



# NVivo Databases and Beyond in the Humanities

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Dr. Kathryn Desplanque, Assistant Professor, UNC Chapel Hill



# Presented by

Stacy has combined her educational and research experience with her work in the software industry and is delighted to be supporting and building a wider research community. Stacy earned a doctorate in education using NVivo for both her literature review and qualitative research. She has worked at Lumivero, previously QSR International, for 10 years, and is excited about the future of research.



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## **DR. KATHRYN DESPLANQUE**

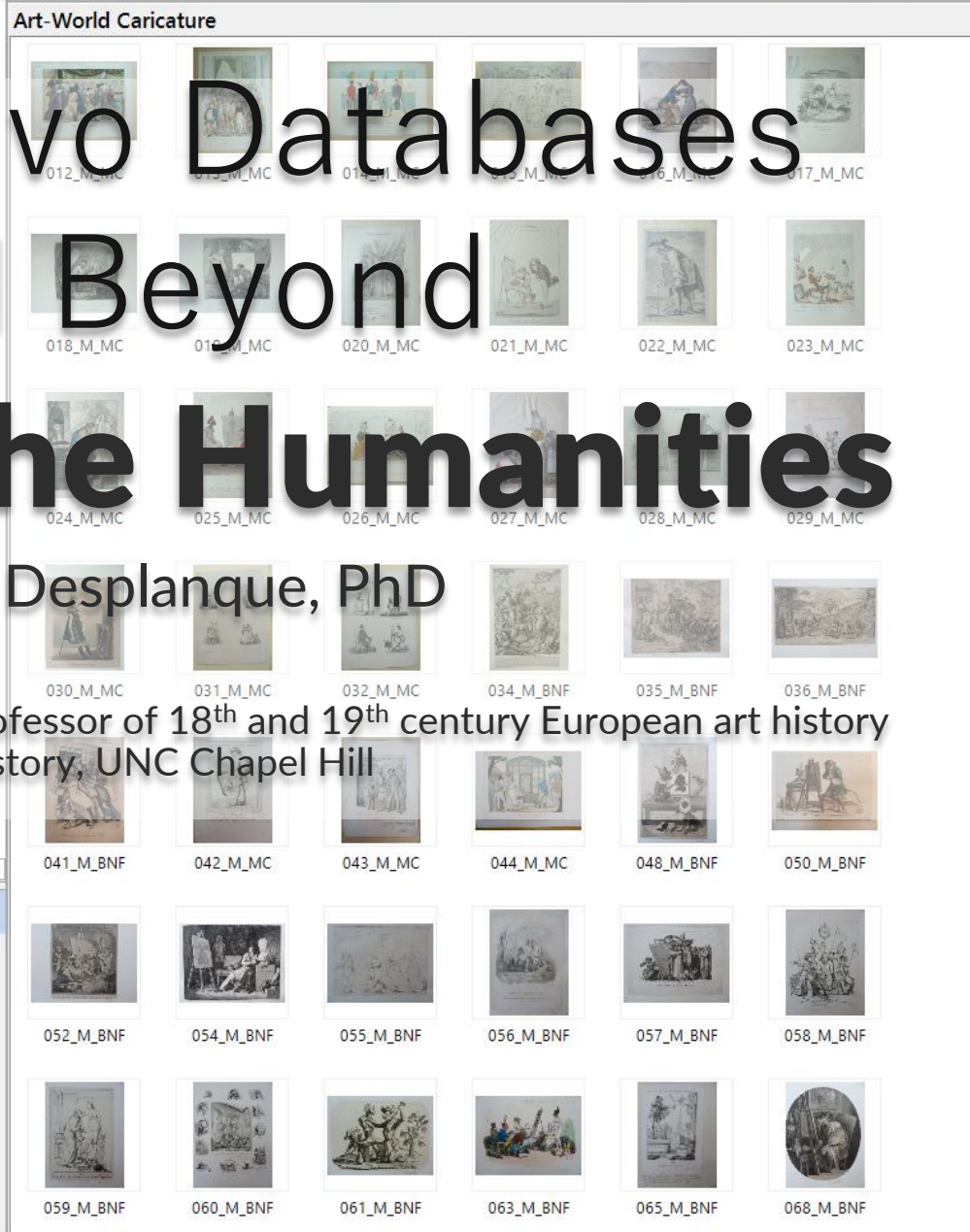
Assistant Professor,  
UNC Chapel Hill

## **Presenter**

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Kathryn Desplanque, PhD, is a mixed Black multi-generational immigrant living in the U.S. She is UNC Chapel Hill's assistant professor of 18th and 19th century European art history and visual culture. A Digital Humanist, Kathryn has been using NVivo to store a database of 532 satirical images of artistic life in Paris published between 1750 and 1850.

- Internals
  - Art-World Caricature
  - Art-World Pop. Theatre.F
- Nodes
- Classifications
- Collections
- Queries
- Reports
- Maps
- Folders



