# WRITING UP RESULTS

# AGENDA

1. Instructions for Wednesday
2. Discussing reportin research results
3. Final course summary

# *WEDNESDAY!*

1. Remember: max 8 minute video each!
2. Recommended that you follow the structure of a reserach paper (this lecture)
3. Focus on the themes; show us data!
4. Send your video 15 minutes before the lecture! (email either of us)
5. Grading: 60% content, 20% presentation quality, 20% peer ranking

# *REPORTING QUALITATIVE RESEARCH*

1. Introduction

2. Literature review

3. Context and method

4. Findings

5. Discussion

6. Limitations and Future Research

# *REPORTING QUALITATIVE RESEARCH*

1. <mark>Introduction</mark>
2. Literature review
3. Context and method
4. Findings
5. Discussion
6. Limitations and Future Research

**Typical structure:**

*1st paragraph*

CARS: "Crafting a research space"

Use of hooks, mysteries, an opening vignette from the data
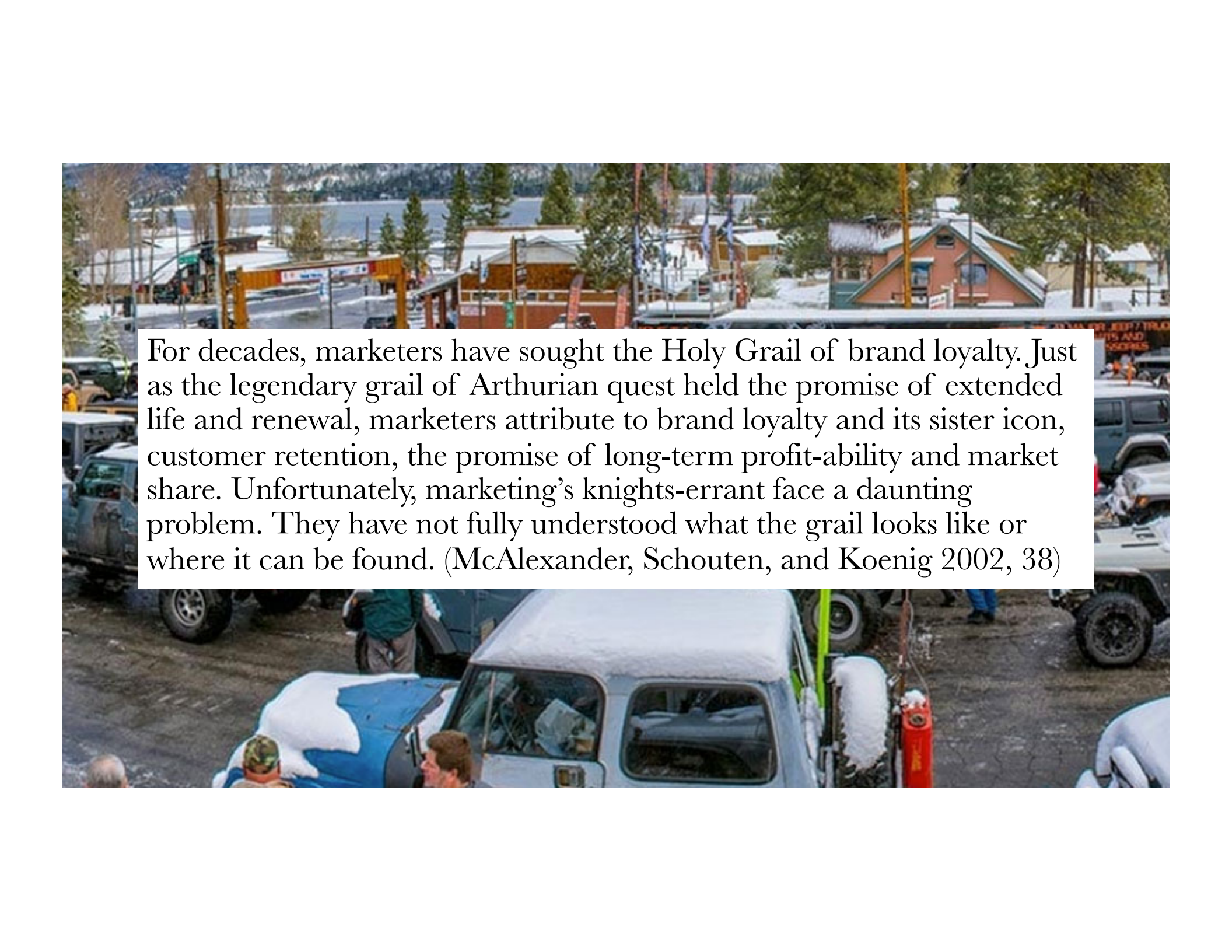
*2nd paragraph*

