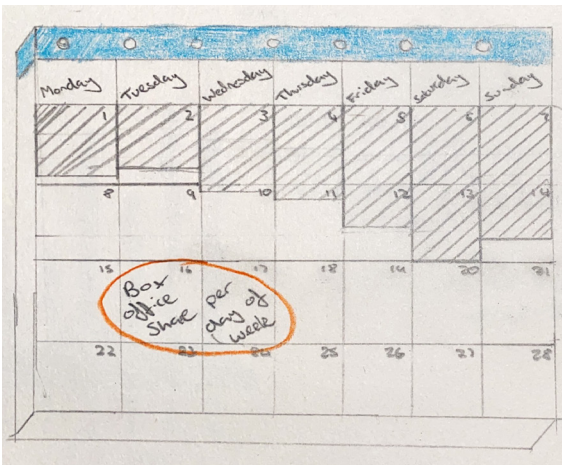
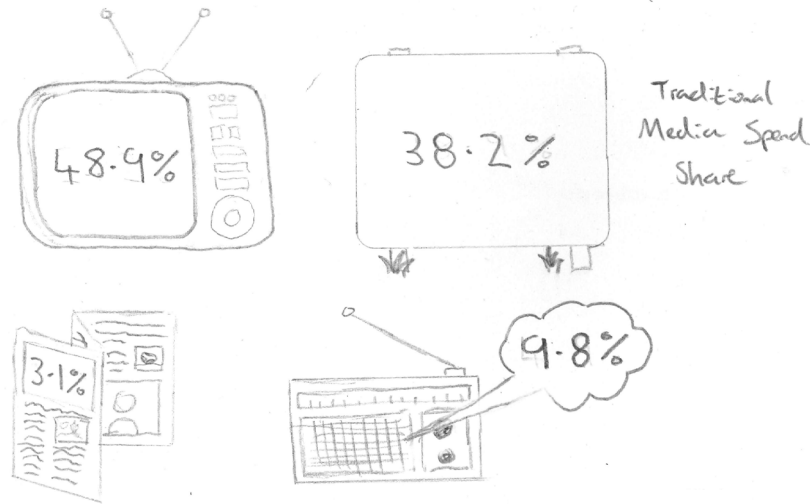
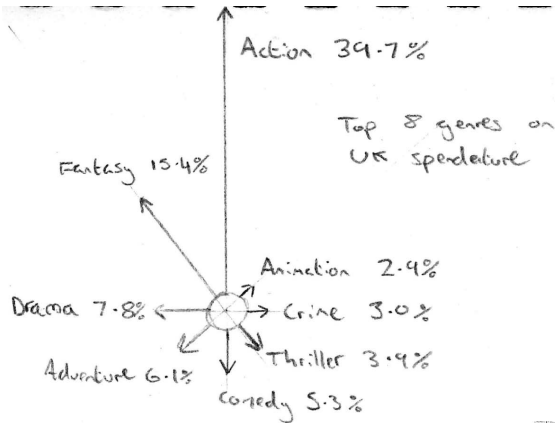


Will Baker (F427608)
***ACB141* - Visualisation**

Workshop: BFI Data



During week 1 we were given a document of BFI (British Film Institute) data to read and visualise.

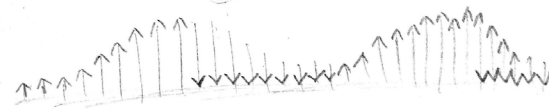
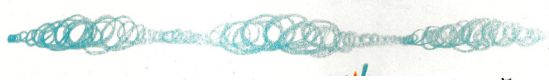
I looked at a variety of topics and visualised them in a variety of ways, such as more traditional graphs (top left), to a more graphical/illustrative approach.

For example, I found data regarding the box office share per day of the week. I chose to represent this within a calendar, where its proportional share is represented down the length of the month.

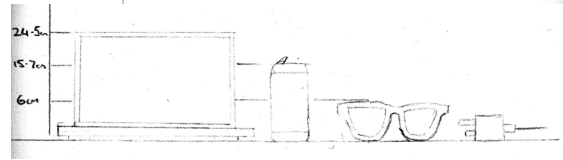
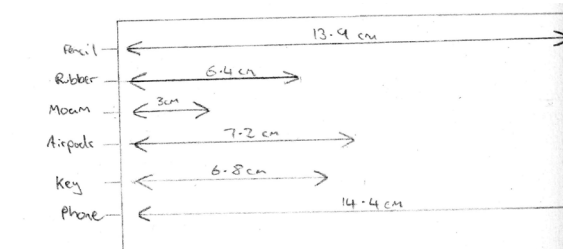
As well as this, I looked at using iconography to represent the different categories within traditional media advertisement spend within films and TV, creating a visual link and also making the data more engaging.

I also looked at using physical media to represent data using representative proportion, as well as scale to represent market share and profit respectively.

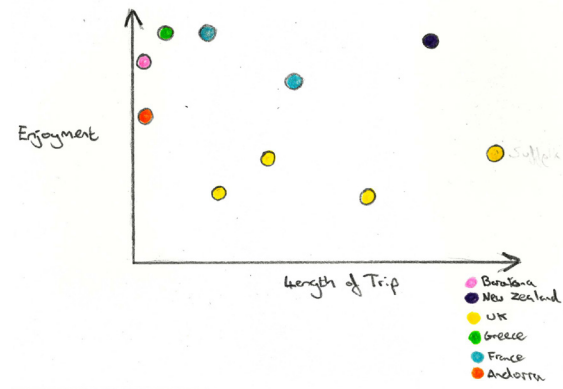
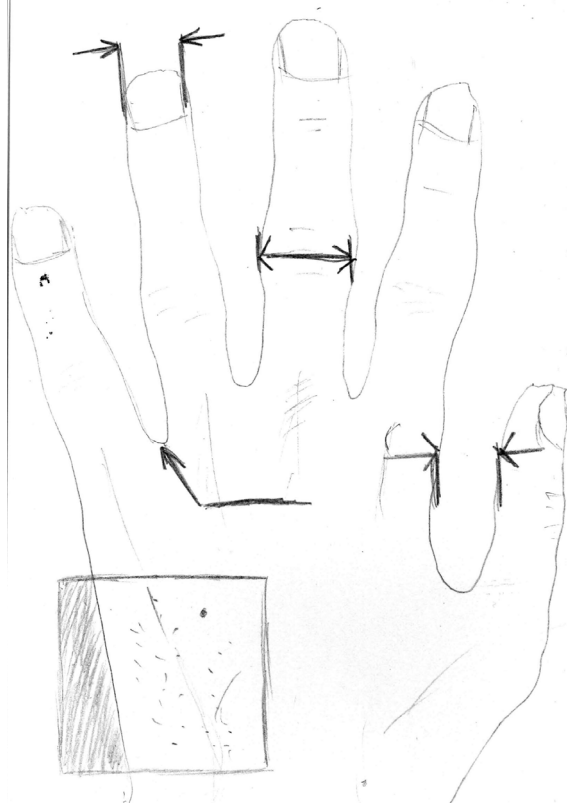
Workshop: Human Centred Data