Object Name	A : Date Range	B : Date Exact	C : Author	D : Title	
1 : 012_M_MC	1800-1850	1808	Unassigned	L'entrée au musée	Unassign
2 : 013_M_MC	1800-1850	1814	Unassigned	Sortie du Salon	Unassign
3 : 014_M_MC	1800-1850	1814	F. D.	La Famille anglaise au Mus	Unassign
4 : 015_M_MC	1800-1850	Unassigned	Unassigned	Caricature contre un critiqu	Unassign
5 : 016_M_MC	1800-1850	1824	Henri Plattel	La Gravure aux prises avec	Unassign
6 : 017_M_MC	1800-1850	1830	Unassigned	Eclipse Totale du Classique	Unassign
7 : 018_M_MC	1800-1850	1826	Alexandre-Joseph Desenne	Le Peintre Classique	Unassign
8 : 019_M_MC	1800-1850	1826	Alexandre-Joseph Desenne	Le Peintre Romantique	Unassign
9 : 020_M_MC	1800-1850	1814	Henri Plattel	L'artiste et l'amateur au 19e	Unassign
10 : 021_M_MC	1800-1850	1822	Unassigned	L'amateur chez Crouton	Unassign
11 : 022_M_MC	1700-1800	1780	J. Guelard	Le Doyen des Me. Peintres	J.J. Spo
12 : 023_M_MC	1800-1850	1816	Unassigned	Monsieur Crouton dans son	Unassign
13 : 024_M_MC	1800-1850	Unassigned	Unassigned	Piquemalain ou les singeries	Unassign
14 : 025_M_MC	1800-1850	1822	Dauzele	Le Peintre Amoureux de so	Unassign
15 : 026_M_MC	1800-1850	1823	Caroline Naudet	La petite Bouche	Unassign
16 : 027_M_MC	1800-1850	1824	A. Barincou	Les arts et la décence	Unassign
17 : 028_M_MC	1800-1850	1815	Unassigned	Atelier de peinture	Unassign
18 : 029_M_MC	1800-1850	Unassigned	A. R.	Le Peintre et son Modèle	Unassign
19 : 030_M_MC	1800-1850	1827	E. T.	Le Chevalier devenu Peintr	Unassign
20 : 031_M_MC	1800-1850	1829	Camille G. F.	Les Inspires du Musée (seri	Unassign
21 : 032_M_MC	1800-1850	1829	Camille G. F.	Les Inspires du Musée (seri	Unassign
22 : 034_M_BNF	1700-1800	1700	Nicolas Dorigny	Agli Amatori delle buone Art	Carolus
23 : 035_M_BNF	1700-1800	1700	Antoine Rivalz	Piece relative a Nicolas Pou	Unassign
24 : 036_M_BNF	1700-1800	1700	Unassigned	Triomphe des Arts Moderne	Unassign
25 : 041_M_BNF	1800-1850	Unassigned	A. Gobert	Une Poussee d'Artistes che	Unassign
26 : 042_M_MC	1700-1800	Unassigned	Unassigned	Le Md. D'Images	Unassign
27 : 043_M_MC	1800-1850	1830	Auguste	Caricatures d'Aubert	Unassign
28 : 044_M_MC	1800-1850	1814	Unassigned	Les caricatures a la porte	Unassign
29 : 048_M_BNF	1700-1800	1780	Unassigned	A qui ressemblons nous?	Unassign
30 : 050_M_BNF	1700-1800	1742	Jean Baptiste Guelard	Le Me. Peintre	Christop
31 : 052_M_BNF	1700-1800	Unassigned	Jean-Baptiste Michel	Le Peintre Amoureux de so	Chevall
32 : 054_M_BNF	1800-1850	1805	E. Le Sueur	Celui qui meprise les arts	Unassign
33 : 055_M_BNF	1800-1850	1814	Unassigned	Studio de David	Unassign
34 : 056_M_BNF	1800-1850	1825	Philippe-Auguste Hennequi	Le Peintre console le Malh	Unassign
35 : 057_M_BNF	1800-1850	Unassigned	Unassigned	Le sort des artistes	Unassign
36 : 058_M_BNF	1800-1850	1822	Unassigned	A bon entendeur... Salut!	Unassign
37 : 059_M_BNF	1800-1850	1819	Unassigned	Le Retour du Musée ou le	Unassign
38 : 060_M_BNF	1800-1850	1837	Unassigned	Je saute a pieds joints par d	Unassign
39 : 061_M_BNF	1700-1800	1742	Jean Baptiste Guelard	Le Sculpteur	Christop
40 : 063_M_BNF	1800-1850	1829	Grandville	Academie de dessin	Unassign
41 : 065_M_BNF	1800-1850	1822	Unassigned	L'Apollon du Cimetièr	Unassign
42 : 068_M_BNF	1700-1800	1727	James Bulcock	Singe peintre	Watteau
43 : 069_M_BNF	1700-1800	1727	James Bulcock	Singe sculpteur	Watteau
44 : 070_M_BNF	1800-1850	Unassigned	R. P.	Le Peintre de Portrait	Unassign
45 : 071_M_BNF	1800-1850	Unassigned	R. P.	Le Peintre d'Histoire	Unassign
46 : 072_M_MC	1800-1850	1824	A. B.	La Vie d'un Artiste (series)	Unassign
47 : 073_M_MC	1800-1850	1824	A. B.	La Vie d'un Artiste (series)	Unassign

# NVivo Databases and Beyond In the Humanities

Kathryn Desplanque, PhD  
Assistant Professor of 18<sup>th</sup> and 19<sup>th</sup> century European art history  
Art & Art History, UNC Chapel Hill

# To Do:

My Research Project

- Types of images examined
- Theoretical/methodological goals

Why did I turn to QDA software?

- Challenges of studying images in high volume
- Needs for an advanced image database tool

How do I use NVivo for Image Analysis and Research?

- Direct and indirect role in my research output

Tour through my NVivo Project

- Relating images to bibliographic metadata
- Coding (“tagging”/annotating) images
- Exploring my findings
- Querying metadata

Beyond...

