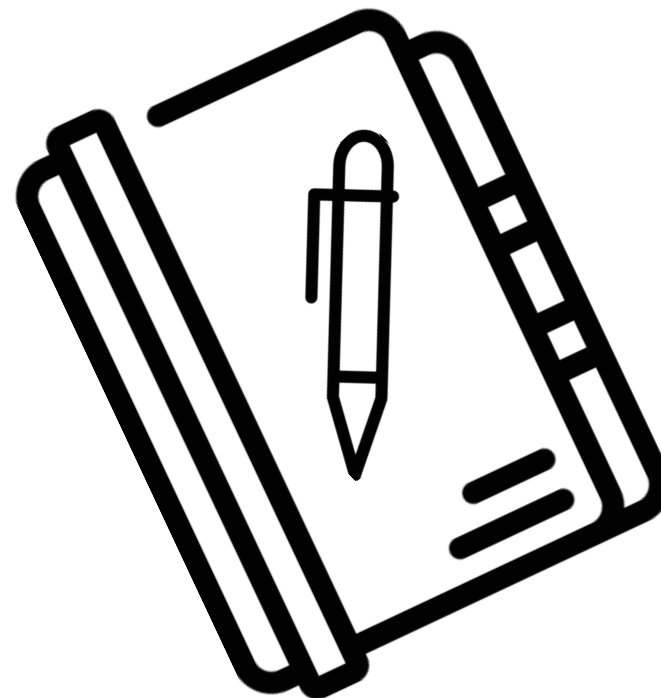
- The diary studies
- Media in the diary studies
- Cultural probes
- Qualitative data analysis



Course Schedule 1/3

- L= lecture
- E=TØ sessions & practical exercises
- IW= Individual/group work
- A= Assignment hand ins
- P= Design or Demo presentation
- GIT= Delivered via gitlab.au.dk
- BS= Delivered via Brightspace
- I= Individual delivery
- G= Group delivery

28 th Jan		Week 1/5		Week 2/6		Week 3/7		Week 4/8		Week 5/9		Week 6/10		Week 7/11	
Mon	L1	26/1	L2	2/2	L3	9/2	L4	16/2	L5	23/2	E5	2/3	L7	9/3	
	Introduction & Design Theme (All)		Project Introduction (Guest + Minna) + one guest on Wed morning!		Design Process + ethics, GDPR, consent (Clemens)		Understanding Users & The Empathic Designer (Minna)		Diary studies (Minna)		Tour to something fun (All)		Innovation and Business (Kaj) 13:00-15:00		
Wed	E1	28/1	E2	4/2	E3	11/2	E4	18/2	L6	25/2	E6	4/3	E7	11/3	
	Interview and reflection exercise (Simon)		Guest + Getting on Gitlab + Miro [GIT/G] + Project planning		GDPR and consent forms exercise		Intro to AI, AID, APS+ work on tooling exercises		Design Rationales and Models (Simon)		Supervised project work		Business Model Canvas exercises		
IW			- Read the articles from Bs for next Mon		- Read the articles from Bs for next Mon - Finish TØ task		- Read the articles from Bs for next week - Start writing Problem area sub-assignment 1		- Remember the tour next Monday!		- Read the articles from Bs for next Mon - Finish TØ task		- Read the articles from Bs for next Mon - Finish sub-assignment 1 by Fri		
A	1. Reflection assignment: - Interview and reflection exercise [BS/I]		-Context observations & inspiration phase				2. Tooling exercises: - Adobe tools & Fusion 360 [GIT/G]				Sub-assignment 1: Problem Area [BS/G]		DL: March 13th at 15.00		
	TAs feedback						<u>DL for Fusion 360 & Illustrator (AI)</u> 20th March at 15:00!!!				Teachers and TAs feedback				



THE DIARY STUDY

Carter, S., & Mankoff, J. (2005). When participants do the capturing: the role of media in diary studies. In Proceedings of the SIGCHI conference on Human factors in computing systems (CHI'2005). ACM, New York, 899-908.



TYPICAL DATA COLLECTION MEANS IN THE DIARY STUDY



<https://tinyurl.com/3ju6tmt2>

<https://penstore.dk/dk/ballograf/epoca-p-kulglepen>

<https://vshopg.tk/products.aspx?cname=custom+disposable+cameras&cid=109>



DIARY STUDY

- Is a research method used to collect qualitative data about user **behaviors, activities, and experiences in situ**
 - What, where, who?
 - Longitudinal: from a few days to months (typically 3-14 days)
 - Researchers are remote from participants:
 - Participants control the timing and means of capture
 - Researchers suggest the timing and means of capture
 - Guidance in the tasks description
 - Prompting by messages, emails, notifications



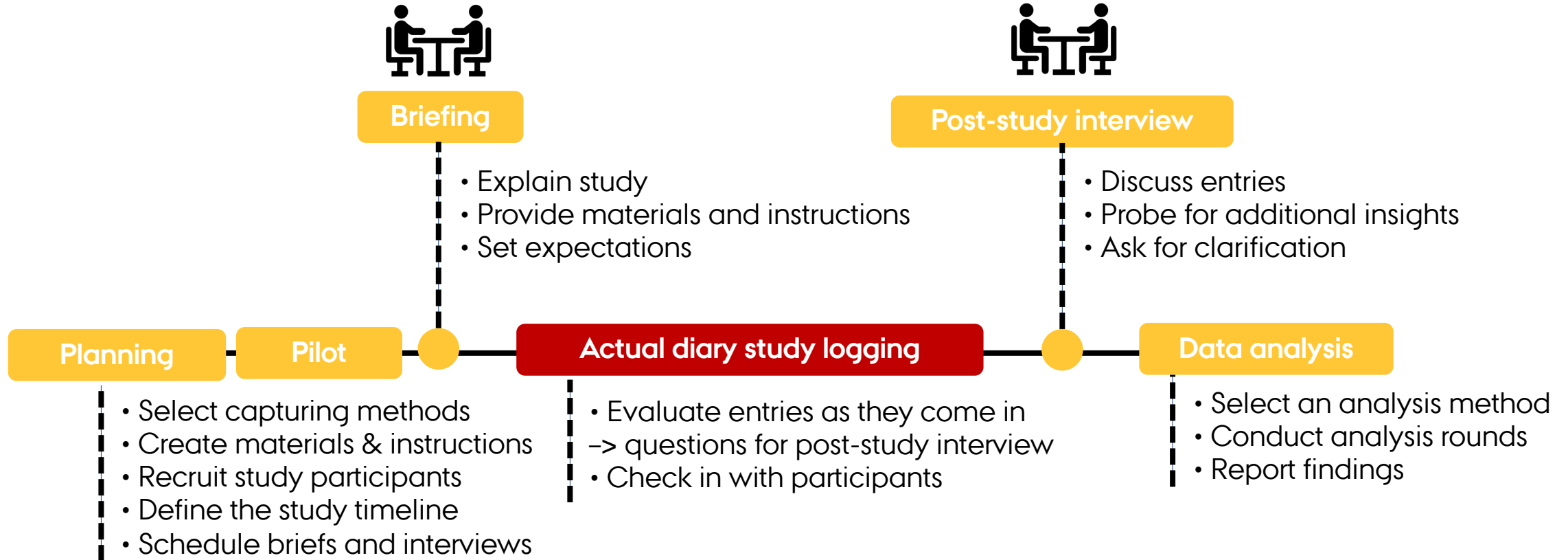
EXAMPLES OF DIARIES



Anna Luusua, Johanna Ylipulli, Marko Jurmu, Henrika Pihlajaniemi, Piia Markkanen, and Timo Ojala. 2015. Evaluation Probes. In Proceedings of the 33rd Annual ACM Conference on Human Factors in Computing Systems (CHI '15). ACM press, 85–94. <https://doi.org/10.1145/2702123.2702466>



DIARY STUDY ACTIVITIES TIMELINE



DIARY STUDY

- Can take place as:
 - A feedback study
 - An elicitation study
 - **Combination**: results from the feedback study act as prompts for discussion in the elicitation study



FEEDBACK STUDY

- Participants answer **predefined questions about certain events**
 - **Asynchronous** communication between the researcher and participant
 - **Participant driven**: participants answer questions about some event when it occurs
- **Benefits:**
 - as questions are asked at the time of the event, or in situ → provide accurate responses to questions that depend on recall of the event
- **Drawbacks:**
 - Overburdening participants with questions, when the number of events reported is high because the act of answering questions is a significant distraction from their main task.



