

# SWDTP Webinar Critical Discourse Analysis Methods and Approaches-20260514\_100043UTC-Meeting Recording

14 May 2026, 10:00am

1h 3m 5s



**Jonathan Chow** 0:05

Hello everybody. A warm welcome to another one of our sessions in the series. A really popular one today, judging by the number of sign ups. So really happy to be able to offer a session on critical discourse analysis. Very happy to today to have Dr. Anna Havinga and Dr. James Hawkey, both from the University of Bristol, to deliver this session today. If you've been to one of our sessions before, you sort of know how it works. We don't have the chat function turned on, but we have the Q&A function turned on. So we encourage you to use that to interact with the session and to ask questions just throughout the session. If we invite you to ask your questions or to contribute through your mic, please feel free to raise your virtual hand and I will enable that for you. Just really quickly, the captions are available as well. Just note that they are automatically generated. But without further ado, I will now hand over to Anna. Over to you, Anna.



**Anna Havinga** 1:14

Thank you very much. I'm going to start sharing the slides and go into full screen mode. And hold on, I have to slightly change my view here to still see some people. Okay, can I just cheque that



**James Hawkey** 1:31

Mhm.



**Anna Havinga** 1:35

You can see my slides, James. That works. Okay, excellent. Perfect. Okay, great. Well, hello.



**James Hawkey** 1:37

I can, yes, I can.



**Anna Havinga** 1:44

So my name is Anna Haminger. I'm senior lecturer in sociolinguistics at the University of Bristol. And I'm here with my colleague, James. Do you want to introduce yourself briefly?



**James Hawkey** 1:52

Hello?

Hi, yeah, my name is Dr James Hawkey. I am Associate Professor in Linguistics and Catalan Studies and both of us work in the School of Modern Languages at the University of Bristol.



**Anna Havinga** 2:05

Exactly. So today we're going to talk about critical discourse analysis. And it links quite nicely to last week's session. So if you've been at last week's session, you will have seen discourse analysis in action. But we'll take a step back and sort of go through

what it is, first of all, and how do you do it? So we're going to first go all the way back and say, what is discourse in the 1st place? Then talk about what is critical discourse analysis, how can you apply that?

We'll have some examples as well, so we can actually look at texts together. And as we say, you can use the Q&A feature to write answers, or you can raise your hand and talk to us that way. And then finally, we'll also briefly cover some tools that you can use to

to help you to do critical discourse analysis. So with that, I'm going to hand straight over to James.



**James Hawkey** 3:14

Okay, so thank you very much, Anna. You can all hear me. I'm gathering. Yep, fantastic. Okay, so obviously critical discourse analysis contains the phrase, contains the word discourse, which is something that we should really define before we carry on.

Discourse is one of those words that we use often in common parlance, and it might feel somewhat nebulous, but I think it's good, obviously, to have a solid working definition to have from the start. So at the very beginning here, we have basically these three different levels of discourse. So discourse can refer to a stretch of language longer than a single sentence or utterance. It can also refer a bit more broadly to a type of language used in a particular context. And then even more broadly, it can refer to worldviews and ideologies implicit in language use as exemplified in a particular type of language used in a particular context. So we have these different kind of almost micro, meso and macro type ways of looking at discourse, if you like. It can be something specific, but it can be something more situated and then it can be something a bit more abstract and cerebral, if you like, linked to those things. So if we move on to the next slide.

Thank you, Anna. So this is another way of kind of of conceiving of those same things, right? So we have discourse over text, which is the first line of what I said before. So this idea of a stretch of language longer than a single sentence or utterance. So we are looking at particular text, things that are either said or are written. So that is a type of discourse, that is a layer of discourse. But then there is also what we talk about, what I said here with discourse too, that's to say a type of language used in a particular context. And here we talk about discursive practice. So it's a bit bigger, but we're talking a bit about, you know, What kind of text are we dealing with? Are we looking at newspaper articles? Are we looking at texts that are set to convince people of something? And what things do those texts tend to have in common? What kind of traits do those texts tend to have in common? And then how does that relate back to the individual piece of writing or speech that we may be looking at. And also, I've been saying writing and we'll be looking at a lot of written stuff here, but we're also going to be looking at spoken language as well, because discourse analysis is not just, and it isn't even just limited to the word as well, right? Also, we can look at images and we will be looking at images as well in the class today.

So finally, then that third level, that broadest level, we talk about social practice. So this idea of like world views and ideologies implicit in language use. So social practice, kind of this broader set of, broader set of belief systems and broader set of norms that are maybe

inherent in those types of texts that we that we want to look at. And Fairclough, who's obviously a big name in critical discourse analysis, talks about discourse is not simply an entity that we can define independently. We can only arrive at an understanding of it by analysing sets of relations. So how these things relate to one another. And that's a point that we're going to be turning to over and over again in this class, but we're going to be talking about discourse as well as relational between things. So move on to the next slide. And let's talk about something close to our hearts and our homes, Anna.



**Anna Havinga** 6:59

Yes.

Exactly. As James who grew up in Cardiff and I live in Cardiff now, we, well, I took part in the Senedd elections happening last week and I kept getting all these leaflets from parties and I threw them all, I recycled them.



**James Hawkey** 7:25

Ohh.



**Anna Havinga** 7:26

On the 6th of May, it was Bin Day. And then I was thinking afterwards, oh, we could have used some of those for our session. And this is the only one that I still got on 6th of May. So this is why we picked this particular example of an



**James Hawkey** 7:28

Okay.



**Anna Havinga** 7:44

an election leaflet. And we thought, well, just use that to perhaps also ask you what you notice when you look at that in terms of discourse. So in terms of text, in terms of the different layers that James has just covered. So is there anything that you find perhaps striking when you look at this? The whole thing, maybe I should show the whole thing as well. So it's a bit like a newspaper. It has, of course, can you see that at all or is it just blurry James? Okay, so you've got



**James Hawkey** 8:17

Yeah.

Yes, yeah, yeah, you can, I can see, I can see.



**Anna Havinga** 8:24

English. You've got, of course, the Welsh version, but we were kind to you and thought we're going to go for the English. And it looks like just a newspaper like that. So is there anything you notice when just looking at that very first page?



**James Hawkey** 8:26

Mmh.

This is Mthunzi.

And please feel free to use the Q&A function. And if it helps you as well, as a Welsh speaker here, we've got neck and neck. And in Welsh, we had Pen or Fen, which literally means like head to head or head by head, literally. So we've also got that kind of bodily image as well. But what kind of stuff?



