0:0:0.0 --> 0:0:1.280  
Sarah Pollock  
PhDs today.

0:0:2.350 --> 0:0:11.190  
Mick Chesterman  
Great. OK, thanks. So I'll, I'll make chesterman and the one on Twitter and other things like that as Mick Fuzz.

0:0:11.230 --> 0:0:33.550  
Mick Chesterman  
I'm going to talk today about the methodology and methods side of my PhD study on studying a community of novice game coders, so I'll give you a bit of background about it as well. But before we do it, I always want to share this project that I'm involved with as well. It's a project in my hometown called.

0:0:33.990 --> 0:0:51.550  
Mick Chesterman  
Todmorden Makery it's a making and repairing workshop that's set up in a college that we wrestled back from being demolished and got the Council to transfer it into Community hands. And it's like based around repairing textiles, clothes and.

0:0:53.430 --> 0:0:56.270  
Mick Chesterman  
Household objects and bikes.

0:0:56.430 --> 0:1:7.70  
Mick Chesterman  
And I do similar work in there as well with families. So just if you're ever in Toblerone, get in touch with us via the website and Todd with the makery and not happy to give you a tour.

0:1:8.110 --> 0:1:38.70  
Mick Chesterman  
So where this project came from really is from working with home educated families in partnership, work with my work in in Manchester met as that doing work partly outreach work with local community that students could get involved with. One of the things that they were really interested in was can they use the interests of their children in playing games to?

0:1:38.280 --> 0:2:0.120  
Mick Chesterman  
Help motivate them to make games and learn coding through making games. And as I started to do more of this and as it started to dawn on me that this would be like a good subject for PhD. It was interesting for me to try and work out how to best study the community aspect.

0:2:1.160 --> 0:2:2.640  
Mick Chesterman  
Of of the game.

0:2:4.480 --> 0:2:11.440  
Mick Chesterman  
Of the process of this community, because of this group of people becoming a community really of that sort of shared their practise.

0:2:12.670 --> 0:2:34.950  
Mick Chesterman  
So yeah, like that's in a way, how this research, although it's kind of quite specifically around game coding, could have wider application it, it's kind of how communities come together and share practise. Yeah. So I'm going to Reece share a bit of my research process. First of all sharing what happened.

0:2:36.350 --> 0:2:36.990  
Mick Chesterman  
This was.

0:2:38.590 --> 0:2:41.30  
Mick Chesterman  
The consultation that we did with home Ed families.

0:2:41.750 --> 0:2:45.230  
Mick Chesterman  
And you can see here that that, like the kid is drawn.

0:2:46.710 --> 0:2:48.510  
Mick Chesterman  
Something related to Minecraft.

0:2:49.870 --> 0:3:12.830  
Mick Chesterman  
Where they're obviously really clearly into it. They're like listing the names of Youtubers at the top of that picture. So not only are they playing Minecraft and making things within Minecraft, which is a a game which allows people to kind of do design and create their own worlds, but they're also part of a well, they're consumers of a community that that create content around it.

0:3:13.200 --> 0:3:42.560  
Mick Chesterman  
As well, and here's like a bit of a shot of a game making process with families an initial one, just to see what it looks like. And here's the some students and families playing the completed games at the end of the process. And along the way, some of them made their own arcade boxes. And I also kind of got someone to build some arcade boxes so they could drop the computers inside of them and make it kind of pleasing as well.

0:3:43.270 --> 0:3:50.590  
Mick Chesterman  
So I want to go straight into the research process and talk about what data was collected.

0:3:52.110 --> 0:3:59.670  
Mick Chesterman  
Here we've got the raw footage of what a 360 camera.

0:4:0.610 --> 0:4:1.570  
Mick Chesterman  
Collects.

0:4:2.420 --> 0:4:2.860  
Mick Chesterman  
Now.

0:4:5.530 --> 0:4:21.770  
Mick Chesterman  
It captures the whole room, so here I've arranged the tables in a square and then put a table in the middle and attach the camera to little tripod so it kind of captures everything around it.

0:4:22.770 --> 0:4:26.50  
Mick Chesterman  
So that that that was kind of turned up on at the beginning.

0:4:27.450 --> 0:4:28.370  
Mick Chesterman  
And then.

0:4:29.970 --> 0:4:34.610  
Mick Chesterman  
Also captured what's happening on the computer screens.

0:4:36.50 --> 0:4:50.250  
Mick Chesterman  
And also the using the computer screen is what's it called again, it's called Flashback Pro. It's on all of the MMU computers, so after doing quite a lot of research I realised that all of the MMU.

0:4:50.490 --> 0:4:52.650  
Mick Chesterman  
Unmet computers had a programme on it.

0:4:53.0 --> 0:4:53.880  
Mick Chesterman  
That could capture.

0:4:54.830 --> 0:5:7.790  
Mick Chesterman  
What was happening on the screen? It could also capture the the what was happening around it in terms of audio by using the microphone or plug in a microphone in.

0:5:7.830 --> 0:5:16.830  
Mick Chesterman  
It could also capture the participants faces through the webcam as well, but I decided not to do that because I thought it was. It was.

0:5:18.630 --> 0:5:24.310  
Mick Chesterman  
It was intrusive. It's it's more intrusive than having a 360 camera in the middle of the room capturing everyone.