What this paper does

Mention of context, method, and analytical lens
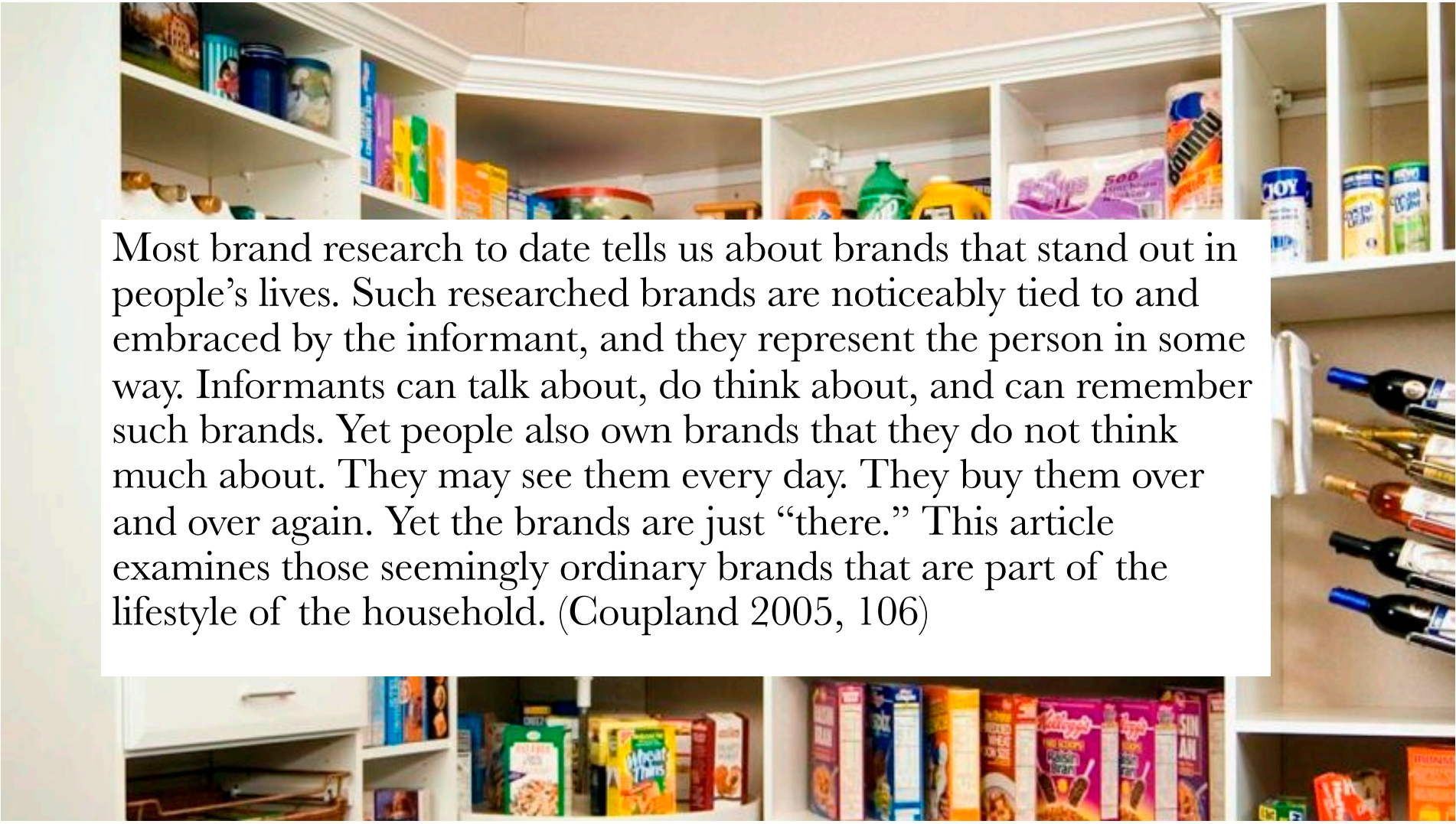
(optional) *3rd paragraph*

Brief introduction of findings, if not already in 2nd paragraph
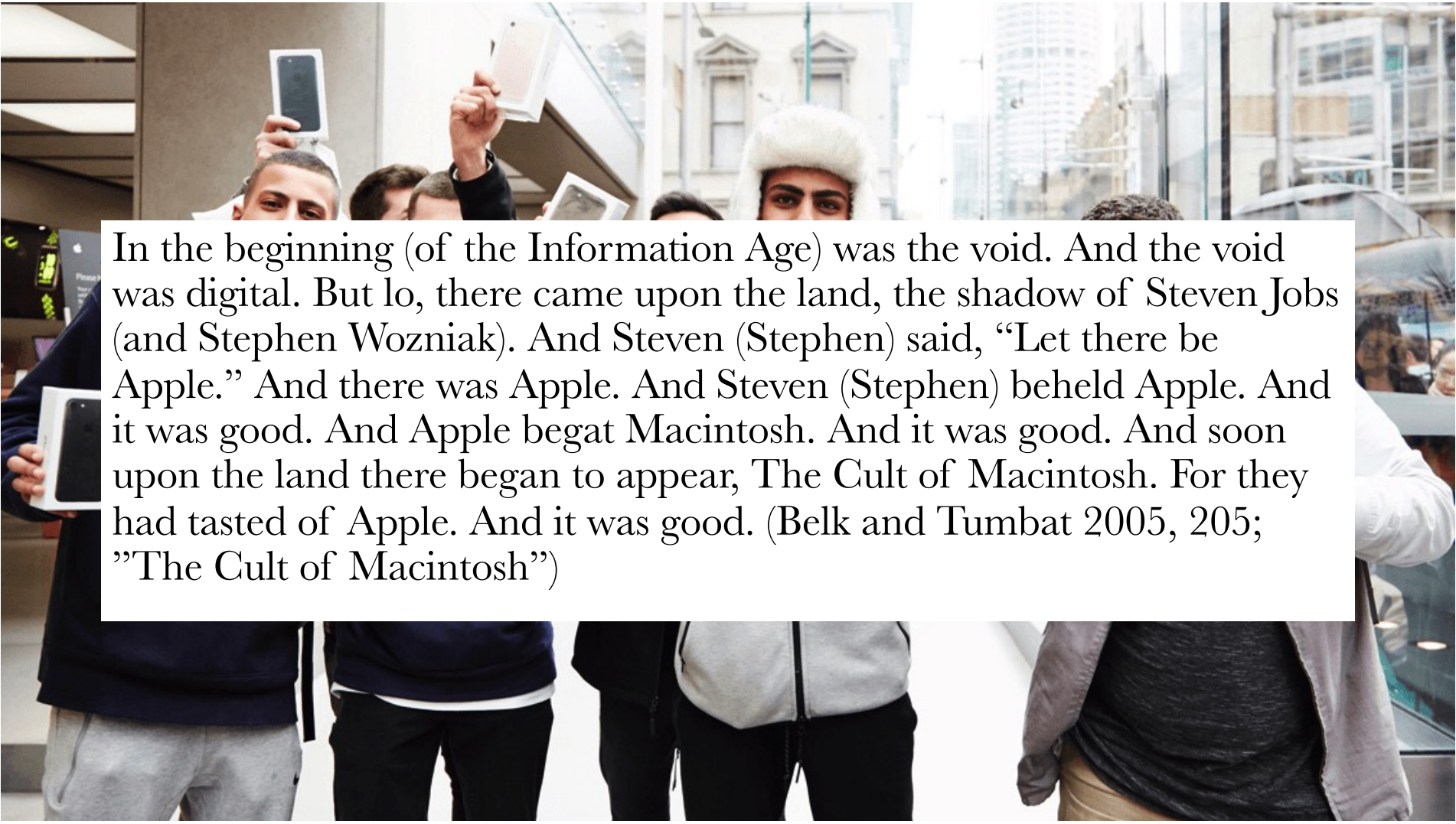
*4th paragraph*

"The rest of this paper unfolds as follows. First, we… Then,…"

