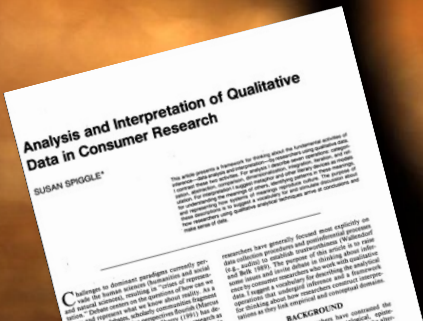


DATA ANALYSIS 2/2

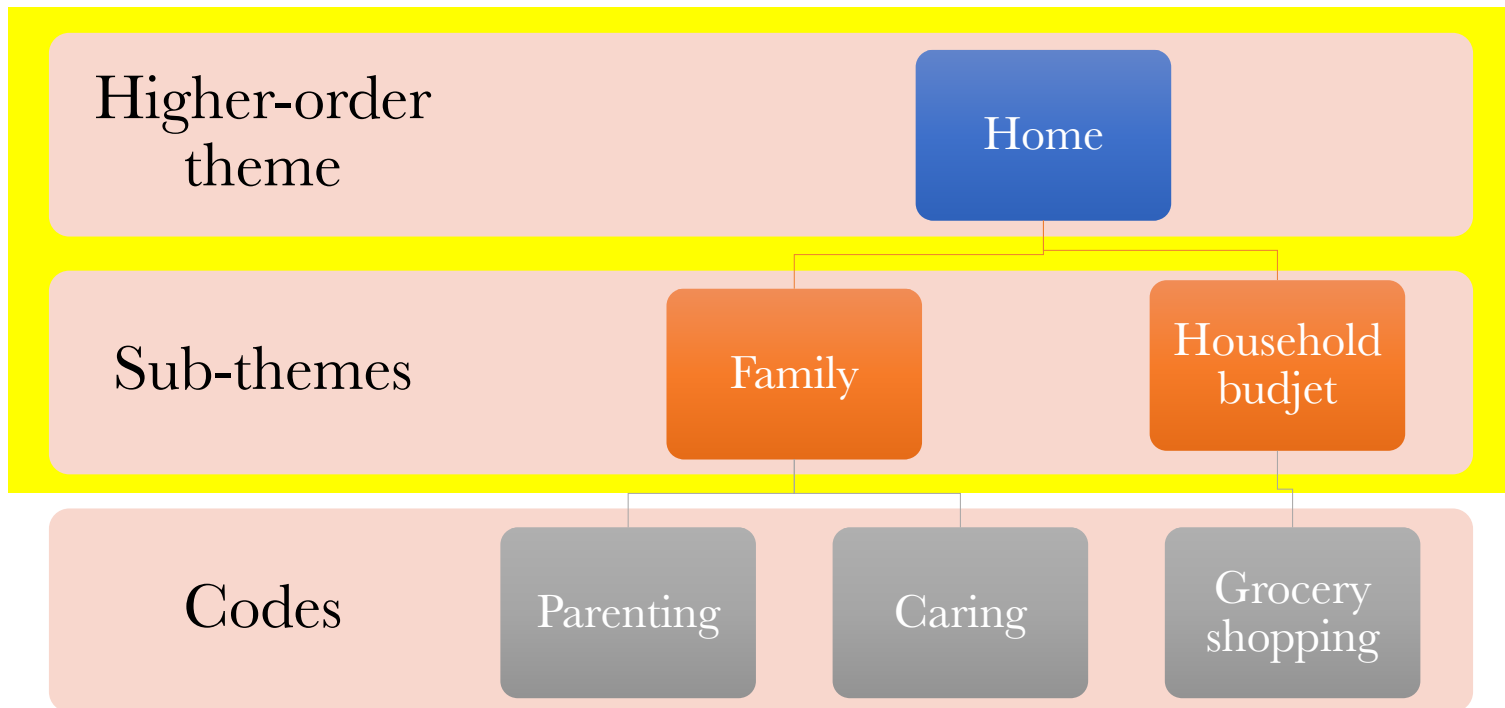
ABSTRACTION AND THEMES



AGENDA

1. Finalizing the lessons on coding
2. Transitioning from coding to theme building

BASIC ANALYTICAL PROCEDURE



MANAGING CODES

Constantly revising the definition of codes

“What must be present for this code to apply?”

