1. The microphone is there.

Marianne Oh, right. Oh, I see. I’ve never done – I’ve just got a nice cup of tea.

1. Oh, lovely. Okay. So, [Person 1], I’ll catch you when you come back into the room. I’ll see you soon.
2. Yes. That’s good.
3. Okay. Good.
4. And when you finish, yeah, you can just call me.

Marianne Yeah.

1. Oh, and I’m sorry, one last note; if you want to adjust the volume, you can just press here or here.

Marianne Yeah.

1. So if you want it louder, press that way, if you want it quieter, press that way.

Marianne Yeah. I heard her brilliantly just then.

1. Good. Well, it’s really nice to see you again. We really enjoyed talking to you in the focus group, and I’ve read through your diary and that’s really interesting as well. And some wonderful moments, like there was one particular visualisation you’d looked at you said, “This one isn’t worth the paper it’s written on!” and that was just so revealing, really. So thank you. So I guess I want to talk to you really about your experience of doing this extended diary keeping, partly in comparison to the shorter diary keeping that you did before the focus group, and then some more generalised reflections on visualisations. But first of all have you got any questions for me?

Marianne Not really. I really did enjoy it, actually. I had the feeling from your descriptions I should have used television more. And it turned out that I’d really only used the one very interesting television one on giant populations over 150 years. And I thought that was the sort of thing you were really more interested in than anything on paper. We’re moving into a different age completely. And since I’m old and old fashioned, I rather like the paper ones that I could at at my leisure longer and look again, and then comment. Some I found spoke to me immediately and others were, “What’s this about?” and I took time doing this. And I thought, “This is exactly what you wanted”.

1. It’s really apparent how much time you spent looking and thinking about them, and we really appreciate that. Thank you.

Marianne My writing is okay?

1. Oh, yes. Perfectly legible.

Marianne Lovely.

1. We are interested in the ones that you’ve seen on paper as well. It’s not just about the kinds of visualisations you see online or on the telly. Those are part of it, but the newspaper ones and the magazine ones you picked up are part of the study as well. I do have a particular question about your diary to ask before we move on to the more general questions and that’s you wrote about quite a range of different kinds of images, so you wrote about some graphs and area charts, map data, and you also wrote about adverts. Some postcards, like campaigning postcards, illustrations that were used to accompany articles, and I wondered why you picked this range of visualisations and what do you mean by visualisation? Since we’re particularly interested in the data visualisations, so the graphs and the charts, so I wondered what your sort of interpretation and visualisation was when you were doing the diary?

Marianne Well, it had a lot to do with the fact that [Person 1] found us in an art group. So I thought initially I was – people were interested in me as an artist. So I responded particularly to the ones with a lot of colour, speaking to me artistically immediately, and that was probably a guiding principle. But on the other hand, I couldn’t really hide my interests, I mean, I’m involved in the peace movement and the ecological movement and I try and support the homeless by buying the Big Issue, so it’s quite revealing what I encounter. I think I said in our earlier meeting that I wasn’t really interested in sports, so when we had a sports visualisation I didn’t know what to do with it and I wasn’t bothered. So I picked the ones that made sense to me artistically or politically in the areas where I’m interested. And hopefully since I’m only one of a larger group of people that you’re going to be interviewing, that’s only one aspect, and therefore okay.

1. Yes. Yeah. Absolutely. And you did write about quite a lot of data visualisations as well. Perhaps about 15 to 18, something like that. So yes.

Marianne My last ones. And I’ve listed them all in case we’re – you want to enquire about any particular one. And I have either ticked them as I went along or I had a cross. You know? Like in school days. Sometimes I had a double tick and sometimes I had a question mark. And so all of that was interesting.

1. What were you putting double ticks and question marks and crosses to represent? Why were you using those?

Marianne To say, “Double tick, this is a splendid visualisation. It immediately talks to you. You don’t need to read the article. You don’t even need to find out the background information. You understand what’s being said”. And that’s nice. For getting a message across very quickly. But ((line goes silent)).

1. I don’t know if you can hear me, Marianne, but we’ve got a little – ((computer beeping sounds)). Oh! Are you there?
2. Yes. Can you see us?
3. Not yet. I’m hoping that I’ll be able to see you in a moment. Ah, yes, I can see you.

Marianne She’s very small.

1. We can now.

Marianne She’s very small. Just a still image.