For decades, marketers have sought the Holy Grail of brand loyalty. Just as the legendary grail of Arthurian quest held the promise of extended life and renewal, marketers attribute to brand loyalty and its sister icon, customer retention, the promise of long-term profit-ability and market share. Unfortunately, marketing's knights-errant face a daunting problem. They have not fully understood what the grail looks like or where it can be found. (McAlexander, Schouten, and Koenig 2002, 38)

Most brand research to date tells us about brands that stand out in people's lives. Such researched brands are noticeably tied to and embraced by the informant, and they represent the person in some way. Informants can talk about, do think about, and can remember such brands. Yet people also own brands that they do not think much about. They may see them every day. They buy them over and over again. Yet the brands are just "there." This article examines those seemingly ordinary brands that are part of the lifestyle of the household. (Coupland 2005, 106)

In the beginning (of the Information Age) was the void. And the void was digital. But lo, there came upon the land, the shadow of Steven Jobs (and Stephen Wozniak). And Steven (Stephen) said, "Let there be Apple." And there was Apple. And Steven (Stephen) beheld Apple. And it was good. And Apple begat Macintosh. And it was good. And soon upon the land there began to appear, The Cult of Macintosh. For they had tasted of Apple. And it was good. (Belk and Tumbat 2005, 205; "The Cult of Macintosh")

Twenty skydivers rise and line up tightly in single file, as the DC-3, cruising at 100 knots, levels off two and one-half miles above the swamps of central Florida. In their bright jumpsuits, they form a sort of surreal rumba line snaking toward the white light of the open DC-3 door. She is last out on this "twenty-way" jump. Her job is to dive headfirst, in as fast and as controlled a manner as possible, to catch up to the skydivers exiting in front of her. Without exception, the laws of physics will separate the skydivers as they exit, accelerat-ing the first to leave away from those that follow. She lives for this. Nothing else exists for her now beyond this moment. The engines cut. Ready! Set! Go! (Celsi, Rose, and Leigh 1993, 1)

# REPORTING QUALITATIVE RESEARCH

1.  Introduction
2.  <mark>Literature review</mark>
3.  Context and method
4.  Findings
5.  Discussion
6.  Limitations and Future Research

Provides a review of the relevant literature to date to justify the existence of the study

Typical to have a brief historical overview, evolution of the concepts

Usually progresses from reviewing to "problematizing" the literature, pointing out where the gap is

"Bracketing" away potential other approaches by saying that this study assumes a particular approach
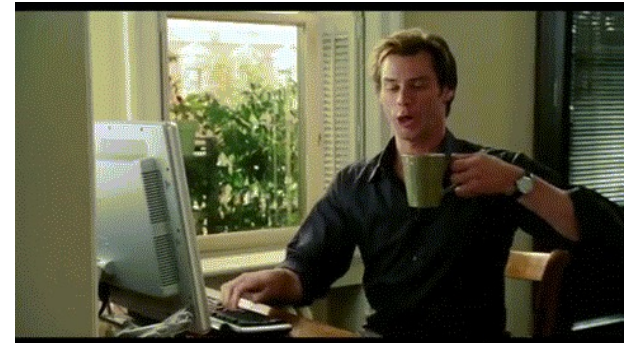
Research question(s) at the end

**In short: "Here's what we already know; here's what we don't know"**

Optional: separate section on analytical lens

## *THESIS TIP #24:*

For the literature review, make it your goal of identifying 5 papers you want to "dialogue with"; they must be relevant or current, preferably both!

# *REPORTING QUALITATIVE RESEARCH*

"Making context matter"; why this context was ideally suited for this theoretical problem

Where this particular paper engaged with the context

Can include statistics or relevant historical data

Methodology and justifying its selection

Detailed and chronological description of data gathering

Equally detailed description of data analysis

# THESIS TIP #25:

The most typical flaw in master's theses is having an insufficient explanation of how the data were analyzed!

# *REPORTING QUALITATIVE RESEARCH*

1. Introduction
2. Literature review
3. Context and method
4. <mark>Findings</mark>
5. Discussion
6. Limitations and Future Research

Typical 3-5 themes, with 2-5 (optional) subthemes for each

Theme 3.1.

    Theme 3.1.1.

Optional: pictures from research

Optional figures that summarize findings

CONSTRUCING
A THEME

**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 | *New York Times*, *Wired*, *The Guardian*, *Financial Times*. | 10 articles, 67 double-spaced pages | Contextualizing cosplay within marketplace and understanding emerging mainstream interest 2010 and after. Studying advocacy practices. |
| Documentaries | *Cosplay! Crafting a Secret Identity* (WPBA); *Comic-Con Episode IV: A Fan's Hope* (Mutant Enemy, Thomas Tull Productions, Warrior Poets); *My Other Me: A Film about Cosplayers* (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*

*Bundling.* Another form of modularization is bundling tasks by identifying actions that can be performed concurrently after they have been broken apart (Shove et al. 2012). Long-time cosplayer Mandy used this approach to complete her outfit in time for a con:

> Even if you don't feel motivated to physically work on something, try and find work you can do for a different part of that costume or a different costume you might have in mind. So it's like, "Oh, I can't really work on sewing, maybe I'll see if I can figure out what the construction of the back could be" and just write that down on paper... If I were to watch TV anyway I can work on something that's handwork; I can't work on a [sewing] machine as well, but spending half an hour sewing one of these [shows her costume's embroidery] I can do.

Mandy employs modularization principles by matching project stages with appropriate motivation levels to maintain leisure time's emotional qualities, pursue small gains, and move the project forward. But she also combines the repetitive task of embroidery with TV watching to fuse cosplay with another leisure circuit. Ivy described a similar practice fusion. She lets her favorite TV shows "pile up" on her DVR and catches up on them during crafting.