SPLITTING CODES

When the code becomes “too heavy” and has to carry too much meaning; overt abstraction

MERGING CODES

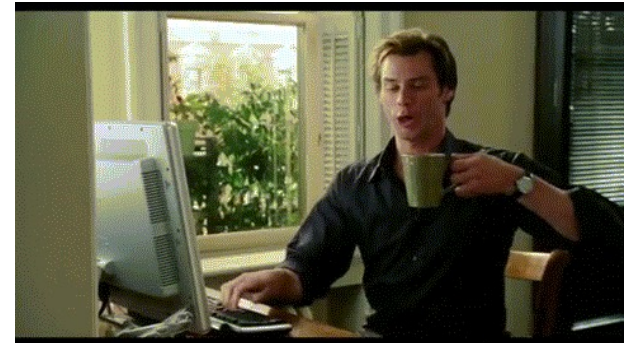
When two interesting are “weak alone” but “strong together”

CODE FAMILIES

Creating a group of codes that can be considered linked by some consideration

THESIS TIP #19:

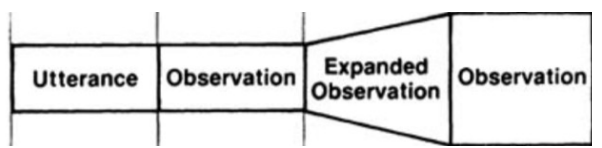
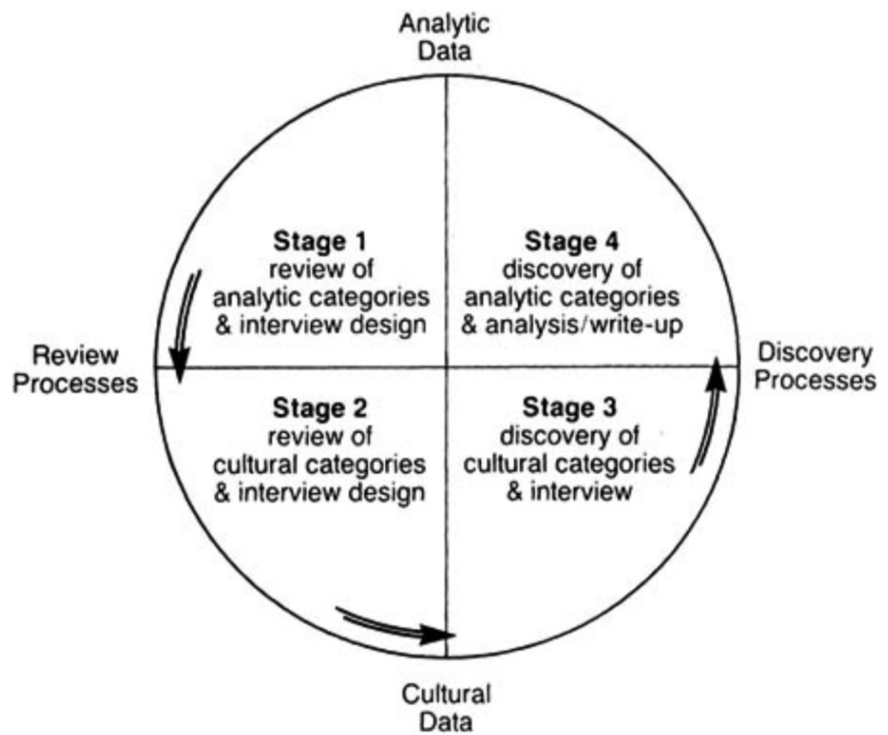
Constantly revise your codes; trim, combine, and group them!



