Further uses for Grounded Theory: A methodology for psychological studies of the performing arts, literature, and visual media.

Abstract

Grounded Theory remains a popular qualitative methodology even after half-a-century of existence. Recent years have seen a renaissance in the use of the methodology, and it is increasingly being utilised in innovative ways. These have included the application of Grounded Theory to 'non-traditional' data such as those derived from the performing arts, literature, and visual media. Most published Grounded Theory analyses using these data appear experimental and/or tentative when drawing their conclusions, and little guidance is published on how to conduct Grounded Theory on visual and textual media. With this article, we go some way towards redressing this issue and further explore the adaptability and utility of Grounded Theory as a qualitative methodology. Further, we offer a methodological approach derived from the 'Classical' school, to be used by Psychologists and other Social Science Researchers who wish to explore psychological phenomena in the context of the performing arts, literature, and visual media.

Introduction

Grounded Theory is a highly respected qualitative methodology, first devised by Sociologists Glaser and Strauss (1967). It has subsequently been revised[1] to deepen its Classical qualities of data-driven theory generation (Glaser, 1992; Glaser & Holton, 2004), and to adopt more Constructivist approaches (Charmaz, 1995; Strauss, 1987). Grounded Theory continues to be successfully applied to qualitative data with the purpose of using a methodical, inductive, and iterative approach to analysis in order to develop a theory which can later be tested in different populations or in similar phenomena of interest. In doing so, Grounded Theory has demonstrated its utility as a robust research methodology (Holton, 2008; Robrecht, 1995; Timonen, Foley, & Conlon, 2018) and more recently has enjoyed a resurgence of use in various disciplines, most notably healthcare research (Chapman, Hadfield, & Chapman, 2015; Watling & Lingard, 2012). The use of Grounded Theory for cross-disciplinary health research has been noted by Silverio, Gauntlett, Wallace, and Brown (2019, p. 55) in a chapter where a step-by-step approach to the methodology is proposed. In the conclusion of their chapter, the authors suggest that despite their approach having been written for health research, it could, however, be applied in a variety of contexts including – amongst others – studies of "film, television, and stage scripts, or of operettas and music lyrics".

Society has undoubtedly become more critical of the visual and textual content it consumes and the performing arts, literature, and visual media have long been subjected to widespread critical analyses (Butler, 1988; Gamman & Marshment, 1989; Jacobsson, 1999; Mulvey, 1975; Silverio, 2016; 2017; 2018a; 2019; Silverio, Wilkinson, & Wilkinson, 2019; Wilkinson, Silverio, & Wilkinson, 2019a; 2019b). Despite much having been written about the use of 'non-traditional' data (i.e. that which has not been derived from free-text questionnaires, interviews, or focus groups) in a wide variety of social science research settings (see Banks, 2018; Banks & Zeitlyn, 2015; Braun, Clarke, & Gray, 2017; Harper, 1998; Lemelson & Tucker, 2017; Mannay, 2016;

[1] Despite Barney Glaser and Anselm Strauss working together for many years and publishing *'Discovering Grounded Theory'* together in 1967, their approaches to Grounded Theory deviated significantly once the two started to research independently of one another. Straussian Grounded Theory was first documented in 1987 with the publication of *'Qualitative Analysis for Social Scientists'* by Strauss which incorporated more 'Constructivist' principles, whilst flouting the no *a priori* assumptions and the coding *in vivo* key principles, whereas Glaserian or 'Classical' Grounded Theory remained closer to the original, with Glaser publishing '*Basics of Grounded Theory Analysis*' in 1992, as a chapter-by-chapter critique of Strauss' approach.

Pink, 2013; Rose, 2016; Tinkler, 2013), the literature documenting the application of Grounded Theory to the performing arts, literature, and visual media remains scant. Where it does exist, it is often used with interviews where the conversation is stimulated by a visual or textual medium, but is not an analysis of that media per se (see Au, Taylor, & Newton, 2003; Camic, 2010). We also see it used on the boundaries of advertising whereby brand identity and ethics of advertising – especially Western branding in a non-Western settings – is "ripe for theory building" (Goulding, 2017, p. 69; Goulding & Saren, 2010; Scott, 1994). There are also very few studies which use Grounded Theory within pedagogic projects using visual methods. Those which do focus on interrogating dramatic performances to improve future performance (Fletcher-Watson, 2013) increasing understanding of visual information (Hicks, 2018) and in social learning contexts, where imagery is being used to encourage agentic voice amongst marginalised communities (Liebenberg, Didkowsky, & Ungar, 2012). Although Grounded Theory is a commonly used methodology in healthcare settings, visual Grounded Theory is rarely utilised, though where it is it usually employs photo-voice methods for data collection (e.g. Evans-Agnew, Boutain, & Rosemberg, 2017; López, Eng, Randall-David, & Robinson, 2005). There are, however, fewer studies still which present Grounded Theory analyses based on solely visual data (for a rare example, see Phillips, Miller, & McQuarrie, 2014).