- Overview of ArtIA Project at UNC Chapel Hill



# Art, Commerce, and Caricature: Satirical Images of Artistic Life in Paris, 1750-1850



Creators



Experts, Critics,  
and Audiences



Patrons, Buyers,  
and Art Dealers



“Gatekeepers”:  
Arts  
Administrators,  
Judges



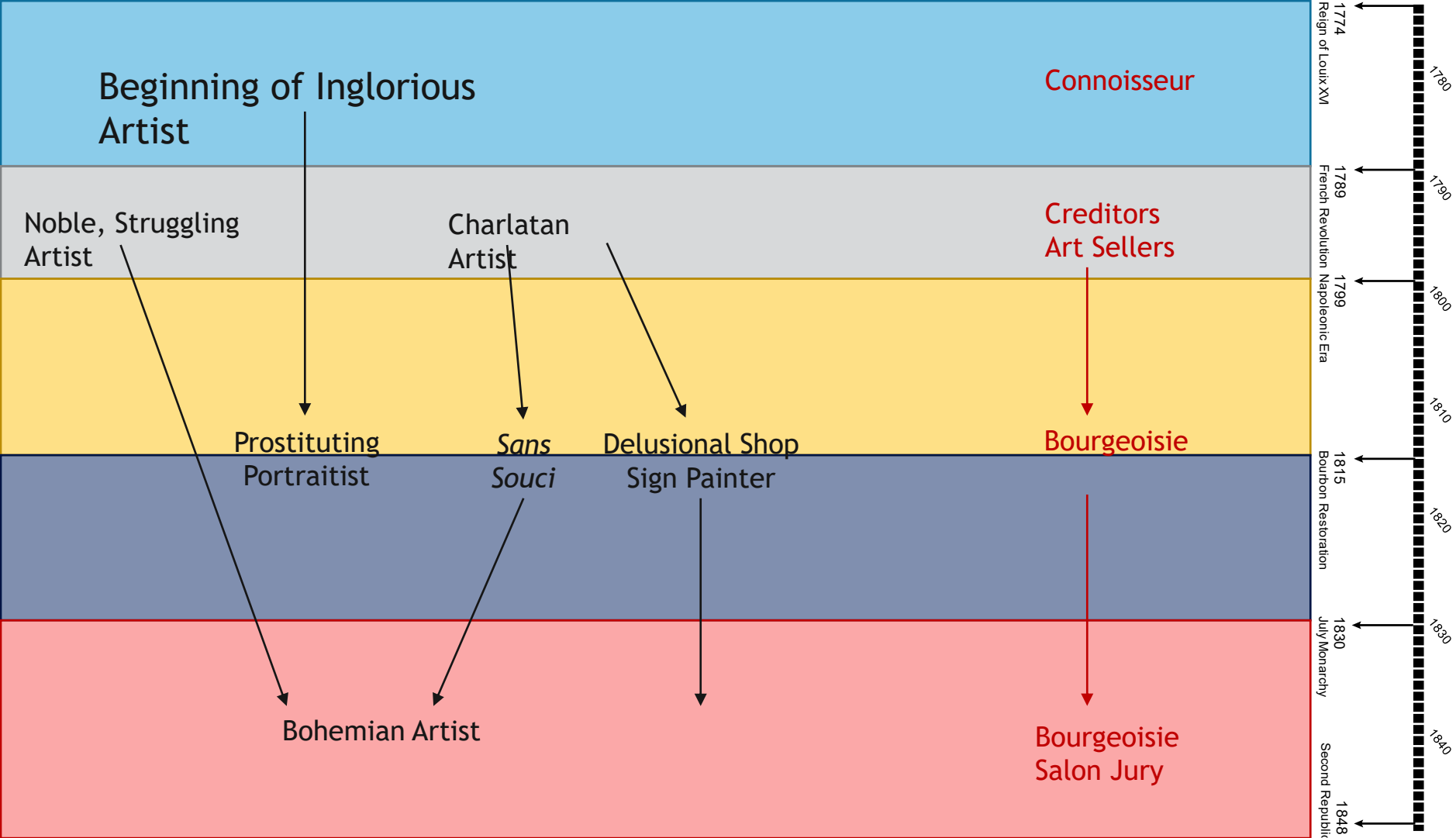
“Fieldworkers know that complaints are especially good data about organizational activity.”

- Howard S. Becker, *Art Worlds*. 2<sup>nd</sup> ed. 2008: xv.

“When we speak of a *field* of position-takings, we are insisting that what can be constituted as a *system* for the sake of analysis is not the product of a coherence-seeking intention or an objective consensus (even if it presupposes unconscious agreement on common principles) but the product and prize of a permanent conflict...”

- Pierre Bourdieu, “The Field of Cultural Production,” in *The Field of Cultural Production*. 1993:34