0:5:25.20 --> 0:5:40.260  
Mick Chesterman  
I think it would make people a bit more self-conscious if they knew the webcam was on and also it just wasn't. It was just another source of data, so it just didn't it. It only would have slowed the computers down. So that's why.

0:5:40.300 --> 0:5:50.980  
Mick Chesterman  
You can see here we've got a side by side view of what's happening on the screen of the participants and what's happening in the room.

0:5:51.300 --> 0:5:56.500  
Mick Chesterman  
Now, if I was, if I was slightly more confident in juggling windows and.

0:5:57.20 --> 0:6:20.940  
Mick Chesterman  
I'm messing this up. What I would do is I would show you how, but you're gonna have to use your imagination. So when? When I was starting to analyse the data that was collected in this way, I would have it side by side. So what was? I could press play, play and what was happening on their screens and what's happening in the room was synced on these two sides of the screen.

0:6:23.20 --> 0:6:28.460  
Mick Chesterman  
And if, say, they called out to someone else across the room and said, hey, come and have a look at this.

0:6:28.850 --> 0:6:30.290  
Mick Chesterman  
And I wanted to see.

0:6:31.610 --> 0:6:45.890  
Mick Chesterman  
How the other person reacted? I could use my mouse and I could kind of click on that picture of the room and I could drag it around so I could see the other side of the room. Or I could zoom out and see both sides of the room together.

0:6:47.770 --> 0:6:59.330  
Mick Chesterman  
And that's amazing. In terms of observing a community process. So rather than just being locked into one particular part of the room.

0:6:59.720 --> 0:7:11.320  
Mick Chesterman  
You can follow someone around the room and go, oh, they're going and visiting that person and they're playing that game and then they're going to their parent over there and asking them a question, and then they're going back to their computer.

0:7:12.790 --> 0:7:38.750  
Mick Chesterman  
Really quite incredible in terms of being able to follow the experience of the different participants and and how they're interacting with each other as a community as well. And unlike some other kind of research where you've got like maybe a GoPro camera attached to a participant, somehow that's really jarring and kind of quite hard to follow. This one, you actually felt you could, you could really follow what was happening as well.

0:7:39.920 --> 0:7:42.40  
Mick Chesterman  
So. So that's that side of it.

0:7:43.350 --> 0:7:46.310  
Mick Chesterman  
In terms of what other, what other data was collected as well?

0:7:47.870 --> 0:7:51.630  
Mick Chesterman  
I took journal notes to reflect on the game making sessions.

0:7:52.990 --> 0:7:53.430  
Mick Chesterman  
And also.

0:7:55.110 --> 0:8:14.750  
Mick Chesterman  
The games that the participants created, the code and the different graphical and audio assets that they did, I kind of collected those as well. The 360 data you see here and the screen capture, so that that was that side by side thing and then the interviews with participants after taking part.

0:8:15.470 --> 0:8:23.70  
Mick Chesterman  
And then also the resources that I created to help the participants to make the games were also quite.

0:8:24.630 --> 0:8:36.390  
Mick Chesterman  
Instructive because they were responsive to the needs of the participants, that was also instructive as well. I'm not really going to go into the processing of the data too much.

0:8:38.110 --> 0:8:40.630  
Mick Chesterman  
But it was a massive pain.

0:8:42.430 --> 0:8:43.430  
Mick Chesterman  
It was really hard work.

0:8:44.400 --> 0:9:3.320  
Mick Chesterman  
To sync everything up, and it's also quite hard work and time consuming to take that data that you see there where you've got it in those two circles you have to use the kind of software provided by Samsung for their kind of 360 camera.

0:9:4.720 --> 0:9:9.960  
Mick Chesterman  
And and kind of convert it so that it goes from those two circles into.

0:9:11.480 --> 0:9:14.840  
Mick Chesterman  
Something that that you can kind of use the mouse to kind of spin around.

0:9:15.680 --> 0:9:21.840  
Mick Chesterman  
That takes a long time. I've tried doing it on my work computer and it was just for like.

0:9:22.760 --> 0:9:43.600  
Mick Chesterman  
Like 10 minutes. It was gonna take about 7 hours, so it was definitely something that you kind of set set go. I kind of call it digital laundry. You don't sit and watch the the washing machine. You just put it on and then you put on, put on a few loads and go do something else. So. So that is definitely a factor.

0:9:44.970 --> 0:9:54.850  
Mick Chesterman  
Yeah, definitely wanna mention the pain of processing the 360 video data. I would just recommend having like a dedicated computer, just chugging away in the background to do it as well.

0:9:57.820 --> 0:10:17.60  
Mick Chesterman  
I want I I wanted to mention this, I actually I'll, I'll I'll skip that. But I'm an international internationally famous video encoding expert from a previous life. So you know, I was going to tell a story about that, but I'll just skip over it. It wasn't to show off. It is more just to break it up as a story. But I'll just keep cracking.

0:10:19.800 --> 0:10:22.120  
Mick Chesterman  
So in terms of analysing the data.

0:10:25.660 --> 0:10:29.580  
Mick Chesterman  
I kind of broke it up into different stages.

0:10:30.360 --> 0:10:31.120  
Mick Chesterman  
Of.

