Interdisciplinary Studies of Digital Spaces: 9.30-10.26 am

- **Chenfei Li**
  - International university students as young knowledge migrants are a special group in London who can undergo insecurity and isolation when facing language barriers and diasporic experiences, which makes the issue of healthy person-place relationships necessary for exploration. My PhD research investigates how Chinese international students utilise social media to create and communicate digital place memories as a way of remembering and (re)making London in their everyday routines. By considering social media accounts as an autonomous digital archive to curate, exhibit, and construct place memories and meanings, this study tries to capture both bottom-up place perceptions and socio-culturally impacted imagination as digital placemaking. I ask the following research questions: How do Chinese university students in London understand and perceive place through social media? How do they construct place identities and experience place attachment via the creation of digital place memories? What are the features of their place memories through their digital placemaking? A mixed method will be adopted, including questionnaires, photo-elicitation interviews, and visual content analysis. Questionnaires are to collect place experiences and social media use habit data together with Likert-scale questions on place identity and place attachment in social media contexts. Photo-elicitation interviews allow participants to discuss their embodied London place memories posted on social media, perceived connections in transnational living experiences, and how the creation and circulation of place memories are mediated and influenced by inter-user interactions on social media. Visual content analysis will conclude and reify the visual characteristics of concrete social media posts of the remembered London.
- **Kindah Ali**
  - Digital storytelling is complex since it affects diverse cultures. The digital age has connected cultures with varying beliefs, customs, and values. This means that what one culture considers normal, another may consider offensive. To ensure the internet, especially digital storytelling, is beneficial for everyone, there is a need for cross-cultural understanding and proper regulations to be put in place to avoid bias, stereotypes, and misunderstanding. This paper uses Walter Fisher's narrative paradigm theory to argue that people desire the natural human instincts to connect through storytelling. Thus, a well-crafted narrative will appeal to a target audience. Furthermore, it uses Guy Debord's spectacle theory to explain why the internet has blurred the lines between reality and fiction. This has led to people commodifying almost everything, including human suffering. For instance, the New York Times created The Displaced VR, which enables users to experience the Middle East conflicts, including Syria. This makes users view the conflict as a

movie without taking necessary steps, such as aiding war victims. This paper includes the Syrian Civil War of 2011 as a case study to discuss the impacts of digital storytelling on cross-cultural communication. The advancements in technology in the 21st century was clear in the Syrian Civil War, which used children's imagery on social media for various purposes. The paper concludes that digital storytelling is a double-edged sword that can improve or diminish cross-cultural communication.

- **Yixuan Zhang**
  - This paper investigates how large-scale digital screens function as interfaces that merge online and offline experiences within immersive exhibition spaces, drawing on comparative case studies of the "Spacetime Magic Cube" in China and "Outernet" in the United Kingdom. Both sites use advanced digital technologies—such as 3D mapping, extended reality (XR), and holographic projections—to craft visually striking environments that encourage visitors to capture and share content on social media. In this way, the monumental screens are designed to be reframed within the smaller screens of personal mobile devices. This process reveals how the boundaries between physical and virtual environments become increasingly porous, inviting both producers and consumers to co-create a dynamic digital space. Methodologically, this study employs three complementary approaches. First, producer interviews explore how content creators not only design digital artworks but also orchestrate marketing strategies, such as sponsoring influencers and boosting social media posts, to enhance online visibility. Second, consumer observation—conducted through on-site interviews and systematic analysis of how visitors interact with and photograph the immersive settings—provides insights into the embodied, face-to-face dimension of immersive tourism. Third, a visual analysis of social media content examines how user-generated images depict these installations and how online sharing practices further shape collective perceptions of these hybrid digital-physical spaces. Together, these methods illustrate the ways in which large digital installations are not ends in themselves, but rather serve as portals for online engagement, bridging local tourism experiences with global digital networks. This research ultimately argues that immersive digital environments serve as assemblages of screens, linking individuals, technologies, and venues in newly configured cultural ecologies of place and space.
- **Kirill Stukanov**
  - My study challenges the notion of digital maps as completed representations of space. On the contrary, it emphasizes the importance of the mapping process and the role of individuals in this continuous process. A key aspect of this process is the mobilities of mappers who move between different spatial realms through shared community practices. In more detail, my ongoing research explores the