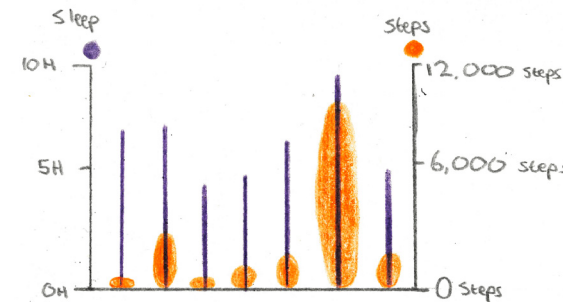
Breathing Patterns



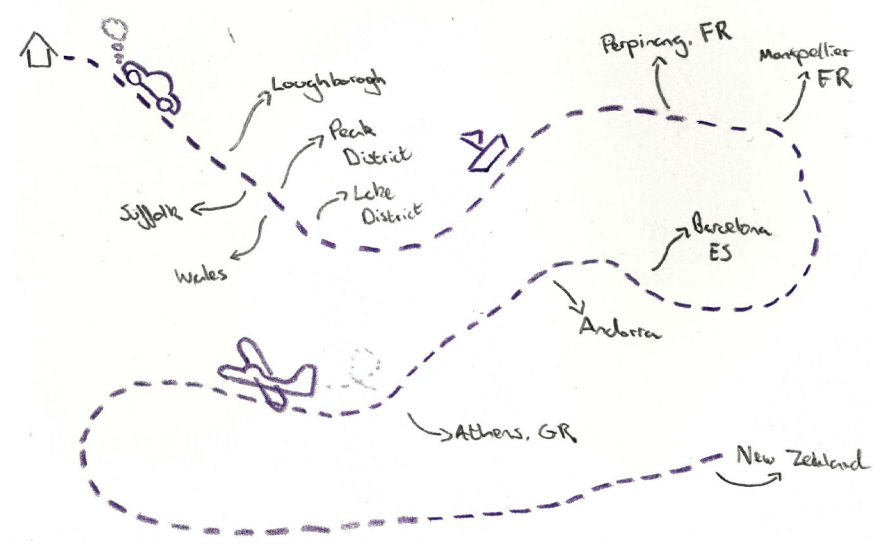
Measuring objects around me



Length of trip vs Enjoyment



Analysing my sleep/walking data



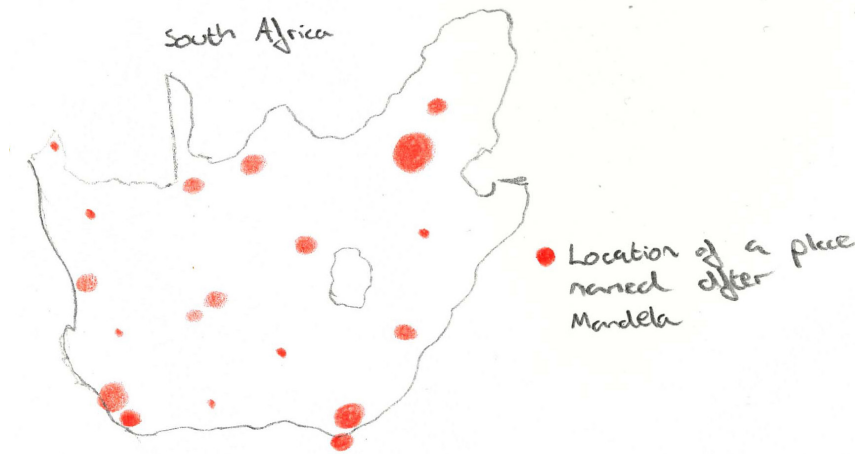
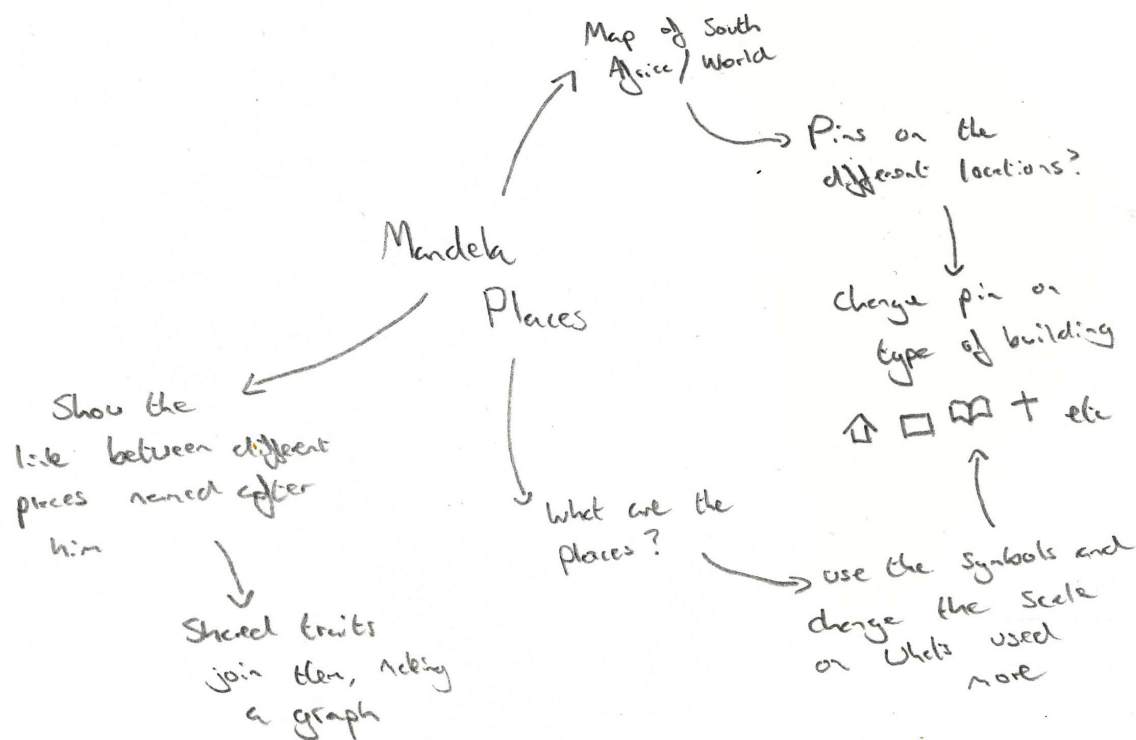
Distance of my trip location