0:10:35.130 --> 0:10:55.370  
Mick Chesterman  
I would probably describe this really. Yeah. So once everything was gathered and there was, there were four main phases of the design. So just to kind of take a step back, let's see. I took a design based research approach to the whole study.

0:10:57.10 --> 0:11:6.890  
Mick Chesterman  
Now design based research is is like a big topic. I'm not really going to get fully into it, but it was recommended by my first supervisor, Nicola Whitton.

0:11:7.790 --> 0:11:9.430  
Mick Chesterman  
As a way of.

0:11:10.710 --> 0:11:16.70  
Mick Chesterman  
Meeting the needs what I wanted to get out of the study, so I'm gonna just quickly go over the different.

0:11:17.750 --> 0:11:34.590  
Mick Chesterman  
Advantages or characteristics of design based research, so it's an iterative process based on cycles of activity. So for me creating a learning design for for these families wasn't something that I got right straight away.

0:11:35.990 --> 0:11:36.430  
Mick Chesterman  
It just.

0:11:36.990 --> 0:11:53.630  
Mick Chesterman  
Each time I did it, it got better and I took and I think it's also important to say that it's mutual. So I took elements of need and elements of interests from the people taking part, and I've brought that into the next cycle of activity, the next design.

0:11:54.950 --> 0:12:5.870  
Mick Chesterman  
Design based research. Also, it embraces the importance of educational context, so the cultural aspects of this group working together and working together in that setting.

0:12:6.750 --> 0:12:12.350  
Mick Chesterman  
So the study takes place in situ, in line with the kind of like situated understandings of learning.

0:12:13.950 --> 0:12:37.830  
Mick Chesterman  
So rather than taking place in a school classroom, this was within the university. So in some ways it was artificial, but actually home Ed groups are quite, quite or individuals are quite used to just being quite opportunistic and taking advantage of different opportunities, whether they're happening in libraries, in the Garden Centre, University. So it wasn't an unnatural.

0:12:40.740 --> 0:12:41.820  
Mick Chesterman  
Setting for them.

0:12:43.260 --> 0:13:5.420  
Mick Chesterman  
Design based research is designed to create both a practical learning design to generate a new learning design, but then also from that process get wider theoretical research understandings from it as well. So that kind of practise approach of like exploring the concrete to get more abstract understandings from it.

0:13:7.10 --> 0:13:20.650  
Mick Chesterman  
Research procedures are quite flexible and they can evolve as the study progresses, and it also necessitates like thick descriptions of the activity in context, sometimes called design narratives.

0:13:21.830 --> 0:13:27.950  
Mick Chesterman  
So to kind of go back to that, when I was going to analyse the work after.

0:13:29.600 --> 0:13:30.640  
Mick Chesterman  
Collecting it all.

0:13:33.100 --> 0:13:37.140  
Mick Chesterman  
It is quite difficult to imagine the overall process.

0:13:38.940 --> 0:13:39.100  
Mick Chesterman  
From.

0:13:39.980 --> 0:13:53.380  
Mick Chesterman  
So it was very much a matter of feeling my way through the data. It all makes sense when I look back on it. And so I've been able to kind of create a quite a coherent stage based approach, but.

0:13:55.20 --> 0:14:1.980  
Mick Chesterman  
It's I think it's quite difficult to to do it in advance. So what I did is I went through the.

0:14:2.60 --> 0:14:2.940  
Mick Chesterman  
The screen capture.

0:14:3.960 --> 0:14:12.960  
Mick Chesterman  
It's the 360 footage side by side and I went through making broad observations or and I used.

0:14:15.160 --> 0:14:36.480  
Mick Chesterman  
A process of like surfacing tensions that were happening within the design where where people were maybe getting stuck or or there were areas of difficulty. And I was I was describing them on like 3 planes of activity. One was like one was like a very cultural plane. What was happening in the whole room.

0:14:36.870 --> 0:14:42.430  
Mick Chesterman  
What was happening in terms of the overall goal of making a game together as a group?

0:14:43.790 --> 0:14:46.710  
Mick Chesterman  
How it fitted into their other home education activity.

0:14:47.700 --> 0:14:57.20to link processes of enactment to outcomes of inter  
Mick Chesterman  
Then also notes on like an interpersonal level, where they're designing together as a as a pair like a grown up and a young person.

0:14:58.420 --> 0:15:2.60  
Mick Chesterman  
Were they kind of doing it separately, but then trading notes?

0:15:3.580 --> 0:15:9.340  
Mick Chesterman  
How? How is it working in terms of the way that they were helping each other? What kind of bookages were happening there and then also?

0:15:11.450 --> 0:15:22.90  
Mick Chesterman  
I guess more more personal blockages or or or on a lower level where there were kind of problems with the actual coding process or the process of working with the assets.

0:15:23.410 --> 0:15:29.610  
Mick Chesterman  
On a software basis and and so making notes on the on the different barriers and tensions that were happening there.

0:15:30.830 --> 0:16:2.550  
Mick Chesterman  
And the next kind of stage that I went on to was then choosing from that areas that were particularly rich and choosing like like 3 shorter sections of like about 10 minutes and transcribing those fully and just describing the gestures happening between often. And these would often be like pairs. I was particularly interested in the interpersonal elements. And so I've described those in, in fully, and that would really get deeper into the pair processes and get.

0:16:3.150 --> 0:16:5.830  
Mick Chesterman  
A kind of kind of quite deep sense of what the individual may be experiencing.