practices and mobilities of the Danish OpenStreetMap community which aims to create an open-source digital map. I use digital ethnography, consisting of three interrelated methods: observations, interviews, and media go-along. Firstly, participant observations help me to form initial ideas about the community, their practices, sites of communication, and activities. Secondly, semi-structured interviews with mappers enrich the data and allow me to learn about people from their perspectives. Finally, the media go-along focuses on how participants interact with media and different devices, and comment on this in front of the researcher. The study shows that although members of the Danish community are scattered throughout the OpenStreetMap ecosystem, moving between different platforms and devices along unique trajectories and often not connected to each other on a personal level, they are all situated within a shared mapping logic that contests the hegemony of capitalist platforms by reclaiming a 'mobile commons'. Online and offline practices, such as meet-ups in cafés, forum discussions or mailing lists, annual conferences, are intertwined and mediatized. They enhance the mobilities of community members, foster a sense of belonging, and define the space as fluid and mutable rather than fixed and bounded.

Methodologies for Studying Digital Spaces: 10.26-11.22 am

- **Friederike Jage-D'Aprile**
  - Digitalization is enabling a new wave of communication about private care work – initially in the form of mommy blogs, later as the phenomenon of motherhood content creators, who visualize, thematize and monetize their maternal content in social media (Wegener et al., 2022). On the one hand, the internet becomes a democratic opportunity to make private aspects of motherhood public, on the other hand, neoliberal structures of the platform economy determine these modes of representation (Duffy, & Hund, 2015). These creators act as creative, entrepreneurial workers within a content creator culture. Private topics are visualized and narrated creatively as a new form of entertainment: Is care work irritated and rewritten by content creators in subversive posts or is a traditional understanding of the activity as female, unpaid, and not thematized reproduced, and thus further entrenched? Analyzing the audiovisual and narrative content provides a deeper insight into the representation of various forms of private care but also presents us as researchers with numerous challenges. I will discuss these methodological challenges of my work by addressing the process of material collection and exploring the emerging field of creators. Qualitative research with Instagram data is restricted in various ways and presents researchers of visual communication with particular challenges in the collection and evaluation of material to not reproduce biases. Furthermore, motherhood content creators share

private moments of their motherhood and therefore also pose ethical challenges for researchers, which I would like to address.

- **Rachele Reschiglian**
  - This paper introduces the transformative potential of zine-making workshops as methodological sites of Research Brave Space (RBS) within a doctoral study exploring sexting practices of queer young adults in Italy. It proposes a reimagined research space, "Research Brave Space," constructed through the experience of zine-making workshops. It advocates for a holistic approach that acknowledges the multiplicities and individual needs of researchers and participants, especially in the case of digital spaces and digital intimate practices. This methodology reimagines research as a space that embraces complexity, discomfort, and self-reflection, moving beyond the limitations of "safe spaces" to cultivate vulnerability and agency among all participants. By integrating multimodal and creative off-line approaches, zine-making allows participants to articulate their narratives on sensitive topics like sexting, while maintaining control over their expression and preserving their digital experiences. It challenges traditional data collection methods by fostering a collaborative and inclusive environment that addresses the intersectional needs of marginalised identities. The zine-making workshops serve as both a data collection tool and a transformative space, facilitating co-creation, encouraging ethical engagement, and allowing participants to navigate power imbalances. The methodology reflects an ethics of care, emphasising relationality, adaptability, and inclusivity dealing with the study of digital phenomena. This work highlights the potential of zine-making to challenge normative research practices, offering a reflexive and accessible framework for studying digital spaces. It positions RBS as a dynamic site for producing nuanced knowledge, advocating for methodological innovation that foregrounds care, resilience, and the co-production of knowledge in studying digital spaces and practices.
- **Ernestina Zhu Xinyi**
  - With the advancement of technology in cryptocurrency, non-fungible tokens (NFT) have become more and more accessible to users. Any user could register an account in a cryptocurrency wallet and start trading NFT instantly. This research is intended to use the Walkthrough method to understand how users interact with one another on the NFT trading platform. The Walkthrough method (Light, Burgess and Duguay, 2018) is intrinsically a qualitative method in digital sociology to investigate how users interact with one another on digital platforms. Instead of focusing on the technical infrastructure solely, it emphasises human-machine interactions and how social interactions could play a role in economic behaviours. As for this research, I will go through each interface of OpenSea (the biggest NFT trading platform), including the registration profiles,

logging-in process, users' daily usage, and logging-out process. Each function and symbol will be analysed through the users' perspectives and documented through screenshots and digital diaries. In that case, the affordances of the website and how people make decisions on the NFT trading platform could be observed. As for future research, I argue that it requires more research in customer behaviour studies to follow up and verify the observation of NFT trading platforms.

