

Neighbouring Data—Resource Pack

Overview

[Neighbouring Data](#) is an AHRC-funded project at the University of Southampton that examines the critical and conceptual possibilities of a qualitative data observatory. We want to know how data observatories can use creative place-based research to inform local authority and community-led decision making.

Research questions

- **Audience:** Who is qualitative data for? Who should access it?
- **Visualisation:** How can qualitative data be represented effectively? How should it be visualised?
- **Narration:** What should accompany this data? What story should qualitative data be telling?
- **Use:** How should users interact with qualitative data? What should be their experience of using this data?
- **Maintenance:** How can the representation of this data be updated, maintained and sustained?

Role for Practitioners

Practitioners will investigate the possibilities of visualising, representing and connecting datasets that comprise short narratives, images, videos and maps, sampled from our research projects. We are interested in how a range of practices interpret and engage with this data at different scales, and what the possibilities for a cross-practice conversation might be.

Resource Pack

You will investigate **eight datasets** across **five projects**. You can analyse as many datasets as you like, however you like. You may want to print off the resource pack, zoom in on images, and reorder datasets. We are specifically interested in exploring the suggestive possibilities of the data as they relate to our research questions. Your findings—written, illustrated, systematised—will help us to identify ways of visualising, representing and connecting qualitative data. This data was obtained using University ethics procedures and reference to it cannot be used beyond this project. We have redacted information to protect the anonymity of participants.

Project Datasets

TCER: Towns and the Cultural Economies of Recovery (pp. 3–4)

The project followed the UK Government’s Towns Fund, which targeted 101 “left behind” towns for additional support. We worked with artists and communities to understand culture and heritage in Towns Fund plans.

- [Darlo Matters \(D1\)](#)—a collaborative poem from Darlington
- [What Makes Good Public Art? \(D2\)](#)—an art video from Southend

Feeling Towns (pp. 5–6)

The project responded to the Government’s mission “to restore pride in place” in towns and cities across the UK. We explored the role of place and identity in hyper-local communities using creative methods.

- [Jubilee and June 2022 \(D3\)](#)—two field notes from Darlington
- [Heavy Is the Head \(D4\)](#)—two timeline drawings from Hereford

Wessex Regeneration / Neighbouring Data (pp. 7–8)

The project examined the meaning and value of pride, culture, heritage and the environment in towns across the South coast. We explored the different visions of resident communities using creative methods.

- [South Street and Market \(D5\)](#)—two emoji maps from Dorchester
- [Visions of Sandown \(D6\)](#)—a collage poem from the Isle of Wight

Connecting Culture (p. 9)

The project sought to produce a young people’s manifesto and map for Southampton, together with arts organisations and children’s services.

- [Cultural Spaces \(D7\)](#)—four craft sculptures from Southampton

Pathways to Health (p. 10)

The project identified how young people, through creative workshops, can use arts and culture to reduce future health challenges.

- [In Focus \(D8\)](#)—four participant photographs from Southampton

Dataset 1—Darlo Matters

For TCER, we worked with community artists to creatively share findings about pride in place. The artists were briefed on the central research questions, the scope and the key terminology. They brought unique creative skills and approaches to the workshop design and delivery. Each workshop had different activities. Participants in Darlington worked with words and doodles to create miniature books—from which one of our collaborators, [Lisette Auton](#), devised a poem.

Darlo Matters

A lyrical Essay composed by Lisette Auton from discussion with Darlington residents

Fight and flourish – Support – Resources – Skills
Short term – Self reflection
Placemaking prickly
Material survival – Recuperation
Fill gaps – Interpret the spaces
Placemaking with a string of pearls

How do you capture how people feel?
Loneliness and isolation
Community – Care – Pride – Include
Heritage and celebration
Human Capital – Digital literacy – Co-production – Giving back
What are our other pasts?

Welcoming space
Everything comes at a cost
Needs don't just stop
Not agreeing is good - a community is being built

Level up... What then?
How can the gap not be bigger than ever?
Involving the residents
Name groups, specifics, don't blob us all together
Levelling up is the idea of the left behind

What is the value of pride?
Alternative – Circular – Gift – Donut
Sustainability – Economy – Natural accounting
We measured our value in sheep and sacks of wool
A complex mosaic – A promise written – Emotional dynamic
Sustainability – Economy – Whose Heritage?

The small scale of local imagining
4 1/2 minutes with the chancellor - no metric on which to judge
How do we measure success?