Cosplay practices can also be bundled with work circuits. For instance, hunting for costume source materials fills dead time at work: "When not making rounds [at

"Our informants did or said X."    ←    Introducing the (sub)theme and its claim(s)

Long quote where X is powerfully illustrated    ←    Truncated version of an exemplary (i.e. a really good) quote

Interpretation of the quote through the analytical lens to showcase how X comes across.    ←    Analysis and interpretation of quote

"X could also be done in other ways. Some preferred to… while others…"
For some, X was problematic. For example, Sheila struggled with X."    ←    Transition to boundary conditions

**It is important to elaborate dimensions, boundaries, and negative cases!**

*Maintenance and the Good Practitioner.*

Maintaining a boat was a sign of dedication to sailing itself, a central part of a sailor's identity. Maintenance practices are thus integral to the "sense of common enterprise" (Schatzki 2002, p. 86) for sailors, creating a sense of belonging and affirming shared identities. Though sailors usually work only on their own boats, maintenance is still a social practice as sailors are usually at the boat yard simultaneously. Sailors watch each other working, which diffuses maintenance competence. A good-looking boat is a sign of maintenance competence, signaling a good learning source. Boat clubs understand the value of knowledge sharing during maintenance periods and encourage it. The expectation that a "true" sailor has their boat in tip-top shape also creates social pressures at the boat yard. Our fieldwork confirmed that a badly maintained boat—particularly a hull peppered with barnacles—was a source of shame at the boatyard.
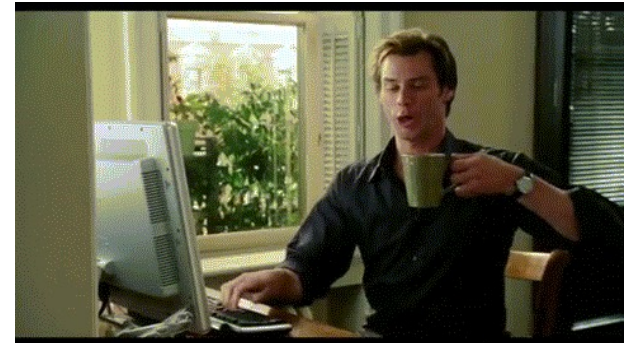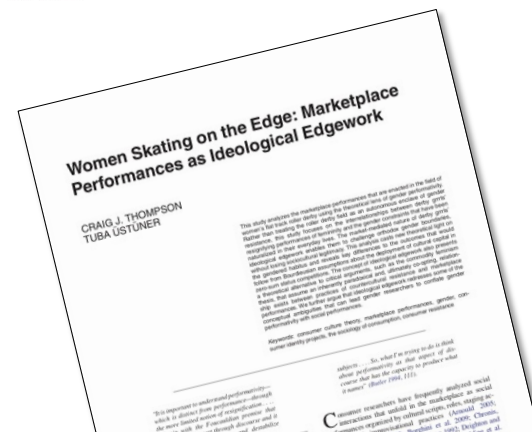
*Maintenance and the Good Practitioner.*

Maintaining a boat was a sign of dedication to sailing itself, a central part of a sailor's identity: "It is part of the hobby to fix your boat constantly. In the spring, sailors crawl up from their winter nests and start revealing their boats from under the covers, looking for the toolbox" (Timo). Maintenance practices are thus integral to the "sense of common enterprise" (Schatzki 2002, p. 86) for sailors, creating a sense of belonging and affirming shared identities. Though sailors usually work only on their own boats, maintenance is still a social practice as sailors are usually at the boat yard simultaneously. Sailors watch each other working, which diffuses maintenance competence. Many learn "just by watching what other people do" (Veikko) while others are more proactive: "I'm the kind of guy who just roams around here [at the boatyard] and asks everybody 'what is that?' and 'what should I do with this?'… I don't really have another information source" (Lassi). A good-looking boat is a sign of maintenance competence, signaling a good learning source: "If it looks like it's somehow moldy or rotten and the owner gives you advice, you have to put it into perspective. But if someone has a boat that is in good condition and he tells you something, you can take it a little more seriously" (Kalle). Boat clubs understand the value of knowledge sharing during maintenance periods and encourage it, as Emilia, a boat club chairman, recounted: "We encourage that boaters tell the one next to them that 'hey, you might want to try this.'" Simo agreed that such exchanges are essential as "a lot of tacit information wouldn't spread if no one dared to ask." The expectation that a "true" sailor has their boat in tip-top shape also creates social pressures at the boat yard. Jani, a city official working with municipal harbors, described a disciplinary gaze hovering over the communal terrain: "[People at the boat club] know each other and maintain a certain level of control over their members. If you screw up over there [at the dry dock], everybody knows you." Our fieldwork confirmed that a badly maintained boat—particularly a hull peppered with barnacles—was a source of shame at the boatyard.

# *THESIS TIP #26:*

"Show, don't (just) tell" is a virtue; always remember: claim, data, elaboration!

Maya: I think if you asked people to describe me, they'd say that I'm nice . . . .I wouldn't say not interesting, but there's nothing that really stands out about me as being really funny or really athletic or really anything, so with an alter ego, I could create something that's different. My name is PushmePushyou, which my husband helped me think of . . . . And I struggled for a long time because I didn't want a really violent name, I didn't want a sexual name, I didn't want any of the innuendo. And so PushmePushyou is kind of nice and kind of aggressive at the same time, so I thought that was perfect for what I wanted.

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# *THEME:* Creativity as immersive practice ("Markku")

Q: So, how did you come up with the idea for your restaurant?

A: We just wanted to try it. There were many of us, like all of us are photographers, and one of us had just cooked this type of a meal for us. So when the next Restaurant Day rolled around, we kind of already had the idea for the food, we though [that meal] would fit really well to this kind of thing as well. So we went for it… The menu came together, I mean, the original idea for the menu was there…. But it changed so many times. I mean it was ready, then we took something away. Then at some point, like this totally off-hand remark like 'we could also have that, too', that one small thing ended up becoming central, like the thing around which the whole menu came around, pulled pork. And then we'd start again… And when we chose this location [the restaurant was situated on the waterfront], the archipelago bread was a natural addition, and I've baked it before, too. Then we thought what else like traditionally Finnish you could serve with it, so we added a cabbage and radish salad. Also because it's easy to store, it won't go bad quickly. But the selection of the place ended up being a big influence… We also liked that we could get our car close here, carrying all this stuff would have been quite a big task.

Q: So, how did you come up with the idea for your restaurant?

A: We just wanted to try it. There were many of us, like all of us are photographers, and one of us had just cooked this type of a meal for us. So when the next Restaurant Day rolled around, we kind of already had the idea for the food, we though [that meal] would fit really well to this kind of thing as well. So we went for it… The menu came together, I mean, the original idea for the menu was there…. But it changed so many times. I mean it was ready, then we took something away. Then at some point, like this totally off-hand remark like 'we could also have that, too', that one small thing ended up becoming central, like the thing around which the whole menu came around, pulled pork. And then we'd start again… And when we chose this location [the restaurant was situated on the waterfront], the archipelago bread was a natural addition, and I've baked it before, too. Then we thought what else like traditionally Finnish you could serve with it, so we added a cabbage and radish salad. Also because it's easy to store, it won't go bad quickly. But the selection of the place ended up being a big influence… We also liked that we could get our car close here, carrying all this stuff would have been quite a big task.