1. Yeah. I think it’s –
2. I have got the video turned on. But can you hear me okay?

Marianne I can year you.

1. Okay. Yeah.
2. Rosie, I think I’m going to try logging out and then logging back in. See if that helps.
3. Okay. Just as a back up, do you have Google Hangouts, [Person 1]?
4. I don’t.
5. It’s not software. It’s just through Google.
6. Oh, really? Yeah. I’m going to try signing out and then signing back in.
7. Okay. ((sound of Skype ringing))

Marianne Lovely. Thank you.

1. Good.

Marianne I can see her again. Thank you.

1. Yes. So the technology is all well and good when it works, isn’t it?

Marianne Yes. It is.

1. So I wonder if we could talk now specifically about the data visualisations that you looked at rather than the more illustrative or photographic ones. All the adverts. So things like – can you see this? This is the area – one of the area graphs you did. That you talked about.

Marianne Yes. That’s right.

1. So that one was about asylum refugees. And the maps as well that you looked at. And there was one particular map about bread consumption with – and it was like a bread board with a pie chart. With the bread consumption in Germany. And on that one you said, “I wonder what the gap is on the pie chart?” And that was what I was thinking as well, when I looked at it. “Why is there a gap?” So that wasn’t covered in the-?

Marianne No. It wasn’t. I mean, if they want to do 100% in a pie chart, it needs to be the full round. Circle. Otherwise it’s not what it – I thought that was pathetic. I probably have a negative sign for this one. On my – yeah, on my list. Yeah.

1. Yeah.

Marianne So if people – some of them really make a significant mistake in their logic, when they do a visualisation. And you don’t see it immediately. Like with this one probably. But when you go through with it, like the one in the – on climate change which looked like a snooker ball, and it was just not thought through at all. I think I said this. It looks lovely all these snooker balls. And of course you want to pocket them. But the things to pocket them would be to do alternative energy or to be less – not such a consumption population or whatever. But not the things that actually bring them about. So somebody had thought of a nice image and then goofed it absolutely completely. So it’s got a double cross with me.

## How do you feel about visualisations?

1. Right. Yeah. Yeah. You expressed some quite strong opinions in your diary about that one as well. So in a general sense, thinking about the data visualisations in particular, the graphs and the maps, how do you feel about those kinds of visualisations?

Marianne I find them at best they’re really informative. They’re not a quick stimulus to make you stop and get interested. But they may touch upon a subject that you’ve been thinking about before, and it’s like a teaching process. I mean, all the teaching in school books is very often visualised. So you get graphs and you get how to make a cake or how to – how a plant grows from a seed to – that is done visually in schools. And so you – and those visualisations you can actually – you don’t need much text. You look at them, and the information that’s in it, and you read those – it’s a learning process, actually. So I think there are very different reasons why visualisations are being used. Some stand in themselves and they need time and as I say you might wait for an opportunity to really get into it, and others are just there to prop up the magazine or get you interested to look further.

1. Right. So some of them you need to spend more time and some of them are there for more of an illustrative purpose?

Marianne Yeah. Exactly.

1. Yeah.

Marianne Well, stimulus. Some are just a stimulus. And a nice one. And as I say, because I come from the artistic world, I love the one on William Morris. The beautiful patterns that he did. Coming out of these very drab, grey chimneys on industrial 19th century period – brilliantly done. So you become more interested in the man. You think was he just using this as an escapism from a horrible present? And for that you need the article.

1. So the article-?

Marianne He came across as a very interesting political man. And I’m really pleased that they’re having an exhibition about him in London at the moment in the portrait gallery. On his career as a politician.

1. Ah. I didn’t know that. So that’s – thanks for telling me that. That’s really interesting. I might to go to that with my mum.

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

1. So this longer experience of diary keeping, over the last month, how does that compare to the shorter diary keeping you did before the focus group?

Marianne I didn’t see a difference. I mean, the focus group for me was a test, whether that’s what you wanted. And since you seemed interested then in my six or seven or whatever it was I thought, “Oh, right. I’ll continue in the same vein”.

1. Right.

Marianne And I just kept going.

1. So did you know-?

Marianne And I was of course delighted when I found something very different, not just in the German magazines, which I read regularly, but something – picking it up on a stall or, you know, at the friends’ meeting house or at a fare or – yeah.