For practical guidance on how to use Grounded Theory on data derived from the performing arts, literature, and visual media there are few published works, but examples can be found for audio and visual texts (Figueroa, 2008; Hicks, 2018; Konecki, 2009; 2011; Mey & Dietrich, 2017), film (Jones, 2005; Jones, Kriflik, & Zanko, 2005), and theatre (Fletcher-Watson, 2013). This article aims to address the knowledge gap by synthesising the existing guidelines and adapting the 'nine phase, twenty stage' model by Silverio, Gauntlett, Wallace, and Brown (2019) into a 'nine phase, seventeen stage' approach to Grounded Theory for psychological studies of the performing arts, literature, and visual media. What we present is an approach to Grounded Theory which is heavily reminiscent of Classical Grounded Theory, though adapted for practical use with data derived from the performing arts, literature, and visual media. The article will proceed as follows: first, a brief explanation of the key principles of Grounded Theory will be provided; second, a detailed step-by-step ('nine phases, seventeen stages') methodology will be offered; finally, the paper will close

with a conclusion signalling the further utility of Grounded Theory for non-traditional data.

Key Principles of Grounded Theory:

Grounded Theory has a number of key principles as a methodology by which researchers must abide in order to undertake this type of analysis with rigour. These principles cover how researchers must approach and analyse their data, how to code, the concepts of constant comparison and theoretical sampling, as well as the reflexive practice researchers must engage in, and, as discussed above, the production of a testable theory.

No 'A Priori' Assumptions

The first fundamental principle of Grounded Theory methodology is not to have *a priori* assumptions about your data, population, or phenomenon of interest to the research. This is often a difficult stance for researchers to adopt, and may be even more so when analysing a commonly known piece of performing arts, literature, or visual media, because quite often the analyst will have been exposed to synopses of the data being analysed or – in the case of well-known stories portrayed in performing arts, literature, or other visual media – will know the plotline (to varying degrees). Researchers should do their best to exclude their preconceptions from study design through to data analysis and only bring in their perspective, or analytic voice, when discussing their results in a wider research context (see Silverio, 2018b).

Data-Driven Analysis

Grounded theory is an inductive (qualitative) methodology which requires the analyst to use the data to generate themes and theory. Analysts must interpret and present the participants' data and act as a vehicle for the participant voice, rather than themselves providing theoretical or analyst-driven input to all stages of the analytical process. The same applies when analysing the performing arts, literature, and visual media; it is the media which should take centre stage and not the researchers' analytic voices. Interpretation of data should be derived from the analytical process in a generative and truely data-led fashion.

Coding 'In Vivo'

As discussed above in the 'Coding' study phase, the first level of analysis (open coding) requires the analyst to use the verbatim words from the media being analysed. When coding, evidence of the original matter being analysed should be present throughout. Consequently, the theory, themes, and higher order codes should be able to be traced back through the lower order codes to the original text or visual media. If the original scripts, verses, lyrics etc. cannot be felt in the final themes and theory, then the analyst has not stayed true to this principle.

Constant Comparison

Grounded Theory is an iterative methodology which requires the analyst(s) to return to the data multiple times and compare each transcript to the last (i.e. comparing the 2nd to the 1st; then the 3rd to the 2nd and the 1st; and the 4th to the 3rd, the 2nd and the 1st, etc.). These iterations of analysis are possible, because you do not collect all your data and then analyse in Grounded Theory. Rather, you collect and analyse simultaneously. Admittedly, this principle may be difficult to achieve when using Grounded Theory for the performing arts, literature, and visual media due to the fact that, on occasion, there will only be one transcript (i.e. a film, or – although rare – a play of one act). This in itself can be problematic as the transcript of the performance may not be a true reflection of the performance itself and therefore context and/or emotion may be lost when reading a version of something which should be seen as a performance. We therefore advise, where possible, the performance is watched as well as the analyst(s) reading the transcript version. However, researchers can still achieve a 'within-transcript' constant comparison, meaning that analysis can be compared at the end of the process to the analysis that was undertaken at the beginning – i.e. the analysis which is done later in the process (towards the end of the transcript) is compared to that which was done earlier in the process (at the beginning of the transcript). Also, when working in a research team, researchers should compare between the analyses conducted to ensure the data has been thoroughly interrogated and that there is thematic concordance between the analysts. This will also help to improve the analytical rigour.