0:16:6.950 --> 0:16:10.110  
Mick Chesterman  
And there was that.

0:16:10.150 --> 0:16:17.150  
Mick Chesterman  
I then went into like selecting 2 main sessions and transcribing the.

0:16:19.250 --> 0:16:20.730  
Mick Chesterman  
Activity and conversations.

0:16:22.150 --> 0:16:24.630  
Mick Chesterman  
By into in five minute sections.

0:16:25.870 --> 0:16:26.390  
Mick Chesterman  
For like 8.

0:16:28.310 --> 0:16:38.470  
Mick Chesterman  
Yeah, eight kind of work screens, sort of. What would I call them? So what was happening on the screen and in front of the screen for 8IN detail?

0:16:40.270 --> 0:16:41.630  
Mick Chesterman  
And that helped to.

0:16:43.350 --> 0:16:50.670  
Mick Chesterman  
Get an overall sense of what was happening for for individuals as well, and then that process.

0:16:51.870 --> 0:17:12.70  
Mick Chesterman  
Informed coming up with the different themes for a thematic analysis, which was done in two process, one was kind of deductive. I can't remember actually whether it was inductive or deductive. What you can you can I'll ask you. So one was kind of like finding the different themes and organising them.

0:17:13.310 --> 0:17:31.510  
Mick Chesterman  
And the final thematic analysis was then testing the schema of themes that I'd come up with and and and applying them to to kind of the wider data set. So sorry, that's not very clear. I'm still in the process of really finding the right language for this and writing it up.

0:17:33.570 --> 0:17:37.530  
Mick Chesterman  
So in terms of being a design narrative?

0:17:38.750 --> 0:17:49.670  
Mick Chesterman  
That's kind of like I've got the way I'm structuring my PhD is an introduction. The literature review a chapter on methodology which will be very similar to.

0:17:50.850 --> 0:18:19.770  
Mick Chesterman  
I've kind of just shared really and then getting into chapter 4. It's interesting because it's almost like a results chapter, but it's also a methodology chapter. It's it's this idea of a design narrative where you're kind of explaining in detail how the learning design evolved came into being, how it was mutual in nature, how I picked up elements of need and and and suggestions from the participants.

0:18:20.90 --> 0:18:22.10  
Mick Chesterman  
Bringing it into the next cycle.

0:18:23.490 --> 0:18:33.850  
Mick Chesterman  
And one critique of design based research is that there's no real formal methodology. If you're coming from a kind of psychological.

0:18:33.890 --> 0:18:52.330  
Mick Chesterman  
Hard science point of view. The critique would be well, you know, it's too flexible, there's no standardised methodology, so that's its advantage. But disadvantage from that perspective, but in some ways it's justified in that you don't know what direction your experiment is going to to go in so.

0:18:53.370 --> 0:19:4.850  
Mick Chesterman  
Difficult to follow very prescriptive approach, but a design narrative is a common like way of presenting the results and what what I've done in order to.

0:19:6.70 --> 0:19:9.470  
Mick Chesterman  
Bring more tools to describe.

0:19:10.750 --> 0:19:19.750  
Mick Chesterman  
The cultural contexts of this group and how that evolved, I've I've taken the also methods from.

0:19:21.310 --> 0:19:26.710  
Mick Chesterman  
Activity theory, also called like chat like third generation activity theory.

0:19:28.310 --> 0:19:35.790  
Mick Chesterman  
That's based on the work of anger strong, and I've brought that into the design narrative, so it's based around the different phases.

0:19:36.710 --> 0:19:37.950  
Mick Chesterman  
Of activity.

0:19:41.0 --> 0:19:43.120  
Mick Chesterman  
These four main phases of.

0:19:44.830 --> 0:19:48.70  
Mick Chesterman  
The like minutes of game, making courses that evolved.

0:19:49.520 --> 0:19:51.560  
Mick Chesterman  
But then also using.

0:19:53.260 --> 0:19:53.980  
Mick Chesterman  
The.

0:19:56.50 --> 0:20:23.170  
Mick Chesterman  
Different system elements of third generation activity theory, which are are kind of outlined on this slide. You've got the subject that people involved in the activity, the object and the outcome making and sharing digital games for learning and enjoyment. The tools that are being used to achieve this outcome. And then on the bottom level, you've got more of a community in context.

0:20:23.970 --> 0:20:30.610  
Mick Chesterman  
Cultural element, but what are the rules of taking part in this activity? Either the ones that?

0:20:32.170 --> 0:20:36.250  
Mick Chesterman  
Are given at the beginning or the ones that emerge.

0:20:36.330 --> 0:20:43.210  
Mick Chesterman  
A description of the community and also then a division of labour between the different members of the community.

0:20:43.770 --> 0:20:44.770  
Mick Chesterman  
So this.

0:20:46.810 --> 0:21:18.90  
Mick Chesterman  
I found really helpful in terms of mapping out what was happening, but also there are many studies which you can draw on that are similar that help then identify the different tensions between different elements of the system and it helps to kind of understand why you're introducing new elements into your design is to resolve these tensions or barriers that are there. So that's that's the basis for chapter four really. And the basis for the narrative.

0:21:18.130 --> 0:21:21.130  
Mick Chesterman  
It is like a narrative. It's like a story. It's like you set. You set up the story.