- **Francisco Jiménez Alcarria**
  - Digital visual culture permeates both the modes of production, circulation and consumption of audiovisual representations and their narrative formulas and formal mechanisms. Digital theory, as well as the post-cinema framework proposed by authors like Stam (2008) or Manovich (2014) advocate for the examination of filmic phenomenology within a cultural context whose logic is grounded in the database formula, which represents the world as an arrangement of elements without a specific order. Database narratives are intrinsically connected to the manner in which culture is understood, shaped by the perceptual conceptual structure that users have adopted following the widespread use of the Internet and Information and Communication Technologies (Stam, 2008: 359). The intimate relationship between the database aesthetics employed in the construction of cinematic representations and digital visual culture is thus apparent (Darley, 2002; Gómez, 2023). In view of this phenomenon, this presentation aims to explore new methodological approaches to film analysis based on alternative models that are adapted to the audiovisual codes of the digital environment. This is why we have chosen to apply the analytical method based on database mapping previously proposed by authors such as Mamber (2002; 2003). His text Space-Time Mappings as Database Browsing Tools (2002) is thus of vital importance for this methodological design. The author establishes certain parameters that transform a filmic sequencing into a database that is manageable and navigable around the different segments of the film. The main objective of this research is to apply this model to different case studies within contemporary cinema in order to test its effectiveness in recognizing visual and narrative patterns useful for a systematic film analysis, updating the basic model proposed by Mamber with new audiovisual technology applications such as Artificial Intelligence tools.

Theoretical Foundations of Studying Digital Spaces: 1.45 pm - 2.41 pm
- **Richie Snowden-Leak**
  - When Albert Camus writes that 'There is but one truly serious philosophical problem, and that is suicide,' he is writing of a period freshly on the road toward

meaninglessness—reflecting that Sisyphus *must* be happy in the routinization of his day's labour, otherwise why else would anyone continue to get up and go to work? The question, however, has changed. In today's streaming economy, everything is contentified. There are twitch feeds of streamers asleep, an atomisation of Big Brother's night-cam forever-filmed content, blue-check Tweets, little thoughts, that now can be monetized. The question is not of whether or not to kill oneself, now, the concern is whether or not we should turn our life into content, *slop* as it is so called in Twitch corners. Now we must imagine Sisyphus as *quick.* As Gilles Deleuze outlined so long ago in 'Postscript on Societies of Control', the move from a disciplinarian society to this finely woven matrix of information has done more to reflect an ongoing kind of process, 'one is never finished with everything'; it is Mark Fisher's 'business ontology' of Capitalist Realism, where every thought, every whim, can be thought of as a product to be sold. By responding to the post-pandemic digitisation of the workplace, I will examine through this theoretical framework of 'Always Late Capitalism'—while also arguing this is a departure from late capitalism—the recent trends in not only the content production sphere, like YouTube and Twitch, but also the increasing moves toward unfinished formats in popular media. The games economy is one example. With the advent of live service games and updates, games can be fixed over time, or launched in early access models; or in films, Marvel movies premiering with unfinished VFX made by underpaid workers, only to be fixed for the streaming release. In this push now toward an Always Late capitalism, a *fix-it-later* capitalism, the rapidity of Sisyphus is all that matters. We must imagine him rushing the boulder up the hill, so that the instant gratification of the next session arrives before we have ever felt the dopamine rush of that first cresting. The era of the infoglut means that if the trough is filled, consumers will eat whatever fills it, no matter the quality.

- **Nicolò Villani**
  - The theoretical approach in streaming portals-centered Media Studies sees an implicit comprehension of these distribution channels as "media landscapes"; this attitude often leaves untold specific issues opened by the "landscape" label, moreover in a so dense fruition context as the streaming portal. In this contribution we aim to formalize the "on-demand spatiality" as a theoretical category, to describe its environmental aspects, and to underline its landscape effects; everything considering the intersubjective value investment inherent the fruition. This theorization is to consider strictly related to the prominent role of theoretical paradigm of topological nature — e.g., Narrative Ecosystems —, together with research fields of a geographical dimension, as the Distribution Studies and the Platform Studies. Our methodology is an ethosemiotical analysis approach applied to the three main streaming portals (Netflix, Prime Video and

Disney+). The objective is to put an order in the different terminological and theoretical shades which connote the idea of "media space" applied on the on-demand context; this order is intended as a lens with which observe specific cases searching the conditions of the practices they subtend. Ideas as "space", "environment" and "landscape", applied on streaming portals, are here different moments of a deeply dense relationship between the user and the platform, and they can be generative engine of a layered and intersubjective meaning effect.

- **Xing (Stelle) Wang**
  - This paper explores the spatial dimensions of work, especially the implications of digital workspaces. As the internet and digital technologies transform how we work, the notion of workspace has expanded beyond the traditional, physical confines of the office to encompass virtual, networked environments. Drawing on the intersectionality of space, technology, and labor, this research investigates how digital workspaces challenge the traditional understanding of professional identity, emotional well-being, and work-life balance. Using the hashtag "transform my workspace" (baogai gongwei) on Xiaohongshu, a popular social media platform in China, I analyze online posts and comments to understand how workers navigate the tension between physical and digital workspaces. The research reveals that while digital workspaces offer greater flexibility and alternative modes of communication, they cannot fully replace the emotional and professional functions of physical spaces. It suggests that focusing on the forms of work in digital spaces opens up new avenues for understanding the complexities of modern labor.
- **Yizhen (Jane) Jia**
  - This dissertation will address the need and urgency of modeling anti-entropic linkages in the current state of affairs, characterized by a sense of doom based on the economy of attention. Let's go back to the most basic and simple state of connection. All connections start from a simple connection of two points. The more points there are, the more complex the system becomes. Each connection is a choice based on an intrinsic value system. Humans naturally connect with things and people that fit their value system. However, current social media is dominated by the attention economy, which gives higher value to the points that attract more attention. We can't say enough about the detrimental effects of this mechanism on human society. It is time to propose a model of negative entropy networks that places more value on points with more singularity or uniqueness. This paper will describe how the model is designed and implemented, and how it can contribute to the coming Creator Economy, fundamentally challenging the current economic model.

Video Games and Virtual Reality: 2.54 pm - 3.50 pm

- **Timur Slavgorodskii-Kazanets**
  - Whether video games are just a means of entertainment, a way for escapism, or a meaningful piece of art, is still debatable in society. For scholars, however, video games have been a socio-political phenomenon to study for many years already, especially regarding how players live and acknowledge interactive experiences of identity totally different from their own. It is especially crucial in games with complex and developed storylines where authors intentionally or unintentionally communicate their political beliefs to players. The presenter tries to understand how we can deconstruct (and, later, reconstruct) various elements of the game like narrative, mechanics, music, or visuals, to analytically explore how people experience and reenact their political identity in the game. How can we make such research meaningful both theoretically and practically? How to ensure that the experiences you ask players about will truly give you information about their political and social identity? And how can a video game developer utilize an academic approach while designing user experience in a reflective and meaningful way regarding both the political views of their audience and their own? This research outlines the theoretical and methodological development of an approach called Conceptual Morphology of Ideologies to address all the mentioned questions and show how critical reflection adopted in the form of analytical deconstruction from academia can be helpful for the game development industry.
- **Sara Dethise Martinez**
  - Over the past few decades, the popularity of video games has continued to grow, becoming one of the most widespread leisure activities (Coavoux, 2019). Video game practices are developing in an environment marked by the need for the video game industry to influence player's behavior on video game platforms to meet its economic purposes (Dozo, 2020). In particular, the shift from "game as a product" (GAAP) to "game as a service" (GAAS) highlights how economic models shape player practices. GAAS, which refers to online games that aim to generate long-term revenue, contrasts with GAAP's one-time purchase model (Wilhelmsson, et al. 2022; Lovell, 2018). GAAS can be translated into four main objectives: acquisition; retention (Lovell, 2018); maintaining the activity (Dozo, 2020); monetisation through microtransactions, advertising and sale of users' personal data (Samuelsson et al., 2023). Through a qualitative analysis of Roblox, Fortnite and Minecraf Bedrock Edition, this research aims to shed light on the game mechanics that serve these objectives and how they influence players' practices. The data was collected by playing ourselves following a method inspired by the "walkthrough method" (Light et al. 2018). It involves engaging with an app's interface to analyze its features, revealing how it guides and shapes user experiences. However, because these video game platforms are almost

impossible to fully explore, we had to adapt the method to our needs and objectives. The recorded game sessions lasted a total of thirty hours and were coded using thematic content analysis.

- **Meg Ritchie**
    - Game Studies can be a "messy" discipline, with little methodological cohesion. Mirroring its interdisciplinarity, Game Studies' unifying focus is its object of study: video games. With varied contradictory approaches – from analysing games as a system, the narratological elements of game texts, to analysing players, for example – the study of games becomes a uniquely liberating and terrifying endeavour, marked by near complete methodological freedom. Nevertheless, despite this open-ended coherence, a trend which oft prevails throughout Game Studies research is the undisclosed role of the researcher. Here, as both player and analyst, the role the researcher plays in their own data collection is often murky and presented as having minimal effect on the results of their study. This paper acknowledges this lack of transparency, proposing and discussing the methodology and ongoing results of "erotics-in-action" – an offshoot of text-in-action, centring non-normative pleasure – to demonstrate the academic value in foregrounding the researcher's own complex feelings and varied experiences both towards and within play. Reflecting on 45-hours of gameplay footage of Death Stranding – recording both researcher and the object – this paper presents an autoethnographic means of studying video games and gaming which foregrounds the experience of non-normative pleasures. Marking a notable shift from the oft identitarian and static analyses of the "bad object" of representation, this research offers a constitutive and relational means of doing asexualities through the centring the player-as-analyst within methodology. Transforming the representational legacies of asexualities, this research reconceptualises the diverse experience of play – and research – into a site of erotic power.
- **Rocío del Pilar Sosa Fernández**
    - The potential impact of immersive technologies in educational settings is a subject of considerable interest. However, the absence of a precise methodological framework hinders the advancement of research and regulatory oversight in this domain. Even established methodological approaches, such as the Technology Acceptance Model (TAM), are adapted to align with the specific content and objectives of each investigation. It is imperative to establish a methodological model capable of encompassing the diverse applications of test technology, encompassing Virtual Reality and Augmented Reality, alongside all pertinent protocols.In this research, we propose a model comprising three primary actors: the creator, the content, and the receiver.We have incorporated seven methodological techniques to assess these three actors, both prior to and following

experimentation with these technologies.

Forums, Social Networks, and Archives: 3.50 pm - 4.46 pm

- **Em Wills**
  - This paper explores the role of community-driven lesbian archives in countering the systemic erasure of queer histories, focusing on digital methodologies for ethical archiving. Using the Rebel Dykes Archive as a primary case study, I examine how grassroots projects leverage digital spaces not only to preserve histories but also to actively connect lesbian communities across time. By fostering intergenerational dialogue and creating living archives, these projects challenge the notion of archiving as a static practice and instead position it as an evolving, community-centered process. By incorporating theoretical perspectives from queer theory and feminist archiving practices, this research highlights the challenges and opportunities inherent in preserving lesbian histories in digital spaces. It considers how these archives balance activism with historical documentation while navigating ethical concerns such as consent, representation, and accessibility. In particular, this paper explores how digital archives can serve as sites of collective memory and contemporary identity-making, allowing present-day lesbian communities to write themselves into history and resist cultural erasure in real time. A key part of this discussion is the need for alternative digital infrastructures to counteract the increasing corporatization of online spaces. With oligarch-controlled platforms frequently censoring or deprioritising lesbian content, I examine the potential of reviving Web 1.0-style spaces—such as independently hosted forums, webrings, and digital bulletin boards—as a means of reclaiming autonomy over lesbian community-building and archival practices. By looking at historical precedents of digital lesbian spaces and their gradual displacement by algorithm-driven social media, this paper considers how a return to user-controlled, decentralised networks could offer a more sustainable and resistant model for queer archiving and community formation. Through a comparative analysis of the Rebel Dykes Archive and mainstream digital archival projects, the paper interrogates the role of power, categorisation, and funding disparities in shaping archival practices. It also suggests strategies for making digital spaces more inclusive by centering marginalised voices, fostering community engagement, and ensuring that digital archives serve as dynamic sites of connection, resistance, and survival. This study contributes to broader discussions on the ethics of digital preservation, emphasising the need for methodologies that honour intersectionality and lived experiences. By advocating for a queering of digital archives, this work proposes an alternative model for archiving that not only safeguards histories but also actively sustains and nurtures lesbian communities in the present—on platforms

built by and for the community itself.