Reflexive Practice

Researchers should keep field ('memo') notes throughout the research process (i.e. from study design through to write-up; see Montgomery & Bailey, 2007). These notes may contain the researcher's personal reflections, their initial thoughts on the data, or questions to answer in future analysis of subsequent transcripts. Researchers should also engage in reflexive practice around ontology and epistemology, as this is important for Grounded Theory. These philosophical perspectives are vast and varied in research; can often be divisive among the qualitative community, with more recent calls being made to bring harmony and repair to these debates (see Kenny & Fourie, 2015; Moreno-Gabriel & Johnson, 2019). Whilst there are various philosophical perspectives qualitative researchers can adopt when conducting research and also when employing a Grounded Theory methodology (Age, 2011; Aldiabat & Le Navenec, 2011; Annells, 1996; Ghezelieh & Emami, 2009; Kushner & Morrow, 2003), we would advise researchers to adopt a 'critical realist' ontology[2] and a 'realist' epistemology[3] (see Howard-Payne, 2016; Levers, 2013; Silverio, 2018b; Silverio, Gauntlett, Wallace, & Brown, 2019)for this version of a Classical Grounded Theory approach for the performing arts, literature, and visual media.

Theoretical Sampling

The idea behind theoretical sampling is that if researchers find something in the (interview) data that only occurs from people with a particular demographic characteristic, it would be a legitimate act of research to sample more people of a specific demographic. The purpose of this is to see whether this was a more common occurrence or was limited to the original few in which it was found. This is impossible for the methodology we set out in this paper as the 'sample' is already pre-defined by the particular piece of performing art, literature, or visual media the research team has selected and therefore analysis is confined to that film, book, album, theatre or opera production, or set of correspondence/letters. Whilst this may appear to be antithetical to Grounded Theory principles, we argue that the use of Grounded Theory for diverse data such as the performing arts, literature, and visual media will provide more benefit to the literature than if Grounded Theory was not utilised in this way at all.

[2] Where researchers deal with experiential reality being portrayed, thereby using only the information from the data collected to develop a Grounded Theory.

[3] Where researchers adopt an objectivist perspective and attempt to approach data with no preconceived notions of what they are analysing.

Testable Theory

A central tenet of Grounded Theory is to develop a theory or working hypothesis about your data, the population you have studied, and/or the phenomenon under investigation (Glaser, 2011). This theory is an interpretation of the data, population, and phenomenon, which when presented as a hypothesis can be tested and augmented in the future. Once a theory has been generated the research team now have a working testable theory, meaning the team or others can take the theory and use it as a testable hypothesis in new visual or written media (i.e. in new series of shows, new music albums, or sequels to films or novels etc.) or similar media (i.e. music or films by different artists and writers in the same genre, or comparable correspondences etc.) to see whether the theory generated applies.

The Process for Grounded Theory of the Performing Arts, Literature, and Visual Media

Staying truthful to the Classical Grounded Theory principles (Glaser & Strauss, 1967; Glaser, 1992), the method proposed for health research by Silverio, Gauntlett, Wallace, and Brown (2019) follows a step-by-step process consisting of twenty data handling stages, which can be grouped into nine phases of the study. The original process table for this methodology has been adapted in this article for psychological studies of the performing arts, literature, and visual media (see *Table 1*) and consists of nine study phases (the distinct parts of the study) and seventeen data handling stages (the individual steps within each phase), explained below.

Table 1. The Grounded Theory Process
(Adapted from Silverio, Gauntlett, Wallace, & Brown, 2019)

