…so I'm interested in, sort of, because this project is as well, about qualitative research, and I think, often, like humanities or arts humanities practice research, kind of, all, um, I guess not the forefront of what open research is generally considered, and there are particular challenges, I think in humanities research - and that's something I was interested in discussing in the initial survey form, and yeah, I was happy to talk about it in more details.

Sure. Yeah, so I work on like 20th century literature, this I guess, that's how I would broadly define it. And so in my PhD, I worked with archives, you know, I do mainly textual analysis or discourse analysis. I look at poems, and I analyze poems based on, I guess, my research ideas and findings. I also used, I guess what you would call different research data newspaper archives. It's not just particular, you know, like a poem published in a book by looking at archival database of different newspapers and using archives that are also on the copyrights of the poems, drafts of the poems. I'm looking at and there was a couple of, sort of audio files as well. That, I guess you could also consider a part of, kind of data that I was also using. And at the…

I'm, I'm also turning my thesis into a book which, you know, poses some challenges in the copyright issue of archives and yeah.

Well, I mean I do it myself. I said It's based on my research ideas and then I look for sources that would compare my research ideas.

So, not sure how to phrase that. So, because my research is, as I said, I look at like textual data, what you could go, oh…

…but I think, in humanities, I thought I talked [to] a lot of people that kind of have a hard time using the, or thinking about their work as data, because it's - some people call it evidence. I also kind of, with the idea that, that the poems analyzing are data, because I think that's [a] very redundant form of considering an artform or a piece of art data.

I would say evidence because they are the evidence of some kind - near the textual evidence for - of - my research arguments, and test it. Yeah.

I'm thinking about what software do I use. I mean, I use sort of like Excel for managing my my data, and you know, like, there was a couple of times I was looking at poems that have maybe nine different drafts in the archives and to look at the differences, I'm, I, you know, use an Excel sheet to document different versions, and look at the different….We are always in the archives, so I guess Excel is the only one I use. Not sure what else at the moment.

Yeah. Yeah. So, my research has been, instead, interdisciplinary. [SENTENCE REDACTED]

So I use the theoretical framework of the early modern period, so that the witch trials at the early modern period. So, you know, I was looking at a lot of history books. I guess unless it's on the witch trials, and then how they have been used or reused in 20th century, and how you know, they were part of the discourse of the politics and culture at the time.

And so, I guess the two different theoretical frameworks, I used were kind of historical analysis, from like the early modern period, and other one was I guess like 20th Century, and I, what I think discourses.

Um, so, during this project, I'm doing at least the the open research case studies, I conduct similar interviews, and you know we restore the transcript and then we have to edit the transcript and then we develop case studies based on that. So that has been a project, where I worked with a different kind of qualitative data - which was, yeah, based on interviews done by individual participants, and yeah, we have - you know - really had to pay attention as well as in here [to] the consent form and information sheet.You know, making, partly making about - making sure that participants are happy with everything that's being published online. Storage, that sort of thing, and yeah, I can't remember. Now, what was your question about…

…so besides the kind of textual poetry that I work with, it's the interviews. Yeah.

So, from my perspective, what I can apply into my research - open research, you know, but transparency about knowledge equity as well, making resources available, and I think, what often kind of gets missed out from the conversation [is] that for me - the idea is not just about, you know, making a publication open access, but then having other types of publications or, you know, research outputs, that translates that academic language or academic output to, you know, to the everyday people - to the outside of academia, that, um, can be useful to you. So in that sense, I mean obviously, open access is very good but I think we have to think about that. Every day people from the general public they won’t read, most of them won’t read a research article. They would read maybe, you know, a blog post, listen to a podcast or a radio talk, or - so to translate those ideas into digestible formats, that I think, that's what's mainly important in making the research outputs open and accessible and my experience has also been, yes, I published Open Access articles, I have a research blog that I, you know, sometimes update with some blog posts - or updating what I do at the moment and some people read it. I always get surprised when I get some feedback on them but Yeah.