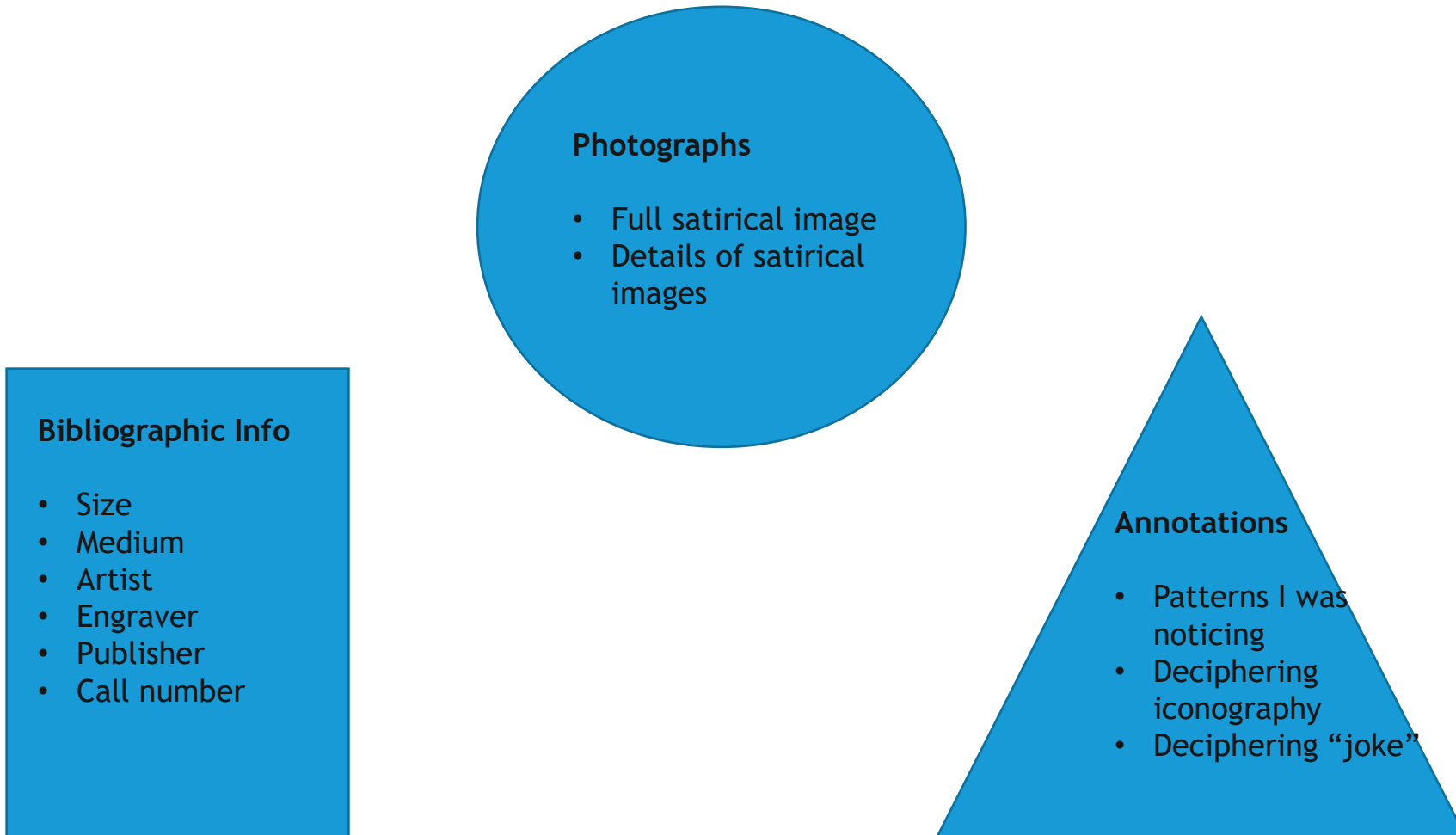




The screenshot displays a Windows desktop environment with several open applications:

- Microsoft Word:** Opened to a document titled "KC 164 FOL T 1.docx [Compatibility Mode]". The document content includes:
  - Text: "referential artworks (*pièces sur les arts*)"
  - List item: "Receuil: Estampes et photographie – magasin – SNR-3 (Rivalz Antoine); Série non reliée"
  - Text: "Also, obviously, the rest of the stuff in this folio is allegorical. I didn't photograph it (booring)"
  - Section: "R10307, *Georgius Ghisi*, 1560"
    - Text: "32 by 37.2 cm"
    - Section: "Writing:"
      - Text: "Cum Privilegio Regis"
      - Text: "Iollain excudiet rue S Jacques a la ville de Cologne"
      - Text: "Attahit Insonté perivra calvymia appelle in iys immiscens fanda nefanda simvl iudex insignis tepore asseli iys pariter reddit coclite c'v' with an accent above comite temporis at dem(v with an accent above it) qvæ fertur filia, seros in lvece qvi latvere dolos"
      - Text: "LVCA PENIS. in."
      - Text: "And hidden above: *Georgivs Ghisi Mant* .f. 1560"
    - Section: "Margin nots:"
      - Text: "P. Bellerie 40, 5e étt."
  - Text: "This looks as though a group of people is approaching a triumvirate council, where the seated in their throne has donkey's ears, and is being councilled by a female figure that identify. On their left, they are being councilled by someone with blinds over their eyes"
    - Text: "A female carrying/dragging a child by its hair approached carrying a torch."
    - Text: "They're being held/led by an old man/woman who looks to be pleading"
    - Text: "The child looks backwards at a female figure being carried off by a devilish figure"
  - Text: "Hercules stands looking over in the background, away from the council of donkey/blinds"
  - Text: "There's a strange figure, looking at the young pleading boy with a smile on her face, who is carrying a giant butterfly net that seems to turn into a drape that then becomes her robe"
  - Text: "The writing below the image suggests that this is French subject matter, but it's written in Latin"
  - Text: "It's otherwise a very finely executed print, cut down almost to the plate mark"
- Section: "R10309 and R10310, says it's a copy after *Cornelière Cort*, by *Zuccarus*, 1572"
  - Text: "There are 2 of these in here, both are different sizes:"
    - Text: "One is: 41.4 by 30.4cm"
    - Text: "The other is: approx. 54cm by 39.5cm"
  - Text: "They're both dated the same, and are *Zuccarus*' after *Cornelio Cort*"
  - Text: "There is what appears to be Greek writing near the top of both and the rest is in Latin"
    - Text: "Infandæ heu Scelerum Species Calumnia Frausq' / Sed quas Secaro contemnat Virtus. Et furor, ac Sordes mansq, insoluta Tiranni. / Et custos since labe animi"





**Bibliographic Info**

- Size
- Medium
- Artist
- Engraver
- Publisher
- Call number

**Photographs**

- Full satirical image
- Details of satirical images

**Annotations**

- Patterns I was noticing
- Deciphering iconography
- Deciphering “joke”



# Classification Sheet

Art\_Commerce\_Caricature\_Database.nvp - NVivo Pro

FILE HOME CREATE DATA ANALYZE QUERY EXPLORE LAYOUT VIEW

Look for Search In Art-World Caric Find Now Clear Advanced Find

Sources

- Internals
  - Art-World Caricature
    - Art-World Pop. Theatre, F
  - Externals
    - Memos
    - Framework Matrices