SPIGGLE (1994): PROCESS OF QUAL. ANALYSIS

- 1. CATEGORIZATION** putting (your) labels on data
- 2. ABSTRACTION** linking categories into higher-order constructs
- 3. COMPARISON** how categories and constructs vary e.g. across interviews
- 4. DIMENSIONALIZATION** the range and "boundary conditions" of a construct
- 5. INTEGRATION** Linking the constructs and dimensions, creating "the conditions of the context"
- 6. ITERATION** Revising categories and constructs as you move between datasets
- 7. REFUTATION** Finding negative cases to ensure construct validity

Transcript	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5
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REMINDER: AXIAL CODING

Codes as revealing elements/dimensions

For example, all the meanings or properties that we associate with being an influencer

Codes as revealing process

How one might become an influencer

Codes as revealing conditions or consequences

What things need to be in place to become an influencer

What happens when you become an influencer?

<u>Construct</u>	<u>Properties</u>
Sacralization	Actor's intent Nature Setting

Dimensional Range

purposeful	not purposeful
collective	individual
public	private

Similarly, from Thompson et al.'s idiographic account (1990) of one informant, we illustrate:

<u>Construct</u>	<u>Properties</u>
Experience	Issues

Dimensional Range

complete	incomplete
perfect	imperfect
organized	disorganized

and from their nomothetic gestalt portrayal:

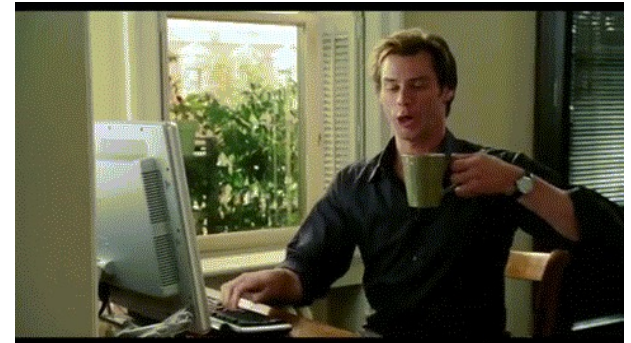
<u>Construct</u>	<u>Properties</u>
Life-world	Themes

Dimensional Range

being in control	being out of control
being deliberate	being captivated
being restricted	being free from restrictions

THESIS TIP #20:

When trying to build themes, try to think of 1) dimensions, 2) processes, or 3) conditions



AN ALTERNATIVE, MORE MEMO-BASED APPROACH TO ANALYSIS

Play at Any Cost: How Cosplayers Produce and Sustain Their Ludic Communal Consumption Experiences

ANASTASIA SEREGINA
HENRI A. WEIJO

Communal consumption is often described as inherently playful; previous research focuses mainly on successful ludic communal experiences and largely disregards their potential pitfalls. Moreover, the marketer is usually seen as the primary facilitator of ludic experiences, which has marginalized the role of the consumer. This article explores how consumers produce and sustain ludic consumption community experiences in the face of growing instrumental costs. It assumes a practice theory lens and is based on an ethnographic inquiry into cosplay, a time- and resource-intensive form of pop culture masquerade and craft consumption. Prolonged engagement in the cosplay community leads to growing emotional, material, temporal, and competence-related costs, which hinder playful experiences. Consumers practice modularization, reinforcement, and collaboration to overcome these costs and maintain the important ludic sensations that motivate communal engagements.

Keywords: ludic consumption, cosplay, play, communal consumption, practice





Theme

Category

Code

**Condensed
meaning**

Meaning unit



Theme

A theme expresses an underlying meaning, i.e., latent content, found in two or more categories. A theme communicates with the reader on both an intellectual and emotional level; poetic and metaphoric language is well suited in theme names to express underlying meaning (why, how, in what way, or by what means?)

Category

A category groups together codes that are related to each other through their content or context; codes are organized into a category when they are describing different aspects, similarities or differences, of the text's content that belong together (e.g. who, what, when, or where?)

Code

A code is kind of a label; a name that most exactly describes what this particular condensed meaning unit is about. Usually one or two words long!