0:21:21.820 --> 0:21:35.860  
Mick Chesterman  
There's a problem that needs to be resolved, and then there's some kind of outcome. It's not fully resolved because then you move on to the next phase, but you can see how that narrative structure is, is is quite relatable.

0:21:37.340 --> 0:21:41.540  
Mick Chesterman  
It's it's quite helpful as you're presenting results and I think it's helpful for the reader as well.

0:21:42.860 --> 0:21:43.540  
Mick Chesterman  
So.

0:21:46.100 --> 0:21:47.460  
Mick Chesterman  
When it comes to.

0:21:49.190 --> 0:21:50.630  
Mick Chesterman  
Activity theory.

0:21:51.550 --> 0:22:16.870  
Mick Chesterman  
It's got its own relationship with design based research and it's to cut a Long story short, it's a pretty friendly relationship. There are. There are kind of critiques of design based research from activity theorists and vice versa, but pretty much they're quite well aligned. They're based around kind of the socio cultural approach. It's quite aligned with the like the foundations really.

0:22:17.900 --> 0:22:47.620  
Mick Chesterman  
So I'm I'm able to kind of explore that relationship a bit as well. So what I did really was to kind of describe each phase and then for each Phase I selected a key area of contradiction between the system elements and describe that within each phase as a way of kind of bringing the two together because there's no that is a challenge of this really there's no real you have to kind of make it up based on what is appropriate based on on quite a diverse set of tools that are out there.

0:22:48.300 --> 0:22:49.820  
Mick Chesterman  
And here's a bit of a confession time.

0:22:50.290 --> 0:23:0.50  
Mick Chesterman  
Is the. I'm really not quite sure what a methodology really is in this kind of setting. I do feel like.

0:23:1.370 --> 0:23:14.210  
Mick Chesterman  
I know what the theoretical framework is, and I'll say activity theories, theoretical framework, I know what the methods are in terms of like a concrete set of things that you do and it feels like a methodology.

0:23:15.690 --> 0:23:21.250  
Mick Chesterman  
Is a bringing together of the methods to serve the theoretical approach that you're taking.

0:23:22.550 --> 0:23:53.590  
Mick Chesterman  
I'm I'm still, you know, still not quite sure what counts as an official methodology or not. So that's something that I'll probably need to have a take on and and that's emerging, but be good to get your feedback on that as well. So I'll probably leave it there. The the other kind of steps that I've got here, they're more kind of how I'm presenting the results in future chapters and this idea of like a game design pattern. But I kind of talked about that a previous talk.

0:23:55.640 --> 0:24:19.40  
Mick Chesterman  
So there's two main areas really. One is like game design patterns as as a, as a thing. It's a design tool to help people navigate in various ways. And the other one is really exploring the emergent community activity and using this methodology to say how people are making some processes their own as they are involved with the.

0:24:21.930 --> 0:24:34.570  
Mick Chesterman  
Being part of this community of game makers and really describing how that happens, how it's interesting how it's different from more formal weights of a teaching coding.

0:24:36.410 --> 0:24:51.810  
Mick Chesterman  
And yeah, kind of that's that's the essence of of that chapter about exploring the emergent community activity as well. So I guess what I'll do is come back to the screen here.

0:24:52.570 --> 0:25:2.250  
Mick Chesterman  
And to see if there are any questions or if you want to say, oh, tell me more about the this kind of aspect and just sort of throw that over to you.

0:25:5.860 --> 0:25:8.900  
Mick Chesterman  
I can probably talk more about.

0:25:8.920 --> 0:25:12.680  
Mick Chesterman  
Different. I can talk more about different elements, but I just kind of wanted to pause there.

0:25:14.360 --> 0:25:49.280  
Sarah Pollock  
Thanks, nick. Thank you. We'll give you a bit of a clap. I don't. I wouldn't want. I wouldn't want you to be disheartened that you've only got a small audience because people do listen back to these recordings and I know there's people in the chat have said that, that they're disappointed that they couldn't come. And I think the good thing about us sending one link for all of them is that the recordings then just appear on on the chat as well. So people can get back into that quite quickly after when they have got space. Because I think particularly in our faculty, there'd be a lot of interest in using that. You know, the sort of faculty of the Department for Education of Education and.

0:25:49.320 --> 0:25:49.920  
Sarah Pollock  
Health and social care.

0:25:50.770 --> 0:26:10.130  
Sarah Pollock  
I think we'd be really interested in in some of the other applications, maybe of both your method and of and of the the learning from it as well about those sort of learning communities and different ways of educating. I think pedagogically we're always looking at how we can improve that.

0:26:11.270 --> 0:26:25.110  
Mick Chesterman  
Yeah, I mean the the potential for setting up a learning community and and being able to really record it in quite it's kind of almost an awesome level of detail really, I mean.

0:26:26.690 --> 0:26:32.650  
Mick Chesterman  
This study could have gone in a lot of different directions because of the amount of data that was recorded.

0:26:34.210 --> 0:26:50.970  
Mick Chesterman  
And yeah, you can really get into detail. I haven't really focused on on on some of the more, if you wanted to look at kind of how the technical approaches of how the you know the technical barriers that they were reaching in using the software.