MARKKU: One of us had just cooked this type of a meal for us. So, when the next [RD] rolled around, we kind of already had the idea for the food, we thought it would fit really well with [RD]…. The original idea for the menu was there…. Then at some point, like a totally off-hand remark like "we could also have that, too." That small thing ended up becoming central, like around which the whole menu came around, pulled pork…. And when we chose this [waterfront] location, the archipelago bread became a natural addition, and I've baked it before, too. Then we thought what else like traditionally Finnish you could serve with it, so we added a cabbage and radish salad.

# Interpretation of "Markku"

From the impulse of meal sharing, the process took them through various turns in producing the restaurant. Markku and his crew constantly recalibrated their cooking capacities and interests with serendipitously manifesting insights and elements at various stages of the process. They reconfigured and synergized capacities by making certain elements—pulled pork, archipelago bread (a pre-refrigeration era staple for Finnish fisherfolk), the location, and vegetables common in vernacular cuisine —more central to the offering, while removing others. They also repurposed convenient domestic materials, such as a dining table and lawn chairs. Markku's narrative illustrates blurring between production and consumption (Ritzer and Jurgerson 2010): producing consumable goods for others serves as consummation. The joy of immersive crafting is palpable in Markku's presentation of his grease burns, "like a real chef would have." Markku's narrative also features all three essential emotional outcomes of fulfilling creative consumption experiences: satisfaction from project completion, a sense of autonomy, and individual task enjoyment (Dahl and Moreau 2007).

# *THEME:* Creativity as relational production ("Carita")

Interviewer: Could you tell me how the idea for this restaurant came about and how has the day been going?

Carita: It's been going great, thank you. I actually live right next door here. We got this idea with my boyfriend that we could do something out of reindeer. Because he's from the north, we've got plenty of reindeer in the freezer and started thinking what you could make of it. We came up with this pulled reindeer recipe and thought that it would be a great fit because it has been done before… So it's half pork, half reindeer. We also got some blueberry pie here. But we thought we'd put our restaurant here, because there's space an really no competition… But it's been fun… Reindeer has much less fat than pork, that's why we decided to combine pulled pork and pulled reindeer. The pork gives off a lot its fat. You have to be really careful not to use too many spices so that you don't cover that great reindeer taste. We tried the recipe only once. I got some advice from my friend, who works as a master chef at a Finnish meat company, I got some tips from him how to work with reindeer meat. But even he had never done pulled reindeer, so this is really exotic… But we were worried if people would find us at all. Of course we posted our restaurant to Facebook, tagged ourselves there. And of course on my own Facebook I put an ad, I messaged my friends. But most of our guests have I got some advice from my friend who works for a meat producer, the chef. I got some tips from him. Like we've been doing product development. simply found us through the Restaurant Day website.

Interviewer: How did you make the food? How much are you serving?

Carita: I made food for 120… It's been a huge success, I've been hustling and bustling all day…It was quite difficult because there is no, I didn't find a recipe for pulled reindeer because nobody has ever done that. So we basically just started developing that. Many evenings even this week, with my friend, we've been testing and getting the texture right, figuring out how to make the burger work. A hot dog bun didn't work. A burger bun didn't work if you cut it too thin at the bottom, it became soggy and breaks in your hand. So really, you've been doing product development, that turned out to be quite challenging. I benchmarked prices to this other place that had had a burger restaurant last year at Restaurant Day, so I didn't want to go over that, but not be completely underpriced either. Since he [another restaurateur] was charging eight euros for a regular burger, I felt like I can charge the same eight euros for an exotic burger like our pulled reindeer burger, without feeling any bit of guilt. And also since I personally felt that the taste was good.

Interviewer: Could you tell me how the idea for this restaurant came about and how has the day been going?

Carita: It's been going great, thank you. I actually live right next door here. We got this idea with my boyfriend that we could do something out of reindeer. Because he's from the north, we've got plenty of reindeer in the freezer and started thinking what you could make of it. We came up with this pulled reindeer recipe and thought that it would be a great fit because it has been done before… So it's half pork, half reindeer. We also got some blueberry pie here. But we thought we'd put our restaurant here, because there's space an really no competition… But it's been fun… Reindeer has much less fat than pork, that's why we decided to combine pulled pork and pulled reindeer. The pork gives off a lot its fat. You have to be really careful not to use too many spices so that you don't cover that great reindeer taste. We tried the recipe only once. I got some advice from my friend, who works as a master chef at a Finnish meat company, I got some tips from him how to work with reindeer meat. But even he had never done pulled reindeer, so this is really exotic… But we were worried if people would find us at all. Of course we posted our restaurant to Facebook, tagged ourselves there. And of course on my own Facebook I put an ad, I messaged my friends. But most of our guests have I got some advice from my friend who works for a meat producer, the chef. I got some tips from him. Like we've been doing product development. simply found us through the Restaurant Day website.

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CARITA: Because [my boyfriend] is from the north, we've got plenty of reindeer in the freezer and started thinking what you could make of it. We came up with the idea for pulled reindeer and thought that it would be a great fit because [pulled pork] been done before [at RD]… I got some advice from my friend who works as a master chef at a Finnish meat company…. But even he had never done pulled reindeer, so this is really exotic…. We've been testing and getting the texture right, figuring out how to make the burger work. A hot dog bun wasn't right. A burger bun didn't work if you cut it too thin at the bottom…. I benchmarked prices to this other place that had served burgers last year [at RD]…. Since he [another restaurateur] was charging eight euros for a regular burger, I felt like I can charge the same eight euros for an exotic burger like our pulled reindeer burger.

## Interpretation of "Carita"

Carita fuses the convenient material affordance of frozen reindeer with an established RD expression in producing an innovative offering, exemplifying the relational production of novelty. Creating the dish invited persistent experimentation, enhancing personal capacities with professional help (Epp and Velagaleti 2014). Carita echoes Markku's story of iterative problem solving in fitting materials (meat + bread = the final dish) and expressions (recipe + price) with one-another. Benchmarking competitor prices and adjusting accordingly, Carita demonstrated her inventive productive capacities. Carita's story illustrates how deterritorialization processes often benefit from the territorialization of previous expressions (DeLanda 2006); they promote learning and increase productive confidence through social proof. Illustrating relational reflexivity but also guerrilla deterritorialization, Ale and Troy each served alcohol on the sly after the official norm-conforming alcohol policy change.