Agricultural capital – Global capital – Mercantile beginning
Quakers – Entrepreneurs – Flaxtastic
Horses - Bondgate
Cattle - High Row
Gaggle of geese - Prospect Place
16 pennies depending on age and beauty - buy yourself a cat



Sunshine on the railway line
He lived in Domino's pizza parlour -
most important building in the history of the world
Best Kebab One -
Edward Pease, Father of the Railways met
George Stephenson, Father of the Locomotive
Guardians of the line

History of railways dominate Darlington
Prize our other histories
Heritage and culture – An alternative future
Change up the narrative – A stake in the area
Combating loneliness together
Honour the stories told – Fill in the gaps
Who had the power?
How do you make a grand building a space where people feel
they can cross a threshold?

Market town – Sport – Garden Street
Quaker heritage – Allotments – Food
Skerne Valley – Beekeepers – Railways
Town centre – Football club – Nightlife
Large parts in need of regeneration
People – Place – Skills
Symbiotic relationships – Tensions tangible
How do we get the most out of things?

Become more than the sum of their parts
Skills gaps – Want to branch out
Narrow – Disadvantaged – Unemployment
Knowledge sharing – Understanding – Day to day living
Look more widely
Resources and engagement – Challenge of the short term

Shaped by attitudes – Let down by those in power
Focus on what we have now and the future
How will it look?
How can we make it together?

How will you engage us?

Dataset 2—What Makes Good Public Art?

During the TCER project, we found that several Towns Fund Board survey responses used language such as “ailing” to describe many town centres. In a provocative gesture, our commissioned artists [Emma Edmondson](#) and [Lu Richardson](#) produced pin-badges emblazoned with “Southend’s not shit” as a reflection of the town’s complicated self-esteem. They also created the following video that negotiated different responses to the survey.

Watch the full video [here](#).



Screenshot from What Makes Good Public Art?

Dataset 3—Jubilee and June 2022

For the Feeling Towns project, our researcher undertook two fieldwork trips to Darlington over a month period in June 2022. They reported their findings from observation, interviews, focus groups and photo elicitation exercises. Here are two excerpts from their field notes.

Monday 20.6.22

I headed to Ward Degnans boxing gym for two sessions: 6–7pm, Juniors (11–16); 7–8pm, Seniors (16+). Using a pommel horse as a surface, I set up the laminated Google maps (North, Central, South). Isaac Ward (owner, ex-professional boxer) and his team helpfully coordinated the delivery of participants during the workshop. Much of the young people's complex sense of place and memory derived from the house or street where they lived and the school they attended. The photo elicitation method combined well with the maps: in the proposed spot for the Treasury Campus, currently a derelict car park, one respondent suggested having a "festival" there while another offered up "a new car park". They found it hard to imagine things to replace what was abandoned or dilapidated: "anything" was a forlorn refrain. Curious, too, was how some respondents falsely thought that images of Northgate alleys were of roads near to where they lived. Something interesting here about hyper-localised perception and homogenous residential geographies. The gym itself appeared to be one of the few community spaces for young people across Darlington; some attendees were from surrounding Northgate, but many were from elsewhere in the town.