- Alone
 - Loughborough
 - Suffolk
 - Family
 - Andorra
 - Barcelona
 - Montpellier
 - Perpignan
 - Athens
 - Wellington
 - Suffolk
 - Lake District
 - Peak District
 - Wales
 - Friends
 - Suffolk
 - Peak District
 - Liverpool
- = UK • = Abroad • = Once

During week 2 we looked at Human Centred Data, analysing our breathing patterns (top left) in unique ways. In one I represented each breath as a petal indicating its length, and then my level of exhalation was linked to the petals on the flower. I also looked at my hand, measuring the different aspects of it. We then also looked at measuring other items around us, within different distances.

Next I looked at some recent trips I went on. I first made a list of different trips, tracking who I went with, if I went multiple times and if it was abroad. I then graphed my enjoyment of the trip against the length, as well as how far away they are from my house. I also tracked my sleep and walking data for a week, correlating them against each other.

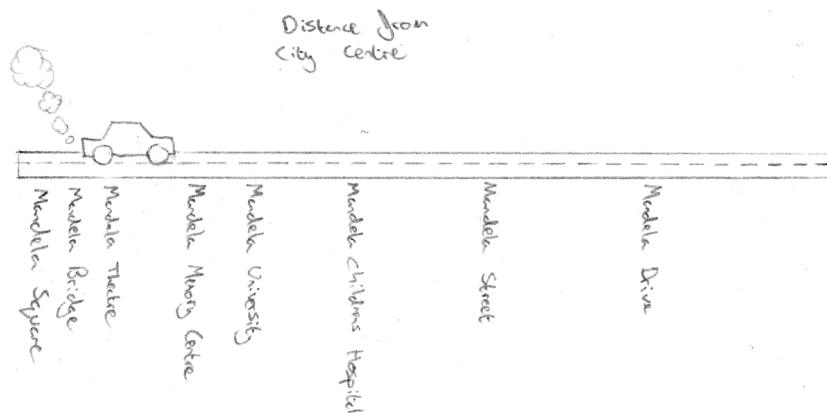
Workshop: Archival Research



Heatmap of locations in South Africa named after Mandela

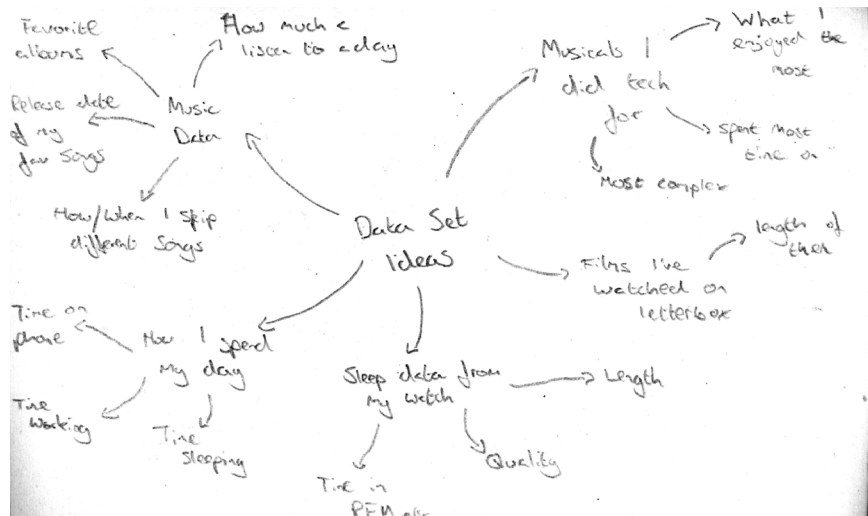
Mind map of how I could represent the Archival Data

In week 3 we looked at archival and graphic heritage data. I decided to research places named after Nelson Mandela. I created a heatmap of the amount of them around South Africa, as well as what type of building they were, and how far they were from the city centre.



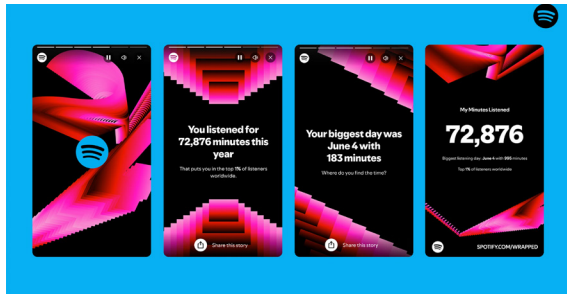
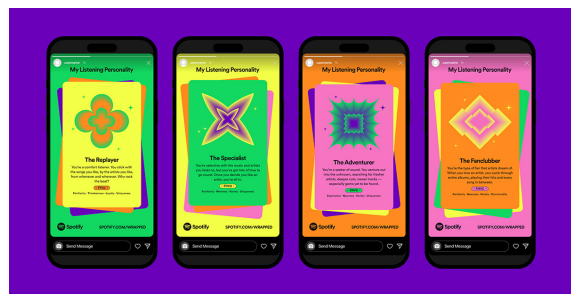
What the different Mandela named buildings are used for

Development: Ideation & Dataset



I first considered what topic I wanted to visualise. I chose to look at Human Centred as I thought it would have more possibilities, and I personally found it more engaging. I eventually decided to look at my music data, as I had access to a large repository of data in the form of my Apple Music activity history.