Art-World Caricature

Object Name

	A: Date Range	B: Date Exact	C: Author	D: Title	E: Alter	F: Pl
1: 012_M_MC	1800-1850	1808	Unassigned	L'entrée au musée	Unassigned	Unassigned
2: 013_M_MC	1800-1850	1814	Unassigned	Sortie du Salon	Unassigned	Unassigned
3: 014_M_MC	1800-1850	1814	F. D.	La Famille anglaise au Mus	Unassigned	Unassigned
4: 015_M_MC	1800-1850	Unassigned	Unassigned	Caricature contre un critique	Unassigned	Unassigned
5: 016_M_MC	1800-1850	1824	Henri Flattet	La Gravure aux prises avec	Unassigned	A. Fournier
6: 017_M_MC	1800-1850	1830	Unassigned	Eclipse Totale du Classique	Unassigned	V. Ratier
7: 018_M_MC	1800-1850	1826	Alexandre-Joseph Desenne	Le Peintre Classique	Unassigned	F. Noël
8: 019_M_MC	1800-1850	1826	Alexandre-Joseph Desenne	Le Peintre Romantique	Unassigned	F. Noël
9: 020_M_MC	1800-1850	1814	Henri Flattet	L'artiste et l'amateur au 19e	Unassigned	Fournier
10: 021_M_MC	1800-1850	1822	Unassigned	L'amateur chez Crouzon	Unassigned	A. Corinroy
11: 022_M_MC	1700-1800	1760	J. Guillard	Le Doyen des Ma. Peintres	J.J. Spode	Unassigned
12: 023_M_MC	1800-1850	1816	Unassigned	Monsieur Croudon dans son	Unassigned	Unassigned
13: 024_M_MC	1800-1850	Unassigned	Unassigned	Piquemelin ou les singeries	Unassigned	Unassigned
14: 025_M_MC	1800-1850	1822	Dauzelle	Le Peintre Amoureux de so	Unassigned	Unassigned
15: 026_M_MC	1800-1850	1823	Caroline Naudet	La petite Bouche	Unassigned	Unassigned
16: 027_M_MC	1800-1850	1824	A. Barinco	Les arts et la décence	Unassigned	Langlumé
17: 028_M_MC	1800-1850	1815	Unassigned	Atelier de peinture	Unassigned	Langlumé
18: 029_M_MC	1800-1850	Unassigned	A. R.	Le Peintre et son Modèle	Unassigned	Macarie
19: 030_M_MC	1800-1850	1827	E.T.	Le Chevalier devenu Peintr	Unassigned	Unassigned
20: 031_M_MC	1800-1850	1829	Camille G. F.	Les Inspirés du Musée (seri	Unassigned	V. Ratier
21: 032_M_MC	1800-1850	1829	Camille G. F.	Les Inspirés du Musée (seri	Unassigned	V. Ratier
22: 034_M_BNF	1700-1800	1700	Nicolas Dorigny	Agli Amatori delle buone Art	Carolus Maratti	Unassigned
23: 035_M_BNF	1700-1800	1700	Antoine Rivalz	Piece relative a Nicolas Pou	Unassigned	Unassigned
24: 036_M_BNF	1700-1800	1700	Unassigned	Triomphe des Arts Moderne	Unassigned	Unassigned
25: 041_M_BNF	1800-1850	Unassigned	A. Gobert	Une Poussee d'Artistes che	Unassigned	Gobert
26: 042_M_MC	1700-1800	Unassigned	Unassigned	Le Md. D'images	Unassigned	Unassigned
27: 043_M_MC	1800-1850	1830	A. le	Caricatures d'Aubert	Unassigned	V. Ratier
28: 044_M_MC	1800-1850	1814	Unassigned	Les caricatures a la porte	Unassigned	Unassigned
29: 048_M_BNF	1700-1800	1780	Unassigned	A qui ressemblons nous?	Unassigned	Unassigned
30: 050_M_BNF	1700-1800	1742	Jean-Baptiste Michel	Le Peintre amoureux de so	Chevallier	Unassigned
31: 052_M_BNF	1700-1800	Unassigned	E. Le Sueur	Calixte et les arts	Unassigned	Unassigned
32: 054_M_BNF	1800-1850	1805	Unassigned	Studio d'art	Unassigned	Unassigned
33: 055_M_BNF	1800-1850	1814	Unassigned	Philippe-Auguste Hennequ	Unassigned	C. Aubry
34: 056_M_BNF	1800-1850	1825	Unassigned	Le Peintre console le Malh	Unassigned	Unassigned
35: 057_M_BNF	1800-1850	Unassigned	Unassigned	Le sort des artistes	Unassigned	Unassigned
36: 058_M_BNF	1800-1850	1822	Unassigned	A bon entendeur. Salut!	Unassigned	C. Engelma
37: 059_M_BNF	1800-1850	1819	Unassigned	Le Retour du Musée ou le	Unassigned	Langlumé
38: 060_M_BNF	1800-1850	1837	Unassigned	Je saute a pieds joints par d	Unassigned	Unassigned
39: 061_M_BNF	1700-1800	1742	Unassigned			
40: 063_M_BNF	1800-1850	1829	Unassigned			
41: 065_M_BNF	1800-1850	1822	Unassigned			
42: 068_M_BNF	1700-1800	1727	Unassigned			
43: 069_M_BNF	1700-1800	1727	Unassigned			
44: 070_M_BNF	1800-1850	Unassigned	Unassigned			
45: 071_M_BNF	1800-1850	Unassigned	Unassigned			
46: 072_M_MC	1800-1850	1824	Unassigned			
47: 073_M_MC	1800-1850	1824	Unassigned			

436 Items

**Photographs**

- Full satirical image
- Details of satirical images

## Sources

**Bibliographic Info**

- Size
- Medium
- Artist
- Engraver
- Publisher
- Call number



## Photographs

- Full satirical image
- Details of satirical images

The screenshot displays the NVivo Pro software interface. On the left, a tree view shows a hierarchy of nodes under 'ArtWorld Caricature'. The main window is divided into three sections: a 'Nodes' table, a 'Picture Tools' gallery, and a 'Region' content area.