0:26:51.590 --> 0:27:17.950  
Mick Chesterman  
You could really go into that. I'm more interested in the community elements and the inter interpersonal side of things, but if you were like designing a bit of software and kind of wanting to know what you know how when are people getting stuck and and how can we solve that? That's a whole area of existing research like HCI, human computer interaction. But it's very often focused on one individual in front of the screen.

0:27:18.750 --> 0:27:18.870  
Sarah Pollock  
Hmm.

0:27:19.310 --> 0:27:20.830  
Mick Chesterman  
Where, where, whereas this.

0:27:21.150 --> 0:27:34.510  
Mick Chesterman  
You know, this is a much more kind of Community approach and I think it would give a very different perspective on on on how people approach learning how to do something I know for for most people.

0:27:36.110 --> 0:27:43.910  
Mick Chesterman  
People learn how to don't people don't really use manuals, they will get friends and family to help them to kind of make progress.

0:27:45.310 --> 0:27:49.190  
Mick Chesterman  
In in in using particular bits of software or just getting things done.

0:27:55.30 --> 0:28:30.790  
Yasmine Davies  
I mean, I've I've said this 1000 times. Oh, and I said it when you presented last, I just think it'd be really good. Like Sarah said, like education wants it. But I think child psychology, you know, if children are experiencing any kind of distress or abuse and they need psychology to go through this process and then for the psychologist to unpick that afterwards, I think would be really interesting, you know, in the sense of to see what game that child designs and then be able to analyse that, I think. And it'll be fun for the child as well instead of just sitting in front of somebody talking to them or.

0:28:31.40 --> 0:28:54.600  
Yasmine Davies  
We potentially art therapy. This is just something else that they could add on and I think it'd be really beneficial for children, especially getting additional support that they need or even in schools, schools using it, you know, as a sideline for children who aren't very mainstream to get them to still engage with education. I just think it's brilliant. I really enjoy your research.

0:28:54.590 --> 0:28:54.870  
Mick Chesterman  
Mm hmm mm.

0:28:56.560 --> 0:28:59.0  
Mick Chesterman  
Thanks. Yeah, there's there's an interesting.

0:29:0.520 --> 0:29:3.280  
Mick Chesterman  
Element that I added on phase three.

0:29:4.720 --> 0:29:9.40  
Mick Chesterman  
Which was the idea of of wrapping the whole game making process.

0:29:10.520 --> 0:29:25.360  
Mick Chesterman  
In a drama narrative, so I I did some work previously with our PGC drama department. Rebecca and Alison, Becky and Alison. And from that, what we did is said. Right. OK.

0:29:26.310 --> 0:29:31.830  
Mick Chesterman  
This time we're making games for an audience of aliens who are coming to visit.

0:29:33.170 --> 0:29:38.450  
Mick Chesterman  
Earth. They love playing our games, but they think the way that we're treating the earth is is frankly.

0:29:39.970 --> 0:30:9.410  
Mick Chesterman  
Despicable. So they're coming to visit Earth and they're just trying to decide whether to destroy the human race or kind of allow us to live. And actually, the work of your work on making games for these aliens could tip the balance. They. So the aliens have have sent you a message. You play a message from the aliens saying we like your games. We're coming to visit. Like, if you can make games about, say, saving the planet, then we might consider, like, not exterminating you as a spit as a species.

0:30:10.400 --> 0:30:16.360  
Mick Chesterman  
And and that kind of that playful approach and a kind of audience.

0:30:17.520 --> 0:30:35.560  
Mick Chesterman  
That they're designing for is is interesting and also what I did is there's a thing called reflecting enrol where at the end of each session. I said right? Well, the aliens want an update and we want. So you need to record a message to them, give them an update of what you've been doing.

0:30:37.280 --> 0:30:52.240  
Mick Chesterman  
Any problems that you've had and what you're trying to achieve with your game and they would like sit in front of this computer like recording this message for these, not fictional aliens, very happily sharing what they're doing and and and that kind of permission to kind of like.

0:30:54.260 --> 0:30:56.100  
Mick Chesterman  
Reflect is was done much.

0:30:57.950 --> 0:31:27.990  
Mick Chesterman  
Ease more easily. There was less friction in get allocating time for reflection through introducing this narrative device than there was when I hadn't. When I did it before, it felt like, oh, we're interrupting the fun stuff just because you want us to reflect on our learning and they're they're not daft, they get that. That's like something that they're not that interested in when you did it to the aliens, they were like happiest Larry to just kind of share to them, you know?

0:31:28.960 --> 0:31:37.80  
Mick Chesterman  
So I think that's an interesting area that kind of fits into this idea of exploring potentially exploring issues.

0:31:38.160 --> 0:31:38.600  
Mick Chesterman  
Using.

0:31:40.440 --> 0:31:42.240  
Mick Chesterman  
The process of creating.

0:31:44.240 --> 0:31:49.480  
Mick Chesterman  
Digital object for an audience within like a mission that you're doing this within a mission.

0:31:50.960 --> 0:32:3.640  
Mick Chesterman  
And it kind of links to other research, but I think this is a really interesting way of doing it. So you can explore issues in the process of it's like, I mean you do it all the time with like making make, making videos, making videos or making stories.

0:32:4.20 --> 0:32:16.940  
Mick Chesterman  
But actually coding enrol coding for a mission is, I think a really strong way of overcoming some of the barriers to doing technical \*\*\*\*\*\*\* that many people face.