1. Yeah. You seemed to come across quite a few in *Der Spiegel*.

Marianne Yeah.

1. Yeah.

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

1. So did you notice more visualisations this time? I mean, did you feel like you were more alert to them than in the week before the focus group?

Marianne Yeah. I thought, “This is a task I’m doing”. So I took the time to just – split second, “Am I going to pick this one up? Photocopy it? And talk about it? Or not?” So I made a quick decision as I went along and chose the ones that I thought, “This is new”, or “This is interesting”, or, “This puts a different angle to what I’ve said elsewhere”.

1. Right.

Marianne And I enjoyed that.

1. So you didn’t feel like you-? So you took it like a task and you did become more alert because you were focused on the task? Rather than in a sort of more general sense? You were more aware of them in everyday life?

Marianne I’m quite sure that from now on I will be more aware.

1. Right.

Marianne That is very likely. And I might pick something up and think, “Oh! What a pity I didn’t see this earlier and offer it to the team”.

1. Yeah.
2. One of those things.

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

1. So where were the most common places that you saw visualisations? And who was making them or sharing them with you? Where did you see most of them?

Marianne Well, I have to go the library to read *Der Spiegel*. I’m not subscribing to it. But I’m very lucky in [City 1], we’ve got a German department and we’ve got all the papers there listed and you can just sit and look at them. And then I have access to their photocopier. So that was good. I mean, The Big Issue, I think I used two copies this time. They come out every week. That will continue to come my way, and I find that interesting, and in a way it’s been good for me, because up to now we’ve thought, “Is this a fundraising exercise for people who haven’t got a home?” But actually there are some good articles in it.

1. Yeah. Yeah.

Marianne And I think that’s some progress I’ve made.

1. So why do you read *Der Spiegel*? Rather than another German paper?

Marianne It’s a good question. I’ve got it online for a start. So it’s one of my favourites on my computer. So I get the news from *Der Spiegel*. Which complements the news I might get from RT or the BBC. And I’ve found that very good. And sometimes there’s a reference to their magazine. I’m not a right wing person, and I think Der Spiegel tends to be liberal, possibly on the left a bit more. And that appeals to me. That’s where I stand politically.

1. So is it just about the political position? Or is there something about the style of the articles or the-?

Marianne I used to be a subscriber to *Dei Zeit.*  Which is a very large newspaper. But it’s not easy to handle. It’s huge. It’s got A2 pages. And you have to spread and you may find something in it, but a magazine, lovely and it’s got colour, and it just seemed the best way. I also tried *Der Stel*, but I didn’t find as much in *Der Stel*. And they happened to be the two magazines in the German department at the university that are immediately at hand. And I thought, well all your other candidates are going to concentrate on English media, so you might find interesting if I brought in something foreign.

1. Oh, yes, absolutely. Certainly. One thing that’s interesting about it is actually the similarities with some of the stuff that we see in the English papers as well. The same sorts of topics in some cases. Yeah. Food. Migration. Yeah. And the same styles of visualisation. Although I noticed *Der Spiegel* has its own style for doing visualisations and the colour scheme and things. So that was interesting. Yeah.

Marianne Could you explain that to me? What’s different? On style, colour?

1. Well, they used quite a few of these area – so like the one about asylum seekers and how many had been deported, and it had the grey squares and the black squares and then the red squares all sort of stacked up. And I saw the same style used when talking about, was it burglaries I think as well? And those same colours. So the grey, the red and the black. So they came up a few times, and I thought, “Ah, they’ve got a house style for visualisations, that’s really interesting”.

Marianne Oh, that’s good for your project.

1. Yes. That’s good for the project. Yes.

Marianne Yeah.

1. Yeah. So did you say you’re retired now? And what area did you work in?

Marianne I was a teacher. Well, I was trained to teach religious studies and English in Germany, but when I got married to an English man we moved to England and so I taught German and religious education.

## 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)?

1. So did you need to use many visualisations in your work at all? Data visualisations in particular.

Marianne No, I didn’t.

1. No?

Marianne I’m afraid for my religious education I used the classical renaissance and baroque images of the bible stories. So very artistic.

1. Right. Okay.

Marianne Nothing to do with graphs and things.

1. Okay.

Marianne Although, yeah, I did use one graph in particular, when you talk about world religions. They do some wonderful charts. Not pie, but the other charts. And they start at the right dates and show which is the oldest religion, how long has it been about. And so I used them then.

1. Right. So did you-?

Marianne And I also used them in comparing the Abrahamic faiths, which is the three major – Christianity, Judaism and Islam. To do a triangle, for example. And put the three in the three corners. And then putting on the connecting lines what have these two in common. So for Christianity and Judaism it would be the bible, or the Old Testament. And for Islam and Judaism it would be strict laws about eating. Things like that.

1. Right.

Marianne That was a visualisation I made up myself. And used with the children.

1. Yes. So you used a scientific method to present these particular kinds of information?

Marianne Yeah.

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

1. Oh, that’s interesting. Yeah. Now that you’ve spent this much time looking at data visualisations, are you finding them easier to make sense of?

Marianne I’ll probably find it a lot easier to decide whether I want to stay and spend time looking at – or whether I want to discard it immediately. That ability has improved.

1. Right. What factors do you think are in that? What makes you decide to stay and look further?

Marianne The strength of the image. Sometimes the colour, the artistic quality. And sometimes the accompanying word. If it happens to be a topic that I really would like to know more about. And then when the visualisation is not complete and not telling me enough, I get frustrated. For example, like the one who is on the internet in the world. They were very selective. I mean, I don’t know how many nations are in the United Nations, but it’s well over 200. And they just chose 20. And of course it’s clear that we know this without this visualisation that everybody in America has got the internet, and in Europe, which wasn’t even mentioned, and that rural areas like India haven’t got it. It didn’t help. You could say that in a very short article. And you know anyway, if you’re a modern person, as to have internet.

1. So you mentioned there the sort of aesthetics of colours and fonts, and you also mentioned, I think, the subject matter. But you are also now saying it really is something about the visualisation itself and how well, or what kind of information it’s using and how well it’s being articulated. Is that right?

Marianne That’s right.

## 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

1. So are there certain things that now that you’ve had this longer time to reflect on visualisations, are there certain things that you’ve decided that you do like or that you do want to see when you look at a visualisation? So some things like maybe interactivity or chart types or design styles or kinds of links or subject matters? Data sources? Titles? Stories? Anything like that?

Marianne I’m not so keen on the interaction. I’ll tell you about one that I didn’t include in my research, that was on *Spiegel* online. Data. Similar to the one about the population. But I didn’t like it. It was – ((cut out))

1. If you can hear me, Marianne, I can’t hear you, unfortunately. So I’m going to try calling you back. ((Skype sounds))
2. I can’t see or hear you at the moment. I don’t know if you can hear me. Ah.
3. We can’t see you, but we can hear you.
4. I can hear you, but I can’t see you. Okay. I can’t turn my video back on. But if I can hear you and you can hear me, that’s good.
5. Yeah.
6. Yeah?
7. Would you like to carry on just as a telephone conversation? Is that all right?
8. That’s fine with me. Yes. That’s fine with me.

Marianne Okay.

1. Okay. It’s a bit weird.

Marianne I’m on the telephone a lot. So that’s fine by me.

1. Okay.

Marianne I was just trying to explain this interactive one.

1. Yes.

Marianne It had some dots that were connected with other dots. More intensively than others. And it wasn’t connected to a map or anything. It was really random. You felt there were some centres were there was more fear of terrorism than other centres. And then you could click and then it said something like – it mentioned a particular group. Two names that I’d never heard of. And then there was a change in this web, which I might call it, with the dots being stronger in some area. And then you could click on women and all of a sudden it became obvious that there were fewer women terrorists involved.

1. Right.

Marianne And they chose the kind of red for the women and it had been black up to then. So you could click certain things. But I didn’t find it interesting. I didn’t include it, because I didn’t like it.

1. Really? That’s really interesting. Because we are still interested in those that you don’t like. And some of the ones that you did write about it was clear that you didn’t like them. But did you not want to spend the time looking and thinking about it?

Marianne Well, it may or may not have been connected to regions in Germany. But since I’ve now lived in this country since ’81, I’m not very familiar with the fear of terrorism and where they might be found. And I thought it was playing around with connections and not giving me decent information. Personally I would have preferred an article on the topic.

1. Right. Right. Why do you think that was? What would an article have told you that the visualisation didn’t?

Marianne It would have been clearer about numbers. And about areas where they are to be found or where the security forces imagine they might be found. I thought it was playing a game, somehow.

1. What do you mean?

Marianne People liking to put the cursor somewhere, click somewhere, and then something happens to Marianne.

1. Aha, I see. Right. So it was –

Marianne Like a kaleidoscope. You have these beautiful bits and then you turn it around and then it looks different. But for me, this may be my age, it didn’t have information.

1. Right. In one of your other diary entries you said, “This is more about entertainment than education”. So do you think of visualisations as necessarily having this educational purpose?

Marianne No. They can obviously – I mean, games are great. Games on the internet are wonderful. So there can be an element of enjoyment using them. But I didn’t think that that was what I was asked to look for. Games on the computer. I thought it was more general. And, yeah, since I’m kind of a bit of a serious teacher, ex teacher, type. A political person. Those were the kinds of things I would look for.

1. Right. So one of the things that you say that you don’t particularly like about visualisations is the interactivity in that case. Is that right?

Marianne In the examples that I found, it didn’t make a lot of sense to me.

1. Okay. So were there things within data visualisations that you do like and you do want to see? Are there particular chart types or particular subject matters or-? Is it something about the presentation of them or the layout or anything like that?

Marianne I mean, the other visualisation that was on television, about the populations in Germany since 1855, I thought that was interesting if you approached it with a particular question. So my question at one point was was there a drop after the two World Wars because of all these people dying? And that was interesting. But when you ran it as a series, it went so fast and was just there to amuse you. And I thought that was just a silly game, really, like running scales on the piano.

1. Right. So what was it specifically that you didn’t like about it? Was it the speed or-?

Marianne Yeah. The speed emphasised the playfulness. It was fun to see the area of Germany bulging in this area and that corner and then at the bottom and then there. But once you stopped and thought of the date, the time – but it needs somebody with a certain knowledge of history to make sense of it. I mean, if you don’t know when the World Wars happened or when there was a huge influx of people from Eastern Europe into Germany - you need some sort of knowledge beforehand. You don’t get it simply through pressing these buttons.

1. That’s really interesting. So is that something that you would have liked to have seen within this visualisation? Some more historical information?

Marianne Yes. Definitely.

1. So there wasn’t enough there on its own? It needed that context to bring it out?

Marianne I think there was text afterwards that I then started to read. For example, where they said that after the Second World War although with all the loss of life, Germans fled from Eastern Europe when the Soviets moved to the West, therefore the numbers in the 40s and the 50s of the last century rose rather than declined. I found that interesting. Due to migration, as it were. And I also found it interesting that in the last two or three years we’re having a decline, in that, you know, I remember silly headlines in German papers, “the Germans are about to give themselves up”, because of reduced childbirth. Things like that. But you need to know more than playing around with these buttons. Yeah. It does need explanation and text. To be fully meaningful. But you probably could get it out of it if you take a textbook or a history book along and then looked at the numbers. It’s only the quick run through which I thought was really for children to play.

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

1. Right. Right. So what do you think makes you trust a visualisation? Were there ones that you particularly did trust or didn’t trust? Of the ones that you looked at. And what was it about the ones that you trusted?

Marianne Well the ones where they wanted to talk about the relationship of games that cultivated violence and then actual violent acts happening in the world. Do you remember that one?

1. Yes. With the picture of the boy playing a game? Yeah.

Marianne Yeah. I really wouldn’t trust that as a final word. I think that was one interesting graph, limited to one country and a specific time, and obviously could be used politically. Well, don’t be so critical of violence on the television and of violent games, because in effect it has no impact on people. So that made me immediately wonder about the vested interest here.

1. What kind of vested interest do you think?

Marianne Well the people who like the video games. You know? You make money with selling games that are violent.

1. Right.

Marianne You make money. Everything in our world is about making money.

1. Yeah. So can you remember which publication that was in? I’m just flicking through now to see if I can see it. Oh, here we go.

Marianne It could have been *Spiegel*. Was it?

1. Well, it’s in red and black. So I think so.

Marianne I think it could have been *Spiegel.*

1. Yeah. I think so. You haven’t written that it’s from the *Spiegel*, but looking at the style of the text and everything I think so. Yeah.

Marianne Uh huh.

1. So do you feel like you trust the ones in the *Spiegel*? Or is it not as straightforward as that?

Marianne No. It isn’t as straightforward. Sometimes I will trust them and sometimes I won’t. I’m actually extremely sceptical of objective news reaching us these days. I think we’re going through a period in history where vested interests of those that are in power are ruling even our understanding of the world.

1. So does this impact upon your feelings about the media really in a general or broader sense, then?

Marianne Yes. It does, I’m afraid. I mean, I listen to RT just to get a different picture from what the West has to say.

1. What is this that you’re listening to, sorry? RT, did you say?

Marianne RT. Which is Russia Today.

1. Oh, right.

Marianne And they call themselves RT. And I get a lot of news from them. And I just see what’s happening in Ukraine differently from what the West sees. And who can you trust? And I mean, yeah, I don’t want to discuss politics with you, but my general feeling is that we are getting biased images, even in the much praised BBC.

1. So is context a really big factor, then, in whether you’ll trust a visualisation? Do you think?

Marianne Yes. Yes. Yes.

1. Is there anything that a visualisation could do to help you to trust it, do you think?

Marianne If I know who puts it on, and why it’s being put on, and I think it’s fairly objective, then I’m happy.

1. How do you decide whether it’s objective?

Marianne Are you still with me?

1. Yeah.

Marianne I can hear – yeah. ((Skype noises))

1. Yeah. I’m still with you.

Marianne Fine. I think in my long life I’ve learned to be sceptical. I mean, I think the illegal war in Iraq with Blair still being in office and being praised is such a crime. You know? I grew up thinking that the only nasty nation in the world were the Germans, because of Hitler. And that formed my earlier years. But I’ve become very disillusioned with humanity as a whole.

1. Right. Right. So the visualisations seem to me to be part of the media and-? Do you think that they are used for good ever?

Marianne Oh, yes. I’m sure they are.

1. What sort of contexts might that be in?

Marianne They might make you aware of dangers that need to be confronted. If we take the one about the National Health, where you had a nurse being used like a puppet and she was gagged.

1. Yes.

Marianne I remember that one. I mean, even today, in today’s news, we heard that a certain percentage of contracts are going into the private sector. And that we may be losing the jewel in the crown, which is the National Health Service. And I mix with people who are trying everything to stop that. And very unhappy about what’s happening. But I think capitalism is very, very cruel and very, very strong.

## 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)

1. Right. This might be a quite difficult question to answer, but do you view different kinds of visualisation differently? What might that depend on? Might it be the context that you’re looking in or the context of where you’re seeing them or the chart type or the data source or the location? ((Skype noises))
2. Hello! Hey, we even have video now.
3. ((laughs)) Lovely to see you again.

Marianne I even lost your voice. And I don’t know, I was going on and on and on and I didn’t get a response, and I was like ((gasp)) “What’s happened?”

1. Oh, I’m sorry about that. Oh, this technology, hey? So I asked you whether you viewed different kinds of visualisation differently, and what that might depend on. Is that what you were answering?

Marianne Yeah. Did you get the point when I said, talked about the card, where they carve up Africa?

1. No. I didn’t hear any of your answer.

Marianne Because that, I think, was a brilliant piece.

1. The cake with the people carving the cake? Yeah.

Marianne Because all my studies, I’ve read several books on the start of the First World War, they’re really, truly saying that that war was about Imperial European powers trying to get ahead with getting colonies in Africa. They were carving up Africa even then, and today they’re dong it in different ways. But Christian Aid, of which I am a member, I collect for them, say that if the people who live in the countries that have the resources were actually getting the profits of those resources, we need not collect any money house to house. They would like to do it themselves. They don’t like to be recipients of – so what we’re doing to Africa in the West, I think, is shocking. So I like a postcard like that. When it’s strong and honest.

1. So you viewed that postcard differently to some of the other things? Is that what you’re saying?

Marianne Yes. And you might, of course, say, “Well, you know, she’s prejudiced. She has already made up her mind that the First World War was an Imperial war between European powers and therefore she sees this as true”. So, yeah. Of course, you can’t ignore the kind of person that life has made me. If we hadn’t had the First World War, we wouldn’t have had Hitler. And I might have had my father, who was killed in that War. So you know, it’s all of these things together, shaped my view of the world.

1. So there’s something about this particular one which fitted in with your view of the world and so you think of that as truth, you said? This tells the truth?

Marianne Yeah. Yeah.

1. And that makes you like it more?

Marianne Yeah. Yeah.

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

1. So thinking back over the focus groups, is there anything from the focus groups that’s stayed with you? Any particular visualisations or any facts that you might have learned from those visualisations?

Marianne We didn’t see. Ah. I think we talked about where your body width – or your weight, compares to the sports people.

1. Yeah.

Marianne The very heavyweight ones and the very slim ones. And then we used a visualisation to see we are right in the middle. But I said at the time, I know this anyway. That, you know, you buy your clothes and you’re either 14 or 16. You’re not 22. And then you know you’re kind of in the middle.

1. Yeah. So that particular visualisation stayed with you?

Marianne I thought it was funny. Yeah. It was funny. But it just had this fun element and no more.

1. Right.

Marianne Playful.

1. Yeah. Any others?

Marianne I needed [Person 1] to help me use the cursor, because I hadn’t ever done this interplay thing.

1. Right.
2. And how was it?

Marianne I found it nice to see these young people from various – I think from [Charity 1], a couple. Just to hear their general reactions and opinions. Some of them were not white Europeans. So that was good. That’s what I liked about the group. I enjoyed that evening so much that probably because I said that I enjoyed it that I’ve got to you to involve me a bit further. Which was nice.

1. Well, you did say you would like to participate further, and we had been particularly interested in the diary entries that you’d already done. And in the comments that you were making during the focus group. Yeah. So during the focus group we asked you whether there are any skills that you feel you might need to help you to understand visualisations.

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

1. Having spent more time looking, do you think there are any skills?

Marianne Well, definitely I need more computer skills. I think you’re going to be all right with the younger generation. For reading graphs and reading charts or maps I don’t need any help. That’s easy. I’ve done that all my working life. But I think –

1. Oh, I do hope you’re still there. ((Skype noises))
2. There we go.
3. Great.

Marianne Sorry about that again.

1. Yeah. It’s very infuriating, isn’t it?

Marianne Yeah.

1. So where were we? Oh, yes, so you’ve mentioned computer skills and you’re comfortable reading maps and graphs and charts and things like that. You’ve said you’ve done that all your life. But computer skills is one thing. Then was there anything else?

Marianne I mean, perhaps I need a sense of humour.

1. Why do you say that?

Marianne Because the one where elderly people are asked to do something for climate had an old man on one wheel and a zimmer frame tossed aside.

1. Yeah.

Marianne And it was nice, because I went to the Green Fare the week after I commented on it, and said to the people at the stall, “I don’t really know why you did this. No elderly person would – it’s good if an elderly person still rides their bikes, but this is a circus bike. This is ridiculous, and what has it got to do with-?” and she said, “Oh, it’s meant to be funny. It’s meant to show people that elderly people are not castaway, they can do things”. And I said, “Yeah, but if that comes across there’s no link to where they should become active, i.e. climate change. You’re just making them look funny”. So she said, “Oh, we’ll come up a few more images”. She had lots there. She had it enlarged and she was quite amused. I said, “I commented in a project negatively about your image”. She was quite amused and said, “You have no sense of humour”. And she’s right.

1. So that’s something you feel would be a valuable skill?

Marianne Yeah. Yeah.

## Has engagement changed how you relate to visualisations?

1. Right. Has your participation in the project and your engagement with data visualisations changed how you relate to visualisations, do you think?

Marianne I’ve enjoyed it. And that’s probably made me more curious. And I think in future I shall see more than I have done. And stop and possibly even judge more correctly. I like the way you phrased your questions in, “What did you feel?” and then, “What did you think?” And I thought this process – my immediate reaction, “How long did I bother to look?” and then, “Why did I look? How did I feel about it?” I thought that was a very good progress. To do it in that way. And I think I’ll continue to when I see this to do that.

1. So did you find recognising your feelings to be a useful part of the process?

Marianne Uh huh. Definitely. Yeah.

1. That’s really interesting. That’s something that we’ve just started to think about on the project when we’re thinking about the next stage, which is what guidance we might give to people to help them understand visualisations, and just starting to think about how feelings fit in with the more – things like computer abilities and that. So that’s really interesting. Thank you. So that’s about the end of my questions, but I would like to ask you for your postal address so that I can send you the gift card and a form to claim your expenses. That form will be for the University of Sheffield, where Helen Kennedy, the primary investigator, is now based.