# *THESIS TIP #27:*

The most common problems in qualitative theses are 1) not showing data, and 2) not interpreting the data (just pasting long quotes)
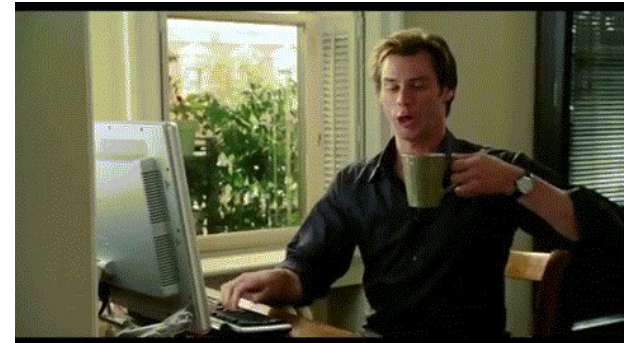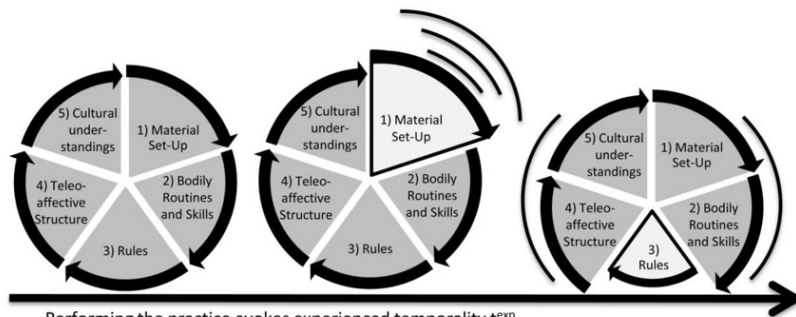
**FIGURE 4**

MISALIGNMENT OF PRACTICE ELEMENTS CAUSES DRAG OR RUSH



Performing the practice evokes experienced temporality t$^{exp}$

**Aligned Performance**

Optimal timeflow
when all elements aligned

Example outcomes

Security, relaxation,
enjoyment

**Misaligned Performance**

Misaligned element
speeding up timeflow,
causing rush

Stress, fear, frustration

**Misaligned Performance**

Misaligned element
slowing down timeflow,
causing drag

Boredom, lack of interest,
lack of patience

# Timeflow: How Consumption Practices Shape Consumers' Temporal Experiences

NIKLAS WOERMANN
JOONAS ROKKA

While the importance of the temporal dimension for both positive and negative consumption experiences has been well understood, no general theory exists to explain how consumers' temporal experiences come about. We theorize temporal experiences as an effect of performing consumption practices in order to move from assessing isolated contextual variables to a more holistic understanding. The timeflow of a practice is defined as its ability to evoke an experienced temporality that cannot be reduced to either subjective "inner" time or cosmic "outer" time. On the basis of a longitudinal ethnography of temporality in two lifestyle sports—freeskiing and paintball—we find that five practice elements shape temporal experience: material set-up, bodily routines and skills, teleoaffective structures, rules, and cultural understandings. Misalignments of practice elements induce experiences of temporal drag or rush associated with experiences such as boredom and stress. We contribute to prior research on consumption experiences, waiting, and servicescapes.

# Mancaves and masculinity

**Risto Moisio**
California State University, Long Beach, USA

**Mariam Beruchashvili**
California State University, Northridge, USA

## Abstract

How do mancaves, male spaces in or around the house, contribute to construction of masculinity? Our research challenges the perspective that male spaces emerge in opposition to the feminine conception of home. Findings from interviews with American suburban men reveal that male spaces represent therapeutic venues that help men in alleviating identity pressures created by work as well as domestic life and aid revitalization of men's identities as fathers and husbands. Circumscribed by egalitarian ideology and the family ideal, male spaces also foster paternal and fraternal bonds instrumental for creating masculinity at home.

## Keywords

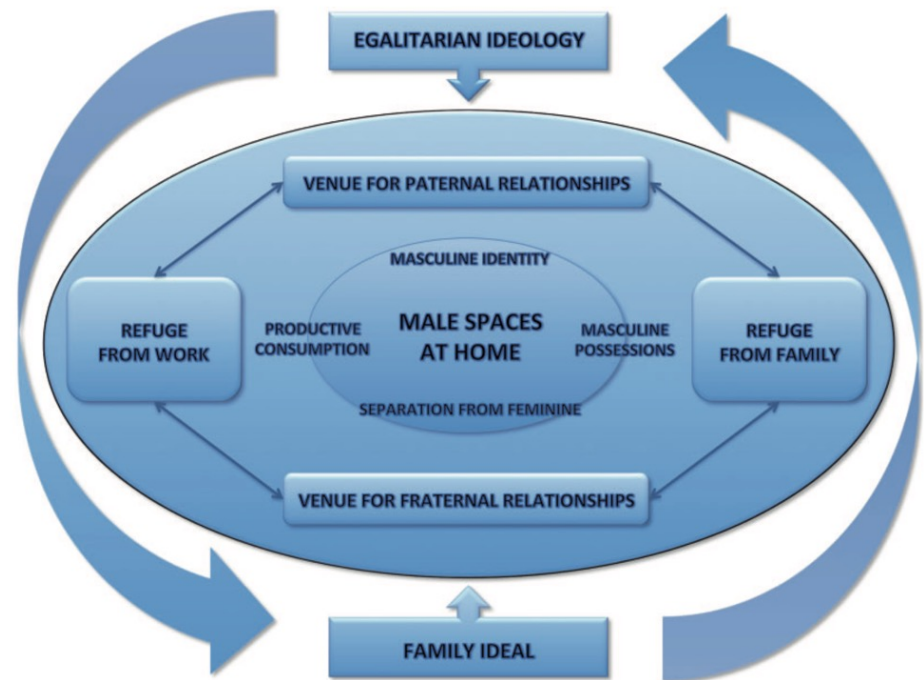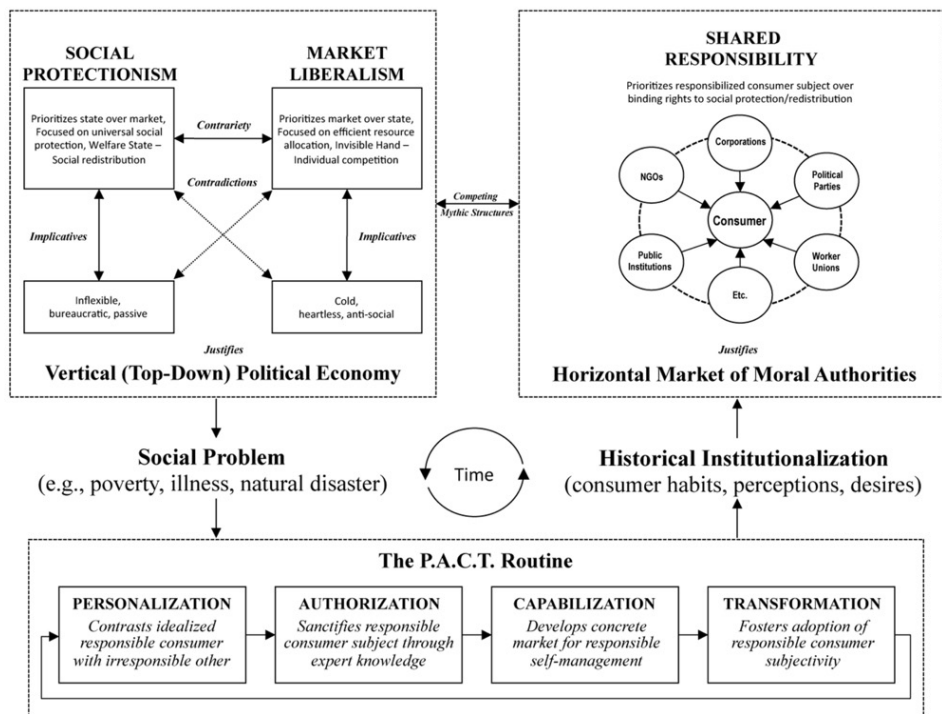Mancaves, home, domesticity, masculinity, identity, gender, space