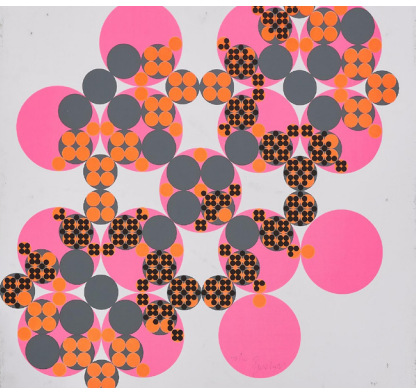
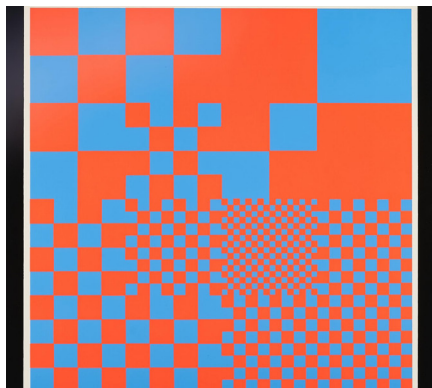
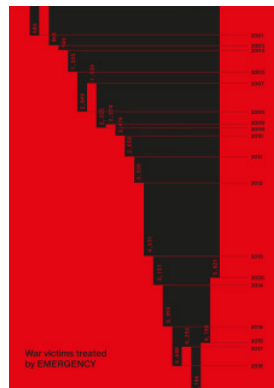
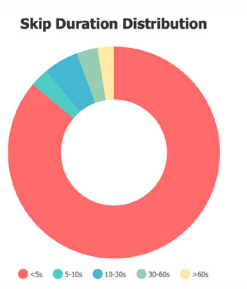
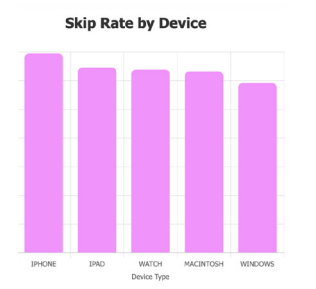
A	B	C	D	E	F	G	H	I	J	K	L	M	N	O	P	Q	R	S	T	U
1629	1.6292E-10	TRUE	AUTO_ON	Music3.1.10	3.1															
1629	1.6292E-10	TRUE	AUTO_OFF	Music1.8.Windows10.0.26100	Music1.8.Windows10.0.26100															
1629	1.6292E-10	TRUE	AUTO_ON	Music3.1.10	3.1															



```

TOP 10 MOST SKIPPED SONGS:
1. "Holehouse" by Gabe Rose
  Skipped 157705 times (79.3%) - Avg skip: 3s
2. "Rancore" by Fontaines D.C.
  Skipped 124185 times (67.4%) - Avg skip: 2s
3. "Always" by Rex Orange County
  Skipped 122156 times (76.2%) - Avg skip: 7s
4. "Running Around" by Ely Owen
  Skipped 112126 times (64.2%) - Avg skip: 2s
5. "My s' this dealer?" by Niso B
  Skipped 111270 times (59.2%) - Avg skip: 0s
6. "Lies" by 2400
  Skipped 107155 times (60.3%) - Avg skip: 4s
7. "Every Day is Exactly the Same" by Mura Masa
  Skipped 106158 times (60.2%) - Avg skip: 7s
8. "In the Snow" by Fontaines D.C.
  Skipped 106129 times (62.2%) - Avg skip: 3s
9. "Dollars" by Fontaines D.C.
  Skipped 103156 times (66.9%) - Avg skip: 5s
10. "This Before" by Niso B
  Skipped 102158 times (64.1%) - Avg skip: 4s

TOP 10 MOST SKIPPED ARTISTS:
1. Fontaines D.C.
  Skipped 3,981,052 times (66.9%) - Avg skip: 5s
2. LINN KAY
  Skipped 3,264,746 times (63.0%) - Avg skip: 4s
3. System of a Down
  Skipped 1097,192 times (61.9%) - Avg skip: 5s
4. Black Country, New Road
  Skipped 8147,195 times (68.1%) - Avg skip: 10s
  
```



1249

Total Skips

34,899

Total Tracks

7.5%

Skip Rate

6s

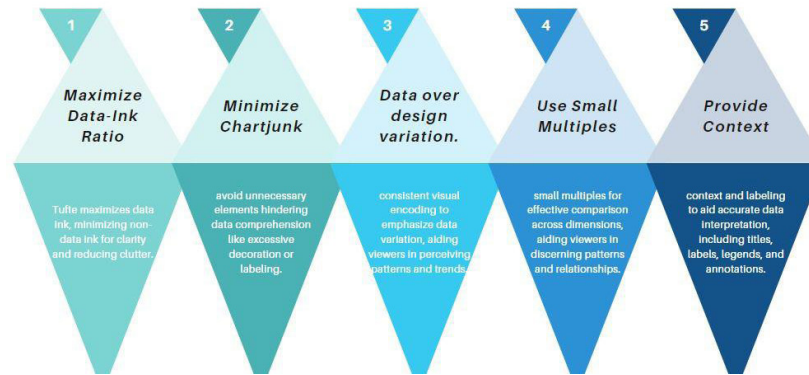
Average Skip Time

To make my data as accurate as possible, I downloaded my usage data from apple, and created a program to analyse the 34000 different events, and record various statistics about how and when I skip songs. It also compiled another spreadsheet full of how often I skipped songs for everyday of 2025, allowing me to create a heatmap or similar.

Research: Visuals & Audience

Presenting my Data

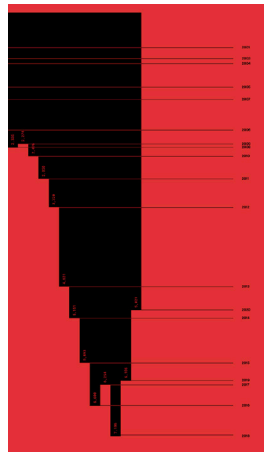
I wanted to keep my animation fairly minimalist in design. It's well known that simplicity reduces cognitive load, making it easier for people to understand. This carries forward to visualisations and data dense graphics, where it's been found that charts with a higher "data-ink ratio" were more effective compared to versions with decorative elements (Hill, Wray and Sibona, 2018). As my data is mostly very quantitative, I wanted to lean towards this to make my animation as digestible as possible.



