

# Developing a Visualisation Workflow: The Migration Observatory Case

Data Journalism Workshop

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# Objectives and Aims

Understand the processes involved in data visualisation: from idea to end product and beyond

Learn how these general factors may apply to different kinds of media, purposes, and needs

Develop a systematic yet flexible approach to data visualisation in your own context and situation



# Review

Visualisations have a long history, but are especially relevant now.

Visualisations can achieve different objectives (explain, explore) in different ways (reading, feeling)

Visualisers make a range of decisions that (intentionally or not) influence the final outcome

Audiences engage with visualisations depending on social, cultural, and situational factors

# Data Visualisation Potentially Involves Many Groups

Designers or visualisation professionals

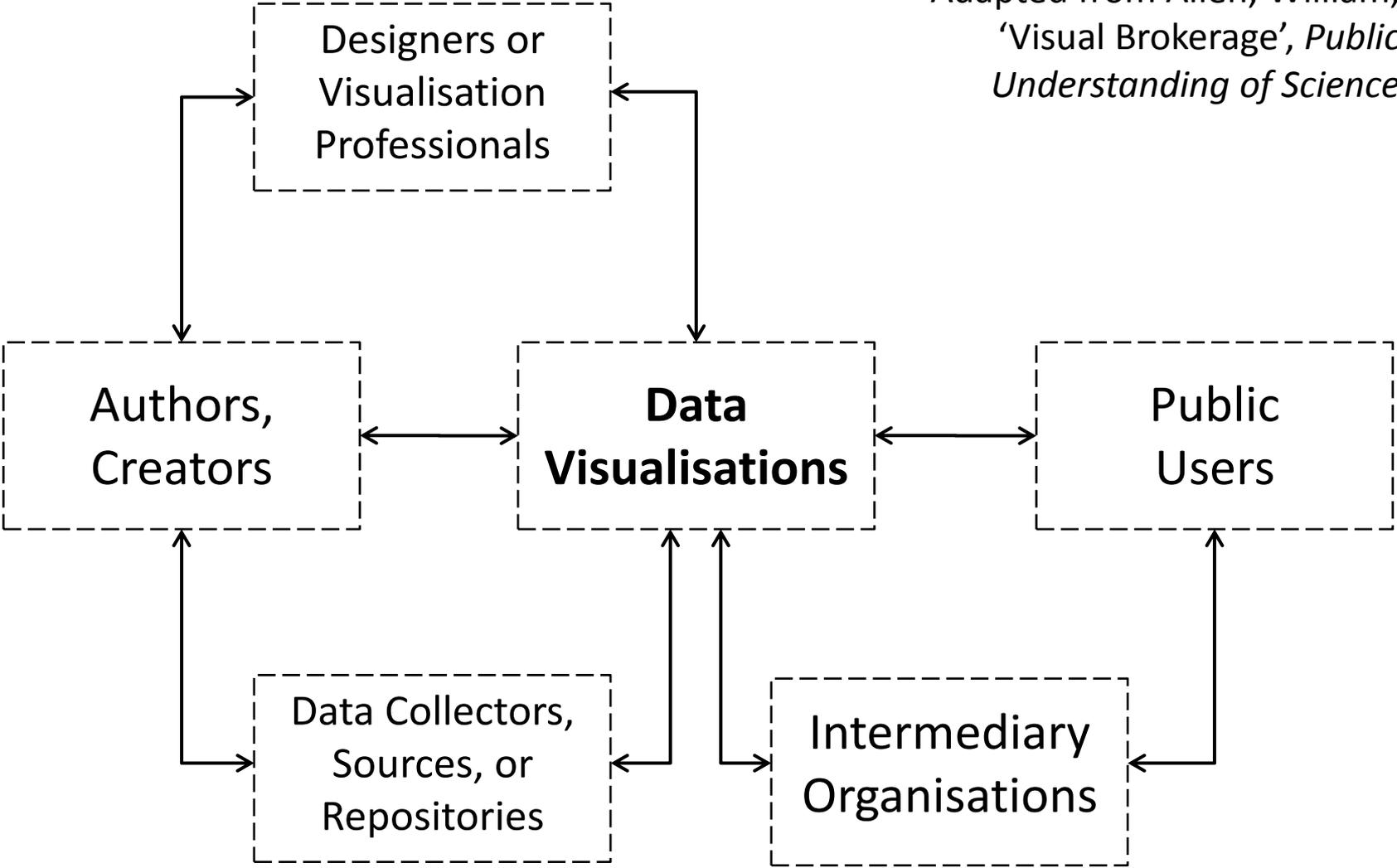
Data collectors, repositories, or sources

Intermediaries (including news organisations)

Public users and audiences



Adapted from Allen, William,  
'Visual Brokerage', *Public  
Understanding of Science*



Political, Social, and Cultural Contexts

# What is a Visualisation Workflow?

A flexible guide that helps structure your thinking about how to plan a visualisation project

Systematically identifying key dimensions or aspects of visualisation that may impact the final product

Managing risks and limitations, while creatively maximising the potential impact of your work



# A Visualisation Workflow (part 1)

- 1. Context.** What is the topic, and how does it relate to the current social/political/cultural environment? Are there any potential pitfalls that may make this project more polarised, unclear, or infeasible?
- 2. Self-Evaluation.** What are my values, goals, beliefs, biases, and expectations that I bring to this project? How will these impact the way I work, if at all?
- 3. Partners/designers.** Will I need outside help? If so, what characteristics will they bring to the team, and will they need from me? How will we communicate between all participants?

# A Visualisation Workflow (part 2)

**4. Data collection/sources.** How will I access the data? What are their limitations and gaps, if any? Who collected the data, when, and why? What could be missing, hidden, or withheld?

**5. Audience/users.** Who are my intended audience? What media will they use to access my work? What skills, expectations, values do they have?

**6. Intermediaries.** How will my work be shared or hosted externally? Will other groups be able to comment or re-use the images—and for what purposes? Could they extend my audience reach?

# A Visualisation Workflow (part 3)

**7. The visualisation itself.** What is my objective or aim? Is it to facilitate exploration or explanation? Do I want to do this through rational, precise reading or more emotional feeling and intuition? Which chart types could help me do this?

**8. Resources, skills, capacities.** What skills or techniques am I using? Do I need further training? How much time and budget am I working with?

# Case Study: The Migration Observatory

<http://www.migrationobservatory.ox.ac.uk/resources/videos/explained-eu-migration-uk/>

# Case Study: The Migration Observatory

- 1. Context.** The 2016 referendum on EU membership; migration a key issue; assertions in public debates that needed correction/clarification
- 2. Self-Evaluation.** The Migration Observatory at the University of Oxford is the UK's the UK's leading independent voice on migration issues; Trusted and high media and social media profile; Well placed to produce materials.
- 3. Partners/designers.** Animation is not something we have the capacity to do in-house. Support needed.

# Case Study: The Migration Observatory

**4. Data collection/sources.** The Migration Observatory holds a repository of resources about migration.

**5. Audience/users.** Younger audiences who don't see our materials in the traditional media - particularly social media users

**6. Intermediaries.** University of Oxford FB page; twitter.

# Case Study: The Migration Observatory

**7. The visualisation itself.** Objective: explanation. Emotion to a minimum.

**8. Resources, skills, capacities.** Budget: £3,000. In-house skills: data, developing scripts and voice-over. Requirements: animation/production skills – we worked together to develop and refine the product.

**9. (the bit Will didn't mention) – dealing with impact?** Correcting an unspotted error, significant shares and views, embeds in international media, winning a prize

# Questions?