I, you know, you used Twitter and now using LinkedIn as well trying to migrate some things to LinkedIn. Um, what do I do? Yeah, as I said, I can't really make my sort of, the research data open, because if you consider the poems, you know, the data, they can buy the book or sometimes they are available online. And other types of data I work with, they tend to be under copyrights in library archives.

Yes, so, I did write, mainly, I think this was mainly during the pandemic, a couple of blog posts about, because the poet I was working on, I am working on is [NAME REDACTED] who is kind of popular in the public is kind of well known]. I was doing a couple of blog posts on her, and then because the way I always, I want to also engage with my research community. So, sometimes I was writing things that I'm like, you know, what am I doing, I'm attending these conferences and my publications will be available here - or you know, hyperlinking. I did an interview for a women's magazine and I, you know, hyperlinked that. So it's, it's mainly record-keeping for a lot of the work I do. So it doesn't get all lost on Twitter or something.

So, we don't, which I think generally tends to be the common practice with interviews, that you don't make the raw data available, but the sort of edited versions of them. As in our case, it is the case studies are open and they're published under CC, by Creative Commons license. So the participants agreed to that. But I would be done, made the original interview materials open on although some of the case studies have snippets of like audio recording from the interviews that the participants agreed on that, but they're just very short, you know, parts of that.

Yeah, I think it's I think it has, I think it's much more challenging than in like stem research, where work with quantity of data. because yeah, often you either have the humans participants and then you have the restrictions of GDPR and you know, other kind of article, you know, hurdles as well, or people who work with children or different kinds of vulnerable participants. So you can't make everything open. You know, there is that motto of open research to [be] as open as possible and as closed as necessary. So, I think that's that's very important in the case of working with human participants, in the case of copyrighted materials. This has been a kind of pet peeve for me, because, I, it's really really restricting for, I guess larger humanities research. You know, the digitization, especially during the pandemic, has been very useful for so many people like me as well. But I think it's, there is an issue of Interest of, you know, the people who tend to have the, you know, the copyrights. I mean, my perception is that because humanities research is so underfunded. And, and the people who own the copyrights wanting that they do make everything, they do have them to, you know, that's the only way they make money. Really so, I think there are some what's it called? Yeah, what I said, if there are different interests in the field. If someone in, I think it's similar if someone in STEM failed works, but the industry and they would have commercially sensitive materials, and it's the same in my case,…

…if a publisher like [REDACTED PUBLISHER NAME] owns the copyrights, and then everyone is kind of agreeing - or it's, I guess it's a hidden, not hidden, but not something a lot of people are aware of - that they are incredibly difficult to get [a] hold of, and they seem to be deliberately restricted with copyrights and are not answering to people, so it's not just even the copyrights itself, but for the fact that you don't get [an] answer for your queries about, you know, wanting to publish something that has copyrighted materials in it, because they don't get back to you.

I think what I mentioned, the differences in funding. That arts and……humanities tend to be quite, you know, underfunded compared to medical sciences and…STEM fields. And

Yeah, even just, you know, paying for copyrights is often a big chunk of money or similar things, another barriers. So something that also came into my mind, I think, I don't think this is my idea. I heard it somewhere in a different talk, that in the case of I guess, art and humanities or qualitative research, I think the aim is often not to make that data open, but you know - it's time research is often about making the data open, so then other researchers can build on that data. Well, I think, for qualitative, research, or human arts and humanities is more about making it open to connect with the people, and to make it as I said, digestible for the public. So that's what I think, more important in the openness of qualitative research.

Yeah. I think it often, it's about collaboration as well, and to, to connect with, I guess. Yeah. Because qualitative research often, you know, is concerned with people themselves. So I think it's often about connecting with those people and communities, and research.

Enabling factors, I think.

What I kind of touch on, is the different kind of, I would say then, like, media appearances, like, you know, if you have - you know, like like a blog or a or even a radio, or a podcast and I think often these kind of research projects, and to be more easily conveyable to the general public. So, you know, maybe a research on Shakespeare would be easier to just even raise interest and maybe researching molecular biology. So I think that’s, as an enabling factor, that it's easier to connect with, and although maybe the language is not that easy, you can, I think you should have as an academic. You should have that tool to communicate your research [to] the wider audience.

And yeah, I haven't done it myself, but I would like to do at some point a project on, you know, like participatory action research or similar ways in which people are actually, are part of it. And, you know, when I was doing the interviews as well, with people, some people mentioned, very interesting ways of connecting with - which you know the public, like workshops and creating a play, a theatre play. So you have these creative tools to communicate ideas, and to raise awareness.

I think in the case of STEM research [it] would be more difficult, but I mean, I know that people have been doing that, or have done it, but I think it's just a bit more challenging than yeah.

**Researcher 1:** Yes, I think, and well, humanities, or even social science, the topics are more closer to non-academic audiences.

I think, first, it was more, it, I think it turned out to be a bit more complicated than I expected it. We used the information sheet or…

…template provided by University. So we had a template to work with, but then we had some people coming back to us that, “Hey, this is not specified in here”, or, you know, “can you say something about that?” And also, I had other difficulties, but I have to chase people up to sign the consent form to make sure that it's all done. And you know, some people would say, isn't it enough that I say it in the video, that I consented - and I am sorry, you have to sign it, and sometimes it - to give a month to chase people signing it after the interview has been done. So, that's um, I guess another issue was that some people were a bit taken aback when they, when tonight at the project is not anonymized, and those tend to be - those tended to be people who work in fields where they usually anonymize the interview data. So they were just used [to] it, but I find that people in arts and humanities were more happier to, you know, have their name out there - because I think it's more challenging to get recognition in that field anyway, so, that was an ethical challenge, I think. Clarify why [we] did not anonymize, and what is the benefit of, you know, having your name out. I could say another example that's not from this project that popped into my mind when I was working with, for my for my PhD. Listening to audio archives, and these were audio archives that were made in the seventies - of audio files into use that were made in the seventies…and they recently, so nobody knew to existence of this until a couple of years ago and then and then one of the university libraries acquired them, I made the audio files available public. If you know that register with them, it's, it was easy to - anyway. But, you know those interviews were conducted yeah like fifty years ago - all of the participants probably had some you know, consent of being recorded. Probably did not expect those files to be available fifty years after even after the death and, you know, in those fires because they are casual conversations, you have the, into you are talking to the interview and then their child comes in and ask a question or you know, there are some people pop into the conversation with family members, and then you have that kind of listening to the families of someone who probably did not want to be recorded, or even - there was an interview with a therapist, who was the therapist of the poet I was working with, and unfortunately, she broke the, the Hypocratic [oath] - during the, she was reading the therapy notes, and a lot of these were quite sensitive materials on, you know, when this person lost her virginity, and all this kind of things, and they were quite as well, difficult to listen to, because he, you feel that you're in a conversation, that you, that people did not consent to be, you know, know that information.

…and, you know, even if somebody wants to write, I mean, that's even, if someone is like, writing a biography about this person, should that be - should it be ever mentioned in the biography, that according to these interviews? This is what happened, and then she went to this gynaecologist to get, he was you know, this was in the [1950’s] fifties America, and when you couldn't really get contraception, and I was, this doctor, he was signing off contraceptives to young girls which was you know, illegal at the time. So you know, should you include that in a biography? Which is sensitive information that probably no one wanted to, you know, know what? I'm get it written. Get it published in that format. Yeah.

Yeah, yeah. Like maybe in maybe another fifty years’ time this conversation will be listened to buy someone, yeah.

I heard of the word, but it's something I always have to Google again whenever I use it.

Yeah, I would say I am here too. Yeah.

Yeah. I mean my in my research, where that's everything about interpretations and it's, and I think it's, you know, when you, when you're working at first, you just kind of, that's the basic principle that there is no one way of interpreting things. Although there are probably, you know, things end up being outdated because of, you know, maybe one, but, Yeah, I think that's, I mean. That's why I guess it's important to make that data open, so people can have the evidence that you work with and then and then look at like okay this person's idea what interpretation comes from this. So the principle that I was told is that when you have an, when you write an argument in an essay, [you] always have to cite your, you know, back up your argument with a citation. So that's - the evidence or the data is the citation that people can look at. So, and if you have a big, I mean, yeah, it's because in my field - our data is mainly - you know, books are being published. So that's not up to me - to make that open. The data.

…and I guess in the case of like the open research case studies, I don't interpret them. Although I I wrote a couple of blog posts for the university library, there's the, it has a blog and a lot of blog on interpreting - the against the vast amount of information from the case studies, about research methodologies. And, you know, which fields tend to work with, what methodologies and which fields are more open in that way. So that was my interpretation of the case today. So you know they are published, the case studies are available online, and anyone can basically write their interpretation as well of that data being created

Yeah. yeah, I mean, when you have, I guess - but when it's kind of textual data, that's, you know, could be an artform but also could be like an interview material. That's someone's - what somebody saying? That's not hard science, so that's something that's although even hard science can be interpreted, you know, if you have, why you call like a graph, and then people make conclusions of the different - or make different conclusions on different correlations of it's…

I don't know - this thing called cancer, but then, you know, some different team would make a different correlation based on that. Yeah.

I'm interested in, yeah, making things accessible. To what extent is, what I can do is, I think, kind of limited by, yeah, by funding, by copyright. You know, if I would publish something, I want to make it open access or have it published as well, and then in digestible format. That makes sense and thinking about, what could be, I guess in the growing field of digital humanities, I think that's more possible.

People who work with. I even digitally or interpreting certain data with any digital tools and making them into something new.

It's difficult question, because, it's, it would be - it's, I can't really define data in that sense, because, yeah, I mean, yeah, you could consider that the poems I work [with] as data, but you know, like is that working with someone else's data, when I, you know, if I cite a source - is that working with someone else's data, or you know? I'm not quite sure about that. How do you interpret that?

I don't. Yeah, I don't think I really worked with other people's, or used open data in that sense. Yeah.

I mean, I just, I just didn't do that because it doesn't apply to my field. Oh yeah.

I looked at some resources, but I think it's difficult often, and I know that at least - so I didn't intrigue with someone. Basically, he was working on a project about, it's a repository that would be possibly created in the future for practice research data, or I guess, including other forms of data as well.

Somebody, I also interviewed was saying that you'd like a musician and works with, you know, creating musical notes and stuff. He said that he just uploads them on YouTube and people can, you know, listen to it. So that would be a form of making it open. I think there isn't enough, I mean, because they are so specific. I think that isn't enough guidelines on that. I mean, yeah, you know that if you if you're working, yeah, with people - and into your participants, for example, you usually - you can't make that - all data open. But you can make a form of it then open. Um, yeah. I think it's, it's really, it's really difficult to define that.

That's not on my project.

I think there are some, so [Redacted University name] has like a data repository and there's a data management team, and they have guidelines and you know how to upload data on there, but that's mainly yeah, quantitative files, I think.

Something that maybe applies is, I know, you know, I talk to people. He would conduct research with participatory action research and then the created materials would be on a website, on a blog post that actual part and create, so that's a form of data, that would be everything would be on that website and documenting

But I think it's, that isn't really like a repository - where - which is really focused on qualitative data. I think people just make up their own things often.

I think. Yeah. Developing Yeah, the guidelines would be, as you mentioned would be half lighting, which I think that there should be done once for specific research areas. You know, if you that would be a guideline on if you work with him and participants or conducting trees or if you create art products, or if you know, do this so,…

I think That should be kind of for different kind of things. What else? I think more. Well, awareness, in the sense of for, for researchers themselves, that, and maybe, maybe that's something I kind of mentioned, that people in the arts and humanities don't really consider those things as data. So, to maybe - I don't know - if maybe open research, the whole concept of open research, needs needs, then new vocabulary for [it] to be more to save.

…or platforms that would enable for people to - in qualitative research, arts and humanities - to go that…

Yeah, yeah, probably to have the, let me, because something, you know, even when I was doing them, open research case studies, I would, couldn't, I would get in touch with people - and there's some people would say “Oh, I don't do open research”. I have to like come back to them, and then I'll check on their website, and then their website includes open access, publications and other formats.

So they, it's fun the vocabulary that people are I think struggling with, or think that the whole open research movement.

I think it's kind of started with STEM in mind, and I think it's still often STEM focus. So it would be nice to, I'm not quite sure exactly - have, but, to be more inclusive towards other art forms as other research forms formats. Yeah.

So yeah, we planned first. Yeah, we had an information sheet and consent form developed and had it be, and it was, it's all the [undecipherable] or, you know, on the University’s OneDrive, and that only people who work on their projects have access to. So that's a few of us, you know, including me. But I don't think even, so the video interviews I conducted - did, I really [were] only accessible to me? So, I'm the one who has, you know, watched them or has to replay them sometimes to get the transcript properly. Like what people are saying? So yeah, that was the planning phase, and then, and then we approached people. And then they, if they wanted to participate, they signed the consent form, responding in time on a Microsoft Teams [call], using the simulator recording and transcript, as in here. And, and then, I edited the transcript. First just have, you know, a question-answer, question-answer format, and then shortening that, and editing that to a format of the case study that, you know. because we even had some at the beginning, we had some - guess not, maybe misunderstanding on that, maybe. But because I was, right, I was doing that with another person and that person comes from a social - has a social science background. And I have, you know, English background - or my underground was in Media and Communications. So, getting my undergrad, I also did interviews and wrote them up for, you know, to articles as they would have a newspaper or format an interview, and I think he's - his background in social science research was quite different. The main heat in which he conducted into use, and I think that's much more focused on them. Not really editing about the people are saying and, you know, have any often it ended up being, I mean, you said that these - I don't know, they are not really about him personally, but that, you know at the beginning he had some complaints from those. I think two people who complained about that, the format of that case, it was not really edited and did not really, you know, it wasn't really what the participants wanted to look like. Yeah, it was, it was too raw in the sense and…

…mine was more edited, because I had more experience of writing it up for, like, a newspaper or like a blog or something and this was doing sources. I also participated before, like focus group interviews, where the transcript is really your words and you don't really edit what the people are saying.

So, I think, sorry this is quite long, but, but I think, I just want to highlight the challenge of the different background we were coming from and approaching that, what does it mean to you, then to make an interview and then write up findings from that interview?

Actually, I don't have too much understanding of that, like, I'm not quite sure how that works. Yeah. I mean,…

Yeah, yeah. I I mean I guess in the sense, maybe. I know that there are some data repositories. I think it's called the Some National Data Archive. Where there are? studies that maybe, you know, maybe made like decades ago on a surveys done by, you know, by certain people on maybe I know just an example like how many hours of TV [per] day, watch a day and then someone it's stored in. I think it's called the data archives, I can't remember exactly [undecipherable] so people would have access to that. If they do research on for example, mapping how I changed that? How many hours people watch TV now compared to back…

…then decades? So yeah, I'm kind of a better, if it is just - I think it's more describes and, and that kind of output, and not, maybe not like a video format, you know not not like an interview transcript.

I did look at that repository once and, I think that I downloaded some files to just check out how do they look like, and I think they would also have a can’t remember? But in the metadata, they would probably have the restrictions or copyrights on them or yeah.