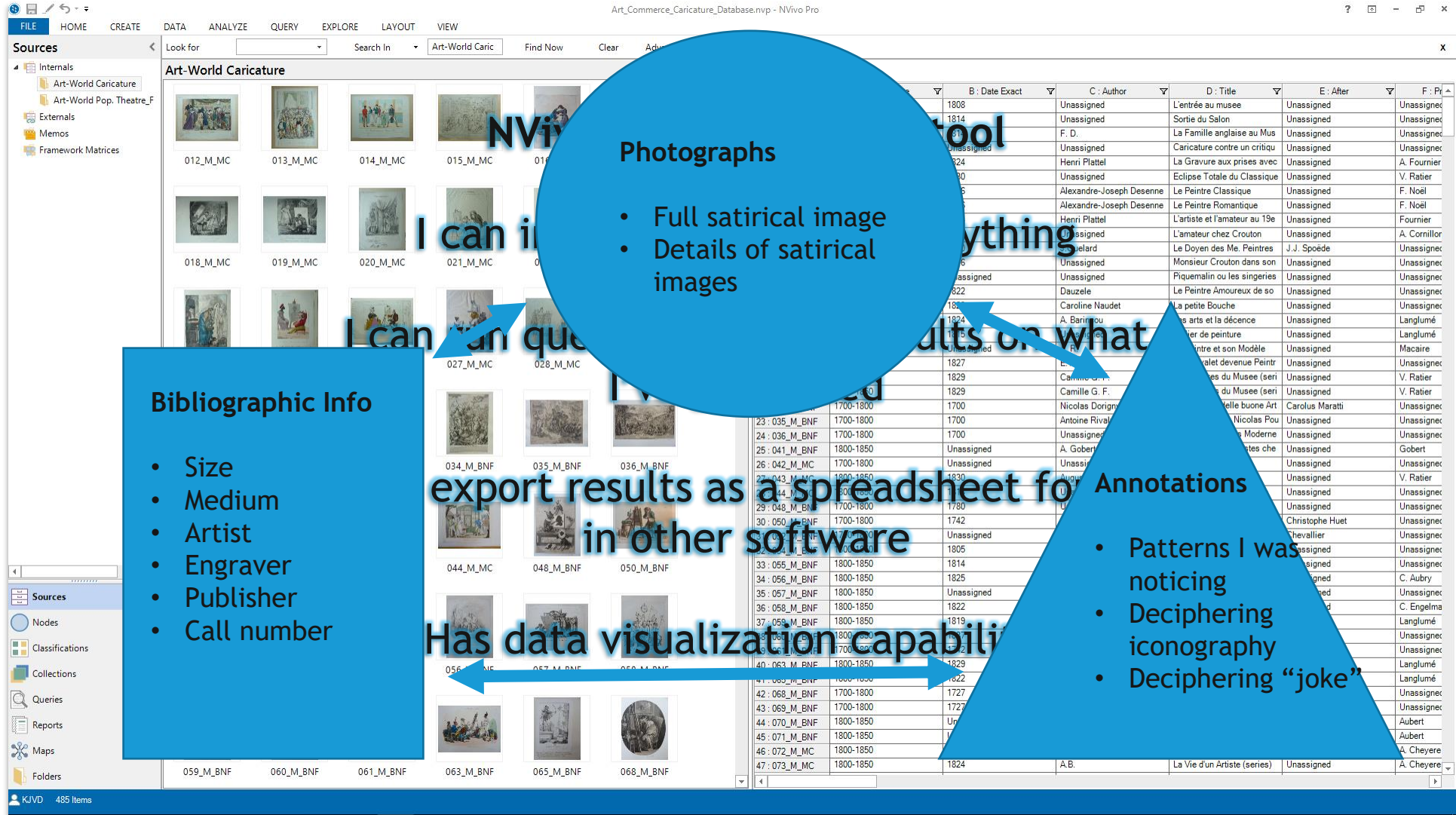
Name	Sources	References
Iconography	0	0
Activities	0	0
Human Figures	0	0
Individual	44	53
Types	433	913
Art Seller	17	18
Bourgeois	69	73
Children	27	31
Connoisseur_Art Critic	60	68
Jobs_Professions	73	80
Model	68	68
Other Artist	23	29
Visual Artist	320	421
Women	64	86
Objects_Attributes	0	0
Setting	0	0
Symbols	0	0
Object Type	0	0

The 'Picture Tools' gallery shows a row of small image thumbnails. The thumbnail labeled '105\_M\_BNF (1)' is highlighted with a blue border. Below the gallery, a large circular inset shows a detailed view of a satirical photograph of a woman in a dress standing next to an easel. The text 'Nodes' is overlaid on the image with a blue arrow pointing to the 'Nodes' table.

## Nodes

## Annotations

- Patterns I was noticing
- Deciphering iconography
- Deciphering “joke”



### Photographs

- Full satirical image
- Details of satirical images

### Bibliographic Info

- Size
- Medium
- Artist
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### Annotations

- Patterns I was noticing
- Deciphering iconography
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export results as a spreadsheet for use in other software

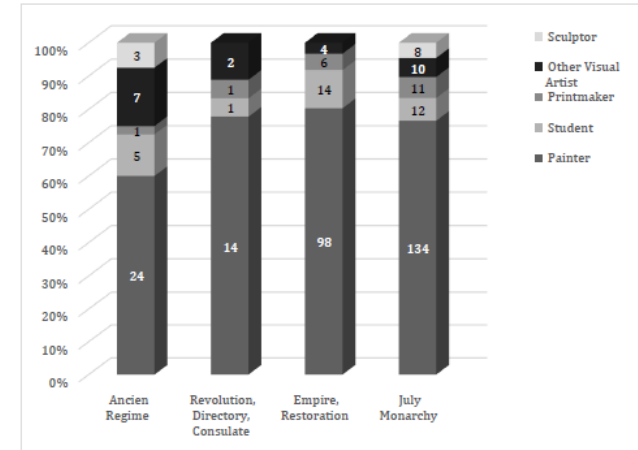
Has data visualization capabilities

another, although only two instances of architects were present and have thus been excluded from the Table 3.4, below. Painters were the most frequently represented visual artists in art-world caricature relative to other types of visual artists for each period, and sculptors were the least frequently represented. It is also interesting to note that in the Empire, Restoration, and July Monarchy, the relative presence of print makers gradually increased. As we discussed in Chapter 1 and will explore further in Chapter 5, this relative spike in the presence of the print trades in art-world caricature paralleled the growing popularity and viability of illustration as an alternative to fine arts production within Paris' art world.