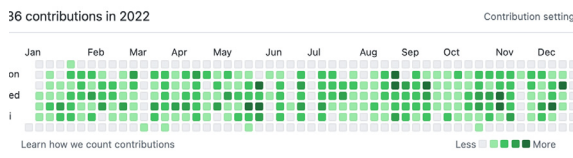
I then also looked at how I wanted to display my data. I knew I was going to include my skips per day over the year, and I wanted an effective way to communicate such a vast quantity of data with out overwhelming the audience.



I decided to use a heatmap style of graph, where a given quantity of a day is represented both by a darker shade being used, as well as the dot being larger. There are a couple different reasons as to why I did this, but the main was to give the audience an easy way to see patterns within the data.



While heat maps are not ideal for retrieving exact numerical values, it's been found that they do support better comparisons (Słomska-Przech, Panecki and Pokojski, 2021)



Screenshot from github.com's contribution graph

When considering a visual style, it was important to keep in mind Tufte's Data Visualisation Principles, as outlined in his book The Visual Display of Quantitative Information (1989). He suggests that a consistent, minimal style is paramount when designing graphics for data.



I was primarily inspired by the NYC subway map and how it uses a simple, restrictive colour palette, along with clear typography to help present data and information to people. I was also inspired by Accurat Studio's AFGHANISTAN20 project for its bold and striking colour palette.

Audience

To help create my animation, I decided to research potential stakeholders/audience for my animation. Although my animation is on Human Centred Data, and hence being very personal, there is still a large audience who could potentially engage with it.

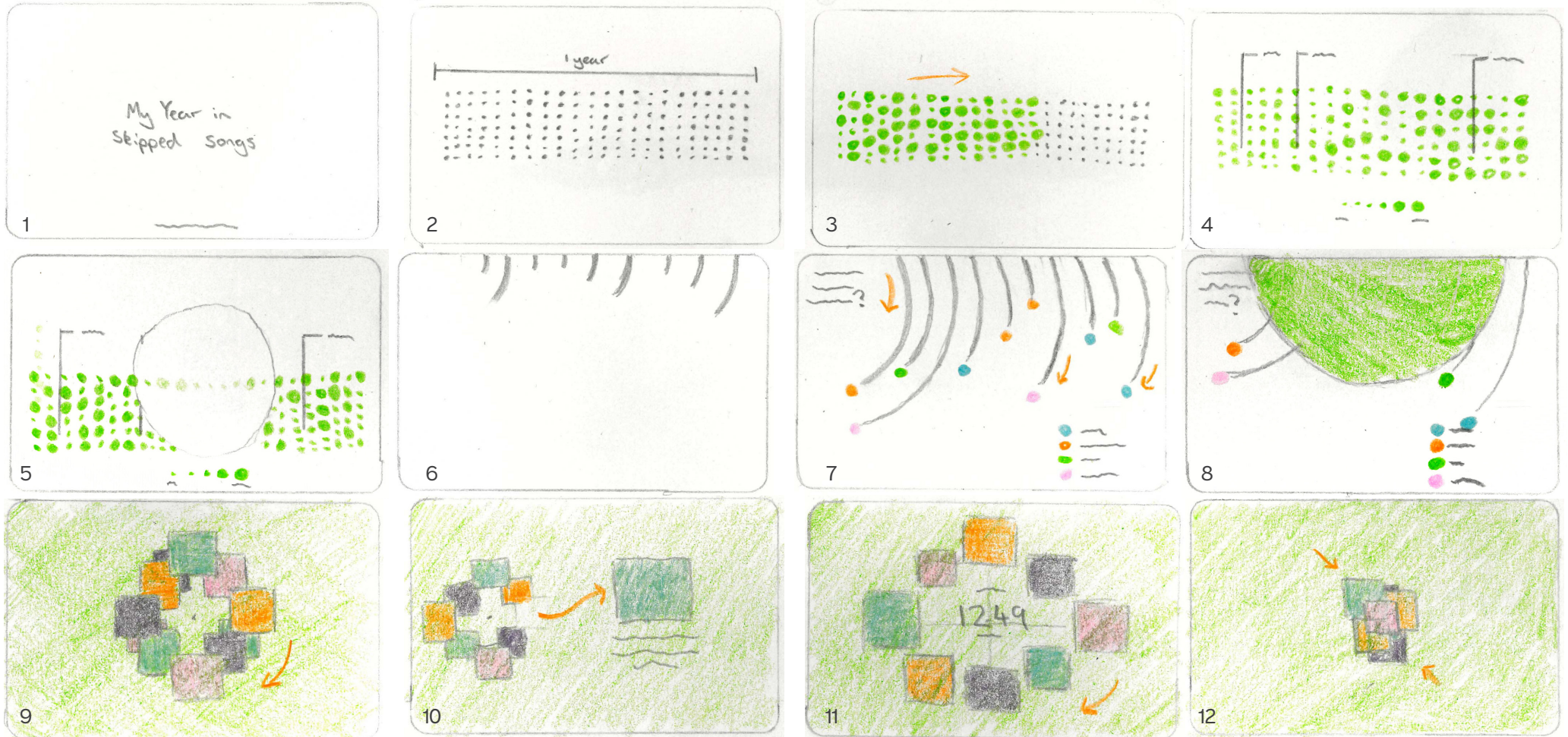
Spotify are well known to have popularised their "Wrapped" format (Spotify, 2024), a trend where a users data/statistics is presented with engaging graphics and visuals. These are specially designed to be shared about amongst friends and family where they are often compared, creating a huge social media buzz (Itsnicethat.com, 2024)

It could therefore be safe to assume a similar could happen with my animation, and it's therefore important to consider.



Some examples of Spotify Wrapped

Workshop: Storyboarding



I then started to develop a rough storyboard showcasing how I wanted my animation to play out. I wanted to look at a variety of interesting statistics within the data, so decided to split it up into 3 distinct scenes. The first would be a heatmap representing if I skipped more or less in a single day across 2025. I'd also point out key events which impacted how many skips I did.