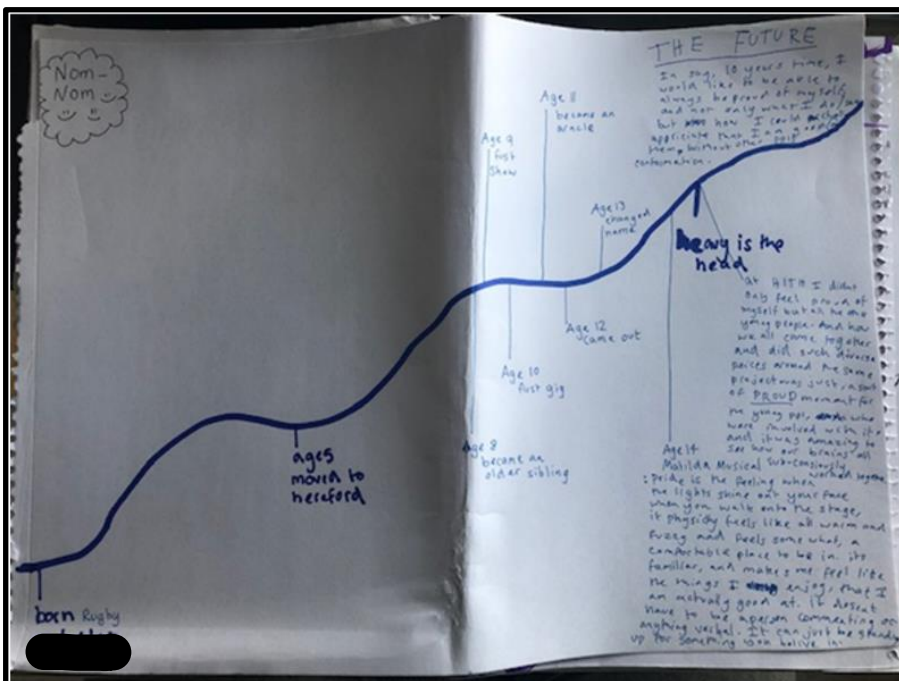
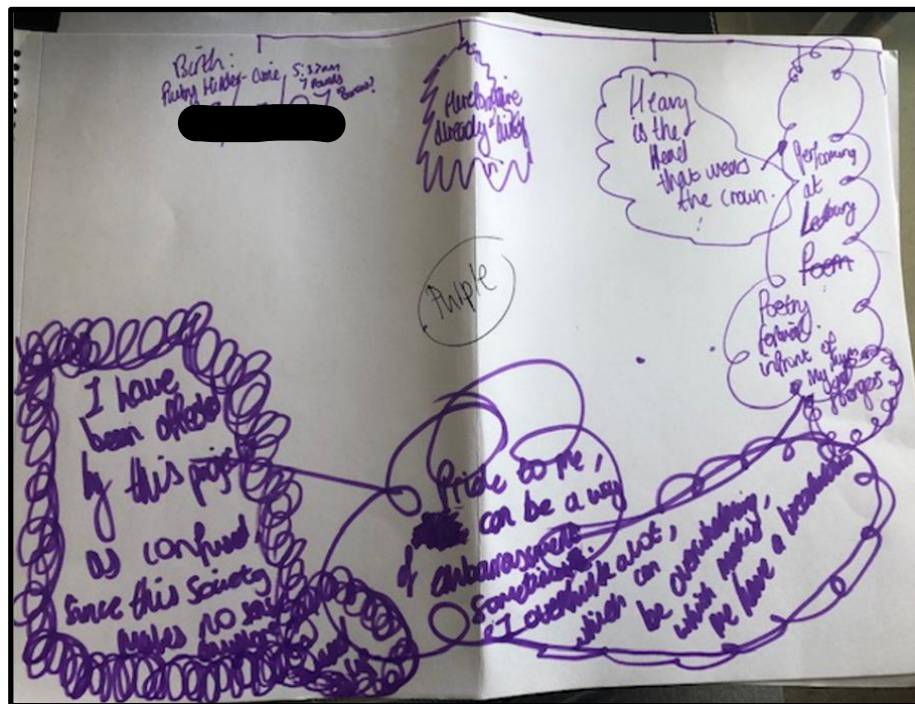
Wednesday 22.6.22

Residents were easily able to picture and imagine places even without visual prompts. Some never went to the town centre; some were very cynical and despondent about where they lived; some very proud of the town's heritage. Particularly the library building, "given to the people by the Peases", was a source of much affection. The battle for its existence has left lasting resentment between residents and the Council.

Dataset 4—Heavy Is the Head

Heavy is the Head was a young people’s creative response project to the Queen’s Platinum Jubilee in 2022, facilitated by the artist [Toni Cook](#). It explored young people’s attitudes to responsibility through creative methods. Each young person was invited to draw a timeline of their life to the present day. They were asked to plot key moments relating to their residence in Herefordshire. NB: Dates of birth have been redacted.