- **Hong-Chi Shiau**
  - This proposal explores the potential of a narrative metaphor approach for digital archiving of personal narratives of newly infected individuals living with HIV. The proposal will outline the design principles for inclusive digital archives, emphasizing the importance of participant empowerment and collaboration in archiving practices. Subsequently, the study will delve into the lived experiences of newly infected persons, the benefits of preserving these narratives through digital archiving, and the methodological considerations for ethical data collection. By using metaphors elicited from digital archives of photos and moving images, the study aims to help individuals articulate their experiences and foster a sense of community through shared stories. Participants should be involved in all stages of the archiving process, from the initial design and development of the archive to the selection and curation of content. This could include inviting individuals to contribute their stories, participate in focus groups to provide feedback on the design of the archive, or contribute to the development of resources and support services. Digital archiving of HIV narratives should be a collaborative process, empowering participants to play an active role in the creation and maintenance of the archive. This approach ensures that the archive reflects the diverse voices and perspectives of individuals living with HIV and promotes a sense of ownership and agency. This information can then be used to inform and improve HIV support services, ensuring that these services are responsive to the needs of individuals. Understanding the lived experiences of newly infected persons requires a sensitive and nuanced approach. While digital archiving can offer a powerful platform for capturing and preserving the lived experiences of newly infected persons, the use of metaphor can be a powerful tool for eliciting meaningful stories from them. Metaphors offer a way for people to articulate their experiences and help individuals access and express complex emotions and experiences that may be difficult to articulate directly.
- **Zhijun Ye and Dr Songyun Liu**
  - "Internet Toilet" is an emerging online sub-culture on Chinese social media, referring to the affective cyberspace where citizens gather to vent their negative emotions by posting criticism against anonymized others with other members joining the criticism. The members of it are mainly young women called "Toilet-Girls," most of whom are underprivileged and marginalized in their offline life. The affective-spatial phenomenon of the "Internet Toilet" is featured with a high level of disorganization and concealment where the account IDs of members are designed to be confusing and difficult to identify. A more notable point is that the group of "Toilet-Girls," due to their disadvantaged position in real life, often exhibit a rejectionist attitude towards the "dominant group" in

reality—men—within the virtual space of "Internet Toilet." Given the anonymous and gendered nature of the affective cyberspace, this research utilizes a combination of research methods, including interviews with "Toilet-Girls", online ethnographic observations, and wandering methods to collect firsthand data of "Internet Toilet." Through the methodological design, this paper aims to achieve a holistic understanding of the complexity of "Internet Toilet" as a significant form of contemporary emotion space constructed by Chinese young netizens, thereby providing an in-depth analysis of the representation and impact of "Internet Toilet" on the structure of feelings of the young generation and furnishing critical insights into the seemingly extreme emotional venting.

- **Janet Jennings**
  - The rapid development and adoption of new digital technologies in the late 1980s marked a paradigm shift in art and saw the emergence of technology-based, born digital art. At the time, this work was often marginalised and not exhibited in institutions, which traditionally had a focus on object-orientated work. In the UK this led to independent events and festivals becoming key platforms to commission, curate and exhibit digital art. This frames these early events as happenings which can help us remember and understand our recent artistic, societal and technological history. However, many of these events have not been archived and their histories and any remaining collections are at risk of loss, and with this a significant record of our cultural digital heritage. Bound up in this problem is the fact that there is no clear method for preserving early digital arts events, which, as live experiences are transient and archivally precarious. My research responds to this issue and is informed by my own positionality as both researcher and previously curator and co-director of Lovebytes Festival in Sheffield. Feminist methodologies have been adapted to build on this situated knowledge. These inform practice-based methods exploring how archives might be constructed to allow alternative digital art histories to be presented. These are not necessarily an opposite or other to the mainstream but represent 'another' telling; one of many potential narratives that allow for both similarities and differences to be recognised.