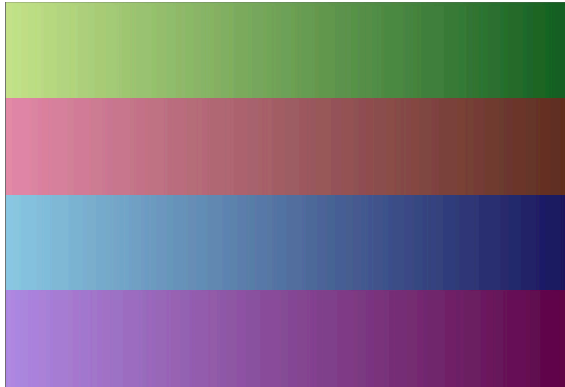
For the next scene I wanted to look at how far through the songs I got and then why I skipped them. Here I took inspiration from Giorgia Lupi's work with the MTA. Here the length of the line indicated how long I took, and the coloured dot corresponds to why I skipped.

Finally, I wanted to look at some more qualitative

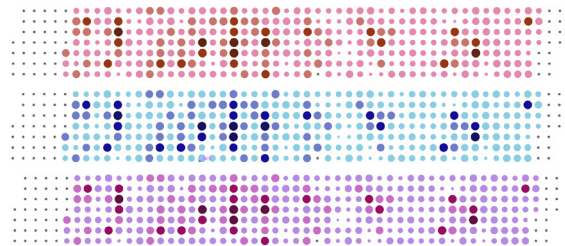
data, and pick out some selected songs/albums and statistics I thought were interesting. To showcase this I wanted to create a revolving circle of different albums which would reveal the ones I wanted to discuss, along with a blurb about them

Development

Colours



I first started by looking at different colours I could use for the heatmap. I looked at a variety of different ranges in situ, but found green the easiest to read and interpret.

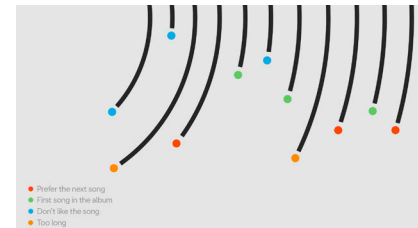
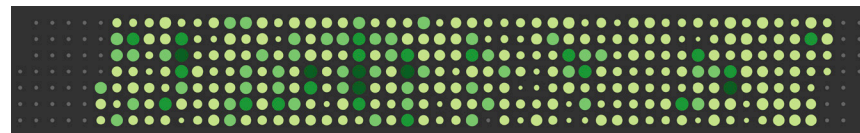
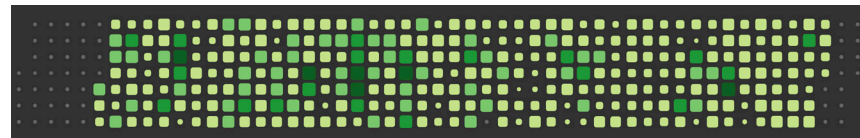
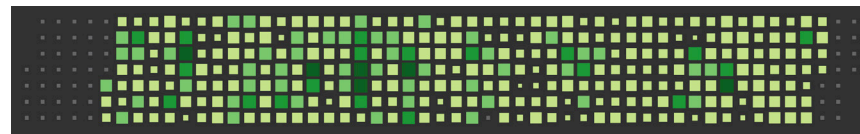


I then picked out 4 distinct colours to represent act as my scale. To help visualise it even more, I also used the size of the dots to further represent a higher value.



Layout

Initially I looked at using squares within my diagram, but I found it looked quite unprofessional. I think this was mainly due to the different sizes being used, and it looking like it should be aligned to a consistent grid. Instead I then looked at rounding them, which definitely helped, but I eventually ended up turning them into circles. The rounded nature makes them seem more approachable, and making the data more appear “friendly”.



I then also looked at my other “scenes”, experimenting with different ways of highlighting the current album/song, as well as trying out a different colour scheme for my timeline scene. I ended up instead using a darker background as it would allow me to transition between the two easier.

Fonts

I knew I wanted a relatively simple sans serif font to represent my data. I tried a few different variations as well as different weights. Additionally I also looked at monospaced fonts. These are used often within data environments due to their consistent width, allowing for use in columns without causing visual confusion.

Aa Bb Cc
123!?!£%&

Cascadia Code Regular (400 weight)

Aa Bb Cc
123!?!£%&

AT Name Sans Display Regular (400 weight)

Aa Bb Cc
123!?!£%&

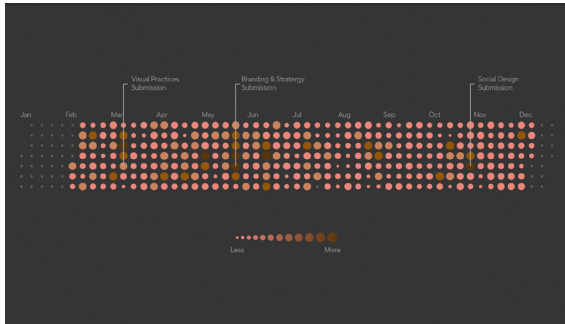
Roboto Regular (400 weight)

Aa Bb Cc
123!?!£%&

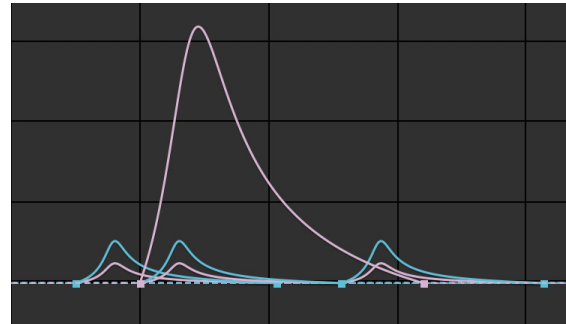
RL Aqva Black (800 weight)

I ended up using AT Name Sans as it got quite difficult telling the difference between O/O and I/l with the monospaced font, and representing the data in a clear and efficient manner was very important for me.

Workshop: Animation



A colour combination I experimented with.



Animating the album arts spinning.

```

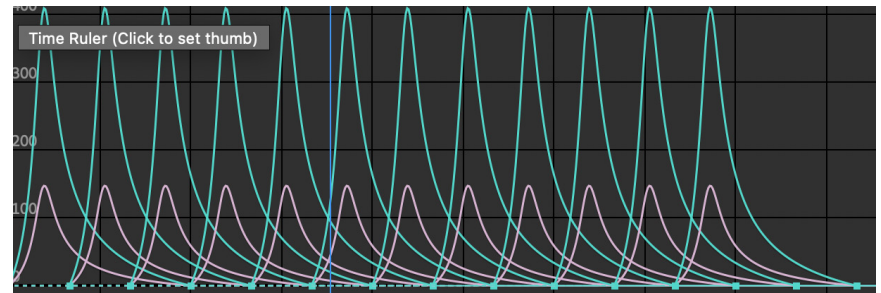
1 radiusofcircle = thisComp.layer("Controller").effect("Radius")("Slider");
2
3 radian = degreesToRadians((360/thisComp.layer("Controller").effect("Radians")("Slider")) * index);
4
5 x = Math.sin(radian) * radiusofcircle;
6 y = Math.cos(radian) * radiusofcircle;
7
8 [x, y]
9
10

```

An expression I made to position the albums in a circle correctly.



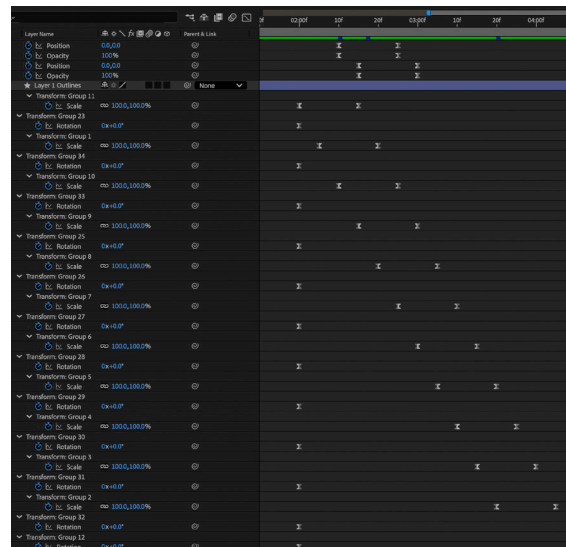
Some of the layers within my project.



Creating the timeline of month labels.

I then started to make my animation in After Effects. I split it up into its different "scenes" to keep things organised and then used a variety of techniques to present my information in a unique and engaging way. I made some custom expressions to help automate some of the steps, such as making the heatmap appear, as well as the revolving circle of albums. I also animated properties such as position, scale, rotation and opacity to make titles and keys appear smoothly. To keep the entire animation coherent and sleek, I used the same custom timing curves on the majority of the transitions. I also used information from the Tech Workshops to help with certain tasks, such as progressively drawing the lines in for my 2nd scene.

Technical Workshops



Animating the lines to draw in.

- Lemons
- Oranges
- Grapes
- Apples

Rationale

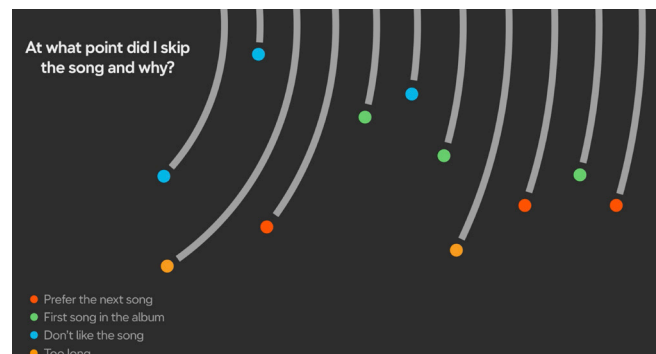
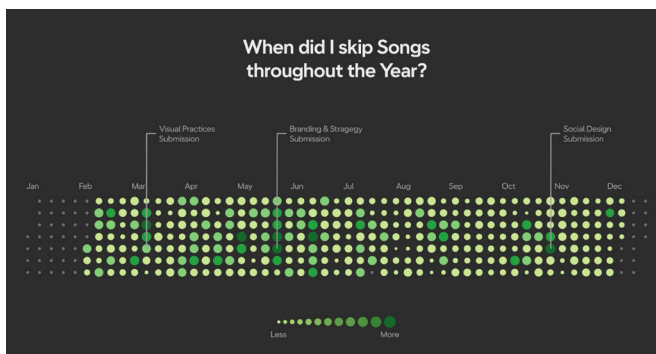
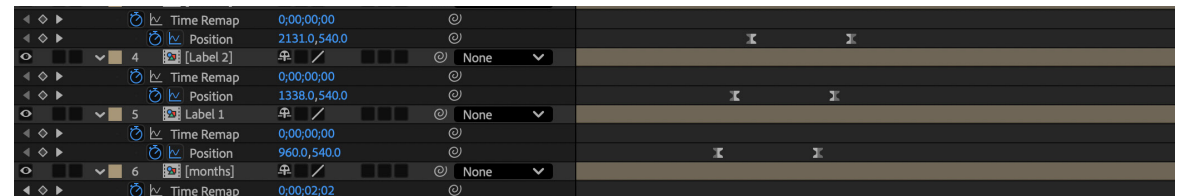
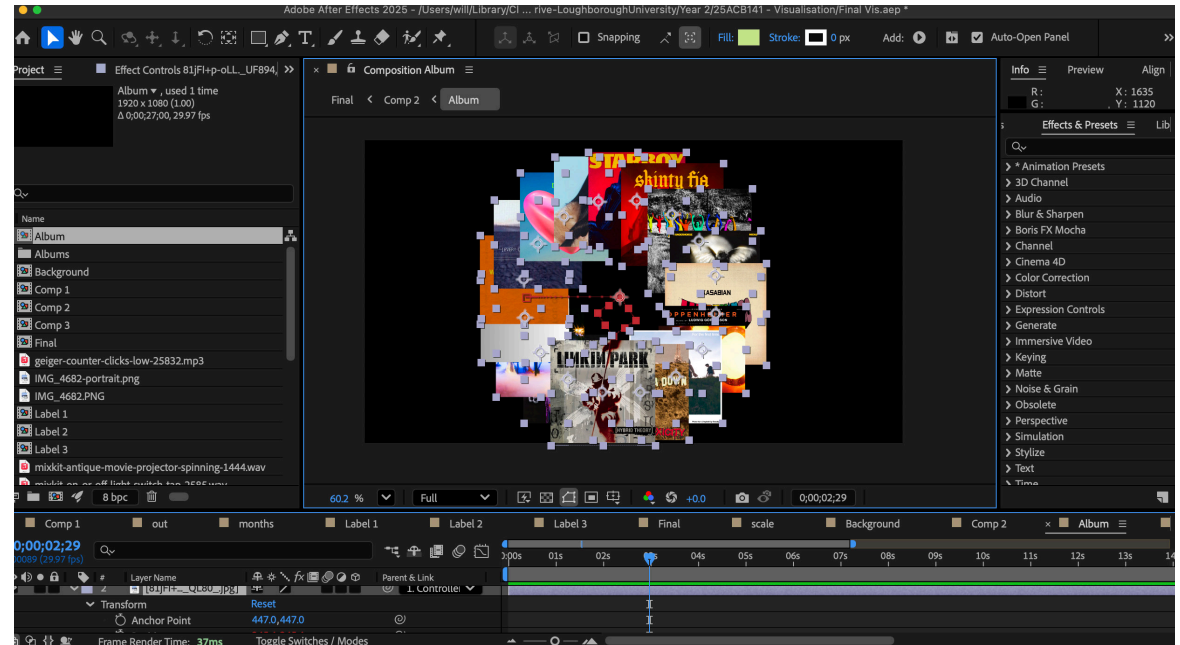
My Year in Skipped Songs is a data visualisation project that explores personal music listening behaviour through a unique lens. Using the designer's Apple Music listening data from 2025, the project focuses specifically on skipped songs, reframing an often-overlooked interaction as a meaningful indicator of mood, context, and habit. By analysing when, why, and how songs are skipped, the project aims to reveal patterns that sit beneath everyday listening.

The project is structured into three sections, each exploring the data from a different angle. The first presents a year-long overview of daily song skips, allowing patterns to be identified quickly, with key moments annotated to show links to personal events.

The second section looks at how far through tracks listening continued before skipping, alongside common reasons such as repetition or song length. This shifts the focus from when skips happen to how they occur, providing more detailed insight into listening behaviour.

The final section condenses the data into a small set of statistics, including the most skipped song and the longest consecutive skips, offering a clear summary of notable listening habits.

Visually, the project adopts a minimalist aesthetic inspired by Edward Tufte's principles of clarity, efficiency, and data integrity, as well as the New York City subway system's use of simplified forms to communicate complex information. This restricted approach prioritises legibility and allows the data itself to remain the primary focus.



Bibliography

Research

Hill, S., Wray, B. and Sibona, C. (2018) 'Minimalism in Data Visualization: Perceptions of Beauty, Clarity, Effectiveness, and Simplicity', *Journal of Information Systems Applied Research*, 11(1), p. 34. Available at: <https://jisara.org/2018-11/n1/JISARv11n1p34.html> (Accessed: 14 January 2026).

Slomska-Przech, K., Panecki, T. and Pokojski, W. (2021) 'Heat Maps: Perfect Maps for Quick Reading? Comparing Usability of Heat Maps with Different Levels of Generalization', *ISPRS International Journal of Geo-Information*, 10(8), p. 562. Available at: <https://doi.org/10.3390/ijgi10080562>.

Tufte, E.R. (2001) *The visual display of quantitative information*. 2nd edn. Graphics Press. Available at: <https://kyl.neocities.org/books/%5BTEC%20UF%5D%20the%20visual%20display%20of%20quantitative%20information.pdf>.

Itsnicethat.com. (2024). Reinvention and evolution: Inside the design of Spotify Wrapped 2024. [online] Available at: <https://www.itsnicethat.com/features/spotify-wrapped-2024-graphic-design-041224>.

Images

Accurat Studio and Emergency (2026). Afghanistan20. [online] Accurat.it. Available at: <https://studio.accurat.it/work/afghanistan20> [Accessed 14 Jan. 2026].

New York City Transit Authority (2014). *New York City Transit Authority : Graphics standards manual*. New York: Standards Manual, Llc.

Github (2013). GitHub. [online] GitHub. Available at: <https://github.com>.

Album Art

Linkin Park (n.d.) *Hybrid Theory* [Album artwork]. Warner Bros. Records.

System of a Down (n.d.) *Toxicity* [Album artwork]. Columbia Records.

Black Country, New Road (n.d.) *For the First Time* [Album artwork]. Ninja Tune.

Göransson, L. (n.d.) *Oppenheimer (Original Motion Picture Soundtrack)* [Album artwork]. Back Lot Music.

Kasabian (n.d.) *Happenings* [Album artwork]. Columbia Records.

Wunderhorse (n.d.) *Midas* [Album artwork]. Communion Records.

Fontaines D.C. (n.d.) *Romance* [Album artwork]. XL Recordings.

Cobra Man (n.d.) *Heatwaves* [Album artwork]. Self-released.

TV Girl (n.d.) *Death of a Party Girl* [Album artwork]. Self-released.

Album Art Continued

Nine Inch Nails (n.d.) Every Day Is Exactly the Same [Single artwork]. Interscope Records.

Niko B (n.d.) Why's This Dealer [Album artwork]. Self-released.

ZARG (n.d.) Like This [Album artwork]. Self-released.

Rex Orange County (n.d.) Pony [Album artwork]. RCA Records.

ROOF (n.d.) Did This Before [Album artwork]. Self-released.

Fontaines D.C. (n.d.) Skinty Fia [Album artwork]. Partisan Records.

The Weeknd (n.d.) Starboy [Album artwork]. XO / Republic Records.

Ely Oaks (n.d.) Running Around [Album artwork]. Self-released.

Beabadoobee (n.d.) This Is How Tomorrow Moves [Album artwork]. Dirty Hit.

Fonts

Arrow Type, (n.d.) Name Sans [Typeface]. Available at: <https://www.arrowtype.com/name-sans> (Accessed: 30 May 2025).

adek Łukasiewicz (n.d.) RL Aqva [Typeface]. radluka. Available at: <https://radluka.com> (Accessed: 14 January 2026).

Bell, A., Dakak, M., Grabowska, V. and Turkenich, L. L. (2019) Cascadia Code [Typeface]. Microsoft. Available at: <https://github.com/microsoft/cascadia-code> (Accessed: 14 January 2026).

Robertson, C., Paratype and Font Bureau (2011) Roboto [Typeface]. Google. Available at: <https://fonts.google.com/specimen/Roboto> (Accessed: 14 January 2026).