Timeline 1

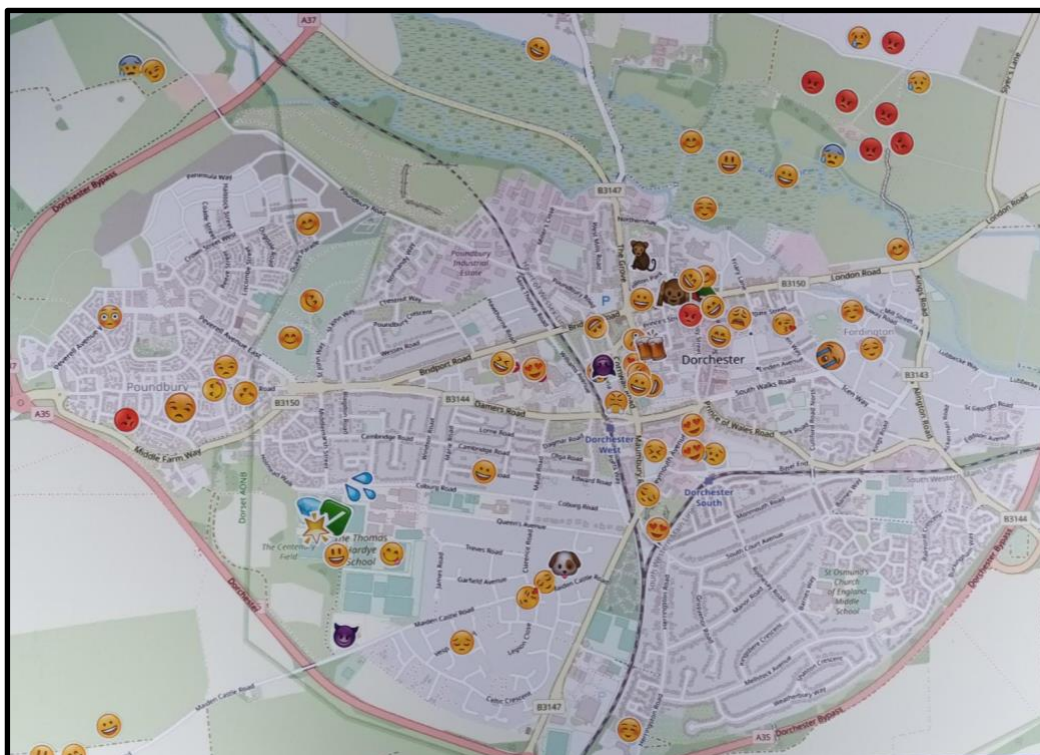
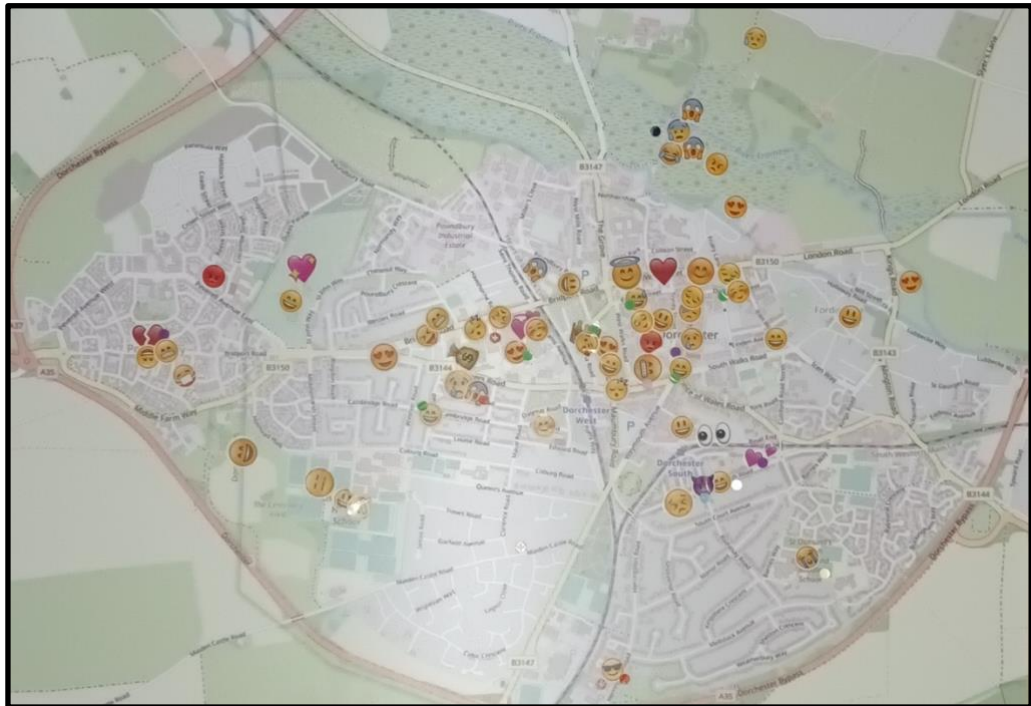


Timeline 2

Dataset 5—South Street and Market

For the Wessex Regeneration project, we used emoji mapping in South Street (Map 1), a popular high street in Dorchester, and on a stall in Dorchester Market (Map 2). We asked residents to tag emoji stickers onto places where they had a strong connection, memory or feeling.

Map 1



Map 2

Dataset 7—Cultural Spaces

As part of the Connecting Culture project, creative facilitator [Faye Phillips](#) ran a series of workshops that invited young people to “make [their] mark” on Southampton. These workshops included drawing, painting and sculpture. Local artists shared their skills to encourage young people to engage in different forms of art. We gathered research data from this work to support the 2025 City of Culture bid. Taken across 10 workshops, 1808 images comprise the entire dataset.

Sculpture 1



Sculpture 2



Sculpture 3



Sculpture 4



Dataset 8—In Focus

As part of the Pathways to Health project, [In Focus](#), a community interest company, facilitated creative workshops in four schools across Southampton. These workshops encouraged young people to take photographs of places and objects in their environment that made them feel safe. 154 images comprise the entire dataset.

Photograph 1



Photograph 2



Photograph 3



Photograph 4