Study Phase	Data Handling Stage	Definition of the Process
Study Design and Development	Selecting Media ‡	Note media of interest and decide whether the team will transcribe the script/lyrics themselves or will request official transcripts from the producers.
	Initial Exposure to Media ‡	The team should watch//read/listen to the media from which the data will be derived for the first time without attempting to capture the data, but instead keeping field ('memo') notes about initial thoughts, perceptions, and questions of the materials.
Preparing Data	Data Collection and/or Transcription †/‡	If the team has requested official transcripts of the screen play, production, or song/album, then no transcription is required. If, however, the team are manually recording the data from their chosen media then they will have to transcribe whilst watching/reading/listening to their chosen media. This will be the second exposure to the media of choice.
Cleaning Data	Checking Transcripts and (Re-)Familiarisation †	Watch/read/listen to original media whilst reading transcript. This is essential for ensuring the transcription has been correctly undertaken. Amend any mis-transcribed, omitted, or falsely entered words and if needed, add contextual matter. All research team members should read all transcripts to (re)familiarize themselves with the media content.
	Printing or Uploading Transcripts †/‡	If you are hand coding, print transcripts with a wide margin on each side to facilitate the coding processes. Most psychology and social science researchers use NVivo if using QDA software.
Coding	Open ('Line-by-Line') Coding †	The first coding (also known as open; line-by-line; or lower order coding) requires the analyst(s) to go through each transcript and summarise each line of text with a word or phrase derived from the words the actor/singer/author has used.
	Focused ('Axial') Coding †	The second coding (also known as focused; axial; or higher order coding) requires the analyst(s) to go through each transcript again, but this time grouping some of the open codes to reduce the total number of codes, which then represent parts of the text rather than just individual lines.
Theme Development	Development of Super-Categories ('Sub-Themes') †	Each super-category will be made up of the merging together or splitting apart and rearranging of focused codes. It may be useful to draw an initial thematic diagram of these super-categories and how they may relate to each other.
	Creating Themes ‡	When lower-order sub-themes have been established and ratified, it is then possible to generate themes, by collapsing super-categories together.
Theory Generation	Consulting with Field ('Memo') Notes †	The beginning of theory generation is a sensible time to consult these to answer any questions or queries researchers have had during the project.
	Generating Theory ‡	Theory is generated by looking at relationships between themes. At this stage, sketch out a thematic diagram using arrows to help explain the relational nature of one theme to another.
Defence of Theory	Within Team Defence ‡	Researchers must defend their analysis amongst the rest of their team members with a view to eventually agree on the final theory going forward.
	Interpreting Theory ‡	Researchers must interpret the theory meaning by explaining the relationships between themes and establishing a coherent narrative to accompany your theory's thematic diagram.
	Framing Theory ‡	Theories require each theme's relationship with one another to be established. The theory must be framed amongst existing literature to ensure it is coherent.
Writing-Up	Analysis Section Using Segments of Media Dialogue/Text/Lyrics ‡	Analysis should be written with the emphasis on the participant data with limited, but clear supporting interpretive narrative.
	Discussion and Conclusion ‡	This is the final opportunity to 'sell' the theory to the reader by placing it at the heart of the discussion and demonstrating its rigour, empiricism, reliability, and validity.
Testing the Theory	Test Theory in a Different Population †/‡	The theory can now be tested in different genres, productions, versions, or with similar productions/stories/lyrics by different script- or screenwriters/authors, or lyricists to see whether it 'holds true' in different media. New evidence may cause the theory to be revised and/or adapted.

N/B. † Indicates analysts should work independently before cross-checking with other group members.
‡ Indicates analysts should work on this whole stage as a collaborative group.

Phase 1: Study Design and Development

This first phase of the Grounded Theory process and can be split into two data handling stages. The first of these stages is known as 'Selecting Media' where researcher(s) will decide on the media of interest be that a film, television series, theatre production or play, the operettas from an opera production, song or album lyrics, or written texts such as novels, letters, or correspondence. The first decision to be made where the media of interest takes both a written and visual or musical form (i.e. a television programme or opera production etc.) is whether the research team will request official written records of the visual or musical media or whether they will transcribe *in vivo* whilst watching or listening to it.

The second stage is for researchers to have an initial exposure to the media at the heart of the analysis, thereby watching, reading, or listening to it for the first time and without any preconceptions of what the data may reveal. At this stage, researchers are not expected to capture the data or commence analysis, but keeping field ('memo') notes will prove a useful exercise in documenting any questions researchers may have as well as their initial perceptions of the media being analysed.

Phase 2: Preparing Data

If official records of the media have been garnered or if the researcher(s) have themselves transcribed whilst being exposed to the media, then formal transcription of the collected recorded data will be absent from this phase. However, the data handling stage in this phase has been called 'Data Collection and/or Transcription' to reflect that researchers may request the official scripts of the media they are analysing, or may transcribe the media whilst watching or listening to it (on their second exposure to the media). When preparing your data, we suggest the following for separating transcripts. In a television series, each episode becomes the *de facto* transcript; for novels, each chapter; letters or similar, each correspondence; for theatre productions, operas (and their operettas), and plays, each act is an appropriate cut off for the transcripts. For music (whether a whole album, or a selection of different artists material), each track should be used as the transcript; and films should be analysed as a single transcript, unless there is an intermission, interval, or *entr'acte* present in the film (though now increasingly rare). The reason for the suggested separations of data in these ways is because often the start of a new chapter or act presents a change of scene and therefore presents new data and/or new settings in which data are being presented.