**Anna Havinga** 8:43

Thank you.



**James Hawkey** 9:00

Brings out to you from this image.



**Anna Havinga** 9:09

You can, I think you can also raise your hand if that's easier.



**James Hawkey** 9:12

Yes, that's also possible. You can either raise your hand or use the Q&A function in the chat. Whatever works best.



**Anna Havinga** 9:18

SPAIS.



**James Hawkey** 9:19

Oh, we've got a hand raised from Margaret first.



**Anna Havinga** 9:21

We've got hands coming up.



**James Hawkey** 9:23

Brilliant. So, Margaret, he first.



**JC Jonathan Chow** 9:24

Fantastic. I have temporarily enabled everyone to turn the mics on. So Margaret, yeah, over to you.



**James Hawkey** 9:29

Okay.



**ME Margaret Edmondson (Student)** 9:30

Hello there. Hi. Yeah, lots of things.



**Anna Havinga** 9:35

Yeah.



**ME Margaret Edmondson (Student)** 9:36

Basically that text at the bottom saying when the polling took place was January and how tiny that text is.



**James Hawkey** 9:41

Mhm.

Yeah.




**Anna Havinga** 9:44

Yeah.


 **James Hawkey** 9:46  
Yeah.

 **Anna Havinga** 9:46  
Yes.


**ME** **Margaret Edmondson (Student)** 9:48  
And that gauge reform and green, it doesn't include other people, other parties.

 **James Hawkey** 9:53  
Mmh.  
Mhm.


**ME** **Margaret Edmondson (Student)** 9:58  
And I just wonder where that is very, it looks like it's balanced, but it's not.

 **James Hawkey** 10:03  
Yeah, yeah.

**ME** **Margaret Edmondson (Student)** 10:04  
Neck and neck with...

 **James Hawkey** 10:06  
Mm-hmm.

**ME** **Margaret Edmondson (Student)** 10:08  
Yeah, it's just, I think it portrays a different picture.

 **James Hawkey** 10:14  
Cool, fantastic. Thank you, Margaret. And now we've got, I believe it's Sharon. I can't quite see your full name. Sharon, yes, Sharon Walker.

 **Anna Havinga** 10:14  
Mhm.

 **Sharon Walker** 10:24

Yeah, I was just going to, I think Margaret said one of the things I was going to say, the neck and neck, head to head, I think immediately that sets up the factor in our mind that this is a race or the head to head, some kind of battle. So we know what they're trying to put across to us. This is a, when you're neck and neck, you're almost at the finish line and you're really sweating and really fighting for it. The same as head to head.

 **James Hawkey** 10:30

This.

Yeah.

Yeah.

 **Sharon Walker** 10:46

Singh.

 **James Hawkey** 10:46

Yeah, we've got these very bodily, very corporeal kind of like images that come through. Fantastic, thank you. And then we have Katila next.

 **Katila George** 10:58

So, outside the same as my fellow colleagues, right, the rise, the kind of a flying sort of aspect of politics, and you know, two parties that are the opposite of each other.

 **James Hawkey** 11:11

Mhm.

Mhm.

 **Katila George** 11:18

And, you know, the pictures of the candidates they chose seem opposite. One is colorful, the other one is...

black and white, the colours they chose.

 **James Hawkey** 11:28

Mhm.

Yeah.

Steve.

Yep.

 **Katila George** 11:45

And what they depict in terms of their of, you know, British society, yeah.

 **James Hawkey** 11:50

Mhm.

Fantastic, thank you. And we'll take a point from Susie and then we'll kind of sum up some of the things here. So Susie.

 **Anna Havinga** 11:54

Thank you.

 **Suzie Eden** 12:00

And leading on from, oh, sorry, from that point, it's just the fact that the election update is delivered by the Green Party volunteers. So that is probably why you're getting some of those. It's the explanation part or the analysis part, why you're getting some of those.

Differences between between the two.

 **James Hawkey** 12:23

Yeah. So thank you very much, Susie. So one thing I'm going to pick up on what you've just said there, if I may, Anna. So you said there about it's the election update delivered by Green Party volunteers, right? This is just the Green Party news, right? This is just the Green Party promotional material.

right? Obviously, it's framed, though, in those terms, right? It's framed in the terms of we're giving you the overview of everything that's happening and we're giving you the facts of what's happening. But of course, it's presented as a newspaper. It's presented as a factual newspaper so that you pick it up and that you go, oh, this is the news, this is the this is the kind of balanced news, if you like, which it's not necessarily foregrounding its party political orientations, right? And another little point, which I think Anne will then pick up on probably afterwards as well, is the way

that a lot of this is presented as well. I don't know  
How many of you were following the Senedd elections? Probably not maybe necessarily as invested as myself or Anna as a Welshman and a resident Welsh person as well. Like we are, you know, we were very kind of invested in this. And Cardiff Penarth, which is this seat, is the seat where Anna lives and it's the seat where my family is from as well. So this is quite very local news to us.  
And the one thing to say about these Senate elections is this isn't how it works in terms of the voting system, right? So each seat gets six, each constituency gets six seats, basically. And it was already clear that  
Plaid Cymru were probably going to get three and Reform was probably going to get one and the Greens were probably going to get one. And what, so that was already kind of decided almost or like predicted. And what they're talking about here is the final seat, the last seat, right? Which  
they're saying is just 3% between Greens and Reform. But one of you mentioned, they've not mentioned other parties, and that final seat went to Welsh Labour, that final seat went to a different party. What it's implying here is that either Reform is going to get this or Greens are going to get this. And actually,  
both and neither got this because they both got a seat, but they didn't maybe get this seat that they're talking about. So yeah, Anna, what do you think about some of these issues?



**Anna Havinga** 14:55

Yes, you already gave away the results that I was going to mention later. Exactly.



**James Hawkey** 14:57

Oh, can I give away the spot? Oh, there we go. I've...

Take it, take it, take it, talk.



**Anna Havinga** 15:02

Exactly. So the main thing, when I first saw this coming through the door, I was like, I read the election news. So my thing was initially all some, some kind of, as you said, balance kind of thing. And then I saw immediately that it won't be. This is from the Greens, you know, and so, and I guess



**James Hawkey** 15:09

Hold on.

Yeah.

 **Anna Havinga** 15:23

The other thing to note, talking about discourse is the sort of wider context. So also that social practise of putting those leaflets through the door is something that we have to look at when we analyse text like that, in images like that. But All your points were great. I think we'll have to move on though. So we are coming back to this wonderful newspaper. So yes. So coming, yeah. Oh, oh, there are other comments. We've missed those.

 **James Hawkey** 15:47

Yeah, let's move forward. Yeah.

Be well, be well.

 **Jonathan Chow** 15:54

Sorry, Anna and James, I just point out, I just want to acknowledge all the comments that have come through in the Q&A about contributing to the... Yeah, so there's been a few posts and then some embedded in threads.

 **James Hawkey** 16:00

OK, I'm not seeing anything in the Q&A.

 **Anna Havinga** 16:02

Hold on, of no, ohh, let's see.

 **James Hawkey** 16:07

Oh, you have to refresh it. Sorry, yeah, I didn't see it.

 **Anna Havinga** 16:08

Oh, hold on, yes, I had to click on a link here.

 **James Hawkey** 16:11

Sorry, yeah, I had the Q&A open and it didn't refresh automatically, so I didn't have anything in it. Okay, I can see them now. Thank you. So yeah, we've got, so colour,

youth, black and white, older, progress versus not. So all of these things, as we said before, it's not just about words, is it? We're looking, we're using images and even colour.

 **Jonathan Chow** 16:12

Yeah.

No worries.

 **Anna Havinga** 16:17

Ohh.

Oh yes, very good.

 **James Hawkey** 16:31

To kind of get across these discursive things, and then...

 **Anna Havinga** 16:34

Yeah, youth versus age are like that, almost like a sport commentary as well, yes. Oh, we've got another head up now. Santiago.

 **James Hawkey** 16:37

Yeah.

Yeah.

Santiago.

 **Santiago Ayuso Arcas** 16:48

Hi, I don't know if you can hear me.

 **James Hawkey** 16:50

Just about, yes.

 **Santiago Ayuso Arcas** 16:52

Cool, brilliant. I just wanted to add up one more thing. Sometimes pools are not created in order for the pool creators to show how things are, but in order to activate



**James Hawkey** 17:06

Yeah.



**Santiago Ayuso Arcas** 17:11

people. So I can see here also these might have a mutation to activate greens because there's always this kind of heroic narrative when you come back from behind and if you can see the



**James Hawkey** 17:19

Yeah.

Yeah, thanks.



**Santiago Ayuso Arcas** 17:30

The the thermometer, the thermometer slightly favouring reform, so...



**James Hawkey** 17:34

Yeah.



**Anna Havinga** 17:37

Yeah.



**James Hawkey** 17:38

Exactly.



**Santiago Ayuso Arcas** 17:40

kind of inviting, encouraging Greens to attend in order to kind of, yeah, come back from behind.



**James Hawkey** 17:49

Exactly. Thank you, Samantha. Yes. No, that's exactly right. That's exactly right. So, because of course, we're talking about neck and neck, but this isn't bad. It is slightly tipped towards more reform in order to motivate and in order to kind of, yeah, exactly.



**Anna Havinga** 18:02

Mm.

Exactly. So we have, yeah, sorry. Yeah, okay. Yeah, so of course you have to look at what is the purpose of presenting it that way. And that's something that Santiago has just pointed out for us as well. So thank you very much for all your comments. We're going to come



**Santiago Ayuso Arcas** 18:04

Yeah.



**James Hawkey** 18:20

Yeah.

Okay.



**Anna Havinga** 18:24

back to a different page of that wonderful newspaper in a moment. But first, going back briefly, so we heard about what discourse is, and it seems that you already sort of know what discourse, critical discourse analysis is, or how to do it. So you've already had wonderful answers there. But just



**James Hawkey** 18:27

Oh.



**Anna Havinga** 18:43

to go through the definitions and things and what it is, what it is not as well, and how do you then do CDA. So Swan et al. define critical discourse analysis as analysis of different ways of representing social realities based on different communicative practises or activities. So basically, how does discourse represent these social realities is something that we want to find out. And Farrelly says CDA is a social scientific theory and method for analysing and critiquing the use of language and its contribution to forming and sustaining social practices. Of prime concern to CDA is the way that the use of language can contribute to reproducing or transforming social problems. So CDA

has its root in linguistics and language studies. So we do analyse language, we do analyse text, we do analyse discourse, but it sort of also recognises that social practises are only partly constituted by discourse. So CDA can be sort of an entry point or a complement to an interdisciplinary critique of events or of social practices. Now, the concept of discourse, or basically the way in which language is used, is something that helps us understand society so we can understand how society organise and understand themselves and also how parts of society become organised by forms of language use, by discourse. Faircloth, we've already mentioned, he is the big figure in CDA and James has already mentioned the term relational. So CDA is relational, relational form of research. So its primary focus is on social relations rather than on entities or individuals. So while discourse could be seen as some sort of entity or some sort of object, Faircloth sees it as a complex set of relations, and that includes relations of communication between people. But there are also relations between discourse and participants in the discourses, including power relations, of course. And these relations, they are dialectical, according to Faircloth, which is why he says also it is impossible to define discourse as a separate object. So dialectical relations are relations between objects which are different from one another, but not discrete. They are not fully separate. So if you, for example, think of power in discourse, well, power is partly discursive in the way it's presented. So power, for example, depends on sustaining legitimacy. And this is largely achieved through discourse. But power can also be enforced through other things, right? For example, through violence. So power is not simply discourse, but power is partly discourse. and discourse is partly power. So they are different, but not discrete. They sort of flow into each other. Now, on the one hand, discursive elements of a social practise can contribute to the reproduction or transformation of a social practice. On the other hand, elements of a social practise can reproduce or transform the discursive elements. So you've got that dialectical relation there. And of course, CDA is a transdisciplinary, so a transdisciplinary form of analysis, because it is not analysis of discourse in itself, but

analysis of these dialectical relations  
between discourse and other objects or other elements or moments and so on.  
So it cuts across disciplinary boundaries like linguistics, politics, sociology, and so on.  
Okay.  
So CDA uses close linguistic analysis, so things that we've just actually done together  
as well, like look at something really in detail to find all those little bits that you've  
mentioned and drawn out there from this one page or half a page even.  
So we look at that to reveal and address underlying ideological discursive practices.  
So it's one scientific route towards identifying and clarifying the cause of or context  
of social problems. So  
James and I are both linguists, right? So that's our tradition and our main thing,  
whenever we teach about linguistics, the first thing we say, well, linguists are  
descriptive, right? They just describe things. Well, CDA is a bit, is not just descriptive.  
It also looks at social issues and how they are reproduced and transformed



**James Hawkey** 24:25

No.