Condensed meaning

Condensation is a process of shortening the text while still preserving the core meaning

Meaning unit

Original section or text from transcript



Theme

Category

Code

**Condensed
meaning**

Meaning unit



Theme	How a service worker becomes valuable
Category	Ideal doorman characteristics
Code	<ol style="list-style-type: none">1. Nightclub representative2. Attractor doormen3. Doorman personality
Condensed meaning	The doorman is a figurehead for a restaurant... People visit restaurants because of particular doormen... Marko Somero as exemplar.... what you want from a figurehead: open and introverted.
Meaning unit	The doorman is the figurehead for the restaurant, especially for night clubs. Some people even go to the same restaurants because of a particular doorman or certain nightclubs because of the bouncers. A good example of such a doorman is Marko Somero, who has since the beginning of his career served almost exclusively at the door. He is, both as a person and personality, exactly what you want from a figurehead: open and introverted.

HOW THE COSPLAY PAPER “WAS DONE”

- Data gathering and analysis overlapped (2013-2016), collaborative analysis with co-author Usva Seregina, plus 5 rounds of reviews within *Journal of Consumer Research*
- However, the early analysis had a progressive logic to it
- Our initial analysis relied mostly on **open coding** and the use of **memos** in developing themes
- Later, we recoded the data using practice theory



HOW THE COSPLAY PAPER “WAS DONE”

1. Immersion into data through repeat readings
 1. Highlight pen, sporadic notes, exclamation marks



Ursula	Margaery Tyrell	Elizabeth and Lar...	Commander She...	Janet van Dyne	Power Girl
Steampunk Couple	Danaerys and Jo...	Cowboy Django a...	Mad Hatter and...	Assassin (Abdur-...	Rapunzel and Flynn
Cosplay 'pro' #1...	Cosplay 'pro' #2...	Cosplayer 'pro' #...	Cosplay journalis...	Ivy Kitty Doom P...	Seeing "your" co...
Non-cosplay cos...	Con stratification	Photography as co...	Charity Cosplayers	Cosplay interaction	CAP AND PEGGY
Ivy Doomkitty an...	Identity Separation	AZ Power Girl	Comic Conventio...	Nicola Marie Jean	Jennifer Rose
Koi Fish Asylum	Cosplay Panel	Interviewing Two...	Cosplay photogr...	Cosplay Dad	Cosplay vs. Artist...
Ivy Kitty Doom p...	Maddock Semi-p...				

A2: I mean I'm also not currently employed, so I have a lot of free time. But I mean a lot of it, I ...

HOW THE COSPLAY PAPER “WAS DONE”

1. Immersion into data through repeat readings
 1. Highlight pen, sporadic notes, exclamation marks
2. Writing short, descriptive narratives



INTERVIEW OF "DANA EYRYS AND JON" (SAN DIEGO 2013)

TRANSCRIPT

HENRI (Q): Okay, you two have the Game of Thrones thing going on, so how did you like come up with I want to do this character?

JON (A): Uh, I actually had no plans for it, so, recently we got tickets...

DANA EYRYS (B): We got tickets for five about a week ago, um, and that's just our favorite show. That's our favorite.

Q: Cool. You actually look the part, so...

B: Thank you. This is three days' worth of work. This costume.

Q: Oh okay, very sporadic. **Jon** you did it quite fast but did you Google online for tips? Or how did you do it?

A: Yeah...!

B: Just pictures of the actual costumes and I was just trying to replicate it. Which was hard [laughs].

Q: Cool. So how has the response been?

A: So far so...!

B: It's been really good. And we're also with Poison Ivy, who has an amazing costume, so people are stopping her actually...yeah.

Q: I think I saw her. She was skinny, right?

B: Um...hm. Pained.

Q: **Jon** have you been talking to like other cosplayers?

A: I haven't really, been talking. We're just, we're actually just starting to get all of our stuff together.

B: We just got here.

Q: Uh okay. **Jon** are you going to the Game of Thrones panel? Or was it already today?

B: It's at 2:30, uh, but **Jon** we're not going to make it to go in. We really wanted but. You had people who had been in line for three hours and they said that they didn't get in. So, don't really have a chance.

A: Yeah like even if we left early when we woke up, we probably wouldn't get into that one.

Q: So far so...!

Q: Yeah I heard that some people **Jon** camped out from like 8 PM last night, just to get it.

B: Oh my yeah.

A: We were still working on our costumes at that point.

B: Still this morning too, yeah.

Q: Alright. What was the hardest part of the costume?

A: You'd have to ask her, because she did pretty much everything.

B: [Laughs] Probably, I don't even know. Probably just the fact that there's no patterns for these types of costumes like you just have to look at the pictures and try to figure out how they're structured and how to put them on, you know, how to get into the costume was the biggest thing. Especially like **Dana** dress, it's completely snugged to her body, we don't see any zipper or anything, and I'm like I don't know how they just snuggled her in there. Um, but yeah that's...!

Q: **Jon** you already had some skills with like sewing?

B: Very, yeah, very basic skills [laughs].

Q: Okay. **Jon** is this your first time cosplaying?

B: It's our first time at **Comic-Con** and yeah like other than Halloween, dressing up.

Q: So how does it feel?

B: It's fun!

A: Yeah. Pretty cool.

B: It's really cool.

Q: Would you do it again?

B: I would.

A: Yeah, absolutely!

Q: Yeah, I talked to a senior cosplayer who said it's just crack. Crack crack that you get hooked on.

A: Yeah. [Laughs]

B: But maybe once we get to that side of the convention center, closer to the Game of Thrones area.

Q: Okay. **Jon** do you think that cosplay is an important part of **Comic-Con** and how does this change your experience coming here?

A: I just think it's just a really fun aspect of it. Additional Halloween, that would summarize it pretty much. You get to, you know, dress up as your favorite characters and go out, just have a good time.

Q: What about you [D]??

B: I think it's a really important aspect, especially. It does bring the fan element. Even if you're not necessarily into comics I think it's brought other people, you know, like coming to **Comic-Con**, because of the costumes, they want to people watch and see all the crazy costumes. Whatever, I think it's just fun.

Q: Okay. What's been the best costume you've seen so far? And what made it special?

B: Um, that headless guy was pretty cool. Did you see him? And Hannah, her Poison Ivy. I think she did an excellent job, I think she's completely in tune to the actual comic. Like the body suit is completely green, she's body painted. I've never seen a costume the way she's done it. And I think she plays the part really well.

Q: Okay. Do you do character at all?

A: No!

B: No, not really [laughs] that might have to try it.

Q: Okay, I think that's it. Thanks for your time!



Danaerys and Jon decided to do their outfits at the very last minute as they got their tickets for Comi-Con very close to the event. This was their first time both at the event and cosplaying. Danaerys did both costumes and she recounts that it took her three days to do the costumes. She says that she was unable to find any patterns for the outfits online and thus had to figure them out herself. She looked at images of the actual costumes and looked for ways to replicate them, particularly how to put them on. She describes herself as having very basic skills in sewing. They were working on their costumes on the very day of the event as well. She calls the experience difficult. Both describe the crowd response as being really good, and they describe the experience thus far as being 'really cool' and 'fun'. Jon calls Comi-Con an 'additional Halloween' for him and Danaerys says that cosplaying for her is a fun way to engage with the con, as she is personally not that into comics. They have plans to do it again. Both admit to trying getting into character a little bit. Danaerys describes that the most important thing about a good cosplay is being 'in tune' with the original character in terms of looks. Danaerys says that playing the character has allowed her to feel different, more powerful like the actual character, which she says feels wonderful. This is why she says she would like to do another character next time, to see how what kind of sensations that character would induce. But they say that their decision on what to cosplay next time will hinge on what 'they are into' next year.



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HOW THE COSPLAY PAPER "WAS DONE"

1. Immersion into data through repeat readings
 1. Highlight pen, sporadic notes, exclamation marks
2. Writing short, descriptive narratives
3. Breaking narratives into research memos
 1. More systematic coding of data and unpacking language
 2. Introduced theory and interpretation

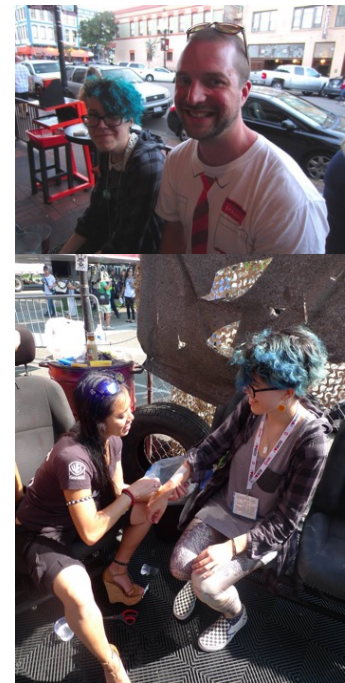


FROM NARRATIVES TO MEMOS

- We started identifying sections from the narratives that fit together
- These chunks of texts were then edited into early memos, observations were expanded and focused
- However, the level of abstraction in memos remained quite light:
 - "Struggles in cosplay", "Finding materials", "What is a good cosplay", "Deciding on character", etc...
- Memos should usually be written into separate files, but we just added them into the (long) manuscript
 - I strongly recommend not to follow our example!

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4. Developing memos into embryonic themes
 1. Identifying (and truncating) the most powerful data excerpt
 2. Deeper theorization and unpacking
 3. Interrogation of boundary conditions

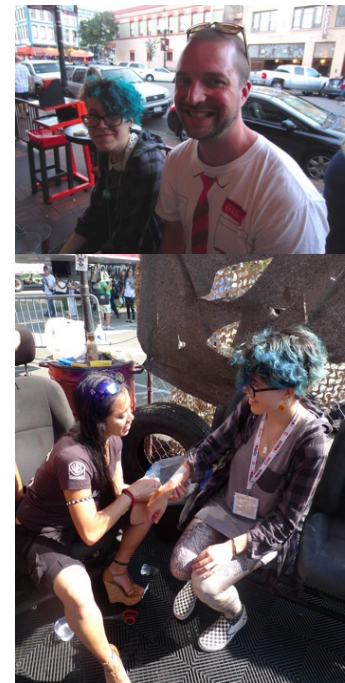


FROM MEMOS TO THEMES

- Memos saturate into themes when you see how certain findings come together under one “umbrella”
 - For example, our overall theme of difficulties in doing cosplay combined memos on money, time, struggles, stigma, family drama, failures, jealousy, overcompetitiveness, learning difficulties, cyberbullying, work-life balance, sexualization etc.
 - These were ultimately divided into 5 sub-themes
- In this stage, the “parts start to reveal a whole” → interaction between ideas and elements emerges, more boundary conditions!
- Theory enters the story, you start linking interpretation to previous research
- Here you usually find “that ONE quote” that illustrates the heart of the theme

HOW THE COSPLAY PAPER "WAS DONE"

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4. Developing memos into embryonic themes
 1. Identifying (and truncating) the most powerful data excerpt
 2. Deeper theorization and unpacking
 3. Interrogation of boundary conditions
5. Polishing themes integration
 1. Purposeful sampling (esp. netnography)
 2. Make sure our themes are self-contained and "robust"



FINAL THEME DEVELOPMENT

- Theme development identifies boundary issues (or, dimensions) within themes
- Also, relations *between* themes (i.e., your theoretical model)
- Aim for self-contained, non-overlapping and non-contradictory themes
- We combined themes as late as round 3 in the review process!

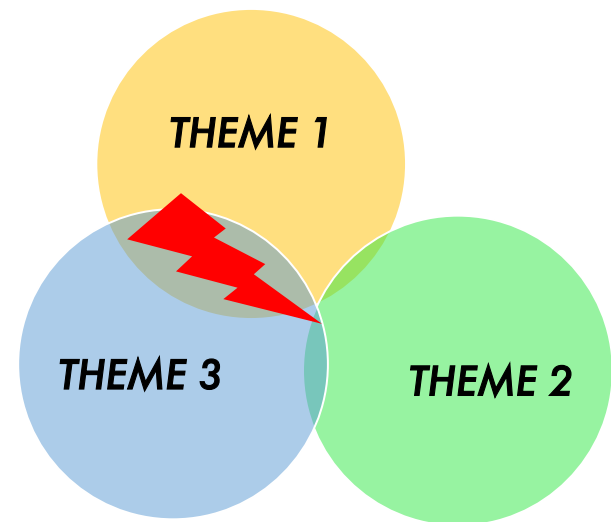


TABLE 1
RESEARCH DATA SOURCES

Name	Sources	Dataset	Purpose
Ethnographic notes	Notes from fieldwork at conventions: San Diego Comic-Con 2013; Rhode Island Comic-Con 2014; Boston Comic-Con 2014, 2015, 2016; Anime Con Boston 2015, 2016.	53 double-spaced pages	Gaining understanding of context, and especially of conventions, as leisure locations and materiality. Organized cosplay activities.
Photography	Photography during fieldwork.	908 photographs	Elaborating the intricacies of costume crafting and taste structures based on aesthetic merit.
Recorded interviews	Cosplayers at conventions. Interviews ranged from 5 to 90 minutes (average length 20 minutes).	64 interviews, 312 double-spaced pages	Understanding the process of and emotional engagement in costume crafting, including difficulties and sense of achievement.
Netnography in online community	Cosplay.com archives.	145 discussion threads, 4,278 double-spaced pages	Deeper study of themes through keywords emically identified, particularly in negative cases; boundary conditions, sensitive topics, and anxieties often undisclosed in interviews.
Other netnography	Blogs (CosplayDad, cosplay.ph), Cosplayer Facebook profiles (Kamui Cosplay, Yaya Han), niche media (Kotaku, BuzzFeed).	12 blogs, 9 profiles (16 double-spaced pages of notes)	Understanding deeply engaged cosplayers and their online interactions. Learning from tutorials. Discerning construction of cosplay fame.
Newspaper articles	<i>New York Times</i> , <i>Wired</i> , <i>The Guardian</i> , <i>Financial Times</i> .	10 articles, 67 double-spaced pages	Contextualizing cosplay within marketplace and understanding emerging mainstream interest 2010 and after. Studying advocacy practices.
Documentaries	<i>Cosplay! Crafting a Secret Identity</i> (WPBA); <i>Comic-Con Episode IV: A Fan's Hope</i> (Mutant Enemy, Thomas Tull Productions, Warrior Poets); <i>My Other Me: A Film about Cosplayers</i> (M.O.D. Entertainment and High Deaf Productions).	3 films	Identifying cosplay as an overall phenomenon and gaining deeper knowledge of embedded entrepreneurs.



1. THE PRACTICE OF COSPLAY

2. Immersive Crafting of the Perfect Costume

3. *The Costume Crafting Project*

3. *The Ludic Appeal of Costume Crafting*

2. Putting on the Ludic Mask and Going to Con

3. *The Con Stage*

3. *Getting Ready to Play*

3. *Ludic Character Interaction*

1. DIFFICULTIES IN MAINTAINING COSPLAY

ENGAGEMENT

2. Compromised Emotional Ends and Problems with Competence

3. *Time Demands*

3. *Precarious Play-Mood*

3. *Competence Plateaus*

2. Compounding Material Constraints

3. *Material Colonization*

3. *Making Ends Meet*

1. HOW COSPLAYERS MAINTAIN THEIR COMMUNAL ENGAGEMENTS

2. Modularization: Breaking Down and Rebuilding Practices

3. *Emphasizing Small Gains and Momentum*

3. *Bundling*

2. Reinforcement: Managing Practice Boundaries

3. *Moral Allocation Principles*

3. *Separating the Cosplay Practice Circuit*

3. *Tempering Competitive Impulses*

3. *Practice Advocacy*

2. Collaboration: Joint Projects and Leveraging the Communal Hybrid Economy

3. *Networking Practice Elements*

3. *Collaborative Status Gains*

THESIS TIP #21:

You need to figure out when to transition from analysis to writing, and how the two processes overlap!