Phase 3: Cleaning Data

As with all qualitative data, cleaning is often required to ensure the transcripts are an accurate reflection of the original data which has been collected. Whilst this step may not be required for studies where researchers request official scripts, it is best practice to watch/listen back to the audio whilst reading a transcript to ensure the visual/musical media has been correctly recorded, and that the context of the dialogue/lyrics is added into the transcript making it a verbatim ('strict') transcription. This will also allow the researchers to re-familiarise themselves with the data.

After this process, researchers must choose whether they want to hand-code ('manual' coding) the data, or upload it to a qualitative data analysis [QDA] software. Hand-coding will require printing the transcripts with wide margins (to enable first coding on the left, and second coding on the right), and single-sided (to allow for memo writing on the back of each page if required) before analysis can commence. We use the terminology 'first' and 'second' coding (as in Silverio, Gauntlett, Wallace, & Brown, 2019), firstly, to encourage the use of a more familiar vernacular instead of highly technical language within qualitative research, and secondly, as we feel it better illustrates the iterative nature of the coding required by Grounded Theory research. We also appreciate researchers will, of course, code where they prefer, but offer a left-right strategy to allow for iterative coding of data. If uploading into a QDA software, most social science researchers will use NVivo (current version: 12.1; QSR International, 2018).

Phase 4: Coding

Grounded Theory is an iterative process (see *Figure 1*), and this does not change when analysing the data-types mentioned above. This means before any theme development there is a first coding of the data (known as open; line-by-line; or lower order coding). This is where the researcher(s) assigns each line of the text with a code taken directly from the text in order to summarise that line or sentence. To do this by hand, we recommend taking a coloured pen and writing these codes on the left-hand margin. When using a QDA software, this lower order coding is often omitted, as it generates too many codes which are difficult to manage electronically, which is why for this approach to Classical Grounded Theory for the performing arts, literature, and visual media, we would not recommend using QDA software (see Glaser & Holton,

2004; Lee & Esterhuizen, 2000; Silverio, Gauntlett, Wallace, & Brown, 2019; St. John & Johnson, 2000).

After the first code of the data is complete, the researcher(s) should undertake a second coding of the data (also known as focused; axial; or higher order coding). In this coding, researcher(s) should return to the transcript, re-read it and group some of the open codes together under single codes to represent larger sections of the data, rather than individual lines. For example, line-by-line coding may have garnered 'jealous', 'resentful', and 'envious', which could be labelled collectively as 'jealousy'. Likewise, the open codes of 'liberty', 'independence', and 'autonomy' could all be labelled under 'freedom'. When the first transcript is complete, the researcher can move to the following ones, and then compare the second transcript to the first, and the third to the second and the first. This process is called *constant comparison*.

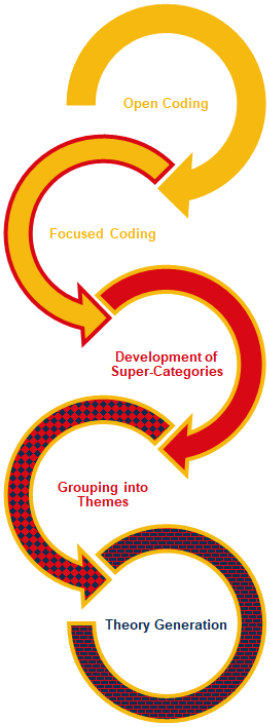

Figure 1. Phases of Coding, Theme Development, and Theory Generation in Grounded Theory (as set out by Silverio, Gauntlett, Wallace, & Brown, 2019).

Phase 5: Theme Development

Having coded all the data, the next phase is to develop themes. This phase of any Grounded Theory study has two theme development stages, the first being the development of super-categories (or sub-themes) and the second being the creation of themes. Super-categories are developed by merging, splitting, or rearranging focused codes into higher order groups. Some people will be more familiar referring to these 'sub-themes', but in essence they function as a way to reduce the number of codes to form the building blocks on which a theory can be developed.

At this stage, researchers should design an initial thematic diagram (see *Figure 2*) of these super-categories with indication and annotation of how each theme might inter-relate. After this, researchers should work to further collapse super-categories into more encompassing concepts, though fewer in number. These are called themes.

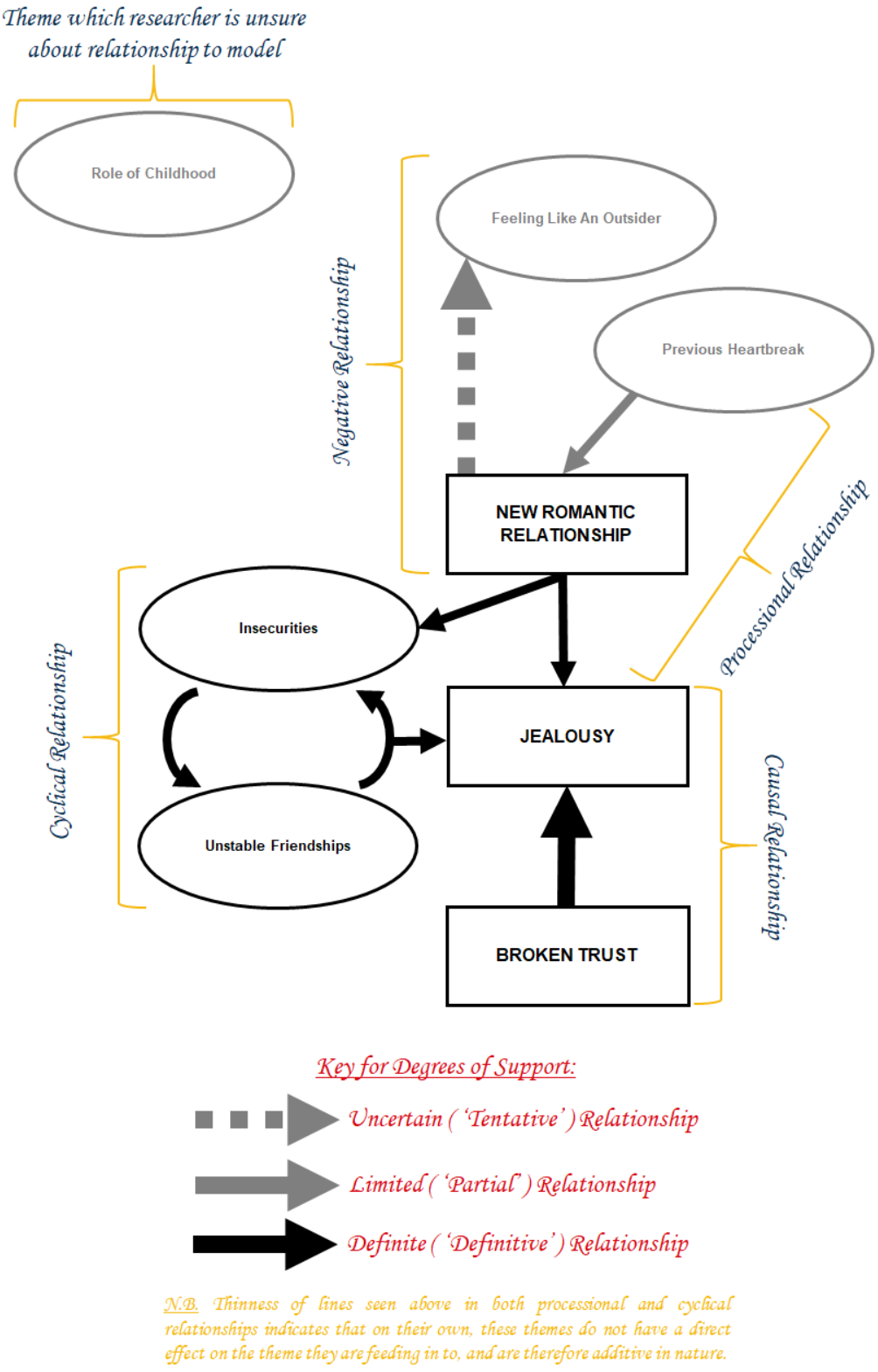

Figure 2. Example Thematic Diagram of Super-Categories (adapted from Silverio, Gauntlett, Wallace, & Brown, 2019).

(N.B. Explanatory annotations for purpose of article instruction only)

Phase 6: Theory Generation

Throughout the Grounded Theory process, researchers are encouraged to make field ('memo') notes about their thoughts on the data. At this phase in the analysis, it is appropriate to thoroughly interrogate those notes to see whether the questions researchers have raised have been answered, whether initial perceptions have been ratified or contradicted, and whether any further analysis is required.

Researchers can then move on to generate their theory by looking at the relationship between themes. It is helpful at this time for the researcher(s) to develop a second thematic diagram (see *Figure 3*), using arrows to explain the relational nature of one theme to another. Previous work (see Silverio, Gauntlett, Wallace, & Brown, 2019) has listed the relationships which can be present in Grounded Theory data analyses:

- Processional: one theme leads on to another
- Causal: one theme is created because of the presence of another
- Reverse: one theme mitigates the effects of another
- Cyclical: one theme facilitates another, which in turn facilitates the first
- Definitive: the relationship is firmly established
- Partial: the relationship is weakly established
- Tentative: the relationship is yet to be fully established or is true only some of the time or in certain circumstances.

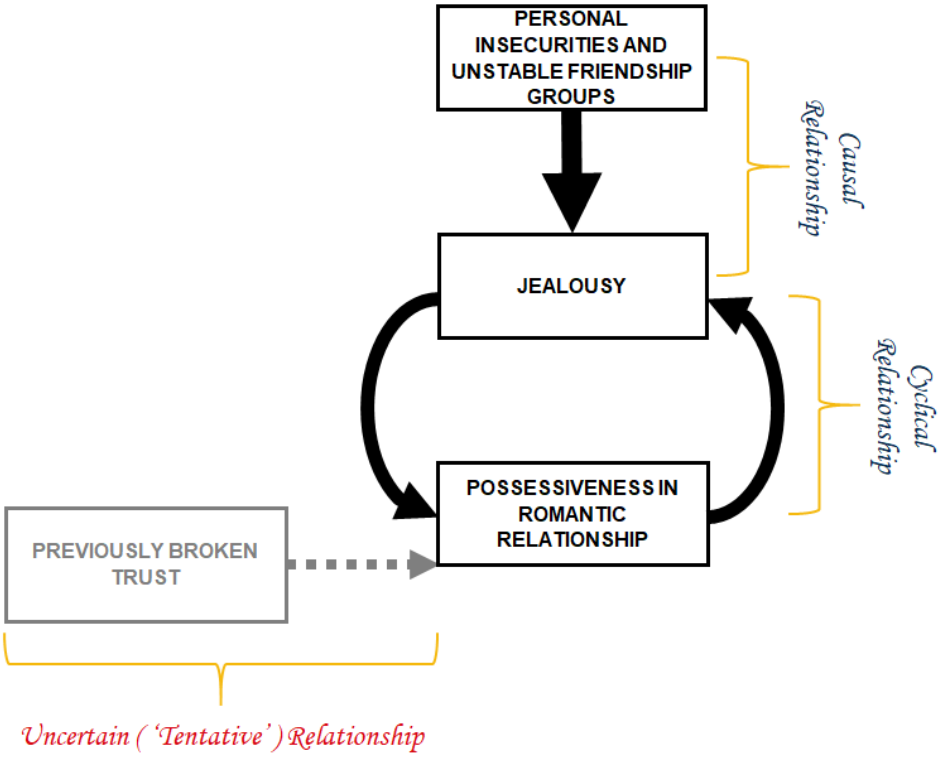

Figure 3. Example Thematic Diagram of Themes: The Final Theory (adapted from Silverio, Gauntlett, Wallace, & Brown, 2019).

(N.B. Explanatory annotations for purpose of article instruction only)

Phase 7: Defence of Theory

The seventh phase of a Grounded Theory study is the defence of the theory which has been generated; this can be separated into three data handling stages. Firstly, researchers should focus on a 'within team' defence, whereby the theory and the analysis from which it has been generated must be defended *by*, and *to* each member of the research team (see Silverio, Gauntlett, Wallace, & Brown, 2019), to the members of one's supervisory panel if undertaking research as part of doctoral study (or other educative endeavours; see Guthrie & Lowe, 2011), or to colleagues should the researcher be working alone (see McCallin, Nathaniel, & Andrews, 2011). The aim is to reach a consensus on the final theory, the explanation of this theory, and the narrative of how the theory was reached (i.e. can the theory be traced back to initial open codes by going back through each step – from theory to themes, themes to super-categories, super-categories to focused codes, and focused codes to open codes).

The second stage of this phase relates to how the theory is interpreted. This interpretation is where a narrative is offered on the relationships between themes presented in the second thematic diagram and allows for a coherent and meaningful explanation for people reading the theory. This explanation is vital for Grounded Theory research because the way in which themes and supporting quotations relate to one another, by causing or being affected each other; by or co-occur or by being distinct in their presentation, provides the essence of the theory. The narrative derived from interpreting the theory will form the basis of the analysis section when writing up the final report, publication, or other dissemination.

Finally, in this phase, researchers should 'frame' their theory. This is done by reviewing the existing literature and placing the newly generated theory at the centre of this frame and explaining the links between it and existing published material. The framing of the theory will provide the researchers with the content for the discussion section of any write-up or presentation of the study.

Phase 8: Writing-Up

As with all research studies, the aim of data collection and analysis is to culminate in something to disseminate, usually in the form of an academic paper. We recommend one of the team takes lead responsibility for the write-up, especially of the analysis, discussion, and conclusion sections, but that other members of the research team should contribute the front (i.e. introduction and methods sections) and end (i.e.

information on ethics, funding, acknowledgements, references, figures) matter of the paper and will be crucial to proof-reading and revising the manuscript. It may appear prescriptive to suggest this, but this advice is shared fairly unanimously amongst practicing Grounded Theorists, as it allows for a coherent narrative to be presented without the breaks in flow which may present when one author hands over to another (see also McCallin, Nathaniel, & Andrews, 2011; Morse, Stern, Corbin, Bowers, Charmaz, & Clarke, 2016). Grounded Theory should be both 'data-driven' and 'data-heavy'[4] (Silverio, Gauntlett, Wallace, & Brown, 2019); this applies to all data including the performing arts, literature, and visual media, as discussed in this article. By 'data-driven' or 'data-heavy' Grounded Theorists expect the analysis section to be less reliant on explanations offered by the authors and a greater reliance on the quotations. In this respect analytical bridging between quotations is more to allow the seamless transition from one quotation to the next within a theme, rather than being the main explanatory aspect of the analysis section.

For this phase of Grounded Theory, we suggest two data handling stages, the first of which is writing the analysis section. This is written with an emphasis on segments of the media dialogue, text, or lyrics to convey the message of the analysis. The narrative between these segments of quotations should be minimal, but explanatory in nature, in order to "allow readers to be guided seamlessly from quotation to quotation and theme to theme, but should not dominate and therefore researchers' interpretations of quotations should be limited in this data-driven write-up style" (Silverio, Gauntlett, Wallace, & Brown, 2019, p. 51).

The second stage is to write the discussion and conclusion. The discussion of any grounded theory will rely on the research team's framing of the theory, providing defence for the relevance of their theory, its validity and reliability, and the empirical manner in which it has been derived. This is the final opportunity to 'sell' the theory in a convincing way to readers and the theory will only stand the test of empirical interrogation if the analysis has been thoroughly grounded in data from participants.

Phase 9: Testing the Theory

[4] Grounded Theory papers will often be written with an analysis section filled with quotations, which can appear both visually and narratively different to qualitative analyses conducted using different methodologies. This is achievable because the process of how one arrived at the final theory from the initial codes should be explicitly documented.

Grounded Theory enables researchers to strive for the development of a workable theory which can be applied to new populations or similar phenomena to see whether the theory stands in those settings. This is no different when analysing the performing arts, literature, and visual media. For example, the research team may wish to do a longitudinal Grounded Theory, whereby they test their theory derived in series one of a television programme to series two, three, four, and so on. Likewise, researchers may wish to see if a theory derived from one artist's songs in a particular genre holds out in other artists' lyrics within the same genre. Furthermore, a team may wish to compare an operetta or script to similar productions, be they in the same genre, or by the same lyricist or writer.

Conclusion

As we have argued throughout this paper, Grounded Theory continues to be a versatile methodology for qualitative data. Further, it has endured in terms of rigour and respect across disciplinary boundaries, and has been adapted for use with innovative populations, phenomena and data. In this paper, we proposed an adaptation of the methodology proposed by Silverio, Gauntlett, Wallace, and Brown (2019), who suggest nine phases and twenty stages for using Grounded Theory in cross-disciplinary health research. We presented a modified 'nine phase, seventeen stage' approach for use with data derived from psychological studies of the performing arts, literature, and visual media. Whilst the approach documented in this article departs from some aspects of Classical Grounded Theory (such as the inability to theoretically sample when using these data), it remains faithful to the majority of the core theoretical concepts on which Grounded Theory is based. This paper will enable researchers in Psychology and other social sciences, both novice and experienced, to see this methodology as a further use of Grounded Theory; this time for data derived from the performing arts, literature, and visual media.

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