**Figure 1.** Extended model of domestic masculinity.

**FIGURE 1**

CONSUMER RESPONSIBILIZATION AS A GOVERNMENTAL PROCESS



# Creating the Responsible Consumer: Moralistic Governance Regimes and Consumer Subjectivity

MARKUS GIESLER
ELA VERESIU

Responsible consumption conventionally stems from an increased awareness of the impact of consumption decisions on the environment, on consumer health, and on society in general. We theorize the influence of moralistic governance regimes on consumer subjectivity to make the opposite case: responsible consumption requires the active creation and management of consumers as moral subjects. Building on the sociology of governmentality, we introduce four processes of consumer responsibilization that, together, comprise the P.A.C.T. routine (personalization, authorization, capabilization, and transformation). After that, we draw on a longitudinal analysis of problem-solving initiatives at the World Economic Forum in Davos, Switzerland, to explore the role of P.A.C.T. in the creation of four, now commonplace, responsible consumer subjects: the bottom-of-the-pyramid consumer, the green consumer, the health-conscious consumer, and the financially literate consumer. Our analysis informs extant macro-level theorizations of market and consumption systems. We also contribute to prior accounts of responsibilization, marketplace mythologies, consumer subjectivity, and transformative consumer research.
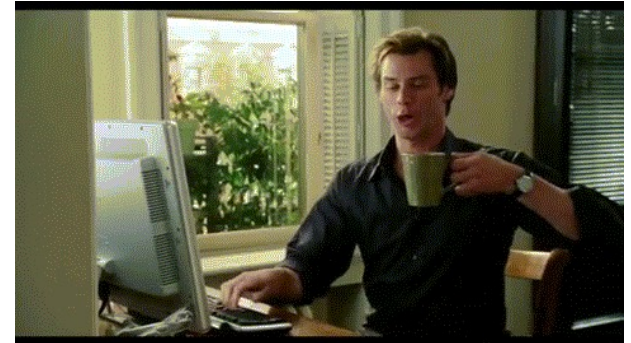
**Figure 1 Framework of drinking management in the short and long run**



**A"** Aalto University
School of Business
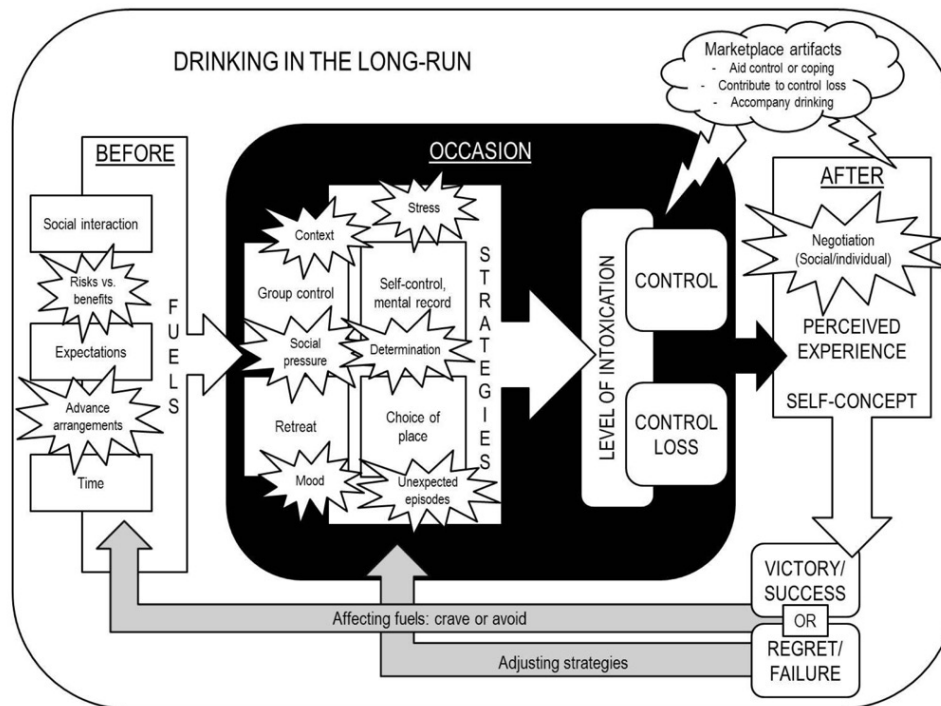
Managing and balancing individual's alcohol consumption in the short and long run - narratives from students' lived experiences

# *THESIS TIP #28*:

Even if you don't use figures in the final paper, they can be helpful in the analysis stage!