ELICITATION STUDY

- Participants **capture media** that are then **used as prompts for discussion in interviews**
 - Synchronous communication between the researcher and participant
 - Participants merely capture some information about the event that will serve as a memory cue during a later interview
- **Benefits:**
 - Less burdensome than feedback
 - rapid capture of prompts, such as a photograph, audio, tangible objects
- **Drawbacks:**
 - Potentially inaccurate recall



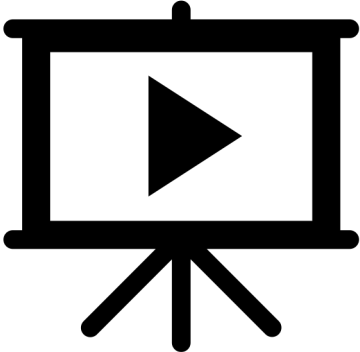
CONTENTS OF THE DIARY

- An **introduction page** with clear instructions and expectations for how often participants should fill in information
- **Question pages for every day** you expect your participant to be filling in the diary
 - What did you do today?
 - What did you like the most about [task/activity]?
 - What did you like the least about [task/activity]?
 - How could that have been made better for you?
 - How did you feel about your experience [doing task/activity] today?
 - Why did you feel that way?
 - Did anything get in your way?
- Instructions for any photographs or videos you want them to take each day.
- A **wrap-up page** with concluding questions to be filled at the end of the study



**What kind of questions
related to the course topic
you could add in a diary
study?**

Social music listening/ composing & music creation/ learning?



ROLE OF MEDIA IN DIARY STUDIES

Carter, S., & Mankoff, J. (2005). When participants do the capturing: the role of media in diary studies. In Proceedings of the SIGCHI conference on Human factors in computing systems (CHI'2005). ACM, New York, 899-908.

Kümpel, A.S. (2021). Using Messaging Apps in Audience Research: An Approach to Study Everyday Information and News Use Practices, Digital Journalism, DOI: 10.1080/21670811.2020.1864219



FIND THE INFORMATION IN GROUPS

Open the article from Bs (Content -> Week 6/10 Diary Studies -> Before class-> Carter & Mankoff, 2005. When participants do the capturing: the role of media in diary studies)

Groups 1-3: Photo diary study

Groups 4-6: Transit decision diary study

Groups 7-9: Festival diary study

What was the focus of the study?

What kind of data was gathered?

What were the results of the study?



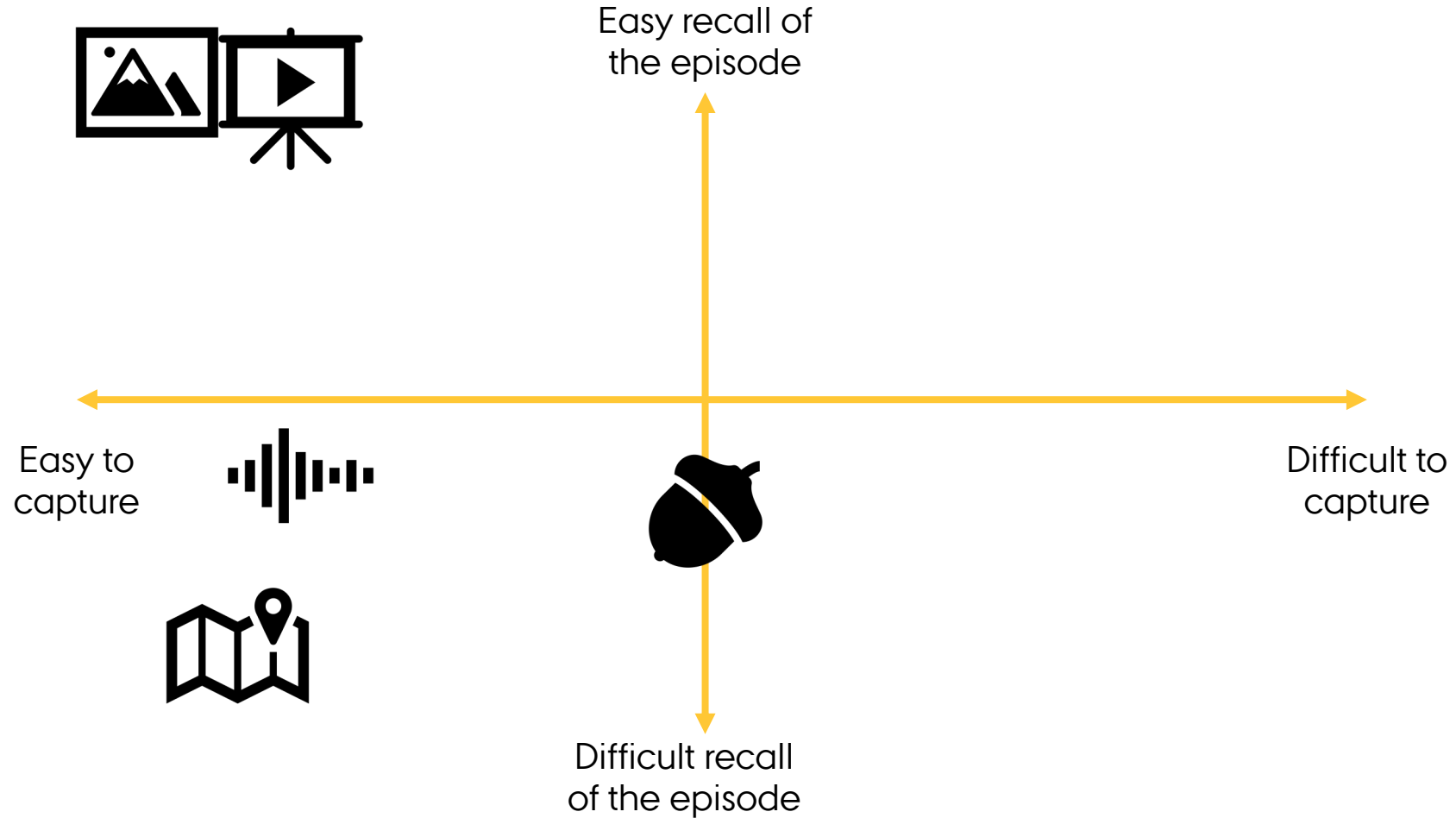
Photo/transit/festival diary study

What was the focus of the study?

What kind of data was gathered?

What were the results of the study?

MEDIA IN THE DIARY STUDIES



MEDIA IN THE DIARY STUDIES



- **Photos**: the easiest to capture and recognize: best support of **who** and **where** recognition



Studies where details are important



- **Audio clips**: easy to capture events secretly & lightweight media appropriate for annotation, but suffer from recognition problem, but once recognized provides adequate support to participants to recall events



- **Tangible objects**: do not lend themselves to who or where recognition, but elicit participants' creative explanations of attitudes and beliefs



- **Raw location data**: is not likely to lead to better recall of an episode. (Experience sampling method (ESM) works in some studies when the amount of events stays within a proper threshold)



HOW TO SUPPORT RECALLING?

- To support recall of ambiguous events
 - A brief annotation for each capture event is needed
 - Suggested way:



Lightweight
capture tools



lightweight
in-situ annotation



thorough
ex-situ annotation



review by
participants & researchers



MESSAGING APP DIARY APPROACH



- Using of messaging apps already used by people (WhatsApp, etc.)
 - No additional apps needed → **convenience**
 - Easy to integrate into participants' daily routines → **continuous participation & improved response rates**
 - Provides **easy-to-use multimedia documentation** solutions for the sharing of rich and context-sensitive data
 - Allows researcher for an easy way for sending prompts & an instant feedback channel
- Allows participants to record their experiences, feelings, and thoughts “**where they are**”



(Kümpel, 2021)

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**What could be the
downsides of using
WhatsApp in the diary
studies?**

MESSAGING APP DIARY APPROACH



- Needs constant attention from the researcher in the documentation phase -> **time-consuming**
- Apps are privately owned by international companies -> **data security, GDPR of sensitive data**
- Participants allow the researcher into their personal world-> **mixing of personal life and participation in research**



DIARY STUDY PIPELINE

- 1) A participant takes a photo
- 2) The participant annotates the photo with an audio recording
- 3) The participant uses a tool (an application) to log the photo and audio and add more annotations
- 4) The researcher provides feedback about the captured data
- 5) The researcher holds an elicitation interview with the participant using the captured media as prompts



CULTURAL PROBES

Gaver, B., Dunne, T., & Pacenti, E. (1999). Design: cultural probes. *Interactions*, 6(1), 21-29.



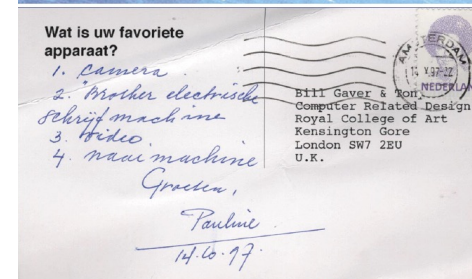
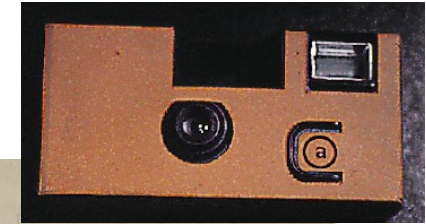
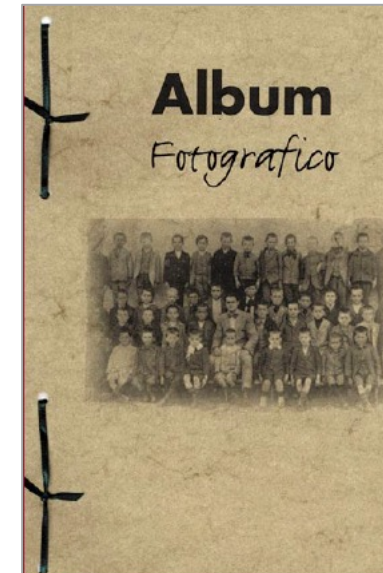
USER-CENTERED INSPIRATION

- Data collection to **inspire** design
 - Stimulate designers imagination
- Helps designers to familiarize with the design context and learn the culture
- Helps to establish a conversation with the target group of people that can last throughout the project
- Overcomes the distance
 - Geographic and cultural + language barriers
- Respects the respondents



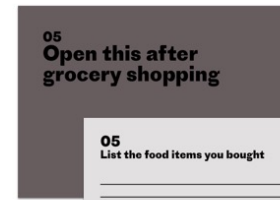
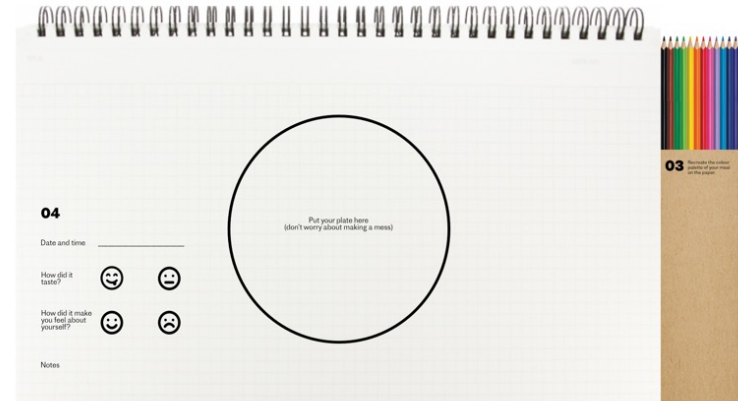
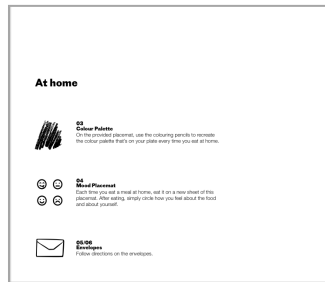
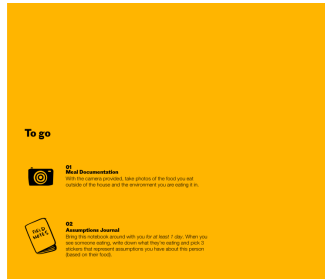
AESTHETICS

- Idea is to reduce the distance between the designers and target group
- Little bit abstract/alien design aesthetics
 - Delightful, but not childish
- Not too professionally finished!
 - Personal and informal feeling
 - Revealing the energy put to the creation
 - Revealing the tastes and interest of the designers -> making target group to reveal themselves to the designers



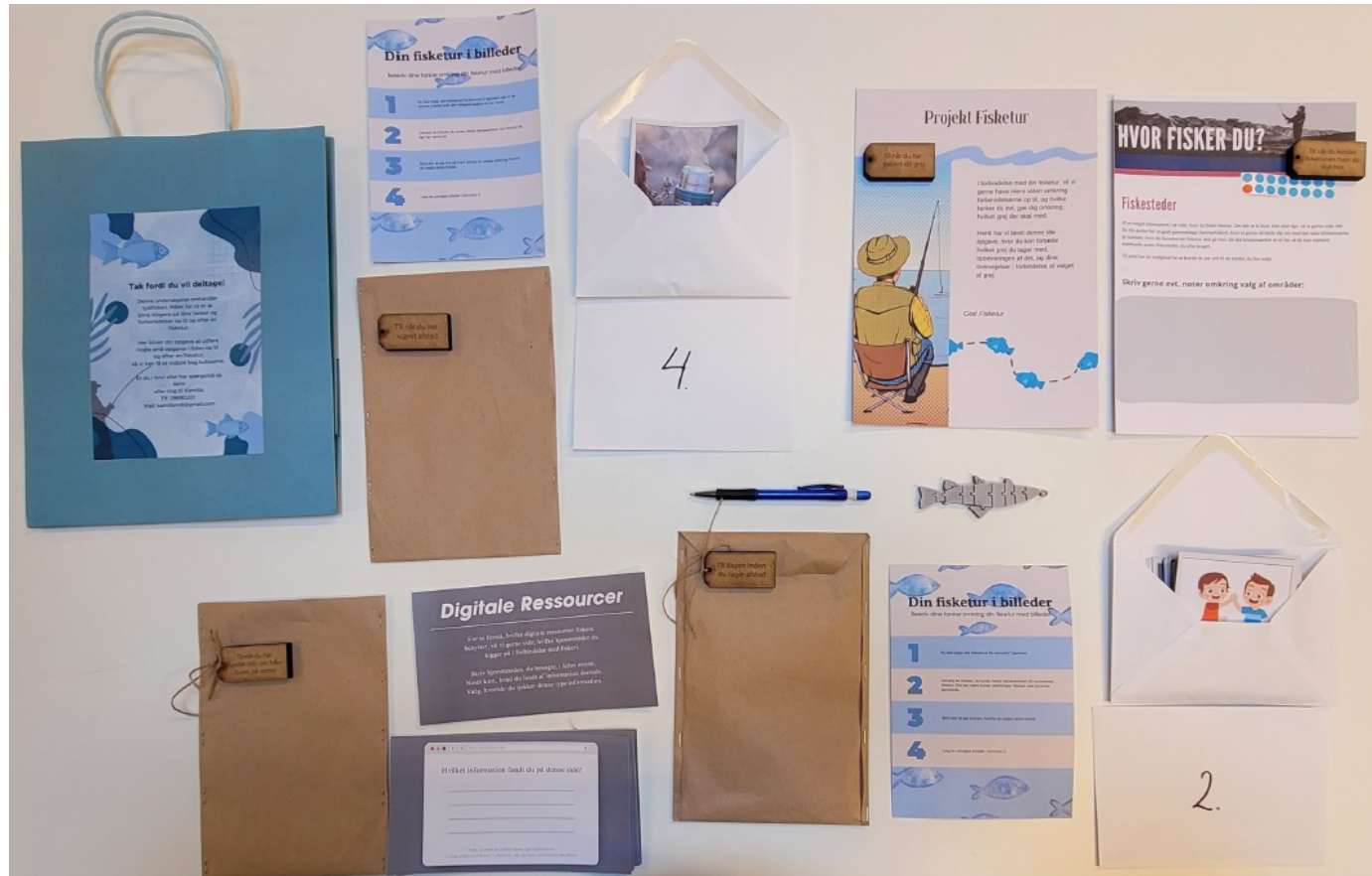
EXAMPLES

CATHERINE LEGROS



EXAMPLE: ITPDP PROJECT 2025

AESTHETICS RELATED TO THE THEME



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EXAMPLE: BSC PROJECT 2020

PACKAGE AND SURPRISE

Keep the interest alive during one week study



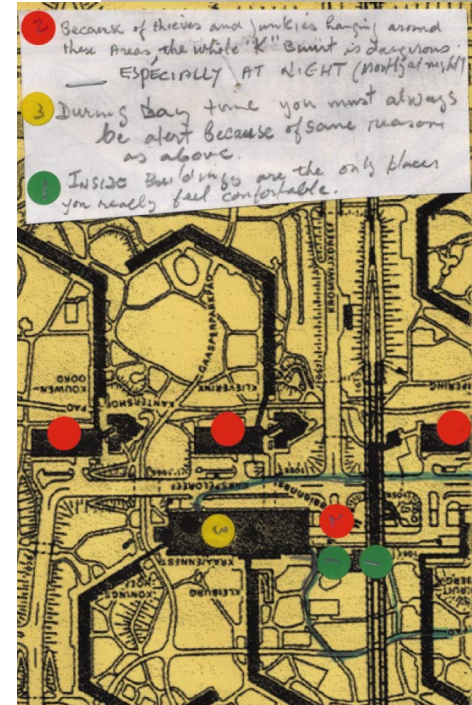
© Rebecca Rauff Mouritsen and Christoffer Vorgaard Ashorn & Louise Mathiasen and Trine Eg Fredslund



MAP IN PROBES

INQUIRING ATTITUDES ABOUT THE ENVIRONMENT

- Map, questions and different coloured dot stickers to mark the answers on **where**:
 - They would go to meet people?
 - They would go to be alone?
 - They liked to daydream?
 - They would like to go but can't?
- To emphasise individuality:
 - Printed on different kinds of papers and cut into envelope forms -> easy to fold together and put into mail

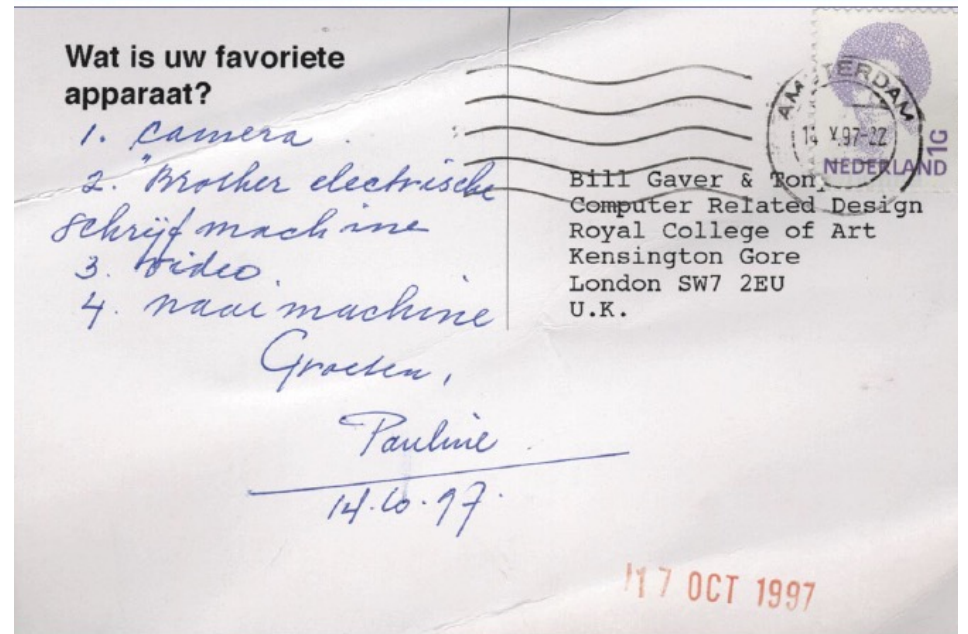
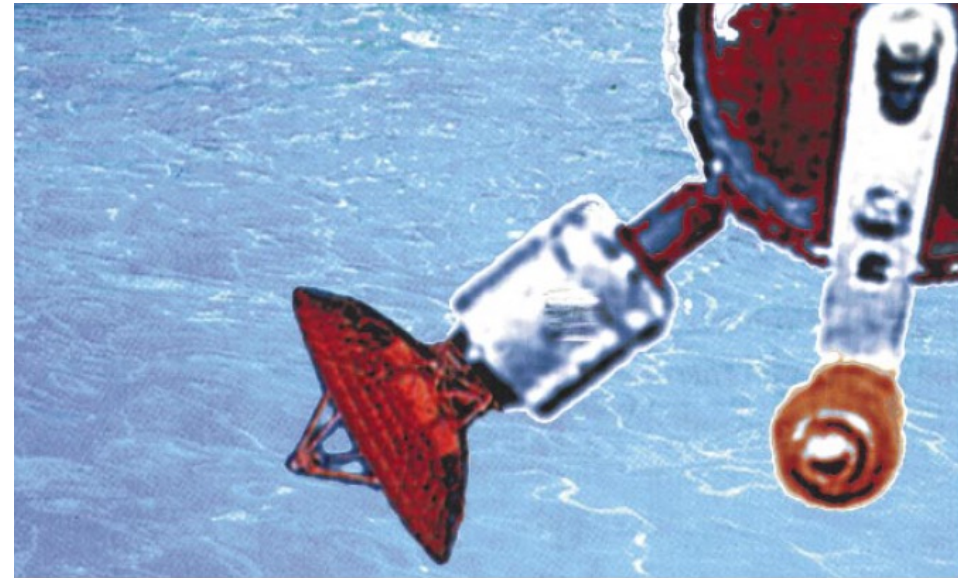


Immagini che Peccioli sia New York...



POSTCARD IN PROBES

- Inquiring about target groups' attitudes towards their lives, cultural environments, and technology
 - Informal and friendly way of communication
- Place image at front & 1 question at back:
 - Please tell us a piece of advice or insight that has been important to you. (attitude)
 - What do you dislike about (city/building)? (context)
 - What place does (x) have in your life? (attitude)
 - Tell us about your favourite device (technology)
- Oblique wording and evocative images to open space for possibilities
- Name and address of the designer + pre-stamping for return!



Create a probes postcard with one image on the front and one question about attitude/context/technology related to the Social music topic on the back.



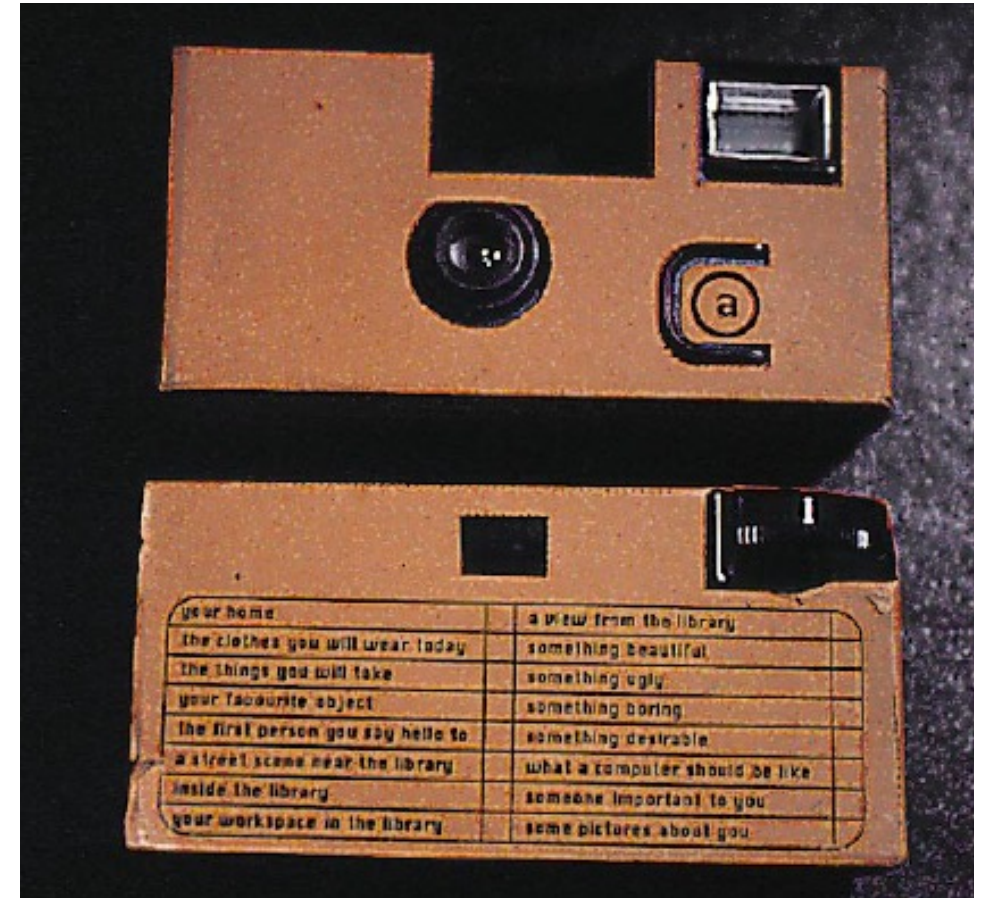


A large rectangular frame containing a smaller square box in the top right corner and five horizontal lines in the bottom right area, serving as a template for a document or envelope.

Give your card to another
team and wait for the card
to return to your team's desk
later 😊

CAMERA IN PROBES

- Should be repackaged to separate it from its commercial origins and to make it fit with the other probe materials
- Mark on the backside/instruction label the requests for pictures:
 - Your home
 - Something desirable
 - Something boring
 - Unassigned pictures → whatever participants want to show to designers before mailing the camera back



Disposable camera: <https://tinyurl.com/47rej4mm>

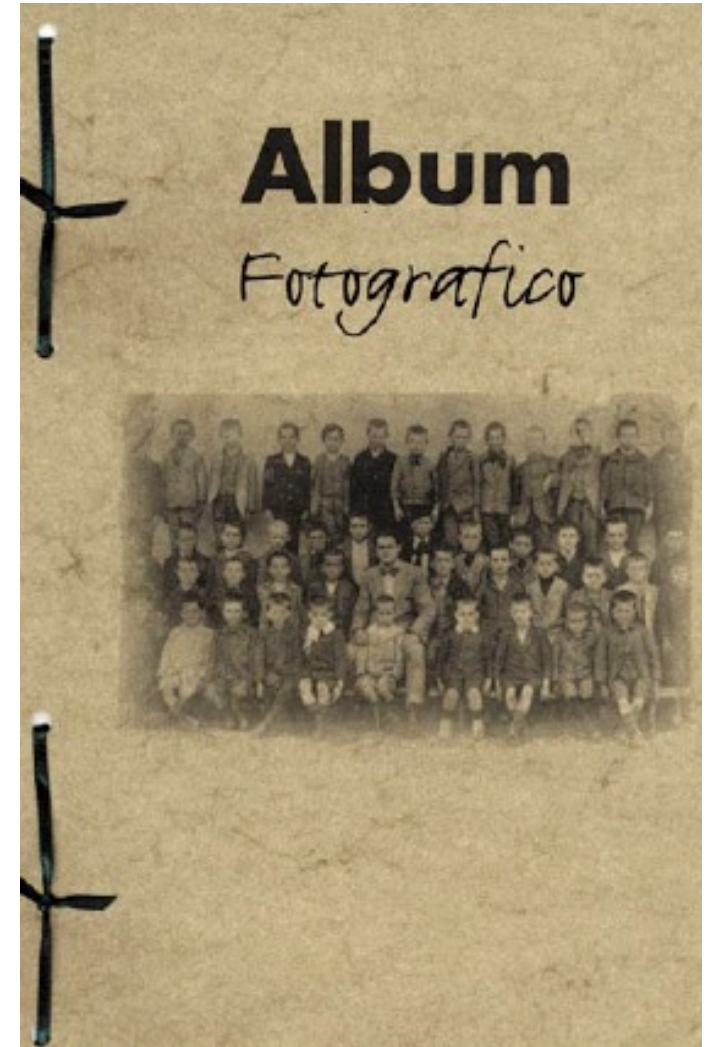
Reusable camera: <https://tinyurl.com/53rkmcus>

Instant camera: <https://tinyurl.com/3bsws9jn>



BOOKLETS

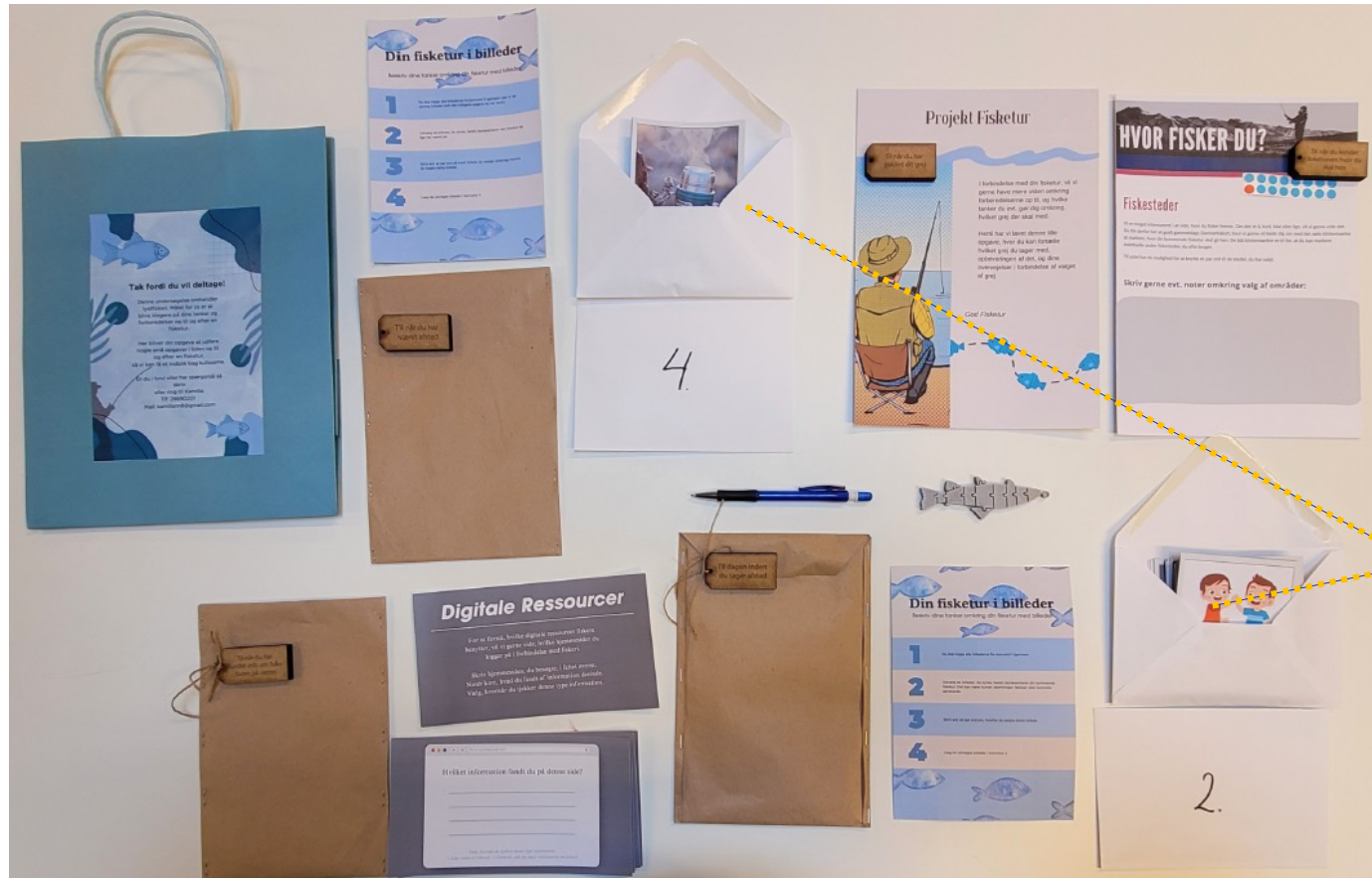
- **Photo album**
 - Pictures or text to tell a story about the participant
- **Diary**
 - The entries are done daily, for a total of a week or other period of time
 - Record use of something:
 - What?
 - With whom?
 - When?
 - Example: television/ radio use or calls



EXAMPLE: ITPDP PROJECT 2025

5 TASKS

Selected fishing gear and reasoning of the preferences?



Map: Fishing location preferences?

Emotional reflection through images (before & after the fishing trip)?

What websites do you use for research and planning before fishing trip?

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LAUNCHING THE PROBES

- **Personal introduction** to the group of participants
 - Present yourself & your intentions
 - Answer questions
 - Encourage the participants to take an informal, experimental approach to the materials
 - Introduce the types of things participants will find from the probes package
- Learn about the participants and **create enthusiasm and trust!**

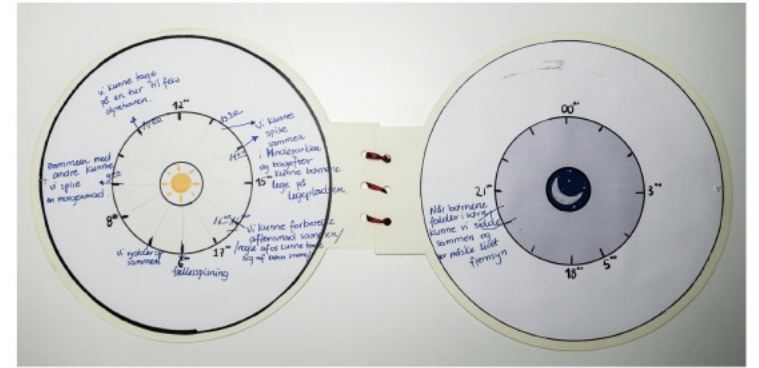
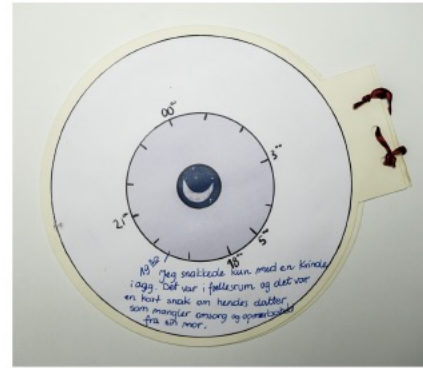
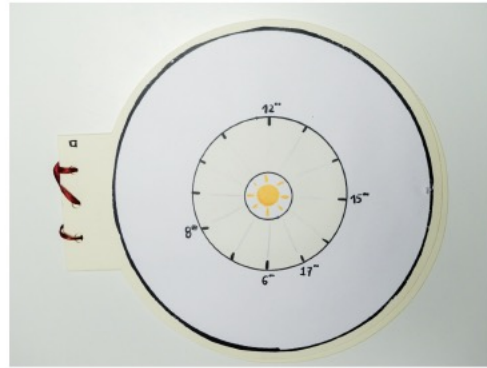


THE RETURNED PROBES & DATA

- Allows designers to
 - Familiarize themselves with the design contexts and people who are they designing for
 - Ground proposals in detailed textures of the local
- Inspiration rather than direct design proposal!



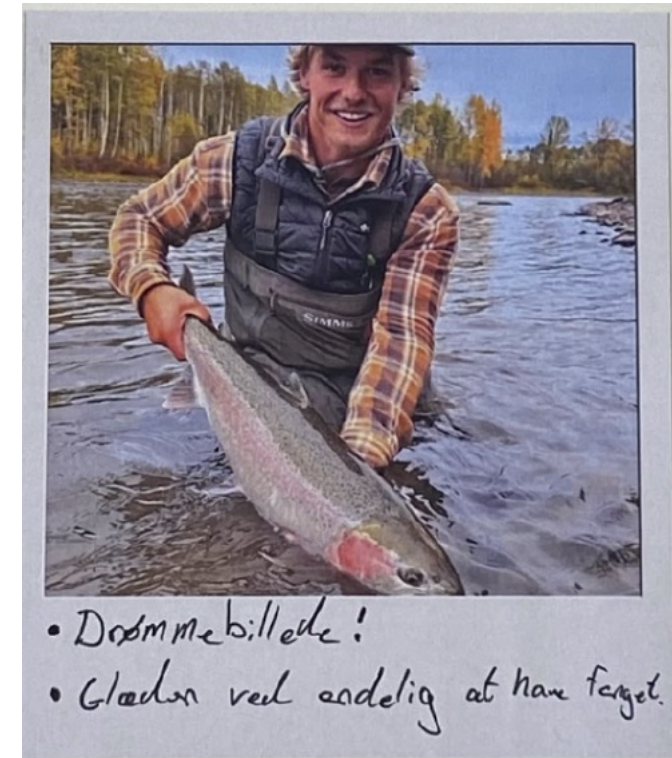
RETURNED



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RETURNED



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QUALITATIVE DATA ANALYSIS

General about qualitative data analysis (Blandford et al. 2016), Affinity mapping (Scupin 1997), and thematic analysis (Braun and Clarke, 2012)



AFFINITY DIAGRAM (LEARNED IN FITDES)

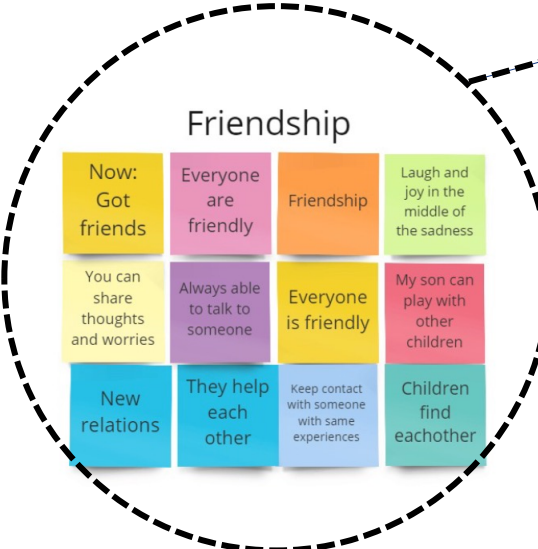
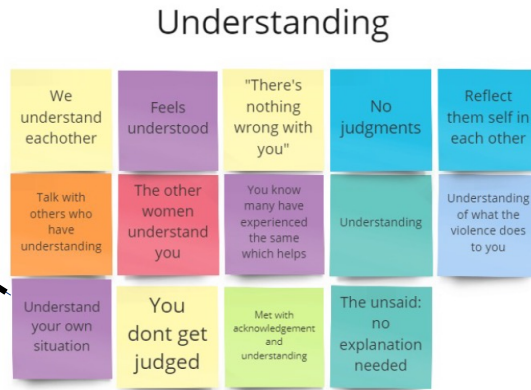
- **Affinity diagram** help organize your data into groups of similar items
- Process of affinity mapping:
 1. Record all notes or observations on individual cards or sticky notes (can be done in Miro.com as long as you have pseudonymized data and your “key file” is not stored in it, if you are unsure check here: <https://studerende.au.dk/en/it-support/information-security/data-protection-gdpr/projects>)
 2. Look for patterns in notes or observations that are related and group them
 3. Create a group for each pattern or theme
 4. Give each theme or group a name
 5. Read it through carefully and combine or break themes until saturation is reached
->Affinity diagram is ready
- Create a statement of what you learned about each group -> provide your analysis or key insights!



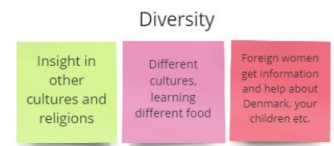
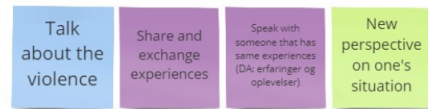
EXAMPLE AFFINITY DIAGRAM

Create a statement of each category to present your findings

Each participant is presented with different color



Scheme names ----- Share experiences/knowledge



miro

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ANALYSIS/ PRESENTATION OF FINDINGS

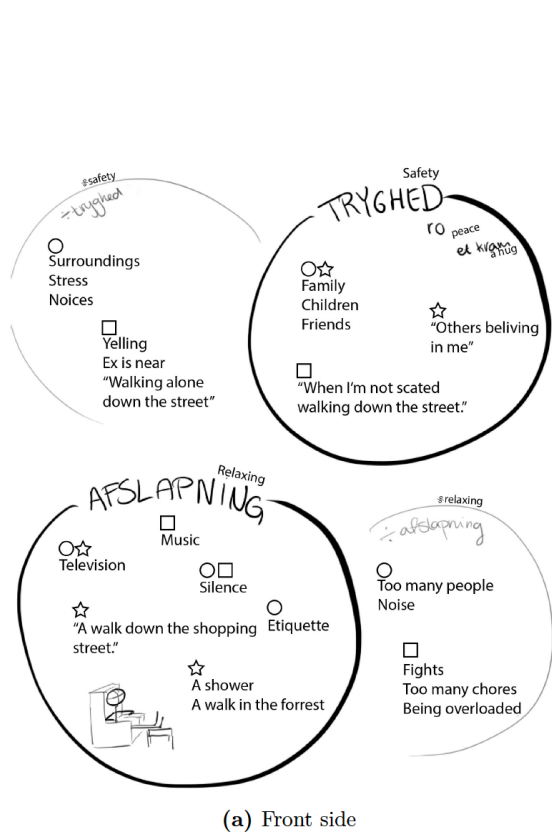


Figure 4.2: Compared replies to task 1) Emotion Bubbles
Circle, Star and Square represents the different respondents

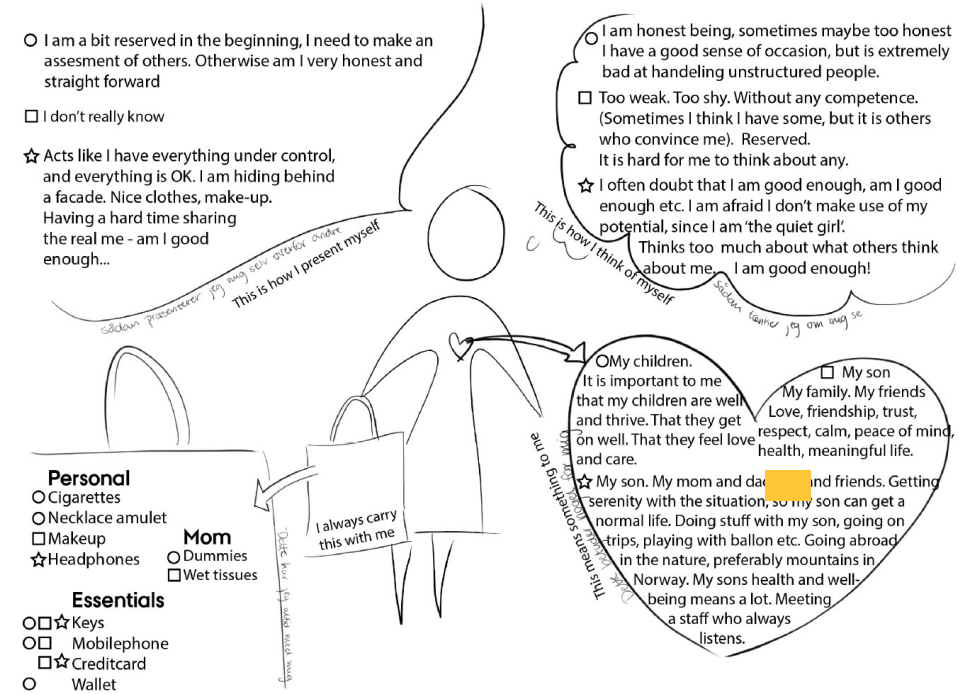
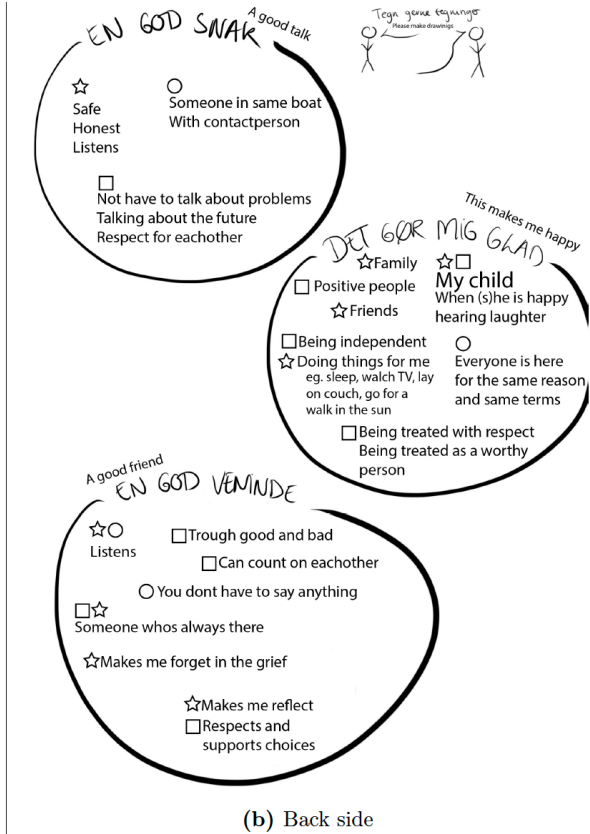


Figure 4.3: Combined replies to task 4) My World
Circle, Star and Square represents the different respondents

Anonymous code



THEMATIC ANALYSIS (TA)

- › Systematic and sophisticated method for identifying, organizing and offering insight into patterns of meaning (themes) across a data set
- › Accessible, flexible, and popular method
- › Driven by research question
 - › Identifying relevant patterns to answering to it



FLEXIBILITY AND CHOICES IN TA

Many approaches to choose from, but for you these two are important at this point:

- › Inductive approach: “What is in the data”
- › Deductive approach: “Researchers decide what is mapped”
- › In reality, we always combine these two approaches!



FLEXIBILITY AND CHOICES IN TA

Inductive approach

- › “What is in the data”
 - › **Bottom-up**: the **codes** and **themes** derive from the data
 - › What is mapped **relates closely to the data**
 - › **Experiential** in its orientation
 - › **Essentialist** in its theoretical framework:
 - › Assuming that there is a knowledgeable world
 - › “**Giving voice**” to experiences and meanings of that world as reported in the data



FLEXIBILITY AND CHOICES IN TA

Deductive approach

- › “Researchers decide what is mapped”
 - › **Top-down**: the **codes** and **themes** derive from researchers' ideas and concepts
 - › What is mapped has **a looser link to the data**
 - › **Critical** in its orientation
 - › **Constructionist** in its theoretical framework:
 - › examining how the world is put together (i.e., constructed) and the ideas and assumptions that inform the data gathered.



PREPARING DATA FOR ANALYSIS

Transcribing and working with the raw data

› Transcribe the audio data (Transcriber in Ucloud)/per participant (Px, where x is participant ID number, I= interviewer):

- › **Verbatim**= Capturing every sound made (e.g. throat clearing, laughter, and verbal pauses: “ah,” “um,” and “uh” + other noises (e.g. a phone ringing or a door slamming).
- › **Edited**= edited to be clear in grammatic (avoid this)
- › **Intelligent verbatim**= edits out distracting filler words & sounds, repetitions, ramblings, non-standard words, and irrelevant conversations



HOW TO DO THEMATIC ANALYSIS?

6-Phase Approach

- 1) Familiarization
- 2) Generating Initial Codes
- 3) Searching Themes
- 4) Reviewing the Potential Themes
- 5) Defining and Naming the Themes
- 6) Producing the Report

In practice, these phases are done in parallel!



1) FAMILIARIZATION

Start by familiarizing yourself with the data

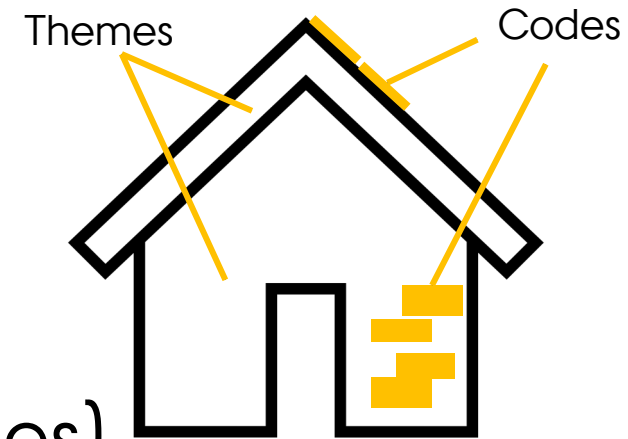
- › Listening to the audio, watching videos, and reading the transcripts
- › Write down some initial thoughts while doing so in a file or in a notebook
- › Annotate the whole data transcripts by underlining, noting, or color highlights
 - › Helps you to read the data as data
 - › Focus on things related to your research question



2) GENERATING INITIAL CODES

Systematic analysis of the data

- › **Codes** are the building blocks of the analysis (tiles)
 - › **Semantic**: descriptive, stay close to the data
 - › **Latent**: identify the meaning behind the semantic surface
 - › Usually, a mix of both
- › Code each data item in its entirety before coding another
- › Modify codes when necessary and read the data again!
- › Cut and paste data from all participants in another Word file under themes (keep the participant ID (Px) with the snippet)



2) CODE EXAMPLES

Exhibit 4.1
Example of Coded Transcript (Andreas)

Transcript

Andreas: . . . I sometimes try to erm not conceal it that's not the right word but erm let's say I'm in a in a seminar and somebody- a a man says to me "oh look at her"

VC: mm

Andreas: I'm not going "oh actually I'm gay" (Int: mm [laughter]) I'll just go like "oh yeah" (VC: mhm) you know I won't fall into the other one and say "oh yeah" (VC: yep) "she looks really brilliant"

VC: yep

Andreas: but I sorta then and after them you hate myself for it because I I don't know how this person would react because that person might then either not talk to me anymore or erm might sort of yeah (VC: yep) or next time we met not not sit next to me or that sort of thing

VC: yep

Andreas: so I think these this back to this question are you out yes but I think wherever you go you always have to start afresh

VC: yep

Andreas: this sort of li-lifelong process of being courageous in a way or not

Codes

Not hiding (but not shouting)

Heterosexual assumption

Hidden curriculum of heteronormativity

Coming out is difficult (and not socially normative)

Dilemmas created by the heterosexual assumption

Managing the heterosexual assumption by minimal agreement

Coming out imperative

Being a "happy, healthy" gay man

It's important to be honest and authentic

Fear/anxiety about people's reaction to his homosexuality

Heterosexism is a constant possibility

Heterosexism = exclusion

Heterosexual assumption

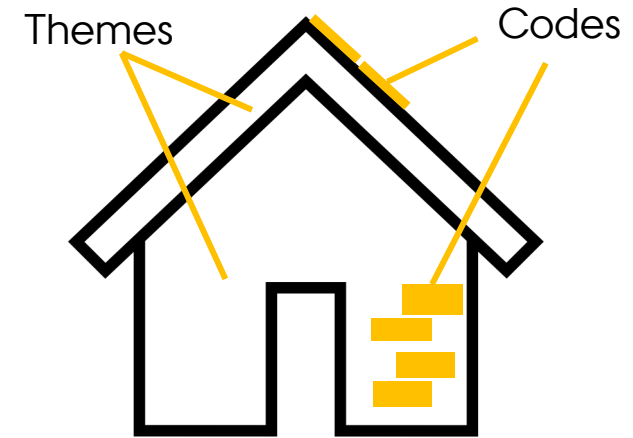
Coming out is difficult (and not socially normative)



3) SEARCHING FOR THEMES

Themes (Walls & roof)

- › Searching for themes is an active process
 - › Reviewing codes and coded data to identify broad topics around the code clusters
 - › Thinking of a particular story about your data, together the themes should provide a meaningful picture of your data!
- › In an 8000-10000-word article, there are typically **2-6 themes**



3) CODE EXAMPLES IN THEME SEARCH

Exhibit 4.2
Six Codes With Illustrative Data Extracts (Direct Quotes)

Modifying speech, behavior, and practices to avoid heterosexism	Tensions in relating to straight men	Incident of (naming) homophobia/heterosexism	Fear/anxiety about people's reactions to his sexuality	Managing the heterosexual assumption by minimal agreement	Monitoring/assessing people/the environment for the possibility of heterosexism
<p>I'm not somebody that goes out looking for trouble . . . (David)</p> <p>so you don't want to necessarily go down that road, so you sort of make up some- not make up some story, but you only tell sort of half the truth (Andreas)</p> <p>I would feel fine going clubbing [to a straight club] with my boyfriend but I'd be very wary of making it obvious (John)</p> <p>if I'm out with my boyfriend and it's late at night and we're sort of walking home and we'll sort of holding hands and . . . if it's like mostly girls and stuff and that's okay but if a group of</p>	<p>I know if I go into a lecture hall and I'm like on my own without a group some of the lads are a little bit less inclined to sort of sit with you in a way . . . (David)</p> <p>that's the old thing that it's sort of easier in a way to be out with females than with sort of you know blokey blokes (Andreas)</p> <p>I did have quite a- an interesting conversation with one guy . . . at the end of the conversation . . . he goes. . . "you're an actual really nice guy aren't you? 'Cos I wasn't really over sure about you when we first started, 'cos you could tell you were gay as soon as you walked</p>	<p>This one guy drunk just came along and just started telling me to my face I was sick that there was something wrong with me, there was something wrong with us and we should [f**k] the hell out of there . . . (Asha)</p> <p>I have once seen a group of lads standing outside one of the [gay] bars like jeering and stuff . . . (John)</p> <p>There's this one person from work who's extremely religious, and I don't mention it [my sexuality] whatsoever, he did mention one story that er gay people were cursed by the god and turned into monkeys (Asha)</p>	<p>I'd just hate to see what my dad would do (Asha)</p> <p>I was a little bit worried about how I was treated, I didn't want to go out and start helping them in shoe shops . . . (David)</p> <p>I do remember being a bit worried about who I'd end up living with because I opted for a student house and that's five random people thrown with you (John)</p> <p>I was asked . . . "why did you come from another country to Bristol?" if you er go into this er spiel about "oh there was somebody involved" then you're close to "who was it then?"</p>	<p>I realize and notice that I sometimes try to erm not <u>conceal</u> it, that's not the right word, but erm let's say I'm in . . . seminar and somebody- a man says to me "oh look at her" I'm not going "oh actually I'm gay" I'll just go "oh yeah" you know I won't fall into the other one and say "oh yeah she looks really brilliant . . ." (Andreas)</p> <p>I don't agree but I don't disagree, I kind of erm, I probably just say "yeah she-" What would I say? Probably something like "oh she looks okay" or "yeah she looks nice" but I wouldn't say "oh yeah like I wanna (laughs) I wanna do her" or something</p>	<p>just how much I know them . . . there's a lot of people I wouldn't go into great detail with about what I get up to and stuff, whereas other people I would, yeah I suppose I like to feel reasonably safe when telling them stuff like that (John)</p> <p>erm I just remember him making some kind of comment to me on the bus to London about Earl's Court and gay art or something and er yeah, and I just I didn't think that he'd be the sort of person that'd be that bothered by things like that you know what I mean (John)</p>



4) REVIEWING POTENTIAL THEMES

Quality checking

- › The developing themes are reviewed in relation to the coded data and the entire data set
 - › Check if the themes work with data under them, if not relocate the data snippets under another theme
 - › Redraw boundaries of themes to better describe the data under them
 - › Consider if it is a theme or code
 - › Is there enough meaningful data to support the theme?
 - › Is the data too diverse and wide-ranging/ does the theme lack coherence?
- > If not create additional themes/refine the existing ones



5) DEFINING AND NAMING THEMES

What is unique and specific in each theme?

- › Write a few sentences to sum up what is the essence of the theme
- › Good themes:
 - › They have a singular focus: do not try to do too much
 - › Are related to each other, but do not overlap (can build on previous themes)
 - › They should directly address your research question
- › Note that together the themes should tell a coherent story about your data!



5) DEFINING AND NAMING THEMES

What is unique and specific in each theme?

- › Deep analytic work in this phase
 - › **Descriptive**: using data in an illustrative way (easy to start with)
 - › **Conceptual and interpretative**: latent meanings in the data
- › Telling the story:
 - › Data does not speak for itself! Don't just paraphrase the content of data
 - › Your analytic narrative will tell the reader **what** in the extract is interesting and **why**
 - › The data needs to be interpreted in relation to your research question
- › Naming should be informative, concise, and catchy

} Often a combination of both!



5) DEFINED & NAMED THEME EXAMPLES

Exhibit 4.3 Definitions and Labels for Selected Themes

Theme 1. “There’s always that level of uncertainty”: Compulsory heterosexuality at university. Maps the participants’ experiences of (infrequent) homophobia and (*constant*) heterosexism and highlights tensions experienced in relating to (straight) others, particularly people who are common sources of heterosexism and overt homophobia (i.e., straight men; members of religious and non-White groups), and feelings, or fear, of exclusion and not belonging. Heterosexism meant participants negotiated their sexual identities in an uncertain environment and experienced constant (but minimized) fear of people’s reactions to their sexuality. They had expected university students to be liberal and open minded and were surprised and disappointed they weren’t. But they felt this applied if you were “straight-acting,” indicating university is a safe space only if you are a “good gay.” Participants’ experienced difficulty coming out at university but also internalized and took responsibility for these difficulties rather than viewing coming out as something that is difficult because of compulsory heterosexuality. Although participants expressed some anger about experiences of overt homophobia, some homophobic and heterosexist “banter” (e.g., antigay humor) was acceptable if from friends—an indication that friends were comfortable with their sexuality but wasn’t acceptable if from strangers. The heterosexual assumption and compulsory heterosexuality were typically framed as a to-be-expected part of normal life.

Theme 2. “I don’t go out asking for trouble”: Managing heterosexism. Outlines the ways the participants modified their speech, behavior, and practices to avoid heterosexism and homophobia and continually monitored people and the environment for evidence of potential heterosexism or homophobia. They constantly weighed whether it was safe to come or be out with a particular person or in a particular space. The participants typically assumed responsibility for managing heterosexism (they don’t “ask” for trouble) and accepted this as a normal part of life. They seemed to lack a sense of entitlement to live free from heterosexism and a political and conceptual language with which to interpret their experiences of heterosexism and homophobia.

Theme 3. “I’m not hiding, but I’m not throwing it in people’s faces”: Being out (but not too out) at university. Focuses on the degree to which the participants were out and open about their sexuality at university and the management of sexual identity amid competing pressures to be a “happy, healthy gay” (comfortable with and open about their sexuality, with a “fully realized” gay identity) and a “good gay” (not too “overt”; not “forcing” their homosexuality on others).



6) PRODUCING THE REPORT

Reporting the findings in the publication, thesis, or report

- › In qualitative analysis, the analysis phase is usually never completed before write-up, but writing and analysis are interwoven
 - › Good writing comes with practice, but try to avoid repetition, paraphrasing, unnecessary complexity, and passive phrasing
- › Order of the themes should create a coherent story:
 - › Logical and meaningful
 - › Building up on previous themes is possible



6) FINAL THEME REPORTING EXAMPLE

Exhibit 4.4

Report of Theme 2: “I don’t go out asking for trouble”: Managing heterosexism [excerpt]

In common with others (e.g., Taulke-Johnson & Rivers, 1999), our participants described monitoring and assessing people and the environment for evidence of potential heterosexism, weighing up whether it would be safe to come and be out. They decided *not* to come out when people made overtly antigay comments. Asha, for instance, took the comment “one thing I just can’t understand is gay people” as strong evidence of a potential negative response to his coming out and chose not to. They made decisions *to* come out when people discussed gay-related issues in a broadly positive way, mentioned gay friends, or expressed “gay-friendly” sentiments (e.g., “want[ing] to be the ultimate personal fag hag,” Asha).

This monitoring was sometimes a relatively passive process (“I just picked up tell-tale signs about it,” Asha); at other times, participants actively “test[ed] the waters” (David) and “tr[ie]d and manipulate the conversation to head in that direction and see how to respond to it” (Asha). Asha described this rather evocatively:

Asha: just basically erm er, does he have a gay friend? Yes or no, is he alright with a gay friend? Yes or no. This person is alright to go out with- you know to come out with and basically if the answers are different the questions are different and the outcomes would be different . . . you’re just trying to you know answer all the questions to see what the outcome is and it’s kinda a bit of a headache

VC: It sounds exhausting, and stressful

Asha: It is, very much so but it’s kinda something that I have in the back of my mind . . . I find out you know which box they tick, which box they don’t tick and if they tick the right ones or if they tick the wrong ones I know what action to take from there . . .

VC: Yep yep, god that sounds very hard

Asha: Well the thing is it’s almost kinda- I wouldn’t, I don’t know it’s something that just happens in the background you know- I hardly notice it

VC: Yeah like this processing that going on and kinda churning away



DOING THEMATIC ANALYSIS WELL

Try to avoid common errors:

- › **Providing data extracts with no or little analysis** =no interpretation of what data tells us, what is important in it regarding the research question
- › **Using data collection questions** (interview questions) **as themes** for data analysis → better to focus on what participants say
- › **Lack of evidence**: provide examples that convince the reader that this pattern was evident in the data



EDITING TRANSCRIBES IN THE RESULTS REPORTING PHASE

Partly intelligent verbatim, adding things to ease understanding and shortening the quote + how to indicate it?

“Participant quotes are in *italic*.”

[your addition inside of these brackets are not italic]

“ When it first time popped open, I was looking over my shoulder, and a woman passed-by me, and it [bag] made a neeee! [makes a sound of the motor] and I was like oh shit! I felt very aware of it, [its] affect to people and [as] I am going to places where are people, so I was like noo [embarrassed sound and holds hand on the face], because I was like waiting it to [...] start moving. In terms of getting attention, I received that when it made sound.” (P2)

[...]
= something has been removed



DIRECT QUOTATION PRESENTATION

Pseudonymized (P1 or #1)/ first name (real or made up)/ code ★▲...

"For me, this lecture has been relevant in learning how to conduct diary studies." (P3)/ (#3)/ (Mia)

One participant (P3)/ (★)/ Mia stated: *"For me, this lecture has been relevant in learning how to conduct diary studies."*

★/ Star/ Mia stated: *"For me, this lecture has been relevant in learning how to conduct diary studies."*

A few participants (P3 & P6/ ★ & ▲ / Mia & Jake) found this lecture as helpful in learning how to conduct diary studies.

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