Mhm.



**Anna Havinga** 24:36

through discourse. So it's going beyond the descriptive bit.

And it also goes beyond the analysis of texts by looking at the social and historical  
context. So for those of you who work with historical text, you might want to look at  
Rud Vodak's work. Always good to point out another Austrian. So if you've been to  
last week's session, you will have heard



**James Hawkey** 24:58

You.




**Anna Havinga** 25:05

about the discourse historical approach already. If you haven't been there, watch the  
recording if you've got access to that, or read Wood Woodcock's and Martin Reisigl's  
work. So we've got some reading suggestions later, so you can look at that in more  
detail.


So Fairclough also tells us what CDA is not. So he says it's not just an analysis of


discourse or text. It is a form of systematic transdisciplinary analysis of relations between discourse and other elements of social process. He says it's not just a general commentary on discourse. It includes some form of systematic analysis of text. And I think the word systematic is really important here. And he also says it is not just descriptive. So that's what I've just mentioned. It is also


 **James Hawkey** 25:56  
Oh.

 **Anna Havinga** 26:03  
normative because it addresses social issues and also proposes ways to solve or mitigate them.  
James, I hope you keep an eye out on the chat and anything I miss just shout. Good.  
So,

 **James Hawkey** 26:16  
Beck.

 **Angeline Mbogo Barrett** 26:18  
There's a few questions about spelling the names that you mentioned when you mentioned the names of authors. I think a lot of them were in that slide somewhere.

 **Anna Havinga** 26:28  
So we have, we have, I've got reading suggestion coming up. So you, and we've got references at the bottom at the end of the presentation as well. So we, you will see them spelled out as well. Yes.

 **James Hawkey** 26:39  
Mhm, yeah.  
We do have a question in the chat as well from Hazel, who asks, what is the main difference between CDA, critical discourse analysis, and DA, discourse analysis? And I think one thing to say is there are lots of different types of discourse analysis out there, right?  
And another example of this would be conversation analysis. So conversation

analysis is a different type of discourse analysis, which focuses on very, very micro interactions, things like turn taking and things like, you know, how people put emphasis and what they do with the tone of their voice and various different things. And when they intake breath and how they, on these very micro interactional levels, right? So that's conversation analysis. Both of these would arguably be kind of types of discourse analysis. But one thing that I would say is when people talk about discourse analysis, a lot of the time they are kind of like, in linguistics at least, it feels like they're using it as a shorthand for CDA.

a lot of the time. I feel that if you're saying, I'm doing discourse analysis, you're probably doing some kind of CDA up to a point. That's what people, how people generally use. I don't know if you agree, Anna.



**Anna Havinga** 27:53

Yes, I think that's true. And I think the point about probably not being descriptive and the whole critical approach to it perhaps is more in the foreground when you do CDA. But I agree that often discourse analysis is just used as a shorthand for



**James Hawkey** 28:14

Yeah.



**Anna Havinga** 28:14

For CDA, yes.



**James Hawkey** 28:16

Exactly.



**Anna Havinga** 28:17

Okay, any other questions you could tell me? Yes, good. Okay. So we're coming to the part of how do we actually do it? So, and we have more newspaper, more green newspaper coming up soon.



**James Hawkey** 28:26

Yes.

Mhm.



**Anna Havinga** 28:36

So, first of all, we analyse texts, right? And that's often a qualitative analysis. It can have quantitative elements as well. And texts can take many forms. They can be spoken, written. They can be quite short or long. That doesn't really matter. And the text can

be mainly composed of language or it can be multimodal. So we had that text where you also had images, you had different colours and things. So that's part of the text as well.

And A defining factor of a text is that it's bounded in some way, so either temporally or spatially, to make it distinct from other texts. So this is 1 leaflet, but out of many different leaflets, right? At the same time, these texts can be in dialogue

with each other. So fairly defines text is the language produced as part of a social event. So again, linking it to these social realities, right? And texts convey something that the people involved in the production, but also so they can convey something about the people involved in the production, but also

beyond the identity of the text producer. So it's not just about the text producer, but they also tell us about other things. So the central question we want to answer when we do critical discourse and analysis is what does a text represent and how does it represent it?

right? So we want to investigate exclusion or inclusion. So if you're looking at the sort of focuses we can have, pronouns is one of those we can look at, right? So is the pronoun we or they used that produces either inclusion or exclusion, right? So we can look at that.

We can look at the representation of social action. So a text might, for example, imply that some people are active doers and others are passive receivers of an action. For example, we can look at also

social actors as well. So basically, we could compare how a text represents the people to whom it refers to differently, right, from each other. So we want to find out how they represented. Space as well. So how is space represented? Is it

a space referring to a larger group, a smaller entity and so on. And time, so time already came up with January 26 being in very small letters, right, but then sort of still being presented at something that's very current, for example, in the text we looked at.



**James Hawkey** 31:27

Mmh.



**Anna Havinga** 31:35

Looked at.

So we can look at phonological features. So not in this case, we don't have sounds or accents. Vocabulary is one of the things we will definitely look at. So if you're thinking of vocabulary of space, like nouns referring to places or types of places, vocabulary of times and nouns referring to time periods, adverbs of time, grammar of time, metaphors, we would look at a lot. And some of these metaphors, they are so enshrined that you might not even think of them as metaphors initially, but other ones, like we just had neck and neck, right, is sort of a metaphor as well. So those are things we want to pick up. Commitments in modality. So how do speakers or writers position themselves in relation to what they are saying? So do they present things as being very, very certain, very, very like as a fact, or do they say it's something that's a bit uncertain or negotiable. So there's a difference between saying, for example, this must be true or this might be true, right? So those modal verbs we want to look at as well. Evaluation, so how language expresses attitudes, values, judgments. So it's something, for example, presented as a danger or is something presented as an innovation. So look for language that signals sort of approval or disapproval or importance as well. And I've already mentioned pronouns. So let's put all this in action. We've got another part of the newspaper here for you. And I think we'll just ask you. Yeah, sorry.



**James Hawkey** 33:26

By the way, Anna, I should, I was just, I should just say there are lots of questions in the chat, so I'm doing my best to try and answer them in type. So yeah, so because there's so many of them that I'm going to try and answer these in type while you carry on with this, if that's okay, and I'll just keep typing.



**Anna Havinga** 33:32

Oh, okay.

Ohh, you are doing typing, extreme typing.

Oh, you carry on with that. Yes, that's all fine. Let me just make you a bit bigger here so I can see things. So if you could look at this second extract there and think also about the things that I've just mentioned that you could look at and see if you notice



**James Hawkey** 33:45

Yeah.



**Anna Havinga** 34:02

anything in this part. I will, so you are dealing with the Q&A, and if people can raise their hand, that will make things probably easier for me. Katila, we have first, I think.



**Katila George** 34:19

Hello, hi, it's me again. So, I suppose this is part of the same green leaflets.



**Anna Havinga** 34:21

I.

Yeah, so it's same, samely fit.



**Katila George** 34:30

So, again.

Yes, so it's green versus reform and totally the discourse is totally to kind of literate labour. So labour is not competition anymore. They identify that and it's like they kind of eliminated competition. Labour is not strong again, was strong.

until now, but now actually we are the strongest competitors against reform. We are the ones who have the policies. We are the ones who are not going to mess up. We are the ones who...



**Anna Havinga** 35:01


Mhm.





**Katila George** 35:11

Going to get rid of reform.

 **Anna Havinga** 35:14  
Yes.


 **Katila George** 35:14  
Um, yeah.


 **Anna Havinga** 35:16  
Yeah, so exactly. So it says with Labour fading, for example, right? So then it is between Green and reform there. Yes, good point. Who was next? I think it was Lucy, right?

 **Crompton, Lucy** 35:34  
Hi, I just noticed the sneaky use of the passive voice. Voices are being urged to vote tactically, not we Greens are urging you to vote tactically for us.

 **Anna Havinga** 35:36  
Yeah.

 **James Hawkey** 35:41  
Beck.

 **Anna Havinga** 35:41  
Yeah.  
Yes, definitely. So coming back to this point about newspapers and they are meant to present something quite neutrally, usually, not always, but this is one of the language bits that you can really pick up the passive being used here are being urged, right? Rather than saying, we Greens, we urge you to vote.  
green so that reform doesn't get in or doesn't get a second seat. And here we see that being used very nicely and just using language that way. Bethan, you had your hand up as well.

 **Bethan Miller** 36:23  
Hi, yeah, I was just picking up on the line that says "Green leaders" that is called on and basically kind of that phrase at the end of to keep reforms, divisive politics out

of Wales, really centering devisive politics as something that's like an import from England to be stopped.



**James Hawkey** 36:41

Mhm.



**Anna Havinga** 36:42

Yes, exactly. So we've got this distinction between a former Tory MP in Kent who could get the seat or the lifelong Cardiff local, right? So really having that distinction there as well. Either you bring in some kind of outsider who doesn't know anything about Wales or you vote for the  
The local candidate, um, Anna.



**Anna Tolstukhina** 37:07

Hi, I just noticed that like it twice underlines the Zach Polanski's quote of let's get Tessa over the line, which I feel kind of also symbolises the race and the urgency of voting for them. And yeah, which is like, yeah, how it's like the active voice of.



**Anna Havinga** 37:19

Yeah.



**Anna Tolstukhina** 37:26

Helping to win the race, basically.



**Anna Havinga** 37:29

Yes, exactly. So we get that sporting terminology there as well. Again, yes, very good point. Henry.



**Henry Bennie** 37:40

I don't know whether these sort of hints towards out of Wales can be sort of a signal to plaid Cymru readers, sort of a more nationalistic approach of like protecting Wales. So it's like also working for that level, but maybe that's reading too far into the text.



**Anna Havinga** 37:53

Mm.



**Henry Bennie** 37:57

List.



**Anna Havinga** 37:59

Yeah, no, it's a good point, right? So applied was meant to get lots of votes anyway. And there, again, sort of highlighting the Welsh dimension, right, in that. For me personally, it was extremely surprising that so many people voted for reform in Wales because they're not really doing much for Wales or



**Henry Bennie** 38:00

Yeah.



**James Hawkey** 38:03

Right.

Mhm.

Of course.



**Anna Havinga** 38:19

Don't intend to do much for Wales, but anyway, Sharon.



**Sharon Walker** 38:27

Following on from Anna, talking about the race, Tessa is described as a champion. And I think that that is the land, is almost the assumption she's already won. It's kind of given us the sense of you might as well vote for her. She's already the champion. And then the other thing I think is quite interesting that Tessa



**Anna Havinga** 38:35

Mm.



**Sharon Walker** 38:47


She's quite colourful, her hair is colourful, her scarf is colourful. But then she's

wearing quite a bland, I don't know if it's just the colour of the picture, quite a bland grey jacket, just like Polanski, almost saying that, okay, they're on the same team. There's something about their clothes, they're murdering each other.


 **James Hawkey** 38:57  
Yeah.


 **Anna Havinga** 39:03  
Yeah.


 **James Hawkey** 39:04  
Mhm.

 **Anna Havinga** 39:05  
Yes, good point. Yes, definitely. Yes. So the thing about over the line, like she's already at the line, right? So she's already set off almost there. Just get her over the line. And the close, yeah, the close point, I hadn't looked at that. So very good point. Yes, thank you.

 **James Hawkey** 39:22  
Mm.

 **Anna Havinga** 39:24  
Um, sorry, I can't see your name.

 **James Hawkey** 39:26  
I think after this last point we might have to move on to the next thing because I think we're actually here we've got a lot of material to come.

 **Anna Havinga** 39:29  
Move on, yes, otherwise, Helen.  
Helen, do you want to say what you've got to say?

 **James Hawkey** 39:39  
Allen.

 **Underwood, Helen** 39:40

Oh yeah, sorry, I hadn't realised it was my turn. So I was just going to point out that the juxtaposition of the quote from Tessa where she says Labour have blown it. So that's in one hand relating to their position in or their

 **James Hawkey** 39:42

Bye.

No, you're the last one, yes.

Okay.

 **Underwood, Helen** 40:00

supposed position in this race, but also the fact that that comes after the sentence to fix the NHS kind of also potentially suggests that you've just read that and then you read Labour have blown it. So it's less about, it's not just about their positionality,

 **Anna Havinga** 40:11

Mm.

 **Underwood, Helen** 40:18

in this, what they're saying is a two horse race now, with Labour below that, but also implying that the issues with the NHS can be linked to Labour. It's very clever.

 **James Hawkey** 40:28

Mhm.

 **Anna Havinga** 40:29

Yes, yes, very, very good observation there with the link to the NHS, yes, definitely. So also look at how the texts are structured, right, and what comes first and so on. Yes, but as James said, we need to move on, so I'm going to hand.

 **James Hawkey** 40:37

Okay.

Yeah.

The irony of all this as well, we've been, we've now spent the last few minutes looking

into how it's, they've said in the letters in bright colours at the bottom, it's green versus reform. And of course, it was plied that won three seats out of six. And it wasn't a two-horse race, it was, there was a winner.

 **Anna Havinga** 40:58

Yeah.

Yeah.

 **James Hawkey** 41:02

and these people were coming in for second place and it wasn't even, it was split three ways. So very, very interesting here. So thank you very much, everyone, for all your wonderful opinions. We've got a wonderful kind of insights into this. We've got a few different things to go on to now. We might not get through all of them because we've only got a little bit of time left.

 **Anna Havinga** 41:03

Yeah.

Yeah.

 **James Hawkey** 41:21

in the class, but let's have a look at ideologies. So this kind of develops a little bit the point of how to do CDA. And we use this notion of ideologies as a reference point. So ideologies are often when we talk about, oh, by the way, Anna, I should say, you might need to refresh the Q&A if things come up as I'm speaking.

 **Anna Havinga** 41:42

Yes.

 **James Hawkey** 41:43

Thank you. So we often think of ideologies where we use this in common parlance as something negative or something loaded, right? Oh, that's just ideology, right? And people talk about ideologies often to refer to kind of a negative belief set or rather a belief set that they consider to be negative with regards to their own worldview. People often say that.



**Anna Havinga** 41:43

Um...



**James Hawkey** 42:04

But when we use this in linguistics or in social sciences, generally, ideologies are kind of seen as this neutral system of thought or as systems of thought that exert social control. So neutral system of thought from Van Dyck is, when we say neutral, I don't think, neutral is a very loaded word, ironically, and I don't think it's really necessarily meant as

This doesn't mean anything. I think what the point of neutral is, is to kind of get away from that negatively charged meaning of the term ideology that can be used just generally among people. So systems of thought that exert social control is actually a really helpful way of looking at ideology, because that brings us back to this critical notion of

language and social structure, language in the hegemonic order, and ideologies as vehicles of kind of perpetuating or even challenging hegemonic order. So the term ideology here, we have a definition from Stockwell, from a sociolinguistics textbook, the system of beliefs and assumptions that underlies every linguistic analysis and every social

and linguistic events. So we've got this idea of a system of beliefs as an ideology.

And then of course, we have language ideologies, which can also be a big part of CDA and can be used in studies of CDA. So language ideologies, namely a set of shared attitudes and beliefs about language,

underpinned by certain social or cultural values. Language ideologies often serve to rationalise existing social structures, relationships and dominant linguistic habits. So it's these beliefs about language that often are used to reinforce the social order.

So, an example of this. So if we go on to the next slide, please, Anna.



**Anna Havinga** 43:52

Oh, sorry. I'm doing the chat as well. I'm going through everything I've missed.



**James Hawkey** 43:52

Sorry, I'm making you do two things at once. Sorry. Sorry. Thank you. So what kind of language ideologies exist? What kind of language ideologies are out there? So we

have language ideologies that reinforce the hegemonic patriarchy, and these relate to speakers. So for example, speech associated with non-hegemonic sectors of society,

anyone who isn't quote male, pale and stale, so anyone who isn't white, male, older, but also middle class or upper middle class heterosexual, is often seen as inferior or inappropriate in certain contexts, right? Now, that doesn't necessarily need to be vehicularized quite so strongly,

But if we kind of factor in this notion of privilege, if you take somebody like, if you take somebody like me, for example, who I am a cis white male, university educated, and I have other things that kind of make me less hegemonic, for example, I'm a gay man, various different things.

But I don't have to worry necessarily about my language necessarily as being seen as inappropriate or inferior in certain contexts, right? It's this idea of like, it's something that I've never had to necessarily think about in that regard. I mean, I have, but that's another story. But it's this idea of like language ideology

speech can kind of reinforce that because there are certain people who speak aligned with what we expect in a certain kind of social context and certain people whose speech is marked out as different, inappropriate or inferior. And that's related to the speakers. It makes us think things about the speakers themselves, right? And we have this when we have views about accents.

We have this when we have views about people's voices, like these are language ideologies that are often grounded in hegemony. And then we have language ideologies relating to language itself. So often at the level of the polity of the state or the region that's deciding things. So we have things like ideology of the standard. So this notion that there is

a standard form of language and that that is the form that must be used in determined social settings like education, like the media and so on and so forth. Of course, we need to remember that the ideology of the standard also reinforces the patriarchy because the ideology of the standard is normally

that is normally closest to that variety that is, again, to use that phrase, male, pale and stale, but older, white, middle class, privileged. We also have other language ideologies around things like linguistic assimilationism, so things that we might see in France, things where there is a national language,

and regional or minority languages are seen as anathema to this kind of general state building project. So we have those ideas. We also have, conversely, situations of

linguistic pluralism, whether at countries like India or South Africa that have many different national languages.

But that doesn't necessarily mean that these are not hierarchized. That doesn't necessarily mean that the colonial variety, the former colonial language, if you like, does not hold a certain degree of prestige over other varieties, English in India or South Africa, for example. So

So yeah, we have these different ideologies that are out there. And those can kind of, those are what we want you to think about maybe when you're engaging with critical discourse analysis, whether they are ideologies about language itself or whether they are ideologies about just belief systems generally, right?

And we've been doing this without kind of formalising that so far. So, Anna, it's now 10 to. We have 10 minutes, don't we? And you have to leave just before. So what would you like to do with the remaining of the remaining time?



**Anna Havinga** 47:39

I know I whispered.

Yes, SoE.

I think we just say that if you want more examples, here are some more examples of things that we can analyze. But I think we did quite a lot earlier with those. We weren't sure how much interaction we get. So we've overprepared. Of course we have.



**James Hawkey** 47:52

Yes.

Yes.

Of the with the with the leaf though, exactly.

No.

We have.



**Anna Havinga** 48:06

So there's some interview data from Andorra that is part of James work. And there is also something on historical texts. So 18th century grammarians talking about the connexion between language and the ability to think. So going back to this sort of ideology, but I think what we should still cover



**James Hawkey** 48:07

Yeah.

Yeah.



**Anna Havinga** 48:28

is tools that can help you with CDA. So on the one hand, you've got tools for qualitative data annotation analysis. So NVivo is one of those that many universities have access to. So you can load all sorts of different types of texts in that



**James Hawkey** 48:31

Yes.



**Anna Havinga** 48:48

and annotated. It has an AI feature as well. Max QDA is very similar in a way. It's a German company, I think, that created that. If you want to know what that sort of looks like, also the NVivo thing is very similar, but you could click on that link and watch their two-minute promotion video and you get an idea of what that looks like and what you can do in it. Atlas TI, I think James has used. So do you want to say more about that?



**James Hawkey** 49:17

Yeah, I've used that. I mean, there's not really that much to add. Atlas TI can be used with audio texts or written texts, and it's kind of it's kind of a tool to allow you to maybe undertake thematic analysis as opposed to CDA, though it can also be used with CDA. And it's a way of you kind of tagging texts and identifying themes and identifying, you know, and codifying texts, if you like.

So Atlas TI is also something that is one of the tools that are out there and but is not free. So yeah.



**Anna Havinga** 49:49

Yeah, I don't think any of those three are free. So basically just look what your university has got, I would say, and then try that one out. In terms of corpus linguistic tools, which can also help you to draw out certain things. So if you're interested in, let's say, the



**James Hawkey** 49:51

No.

Yeah, definitely.



**Anna Havinga** 50:08

pronouns and things like that. Corpus linguistic tools are quite useful because you can load a collection of texts into them and then say, give me all the instances of we and give me all the instances of they. And you see at least how often they occur. And then you can go into more detail about where do they occur and how they use those pronouns, that sort of thing.



**James Hawkey** 50:34

Mhm.



**Anna Havinga** 50:34

Antconc is for free. It's A corpus linguistic tool where you need to have your own corpus, so your own collection of text that you can load into it. Quite useful might also be the keyword analysis, so you can load in two



**James Hawkey** 50:37

Yeah.



**Anna Havinga** 50:53

different corpora. So let's say you've got the all the money, the party manifesto of Labour versus the party manifesto of the Greens, and you want to see what is the main difference there, just on a very macro level. And you can load those two in and it will do statistical analysis for you that show then which words are significantly more frequently in one of these manifesto in comparison to the other. So that might be quite useful.



**James Hawkey** 51:24

No.



**Anna Havinga** 51:26

Sketch Engine is an online corpus linguistic tool. So it is not for free, but many universities have access to it, not Bristol, unfortunately. We have been fighting for it. The good thing about Sketch Engine is that it has corpora there for you to use. So quite a lot of really large



**James Hawkey** 51:38

Mhm.

Thank you.

Mhm.



**Anna Havinga** 52:08

I was in the chat earlier. So you've got, I think it's Tom Barrett, *Analysing Power and Language, Practical*. So all of these are sort of practical guides. If you're more doing multimodal analysis, then we recommend that second book by Machin and Maya.



**James Hawkey** 52:10

Thank you.



**Anna Havinga** 52:28

And then Rud, Vodak, and I want to say Michelle, but I'm actually not sure, Maya, have got this book which was mentioned also in the Q&A, *Methods of Critical Discourse Analysis*, that has got different chapters. So you will also see the discourse historical approach, one chapter, and then Norman Fairclough has got a chapter in there, so they are the different chapters, so it's quite useful that way. And I think we can have a few more moments for questions as well. We've also got references here, so I'll just show those now. So they are on the recording.



**James Hawkey** 53:06

Yeah, I.



**Anna Havinga** 53:11


But do let us know if you've got any further questions.




**James Hawkey** 53:16

There's also some things that have come up in the Q&A. One thing that's really useful to mention as well from Bethan Miller, thank you for this Bethan, who's been using Lancs Box X as a corpus tool which is free. So there are good free alternatives out there. So yeah, these, I don't know if people will have access to the chat. after the Q&A after this, but there's been some useful things in the Q&A as well.


 **Anna Havinga** 53:40  
Yes.


 **James Hawkey** 53:41  
And that.

 **Anna Havinga** 53:42  
There's also another reading suggestion working with written discourse that sounds good. So yeah.


 **Jonathan Chow** 53:43  
Yeah.

 **James Hawkey** 53:46  
Yes.

 **Jonathan Chow** 53:49  
Yeah, we can make those Q&As in the chat, the typed up ones available as well.

 **James Hawkey** 53:54  
Fantastic. Thank you very much. Thank you.

 **Anna Havinga** 53:55  
Perfect.

 **Jonathan Chow** 53:56  
Thank you so much, Anna and James. You've been you've been doing a tremendous work of managing the Q&A as well. That's usually my job on these sessions, but you've been you've been handling them like a champ.



**James Hawkey** 53:58

Thanks.  
Yeah.



**Anna Havinga** 54:04

Yeah.



**James Hawkey** 54:04

There's why there's two of us, when one of us is speaking, the other one of us is typing, so...



**Jonathan Chow** 54:08

Right, exactly. So there is a, I think there's, well, questions are coming in now, definitely. One from Catherine Shen as well. Have we responded? Oh, yes, James has, yeah. Yeah, okay, fab.



**James Hawkey** 54:13

And.  
Yes, I've responded to that one, yeah.



**Jonathan Chow** 54:21

Yeah, so, oh, we've got hands up as well. So let's see.



**James Hawkey** 54:25

Yeah.



**Jonathan Chow** 54:28

Yeah, Margaret, over to you.




**Margaret Edmondson (Student)** 54:31

Hi, sorry to sort of go back to my question. You said it become, I said about the understanding how this works, if it's relational, if someone uses a document to position a member of staff, as in theory, for example, would you need another tool to support Fair Club?


You said that I think this will become clearer as we undertake it over the next half hour, but I didn't see that. Sorry, could you?

 **James Hawkey** 54:55  
Yeah.

 **Margaret Edmondson (Student)** 55:01  
Explain.

 **James Hawkey** 55:02  
I mean, it really depends on what kind of analysis you want to do, right? I think that I...  
I do feel that critical discourse analysis is very good at exposing power differentials between people, right? So if that is something that this text is actively trying to do, then, I mean, don't get me wrong, it's also part of a wider arsenal of things that you can use, right? Like it's also part of a wider range of both linguistic and narrative and various different kinds of analyses that you can use. It doesn't need to be used by itself. But I do think, I mean, this was, this was actually the question from Catherine, where it said that you could use, you know, is it useful for kind of like people who have been denied power and people for, and I think that

 **Margaret Edmondson (Student)** 55:35  
Mhm.

 **James Hawkey** 55:49  
Given the relational nature of CDA, it is kind of useful to look at, you know, people that are denied power as well, right, and how those mechanisms happen. So, but there are also as well, like Stephen has posted here as well, that there are potentially Foucault's discourse analysis, Foucault's approaches to discourse analysis as well.

 **Anna Havinga** 56:08  
Mm.

 **James Hawkey** 56:10

given that they're given the focus on power relations. So I think that it can be used among a wider kind of like set of tools that you have.

**ME** **Margaret Edmondson (Student)** 56:20

Yeah, I didn't want to just sort of take up all your time, but I just wonder whether I could discuss this with you. I'm at uni, UE, so I just wonder whether you could spend some time just to actually discuss this further, because I'm using positioning theory, framing theory, legitimation theory.

 **James Hawkey** 56:38  
Polly.

**ME** **Margaret Edmondson (Student)** 56:40

To support CDA.

 **James Hawkey** 56:44

I mean, that's that sounds that's not really it's not really our so our kind of focus of things. I mean, I'm A phonologist, so our focus of things in linguistics are quite different because we do use CDA, so we do use CDA as well, but I think OK. But thank you.

**ME** **Margaret Edmondson (Student)** 56:48

Ohh, okay.

 **Anna Havinga** 56:50  
Kate.

**ME** **Margaret Edmondson (Student)** 56:54

Yeah, yeah.

 **Anna Havinga** 56:54

Well, we're both sociolinguists, but yeah.

**ME** **Margaret Edmondson (Student)** 56:56

Yeah, I got you.

Yeah, so.



**Anna Havinga** 56:59

Talking about time, I'm very sorry I will have to leave you all and leave James with the questions, but it was wonderful to meet you all and thanks for the participation.



**James Hawkey** 57:02

Yes, Anna will have to leave. I'll be here for another few minutes, yeah, but thank you.



**JC Jonathan Chow** 57:11

Thank you so much, Anna.



**James Hawkey** 57:12

I've got a question here from Vimbai. Hi, Vimbai.



**V Vimbai** 57:16

Hiya, can you hear me okay?



**James Hawkey** 57:18

I can, yes, hi.



**V Vimbai** 57:19

Perfect. Thank you so much for the session. It was really, really interesting. So you mentioned that CDA was systematic. I was sort of wondering how do you sort of do that in a practical sense? For example, do you need a code book? Like how do you sort of do that systematically?



**James Hawkey** 57:23

Thanks.

Thank you, that's really useful. So that's a really good question. So I think that different people have different approaches to how they undertake things like CDA, right, and how they undertake this kind of discursive analysis in general, right? And that kind of links back to the software that we were mentioning, right? Some people really

focus on codifying their data first, right? So going through and manually kind of like identifying, identifying kind of like themes that occur, right? And then looking at the ways in which those themes kind of intersect. So that's what programmes like Atlas TI and so forth do. You can also do this a bit more manually as well by going through and like Anna mentioned, looking at how many times different pronouns are used and what that might kind of, you know, how that might kind of influence things. So I think in terms of systematic, everyone has their own system, right? And it depends on whether you want to identify themes first or whether you're doing something more micro and you want to look at specific language use. But I think that's the kind of what they're getting out there is what I would say.

I don't know if that helps. Thank you. Thank you. Bye.

 **Vimbai** 58:41

Thank you. Yeah, that was very helpful. Thank you.

 **James Hawkey** 58:47

Kate.

 **Jonathan Chow** 58:47

Well, thanks. I've just also put a link in the Q&A. It'd be really, really helpful to get a sense of how you found this session and definitely also to help us plan for future sessions that are relevant to you. So if you could just fill out that really quick survey, I'd be very, very thankful.

There is a couple of more questions. There's Josette has been asking for some references on decolonial uses of CDA centres around people of colour and or trans people.

 **James Hawkey** 59:16

Ohh.

Yeah.

So as a scholar that doesn't use CDA particularly centrally at the moment, I, one thing I can tell you, hang on, please hold, because I've got a book over there that I believe will help you. Give me, give me a moment.

OK, I found two.

I have more than this, but I think I've given them out to people. But a couple of things that I found that might be, this is not necessarily about trans people. This is more about centering people of colour. But there's a wonderful book here called *Southernizing Sociolinguistics*, which is, it's called *Colonialism, Racism and Patriarchy in Language*.

in the Global South and is edited by two very big names in the field, namely Bassi Antia and Sinfrey Makoni. So if I write this, I'll put, I will put these two things that I'm putting up in that comment there in the chat and then you can have that. Another one here is

a sociolinguistics of the South, which is another edited volume. But these maybe I have others as well, I could, but off the top of my head, I don't have them here with me that are a bit more about centering queerness. But I will put these two in the chat and then hopefully that will kind of set you on a journey towards other things. These are not exclusively CDA, but they will contain some kind of discursive analysis within them.

 **Jonathan Chow** 1:01:01

Nice. And let's end on this final one, which is a, yeah, quite a good one to reflect on towards the end from Dean Ross. When you use CDA, do you have a bit of a fear of missing out on some key aspects? Similarly, do you have any recommended articles for looking at best practise and application?

 **James Hawkey** 1:01:20

I think with regards, so in the, on the slides that you'll receive, there are going to be lots of good, those kind of good things about best practise are those large handbooks that we've kind of given out on that. I think they're really helpful. With regards to missing things, I do think that that is to do with the way that you've framed your whole endeavour.

Right, the way that you are.

you know, what representativity means to you, right? And whether that is something that you're trying to kind of like, you know, I think a lot of the time with CDA, we're trying to kind of shake off the kind of positivist ideas that I must say X, Y&Z and include all of these, otherwise I'm not giving a representative view, right?

I think the idea is that you focus on the kind of like the foregrounding of certain stories and within that, rather than kind of like, you know, need to capture everything

in order to, you know, arrive at some kind of abstract truth. Like it's not necessarily about that. It's about kind of foregrounding the lived experience of certain people maybe, and that would kind of like, you know, and that will kind of get across the message that you want to get across, if that makes sense.

 **Jonathan Chow** 1:02:30

Lovely. Thank you so much, James. So that is time. So like I said, we will be circulating recordings, slides, questions, references. So keep an eye out on that e-mail from me. But this is it. I hope you have a good rest of your day. Thank you very much once again to James and to all of you for coming along and for contributing and interacting. Right, till the next one. Have a good day. Bye.

 **James Hawkey** 1:02:57

Thanks, Leigh. Thank you so much.

 **Jonathan Chow** 1:02:59

Thank you.

 stopped transcription