# REPORTING QUALITATIVE RESEARCH

1. Introduction
2. Literature review
3. Context and method
4. Findings
5. <mark>Discussion</mark>
6. <mark>Limitations and Future Research</mark>

Short summary of research purpose and findings

Discuss your findings and link back to the relevant literature

Key: how do your findings a) complement, b) extend, or c) contradict those in prior studies ➔ explain or speculate why!

Often good idea to split between Theoretical Implications and Managerial Implications

Limitations discuss specificity of context and population

Future research can address limitations or provide completely new directions!

# *THESIS TIP #29*:

Having a too-short or underdeveloped discussion section is a common thesis problem; possibly because of exhaustion with the process
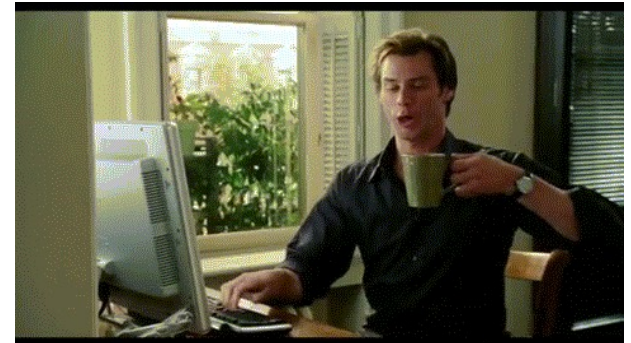
# *IT'S ALMOST OVER!*

## FINAL SUMMARY!

**By now you should be able to…**

Craft a research question (context-theory match)

Gather data, at least through interviews

Analyze data in iterative fashion

Report your findings to a wider audience

**The rest is about practice and experience!**

**Table 1.** Road Trip Checklist for HQQR.

| | Vehicle | Route | Travel Companions | Safety Kit |
|---|---|---|---|---|
| Relevant | ✓ Does the theoretical approach illuminate relevant phenomena? (Tuncay, Otnes, and Fischer 2015) | ✓ Is your "road map"—your coherent narrative—consistent and transparent throughout the paper? (Ordenes et al. 2014) <br> ✓ Is the research question relevant and clearly stated? (Moisio, Arnould, and Gentry 2013) | ✓ Who are your key informants? How do their experiences help you develop relevant insights? (Arnould and Price 1993) | ✓ What preparations have you completed to enable you to assess the quality and accessibility of the context? (Jaakkola and Alexander 2014) |
| Rigorous | ✓ Are your method selection, data collection, and analysis aligned with your theoretical lens? <br> ✓ Are you up to date on the literature related to your theoretical perspective? (Kozinets et al. 2004) | ✓ Do you articulate your "methodology wheel" (who, what, when, where, and why), making your research procedures transparent? Can readers re-trace your process? (Berry and Bendapudi 2007) | ✓ What relative expertise (e.g., substantive, theoretical, methodological) do your coauthors bring to the project? (Diamond et al. 2009) | ✓ Do your data excerpts advance your theory? (Weijo, Martin, and Arnould 2018) <br> ✓ Is the use of extant literature in your findings interpretive rather than contextual? (Higgins and Hamilton 2019) |
| Responsive | ✓ Does your analysis evidence flexibility in incorporating emergent findings? (Husemann and Eckhardt 2019) | ✓ Does your paper offer adequate conceptual and rhetorical signposts for the reader? <br> ✓ Are the side trips you incorporate productive to your analysis, or distracting? <br> ✓ Do you demonstrate that your road trip evolved to accommodate emergent themes and negative cases? (Tsarenko, Strizhakova, and Otnes 2017) | ✓ Do participants' diverse experiences with the phenomenon extend and challenge your emerging framework? (Thomas and Epp 2019) | ✓ Does your visual depiction (framework) help readers quickly understand your findings? (Giesler 2012) |

# High-Quality Qualitative Research: Getting Into Gear
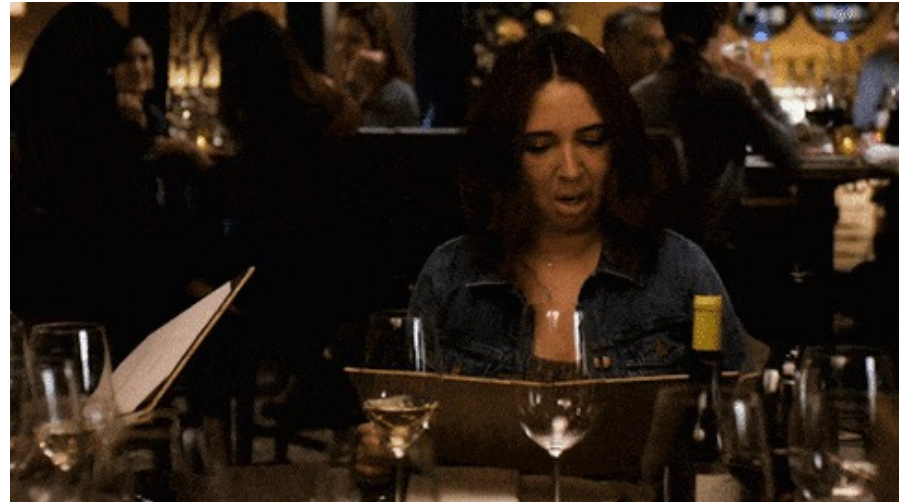
Amber M. Epp[1],[*] ⓞ and Cele C. Otnes[2],[*]

## Abstract

In this editorial, we leverage the metaphor of the road trip to help those authors submitting to the *Journal of Service Research* and other publications craft high-quality qualitative research (HQQR). We outline three criteria as hallmarks of HQQR: *relevant* research addresses important problems or gaps, *rigorous* research makes data collection and analysis transparent, and *responsive* research reflects the ability to adapt to concerns and critiques as the project unfolds. We unpack four essentials of the road trip that enable authors to deliver on the above criteria: vehicle (theory), route (research design), traveling companions (coauthors, participants), and safety kit (planning, tools). We explain how choices made by researchers not only can foster HQQR but can also fuel the journey to publication. Our "Road Trip Checklist" provides a quick reference to specific questions researchers should ask to address each essential element and offers article exemplars that masterfully respond to these questions. We hope this editorial encourages researchers to draw on qualitative techniques to explore service-related topics that would benefit from immersive fieldwork and that it inspires the necessary guidance and confidence to get on the road.

## Keywords

qualitative research, qualitative methods, qualitative how-to, fieldwork

# PLEASE GIVE US FEEDBACK!

# THESIS TIP #30:

Listen to Kelsie!