0:32:21.350 --> 0:32:34.150  
Sarah Pollock  
Yeah, I I think one of the things I was interested in there, which is completely off topic from the hat, I'm sorry, is that he there's such like you said there was such a lot of data recorded for one person.

0:32:35.870 --> 0:32:39.310  
Sarah Pollock  
As a PhD project from these different all these different things and I wondered.

0:32:41.590 --> 0:33:3.110  
Sarah Pollock  
I guess is it time consuming. Is it simple yes or no answer? I wondered how it how whether it felt overwhelming or whether you you felt that it was a manageable I suppose research tool for someone maybe not doing such a big project. You know someone may be doing something short or unfunded if it felt like it would be a manageable thing to do.

0:33:4.290 --> 0:33:10.730  
Mick Chesterman  
Yeah, that's a good question. So in some ways the the huge quantity of data because.

0:33:12.550 --> 0:33:12.910  
Mick Chesterman  
I recorded.

0:33:16.490 --> 0:33:27.770  
Mick Chesterman  
12 sessions overall we've got 360 camera and if you think about it, it's probably it didn't always work, so it's not like for every participant. I also had 12.

0:33:29.350 --> 0:33:37.70  
Mick Chesterman  
Things as well so but if if if you we're looking at nearly 102 hour.

0:33:40.120 --> 0:33:43.480  
Mick Chesterman  
So it just clearly wasn't gonna work so that.

0:33:44.760 --> 0:34:9.640  
Mick Chesterman  
Huge quantity of data meant that I had to prioritise quite early on in the process, so that's that's good. So I prioritised 2 out of the 12 sessions as it was kind of quite obvious that that that was the those are the sessions where the most Community Action was happening. So even if you do record a lot, as long as you've got a focus and you're able to prioritise early on.

0:34:10.290 --> 0:34:28.530  
Mick Chesterman  
You can make that kind of justification of slimming it down, and then as as as the process of doing it, it did suit APHD because if I was doing this for like a smaller scale approach, it would have felt overwhelming to try and do it within a short period of time.

0:34:28.890 --> 0:34:31.610  
Mick Chesterman  
But now I've done it, I can help.

0:34:32.930 --> 0:34:44.890  
Mick Chesterman  
I'll probably help others in terms of creating a process that is more manageable just through prioritising what you're trying to collect from from the beginning.

0:34:46.370 --> 0:34:52.770  
Mick Chesterman  
And so yeah, I think that's and it was a question that reviewers and supervisors were worried about as well.

0:34:53.440 --> 0:34:53.640  
Sarah Pollock  
Mm hmm.

0:34:54.230 --> 0:35:3.70  
Mick Chesterman  
And so in trying to guide me, they're like, you'll collect a lot of data here. You know, I just want to flag this up. How you gonna deal with it?

0:35:3.110 --> 0:35:10.550  
Mick Chesterman  
It's kind of worked out. It's kind of worked out alright. Just just just by having to prioritise and and.

0:35:10.630 --> 0:35:20.710  
Mick Chesterman  
It doesn't suit a quantitative approach. It doesn't suit making claims that this is more effective approach than doing this.

0:35:21.680 --> 0:35:27.960  
Mick Chesterman  
Just because the amount of data that you would need in order to make those those quite precise claims.

0:35:29.600 --> 0:35:42.840  
Mick Chesterman  
Would take a team, so I'm not saying that it doesn't suit it, but it doesn't suit an individual doing it. But what I think it does suit is going well. What are the most interesting things that have come out of this? How can this inform?

0:35:44.480 --> 0:35:54.640  
Mick Chesterman  
Future work and and how can and creating a design narrative which helps other people doing similar work and is.

0:35:55.400 --> 0:35:56.480  
Mick Chesterman  
Is a legitimate.

0:35:58.900 --> 0:36:12.460  
Mick Chesterman  
What's the way of saying this? It is a rigorous process, so you have to show that what you're doing is rigorous, but it's not. It is also selective. I'm not saying that I'm I'm analysing everything I'm saying that I'm focusing on one area.

0:36:13.820 --> 0:36:21.220  
Mick Chesterman  
And and I'm. I'm doing a rigorous approach to this element of it as well. Yeah, that's that's probably the best way of describing it.

0:36:29.700 --> 0:36:30.100  
Mick Chesterman  
Yeah.

0:36:18.850 --> 0:36:48.210  
Sarah Pollock  
Yeah, I suppose that's the thing, isn't it? Is that you've been able to use the aims of your study to choose the sessions that gave you the most evidence for to to work on for those for those aims and someone else looking at something else might have chosen two different sessions and I guess that's the beauty, isn't it, of having been able to not take a quantitative approach where you've just got to look at everything and analyse it. You can actually be selective and and make those sort of decisions.

0:36:49.880 --> 0:37:9.760  
Sarah Pollock  
But yeah, I thought, I mean the other way to think about it is the way it is, although it would be overwhelming for one person to do it in a short time for a smaller project, it might be that a team of people could could share that work over over a short period. But you just would then have to think about different things in terms of what was being picked up and the difference objectivity.

0:37:11.480 --> 0:37:13.920  
Sarah Pollock  
Which would be interesting. Again, I think to think about.