The art student became an increasingly popular figure in the satirical representation of Paris' artistic milieu in the Empire and Restoration. They provided publishers an opportunity to inject titillating and romantic subject matter into their representations of the artist by pairing dashing young men or libidinous elderly ones as drawing tutors with beautiful young women. Younger male children are often pictured as well, where they serve to mock the rapid rise in the number of aspiring artists by satirizing those parents who mistakenly believed that the artistic profession could secure their children's futures. In this satirical imagery, parents repeatedly misidentify their children's doodles as the first portents of genius. In this way, images such as Edmé Jean Pigal's *Voici l'auteur* knowingly mock the growing popularity of Renaissance artist's miraculous origin stories (fig. 3.22), such as the origin story of Giotto, who, as Vasari recounts, was discovered doodling as a child by Cimabue.<sup>66</sup>

<sup>66</sup> As Thierry Laugée reveals, this, and other Renaissance origin stories, were frequently the subject of re-publication, fictionalization, and anecdotal painting in the early nineteenth century. See Laugée, *Figures du génie dans l'art français (1802-1855)*, 51-89, esp. 77-89.

Table 3.4. Relative Proportion of Visual Artist Types by Period.



In keeping with our exploration of the studio as an increasingly important site for artistic sociability in the early nineteenth century, July Monarchy representations of the artist's studio were preoccupied with studio charivari. They painted a portrait of an overcrowded and unsupervised space where indolent and raucous young men played pranks. For instance, in Hippolyte Bellangé's 1832 *Charge d'Atelier*, young artists are packed into a room where they have been drawing from the nude model, whom they have sent to welcome a new addition to the studio (fig. 3.23). Meanwhile, they have prepared a multi-stage hazing ritual for this new student: before he can recover from his surprise at the naked man who greets him, he will have a bucket of water poured over his head and an enema sprayed at him. Jean Pierre Moynet's (1819-76) 1843 image in his series *La Vie d'Artiste* depicted a later phase in the initiation ritual of young artists, where the studio

To the  
Database!



# Beyond...

## ArtIA

We will illustrate effective data sharing, using Findability, Accessibility, Interoperability, and Reusability principles, in the Digital Humanities with a public database. We will enhance analysis tools for images of art using automated segmentation analysis of curated and new images and facilitating semantic segmentation of all images. And finally, we will demonstrate the expansion and use of controlled vocabularies and ontologies in Art History by engaging with experts in ontologies and Art History.



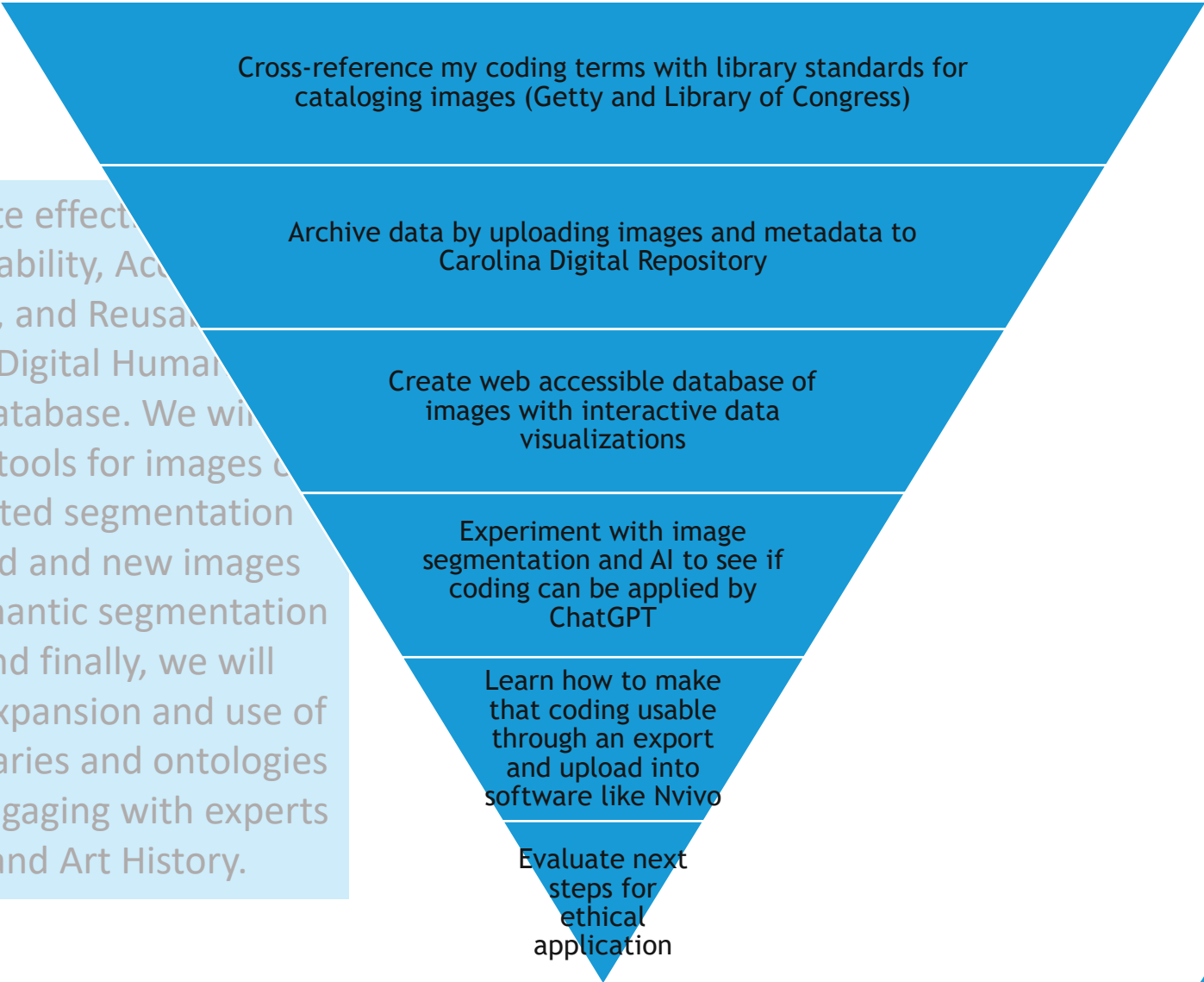


# Beyond...

## ArtIA

WICIV

We will illustrate effective data sharing, using Findability, Accessibility, Interoperability, and Reusability principles, in the Digital Humanities with a public database. We will enhance analysis tools for images of art using automated segmentation and analysis of curated and new images and facilitating semantic segmentation of all images. And finally, we will demonstrate the expansion and use of controlled vocabularies and ontologies in Art History by engaging with experts in ontologies and Art History.