0:37:14.690 --> 0:37:31.210  
Mick Chesterman  
Yeah, for sure. There's there's a whole area and this, this, this world of of, of exploring, computational thinking as a kind of as as as a framework for teaching and learning coding. You could definitely get into.

0:37:32.970 --> 0:37:44.770  
Mick Chesterman  
Work using those frameworks in a very quite methodical way and and get a lot of useful data out of it as well. That was something that I thought initially would suit this study, but then.

0:37:45.720 --> 0:38:0.920  
Mick Chesterman  
I actually found that less interesting as a as a kind of was more interested in the community elements as it went forward. But yeah, I could definitely do that. As if you're looking at aligning this more with.

0:38:2.880 --> 0:38:6.960  
Mick Chesterman  
Curricular aspects of learning, coding then you then that would seem more of a kind of.

0:38:9.40 --> 0:38:11.520  
Mick Chesterman  
Quantitative team based approach to doing this.

0:38:13.800 --> 0:38:16.880  
Yasmine Davies  
You mentioned in your presentation about methodology.

0:38:17.460 --> 0:38:18.180  
Mick Chesterman  
Yes.

0:38:18.260 --> 0:38:21.340  
Yasmine Davies  
And not not grasping it. And I and I.

0:38:19.810 --> 0:38:24.50  
Mick Chesterman  
I don't. I don't really fully understand it. Yeah, just being honest.

0:38:22.480 --> 0:38:29.880  
Yasmine Davies  
Yeah, I think really I think really simplistically. So the way I see it is.

0:38:31.320 --> 0:38:34.200  
Yasmine Davies  
How am I group? What am I going to hang my analysis on?

0:38:35.800 --> 0:38:52.0  
Yasmine Davies  
Basically I'm analysing my data, but what? What am I going to hang it on? What what? Somebody said that I can hang that analysis on so I'm doing phenomenology and that's my methodologies. How I am analysing my data and that's how I understand it.

0:38:55.810 --> 0:38:56.170  
Mick Chesterman  
Yeah.

0:38:52.550 --> 0:39:1.750  
Yasmine Davies  
Like you will get methods. It's very what tools am I using but methodology is like the theory. What theory am I using? Am I right, Sarah? That's how I see it.

0:39:2.220 --> 0:39:18.220  
Sarah Pollock  
Yeah, I think I'm gonna have to go in in a couple of minutes, but I just. I I think it is difficult to to work out, but I think the way that you're using the idea of theoretical underpinning is, is your methodological approach. So the the way you connect.

0:39:19.540 --> 0:39:23.740  
Sarah Pollock  
Your you know your epistemological understanding of what you're doing.

0:39:24.100 --> 0:39:32.180  
Sarah Pollock  
And the actual practical steps that you're taking is your method is the sort of methodology, it's that that joining of the two things together.

0:39:33.580 --> 0:39:36.300  
Sarah Pollock  
If that makes sense, I think. I think that's how I would.

0:39:34.10 --> 0:39:43.90  
Mick Chesterman  
Yeah, yeah, I think I think it doesn't. I think it, I think it does make sense. I'm kind of like, it's almost like what's the, what's a good way of, I don't know.

0:39:43.730 --> 0:39:49.10  
Sarah Pollock  
It's a bit like your rationale, so the steps that you're taking now while I'm doing these things.

0:39:50.330 --> 0:40:6.850  
Sarah Pollock  
And but the reasoning behind the fact that you're doing those things is your methodological approach, isn't it? It's like, actually, I'm using these these these clear practical data collection methods, which is your method because of these other things.

0:40:7.780 --> 0:40:13.780  
Mick Chesterman  
Yeah, I think that's it, isn't it? It's it's almost like I get a bit confused because it's like I want. I want the methodology to have a name.

0:40:14.590 --> 0:40:33.590  
Mick Chesterman  
But it doesn't actually have a name because it's it's it's own, you know, it's based on the the context of what I'm doing. I've got a I've got a theoretical underpinning. I've got these methods and where they meet in the middle, that's my methodology and it doesn't have to have a name. So. So, yeah, I think that that does. I'm. I'm getting now. I think I'm getting there.

0:40:33.480 --> 0:40:36.640  
Yasmine Davies  
You can always make one up. A lot of people do. They make their own.

0:40:37.150 --> 0:40:37.430  
Mick Chesterman  
Yeah.

0:40:37.100 --> 0:40:46.60  
Sarah Pollock  
Well, that's why we don't say exactly why we're gonna say Yasmine, is that the beauty of your pH? DS. If something doesn't fit, you can just change it a bit and give it a different name.

0:40:46.670 --> 0:40:52.710  
Mick Chesterman  
Yeah. There you go. I'll have a look around and see if there's anything like similar that. Yeah.

0:40:56.340 --> 0:40:57.60  
Yasmine Davies  
Yeah, yeah.

0:40:58.700 --> 0:40:58.860  
Mick Chesterman  
Yeah.

0:40:50.550 --> 0:41:0.630  
Sarah Pollock  
Yeah, you create your own, you create your own. I'm gonna have to go now, guys. Thank you so much. Yasmine, are you OK to? To finish. OK, I'll stop recording. Otherwise you might not be able to.

0:41:1.600 --> 0:41:3.0  
Mick Chesterman  
OK. Thanks a lot, Sarah.