Cross-reference my coding terms with library standards for cataloging images (Getty and Library of Congress)

Archive data by uploading images and metadata to Carolina Digital Repository

Create web accessible database of images with interactive data visualizations

Experiment with image segmentation and AI to see if coding can be applied by ChatGPT

Learn how to make that coding usable through an export and upload into software like Nvivo

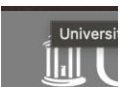
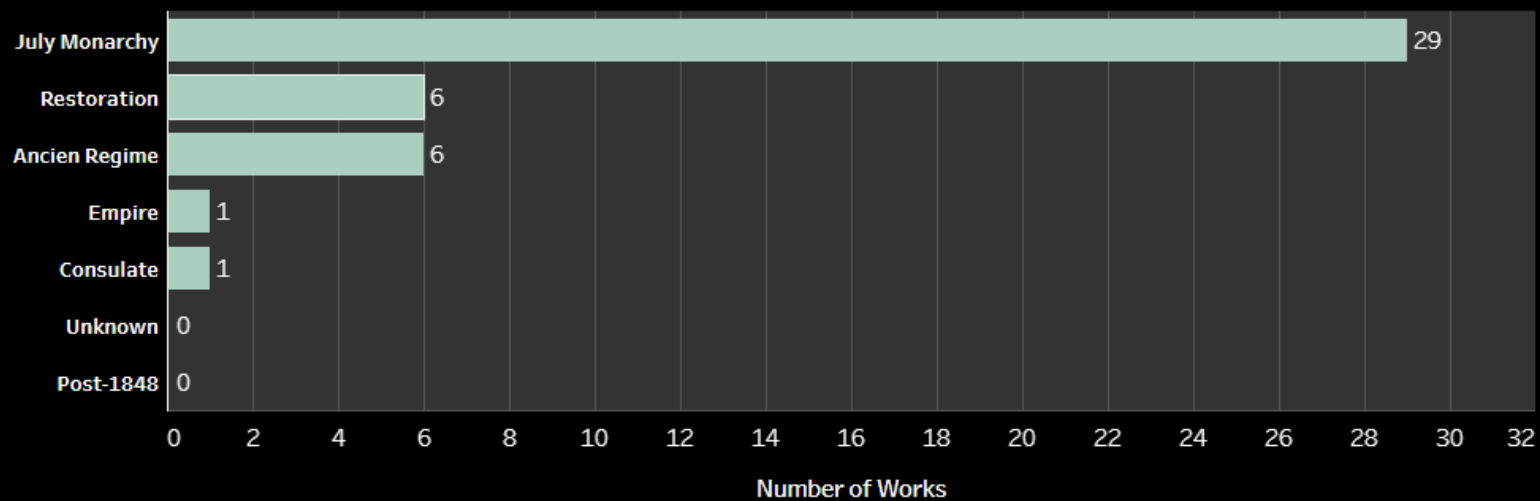
Evaluate next steps for ethical application



Works by Period

**FILTER(S) APPLIED**

**FILTERS** ↓



Explore

IMAGE	TITLE	AUTHOR	DATE
	<a href="#">Le Doyen des Me. Peintres</a>	J.Guelard	1743
	<a href="#">La Vie d'un Artiste (series)</a>	A.B.	1824
	<a href="#">Girodet et Madame Simon Condeille</a>	Unassigned	1799

localhost:88/s/



# Renaissance Computing Institute (RENCI)

012\_M\_MC\_match\_terms\_payload.json

```

1  {}
2  "Nodes - Symbols": [
3  {
4    "term": "Theatre",
5    "count": 1,
6    "reasoning": "The image depicts a crowd of people, which could be interpreted as an audience, suggesting a theatrical or performance setting.",
7    "confidence": 0.5
8  }
9  ],
10 "Nodes - Settings_Activities": [
11 {
12   "term": "Museum",
13   "count": 1,
14   "reasoning": "The caption 'L'ENTREE au MUSEE' suggests that the setting is the entrance to a museum.",
15   "confidence": 1
16 }
17 {
18   "term": "Viewing",
19   "count": 1,
20   "reasoning": "The people in the image appear to be gathered to view something, likely art, inside the museum.",
21   "confidence": 0.9
22 }
23 ],
24 "Nodes - Objects_Attributes": [
25 {
26   "term": "Hat",
27   "count": "Multiple",
28   "reasoning": "Several individuals in the image are wearing hats, which are prominent and varied in style.",
29   "confidence": 1
30 }

```



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# Webinars & User Groups

USER GROUP

## Visualizations using NVivo



**STUART P. ROBERTSON, EdD**  
NVivo Certified Trainer

**May 23, 2024**  
1 P.M. EDT

[Register Here](#)

WEBINAR

## An Introduction to Constructivist Grounded Theory



**DR. ELAINE KEANE**  
Senior Lecturer at NUI Galway

**June 4**  
12 P.M EDT

[Register Here](#)





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- [Research Webinars](#)
- [Podcast: Between the Data](#)

### Connect

- [Product User Group Meetings](#)
- [Research Online Groups](#)

### Funding Opportunities

- [Early Career Researcher Grant - 2024](#)

# Surveys

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NVivo Survey:

