

An investigation into the experiential impact of sensory affect in  
contemporary Communication Design studio education

**Lorraine Marshalsey**

# Appendix A

A thesis submitted in fulfilment of the requirements of  
The Glasgow School of Art for the degree of Doctor of Philosophy

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## 12 ETHICAL APPLICATION

*Approved 30<sup>th</sup> June 2014 (Case Study 1)*

*Revised and Approved 10<sup>th</sup> March 2015 (Case Study 1) and 27<sup>th</sup> March 2015 (Case Study 2)*

Please complete all sections unless instructed otherwise by your Research Developer. Questions highlighted in **bold** and *italicised* are particularly important and answers must be detailed or there will be a delay in obtaining ethical approval.

Upon completion, please email or send in internal mail for the attention of the Research Developer (██████████). Your application will then be discussed at the next meeting of the ██████ Research Ethics Committee and a decision will be communicated back to the applicant.

### 1. APPLICANT DETAILS

Name of researcher (Applicant):	Lorraine Marshalsey
School:	██████████
Project Title:	An investigation into the experiential impact of sensory affect in contemporary Communication Design studio education.
Funder:	Global Excellence Initiative Fund
Project Reference Code:	

### 2. RECRUITMENT

a)

Number of participants required:	Approximately 3 from each institution: 6 participants in total
Will recruitment be direct (led by the researcher) or indirect (led by an organisation / third party)?	██████████ – Direct ██ – Direct

b) If your study involves INDIRECT recruitment, please detail the recruitment plan covering: i) organisation / institution / individual in charge of identifying possible participants; ii) how they will

recruit individuals (letters, phone calls, etc); iii) any individual who has direct contact with participants; iv) any ethical protocols the third party has in place; v) level of permission that third party has to disseminate information on behalf of the participants (append any documents if necessary)

c) If your study involves DIRECT recruitment (i.e. led by the applicant / research team):

Who is in charge of recruitment:

Lorraine Marshalsey

What is the method of identifying participants:

Participants are identified through their enrolment via:

- BA (Hons) Communication Design (majoring in Graphic Design) undergraduate course at [REDACTED], UK.
- BDMe Digital Media (majoring in Graphic Design) undergraduate course at [REDACTED], Australia.

I have identified 3 student participants/volunteers who are currently enrolled in 3<sup>rd</sup> year Communication Design at [REDACTED], recruited with the co-operation of gatekeepers for initial access to the group/individuals. The gatekeepers are [REDACTED] (2<sup>nd</sup> year Communication Design Lecturer) and [REDACTED] (Lecturer and Graphic Design Pathway Leader in Communication Design) at the [REDACTED].

I have yet to identify 3 student participants/volunteers currently enrolled in 3<sup>rd</sup> year Digital Media at [REDACTED], with the co-operation of gatekeeper for initial access to the group/individuals recruited. The gatekeeper is [REDACTED] (Course Convenor of Graphic Design (Digital Media)) at [REDACTED].

How will participants be invited to take part: (e.g. letters, phone calls, door to door):

Student participants are invited to take part by two methods: via a verbal introductory group presentation on the research study, by the physical distribution of individual consent forms and the subsequent distribution of my business card.

In particular with the [REDACTED] student cohort, it will be reiterated that there is no educational advantage conferred via participation. As I am employed as a Graphic Design Lecturer at [REDACTED] it will be made clear that I am doing this project in the capacity of [REDACTED] doctoral student and not as a member of [REDACTED] staff. I will be carrying out the research in a peer-to-peer capacity.

d) Regardless of method of recruitment, what is your exclusion / inclusion criteria for this study:

Inclusion is based upon being a Communication Design/Graphic Design student and in the process of undertaking a 4-year undergraduate Honours degree (GSA) or a 3-year undergraduate degree (QCA). The participants must be 3<sup>rd</sup> year enrolled students at [REDACTED] and [REDACTED]. The 4<sup>th</sup> year Honours students are excluded from the study as the time frame for the case study exceeds one year (2014-2015). The 1<sup>st</sup> year students are excluded from the study as they are new to the undergraduate degree and are of an introductory foundation level.

In all cases, append a copy of i) information sheet for participants; ii) consent form; iii) copies of any other documents distributed to participants

### 3. CONSENT

**a) Give a detailed account of the steps taken by the researcher to obtain informed consent from the participants (regardless of method of recruitment):**

During the verbal introductory presentation, it is made clear to the student participants that their involvement complies with the Data Protection Act (1998) (UK) and Queensland Information Privacy Act (2009) (Australia) and that I require their permission before I can conduct research involving them. The introductory presentation ensures that all participants in the research understand the process in which they are to be engaged, including why their participation is necessary, how it will be used and how and to whom it will be reported. The Consent Form states that participation is completely voluntary and they can opt out of the study in whole, or parts without duress, if they choose by circling the appropriate responses below:

1. May I include anonymised image/s of you (blurred or obscured for data purposes) in a research study within a broader PhD doctoral research project? Yes / No
2. May I include anonymised audio recordings of you in a research study within a

broader PhD doctoral research project? Yes / No

3. May I conduct informal and anonymous interview/s with you, *as a group participant* partaking in a research study within a broader PhD doctoral research project?  
Yes / No
4. May I conduct informal and anonymous interview/s with you, *as an individual* partaking in a research study within a broader PhD doctoral research project?  
Yes / No
5. May I observe you, as an individual and as a member of a group in a preliminary research study within a broader PhD doctoral research project? Yes / No

Collecting and collating the potential participants responses as above, and by asking them to sign and date the Consent Form reiterate this. By signing their details they fully consent to participating in this PhD doctoral research study, except where stated above.

The participants are also verbally informed that I will not use the research data collected for any other reason than for PhD purposes and that they will remain completely anonymous during the study. They are also reminded that, in the context of this research study, websites, blogs and research papers can be viewed throughout the world, and not just in the United Kingdom, where UK law applies or Australia, where Australian law applies.

They are clearly informed both verbally and via the Consent Form of the Conditions of Use. The Conditions of Use incorporate the criteria below:

1. This form is valid for five years from the date of signing. Your consent will automatically expire after this time.
2. I will not re-use any images five years from the date of signing.
3. I will not include details or full names (which means first name and surname) of any person in an image on our website, on video, etc, without obtaining further consent.
4. You retain the right to withdraw from participation at any point, without giving a reason, during the study by informing the lead researcher, Lorraine Marshalsey.
5. All data will be securely stored, anonymous and encrypted where possible to protect identities.

***b) How will researchers ensure the participant has capacity to consent:***

On the assumption that the participants have the ability to attend and produce coursework, etc, as part of the undergraduate courses at the stated institutions then the researcher accepts the participants have capacity to consent fully to the study. No other criterion applies in this instance to ensure that the participants have the capacity to consent.



**c) If your work requires participants belonging to vulnerable groups (children under 16, adults unable to give consent, prisoners, individuals in dual relationships), what additional steps will be taken to gain consent:**

N/A

**d) If your work requires the consent of a gatekeeper, please detail the steps you will take to ensure participants are not coerced by their gatekeeper. State also whether you plan to obtain additional signatures from participants and if not, why.**

My research study requires access to participants through a gatekeeper but not direct consent via a gatekeeper. The gatekeeper does not deliver the introductory presentation to the potential participants. The gatekeepers' role, in this instance, is to request that the participants are able to be present at a time and location allocated for the introductory research study presentation. This is not mandatory but attendance is preferable. I deliver the full project briefing alone and obtain the participants preferential consent as the lead researcher via an informed process. The gatekeeper/s become part of the audience to the introductory session. Therefore, the gatekeeper has no significant route to coerce the participants into taking part in the study.

As the research study evolves, additional activities may be added to the stated research methods that, at present, are unknown and not required in the first instance. Should the research take a form not already stated then I would endeavour to obtain additional signatures from participants for any additional research methods, via an additional Consent Form.

e)

How much time will be given for the participant to decide whether or not to

As required by each individual, but this is initially

take part:	<p>within 1-2 days of the physical Consent Form being handed out for signing. This timeframe allows each participant to fully consider the project and its activities prior to taking part in the study. I am present fully during this time, and during the subsequent planned research activities, for further clarification or discussion of concerns with each participant.</p> <p>For electronic Consent Forms the time frame is rolling. All the participants (accessed physically or electronically) are clearly informed that they also have an ongoing option to revoke their participation at any time.</p>
<p>By what method will you seek to obtain consent (written, oral, video etc) and why:</p> <p>NB: please be aware of any Data Protection issues here</p>	Full written consent.
Will copies of consent be given to participants:	Yes
For how long will the copies of consent be retained by the researcher and where will the consent form be stored:	<p>The copies of the Consent Form are valid for five years from the date of signing. The participants' consent will automatically expire after this time.</p> <p>All Consent Forms are securely stored via locked/password-protected files.</p>

#### 4. LOCATION

a) If the research activities take place in a third-party location (i.e. not on [REDACTED] premises), please explain the choice with reference to the study. Append confirmation of permission to use location given by the owner and confirm that all researchers have been made aware of any local rules and regulations (append if necessary).

One case study location has been identified in addition to [REDACTED]. The research will take place within [REDACTED] in [REDACTED] [REDACTED] in Australia. This case study has

been chosen in relation to its Design undergraduate course and their involvement in mainstream university campus-led design education in a non-UK location (█████ is not a specific standalone specialist art school).

█████ (Manager Research Ethics and Integrity) from the Office for Research at ██████ Research Ethics Committee) approves my request that ██████ Research Ethics Committee) continue as the primary ethical review body for this PhD.

I seek approval from ██████ to include participants from the Digital Media (majoring in Graphic Design) undergraduate course at ██████ ██████. Once approval is received from ██████, I forward a copy to ██████ and he will complete the recognition of that approval, along with a copy of the original Form 2 signed by Dr ██████ and/or Dr ██████

***b) If the research activities take place in the participants' home, please CLEARLY explain the choice with reference to the study and why no other location is possible. Detail all measures taken to minimise the risk to both participants and researchers entering the home.***

N/A

**5. INCENTIVES**

a) Reasonable reimbursements for time and travel compensation are acceptable as incentives to participate in a research study. An acceptable level of reimbursement would be no more than £50 (approximately).

Do you plan any of the following:

Travel reimbursement only	NO
Small incentive only (e.g. gift voucher)	NO
Travel and small incentive	NO

b) If the incentive exceeds £50, please state the reasons why (note a large financial incentive, whilst appearing generous, could be deemed unethical on the grounds of coercion. See also, the Bribery Act 2010):

N/A

## 6. METHODOLOGY AND ACTIVITIES

**a) Please state the methodology employed within the study and give references (literature or any previous work by the researcher) to support their use:**

As an educator in the field of Communication Design I intend to address this research study as a reflective practitioner in my own institution and within the context of differing institutions. To make sense of the research I observe and study self, and others, in the collectively occurring dialogue of contemporary studio education, emerging as a form of action research. Action research is the most suitable research approach for this participatory and reflective educational investigation (Elliott, 1991). I have initiated this approach in response to the issues posed by the experiential affect in contemporary studio education. I seek to clarify these issues in Communication Design studio pedagogy, facilitated by collaborative activities (such as workshops and design briefs) with participants to understand their views (Elliott, 1991).

It is assumed that the research data will be an equal balance of empirical and theoretical, although this balance may evolve during the course of the research. I aim to draw upon various theoretical underpinnings. These may include:

- Communities of practice theory
- Social cognitive theory
- Activity theory
- Social constructivist theory

An empirical phenomenographic research methodology has been adopted: *'... as a way of experiencing something... describing the phenomena in the world as others see them, and in revealing and describing the variation therein, especially in an educational context...'* (Marton & Booth, 1997: 111; Prosser & Trigwell, 1999). To understand the position of the enquiry, the complex environments and communities of teaching practice in open-plan environments, I aim to conduct iterative research in several phases. It is my intention to present my findings of the qualitatively different ways in which students and educators interpret a range of sensory experiences during the experiential learning cycle that occurs in contemporary open plan studio education. In doing so, I will cultivate research data from a continuous process grounded in experience (Kolb, 1983). This study will involve the following institutions, with sample groups of students from one year group in each institution:

- One case study within the Communication Design department within [REDACTED] in the UK.
- One case study of my own reflective practice, as a design lecturer in collaboration with students on the Bachelor of Digital Media course at [REDACTED], Australia.

These two case studies will generate interpretative research data from a combination of the following methods:

- Observations and note-taking.
- Questionnaires.
- Semi-structured interviews with contemporary teaching practitioners and student participants.

- Focus groups.
- Critical events and critical events recall.
- Reflective diary/blog.
- Sound recording and mapping.
- Photography.

I propose that multi-modal research will further explore the emergent issues identified from the preliminary research study. As this study may be modelled on a variety of methods this suggests that these methods are best explored through a phenomenographic study, similar in context to the studies of Marton and Booth, Drew, Bailey and Shreeve (Marton & Booth, 1997; Drew, Bailey, & Shreeve, 2001, 2002; Shreeve, 2010) with the relevant theoretical framework to contextualise the research.

b) For each activity employed please detail: i) its purpose; ii) direct correlation to the research outcomes; iii) how any analysis will be performed. **Copies of all material given to participants must be appended to this form wherever possible.**

ACTIVITY 1: (e.g. questionnaire, focus group, interview etc),

- Questionnaire – Version 1 (Generic questioning)

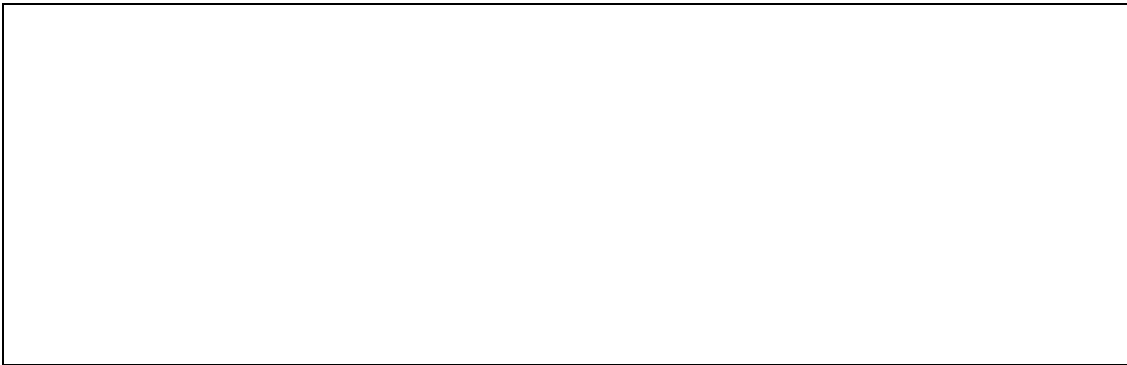
To ascertain and identify emergent issues and themes from the full cohort of student and educator participants using an evidence-based questionnaire. To analyse the qualitative findings and to isolate potentially recurrent issues which may be explored to a greater depth in a subsequent research method. Analysis will be conducted by using NVivo software – primarily for qualitative data analysis and insight into further issues/themes. This activity allows me to narrow the field of questioning, and to align more specifically the subsequent activities during the course of this research. This activity allows me to target and follow specific lines of enquiry, which correlate to the research outcome.

ACTIVITY 2: (e.g. questionnaire, focus group, interview etc),

- Focus Group

To isolate one or a series of issues arising as a result of the initial generic questionnaire. These emergent issues may be explored to a greater degree through a carefully managed focus group. This method will highlight a greater depth of understanding of the issue and result in subsequent workshop activities, critical events and more specific questionnaires aligning to the issue at hand. The data will be recorded via audio software such as Dragon software and transcribed for analysis.

This activity allows me to narrow the field of questioning further, and to align more specifically the subsequent activities during the course of this research. This activity allows me to follow specific lines of enquiry, which correlate to the research outcome.



ACTIVITY 3: (e.g. questionnaire, focus group, interview etc),

Semi-structured group critique/interviews on place-making with student participants

- *'Bring one artifact that represents your studio 'place' for discussion'*

To isolate one or a series of issues arising as a result of the previous activities, for example – place-making. A narrow scope of emergent issues may be explored to a greater degree through carefully semi-structured interviews. This method will highlight a greater depth of understanding of the issue and result in subsequent critical events, critical events recall and more specific questionnaires aligning to the issue at hand. The data will be recorded via audio software such as Dragon software and transcribed for analysis.

This activity allows me to narrow the field of questioning further, and to align more specifically the subsequent activities during the course of this research. This activity allows me to follow specific lines of enquiry, which correlate to the research outcome.

ACTIVITY 4: (e.g. questionnaire, focus group, interview etc),

Critical event (and, later, critical events recall): Logo workshop

- *'Design a logo representing sensory affect/experiences in your studio environment'*.

Using critical events (and, later, critical events recall) allows me to implement a set of procedures/events to collect direct observations of recurring emergent issues that are having a direct effect on participant's behaviour in studio environments. These activities also allow me to revisit these events as critical events recall. These observations are then kept track of as incidents, which are then used to solve practical problems and develop further design tools and solutions. These critical events will help me to make a contribution—either positively or negatively—to a relevant issue, activity or phenomenon. The data will be recorded via photography, video and audio software such as Dragon software then fully transcribed for analysis. Analysis will be conducted by using NVivo software – primarily for qualitative data analysis and insight into further issues/themes/results.

These activities allow me to narrow the field of questioning even further, and to align more

specifically the subsequent activities during the course of this research. This activity allows me to follow specific lines of enquiry, which directly correlate to the research outcome.

ACTIVITY 5: (e.g. questionnaire, focus group, interview etc),

Critical event (and, later, critical events recall): GoPro video activity

- GoPro session – *‘Using chest harnesses, head harnesses and selfie sticks film your studio experience. Take some minutes to look around your studio. Take in the details. Now try to represent everything within your environment in your GoPro footage - show the DNA of everything that surrounds you somehow – this could be the teaching, the environment and/or the creative practices and processes.’*
- The footage will be returned to the student for creative output. Duration = students choice.

Using critical events (and, later, critical events recall) allows me to implement a set of procedures/events to collect direct observations of recurring emergent issues that are having a direct effect on participant’s behaviour in studio environments. These activities also allow me to revisit these events as critical events recall. These observations are then kept track of as incidents, which are then used to solve practical problems and develop further design tools and solutions. These critical events will help me to make a contribution—either positively or negatively—to a relevant issue, activity or phenomenon. The data will be recorded via photography, video and audio software such as Dragon software then fully transcribed for analysis. Analysis will be conducted by using NVivo software – primarily for qualitative data analysis and insight into further issues/themes/results.

These activities allow me to narrow the field of questioning even further, and to align more specifically the subsequent activities during the course of this research. This activity allows me to follow specific lines of enquiry, which directly correlate to the research outcome.

*If there are any further activities, please continue and append to this form.*

**c) State how harm, distress or anxiety to the participants will be minimised during the study**

The research methods I employ during this study involve zero risk of physical or mental harm to the participants. However, anxiety will be monitored visually, during my observations and through verbal interaction, as I am acutely aware that participants may feel pressured and stressed at times. This may be a result of external factors i.e. impending project deadlines or factors out with the parameters of the study. The research activities of the study will be temporarily postponed (in an unobtrusive manner) if I feel a participant shows symptoms of anxiety.

**d) Please state the time commitment of the participants and whether you plan repetitive testing as part of the study**

Repetitive testing will occur each week, over 8 weeks duration. The time commitment of the participants will range from 15 minutes to 2 hours or more in each session over the 8 weeks duration, depending on the research activity undertaken. Each case study will begin with identical activities and naturally evolve into separate directions, dependent upon student responses and data analysis.

**e) What is the statistical power of the study:**

N/A

***If you plan to leave participants with information at the close of the study (e.g. leaflets with further information, details of support groups etc), please append to this form.***

**7. PARTICIPANT DATA**

All researchers must abide by the Data Protection Act 1998 and the GSA Data Protection Policy – it is the responsibility of the researcher to familiarise themselves with each.

Who is the custodian of the data:	<b>Lorraine Marshalsey</b>
Where will the data be stored:	Lorraine Marshalsey's laptop and external hard drives. All hardware and digital files are password protected. Hard copies of the data will be kept in lockable fireproof filing cabinets securely on GSA premises. All physical hard copies will be scanned and stored accordingly on the password-protected laptop and external hard drives.



Who has access to the data:	Lorraine Marshalsey, Dr Madeleine Sclater, Steve Rigley.
Will permission to identify the participants be sought as part of informed consent	No
What methods will be undertaken to guarantee anonymity (e.g. coding, ID numbers, use of pseudonyms)	Colour coding of participant groups and institutions. ID numbers of participants to guarantee anonymity.
How will the link be broken between participant details and information given as part of study?	Participants will be referred to anonymously via their institutions only. No colour coded references or ID numbers will be revealed when giving information as part of the study.
How long will the data be stored for? (Participants must be made aware of this at point of consent).	5 years.
How will the security of the dataset in its entirety be secured?	Physically and electronically, secured via passwords and locked filing system.
How will the data generated by analysed and used?	Analysed via qualitative data analysis software such as NVivo. The data generated will be used to unpick the research topic and reveal further activities in line with answering the research question.
Who will have access to the data beyond the project (if the data is being retained, not destroyed)	Lorraine Marshalsey
Does the research funder require the participant data generated be lodged with them upon conclusion? If yes, give details	No

## 8. SAFETY

All researchers must abide by the [REDACTED] Health and Safety Policy – it is the responsibility of the researcher to familiarise themselves with this.

### ***a) How will the safety of the participants be ensured during this study?***

As a researcher I will abide by the [REDACTED] and [REDACTED] Health and Safety Policies. The participants will be researched in their normal daily educational environments so no specific external health and safety procedures apply in the context of my research study, other than those already in place as part of the legislation and risk assessment documentation of the educational institution itself.

### ***b) If your work requires participants belonging to vulnerable groups (children under 16, adults unable to give consent, prisoners, individuals in dual relationships), what additional steps will be taken to ensure their safety:***

N/A

### ***c) If the study involves work on non-[REDACTED] premises, how will the safety of researchers working off site be ensured?***

As a [REDACTED] researcher I will abide by the [REDACTED] Health and Safety Policy in addition to the health and safety policies of [REDACTED]. As I am researching participants in their normal daily educational environments at [REDACTED] no specific external health and safety procedures apply in the context of my safety as a researcher, other than those already in place as part of the legislation and risk assessment documentation of the institution itself.

**9. DECLARATION**


Please ensure you have answered all the questions herein and have appended the following documents:

Consent form YES

Participant Information Sheet YES

Follow up information NO

Any other relevant documentation (please state): Student Questionnaire Version 1.

I certify that the information contained in this application is accurate. I understand that should I commence research work in absence of ethical approval, such behaviour may be subject to disciplinary procedures.	
Name of Principal Investigator:	Lorraine Marshalsey
Signed:	
Date:	8 <sup>th</sup> March 2015

-----  
For office use only:

Approved (Convenor of Research Ethics Committee) YES / NO	Declined (Convenor of Research Ethics Committee) YES / NO
Signature:	
Comments?	

Approved (Member of Research Ethics Committee) YES / NO	Declined (Member of Research Ethics Committee) YES / NO
---	---

Signature:	
Comments?	

## 13 CASE STUDY 1: An art school in the UK

### 13.1 Ethical approval



10th March 2015

Dr [REDACTED]  
Research Developer  
[REDACTED], ext  
1408

#### **Ethical Review Outcome: An investigation of the experiential impact of sensory affect in contemporary Communication Design studio education**

To whom it may concern,

The above application has been reviewed following [REDACTED] Research Ethics policy which can be found at:

[http://www.\[REDACTED\]\\_research\\_ethics\\_policy.pdf](http://www.[REDACTED]_research_ethics_policy.pdf)

Lorraine Marshalsey, had previously submitted a full research ethics application for clearance in respect of this study albeit in an alternative location. In reviewing the new application dated 8th March 2015, we felt this warranted being dealt with as an amendment to the original application rather than a fresh consideration of the ethical issues presented. We based this on the only major change being to second research site, your own institution but all other aspects being largely unchanged. The only new issue could be the disparity in power relationships, Lorraine being a member of staff now at [REDACTED] as well as using this as a study site as a doctoral student. I have advised her on how to deal with this and it is reflected in the materials supplementary to her ethics approval form, namely the consent form and participant information sheet.

Myself and the Head of Research, Prof [REDACTED] therefore have no hesitation in approving the amended materials and wish Lorraine well for her studies. Should you have any questions in concern of this, please contact myself at [REDACTED] ac.uk.

Yours sincerely,



Dr [REDACTED]  
Research Developer



## 13.2 Consent form

Lorraine Marshalsey, Glasgow School Of Art (l.marshalsey1@student.gsa.ac.uk) would like to conduct research that involves photography, recording audio and video, conducting formal and informal anonymous interviews, questionnaires and recording observations of participant behaviours. If you require further clarification or information on this doctoral study please contact Dr Madeleine Sclater, PhD Supervisor, Head of the Graduate School, Glasgow School Of Art (m.sclater@gsa.ac.uk) or Steve Rigley, Graphic Design Pathway Leader, Communication Design Department, Glasgow School Of Art (s.rigley@gsa.ac.uk).

This research may appear in printed publications, presentations, video, blogs, and academic papers or in any format required for PhD submission and in addition, subsequent academic papers.

To comply with the Data Protection Act 1998, I require your permission before I can conduct research involving you. To provide your consent to participating in this study, please consider the questions 1 to 5 below. Circle your response as appropriate then sign and date the form below. I will not use the research data collected for any other reason than for PhD purposes.

### Conditions of use

1. This form is valid for five years from the date of signing. Your consent will automatically expire after this time.
2. I will not re-use any images five years from the date of signing.
3. I will not include details or full names (which means first name and surname) of any person in an image on our website, on video, etc, without obtaining further consent.
4. You retain the right to withdraw from participation at any point, without giving a reason, during the study by informing the lead researcher, Lorraine Marshalsey.
5. All data will be securely stored, anonymous and encrypted where possible to protect identities.

Location of research: \_\_\_\_\_

Please circle your response below

May I include anonymised image/s of you (blurred or obscured for data purposes) in a research study within a broader PhD doctoral research project?

Yes / No

May I include anonymised audio/video recordings of you in a research study within a broader PhD doctoral research project? Yes / No

May I conduct informal and anonymous interview/s with you, as a group participant partaking in a research study within a broader PhD doctoral research project? Yes / No

May I conduct informal and anonymous interview/s with you, as an individual partaking in a research study within a broader PhD doctoral research project? Yes / No

May I observe you, as an individual and as a member of a group in a research study within a broader PhD doctoral research project? Yes / No

Please note: websites, blogs and research papers can be viewed throughout the world, and not just in the United Kingdom, where UK law applies. By signing your details below, you fully consent to participating in this PhD doctoral research study, except where stated above.

Name: (in block capitals) \_\_\_\_\_

Course: \_\_\_\_\_

Contact email address: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

**Lead researcher:** Lorraine Marshalsey  
Course: PhD Design, Graduate School, Glasgow School Of Art  
Contact email address: l.marshalsey1@student.gsa.ac.uk

Signature: \_\_\_\_\_  
Date: \_\_\_\_\_

### 13.3 Week 1 / Questionnaire

Tuesday, 7<sup>th</sup> October 2014

1 Male, 3 Female, 19-22 years old, BA (Hons) Communication Design, 3<sup>rd</sup> Year Studio (1<sup>st</sup> Floor)

1. What is your subject specialism?
2. What year group are you currently in (*please tick one*)?
  - Undergraduate 1
  - Undergraduate 2
  - Undergraduate 3
  - Undergraduate 4
  - Postgraduate
3. How welcome do you feel in your degree studio? Why?
4. Please describe your own working space in your studio.
5. Please describe what you see, or notice the most, about your studio/space.
6. Please describe your experience of smell in your studio/space.
7. Please describe your experience of materials or surfaces you touch in your studio/space.
8. Please describe your experience of sound in your studio/space.
9. Please describe your favourite area or space in the art school.
10. To what extent do you prefer: (*please circle one*)
  - Hands-on *traditional* design techniques as a learning process?
  - Hands-on *digital* design techniques as a learning process?
  - Or both *traditional* and *digital* techniques as a learning process?
11. Please describe hands-on design techniques or practices you currently use or hope to use in the future? Why?
12. To what extent do you feel influenced or affected by your learning environment? Why?



13. To what extent do you prefer: *(please tick one)*

- Working in the studio?
- Working at home?
- Or both studio and home?

14. Please describe your experience of the ----- Building to date?

15. Please describe your experience of the ----- Building to date?

16. Please describe your experience of the ----- Building to date?

Thank you for your participation.

13.4 Week 1 / Observational desk photography: Jill



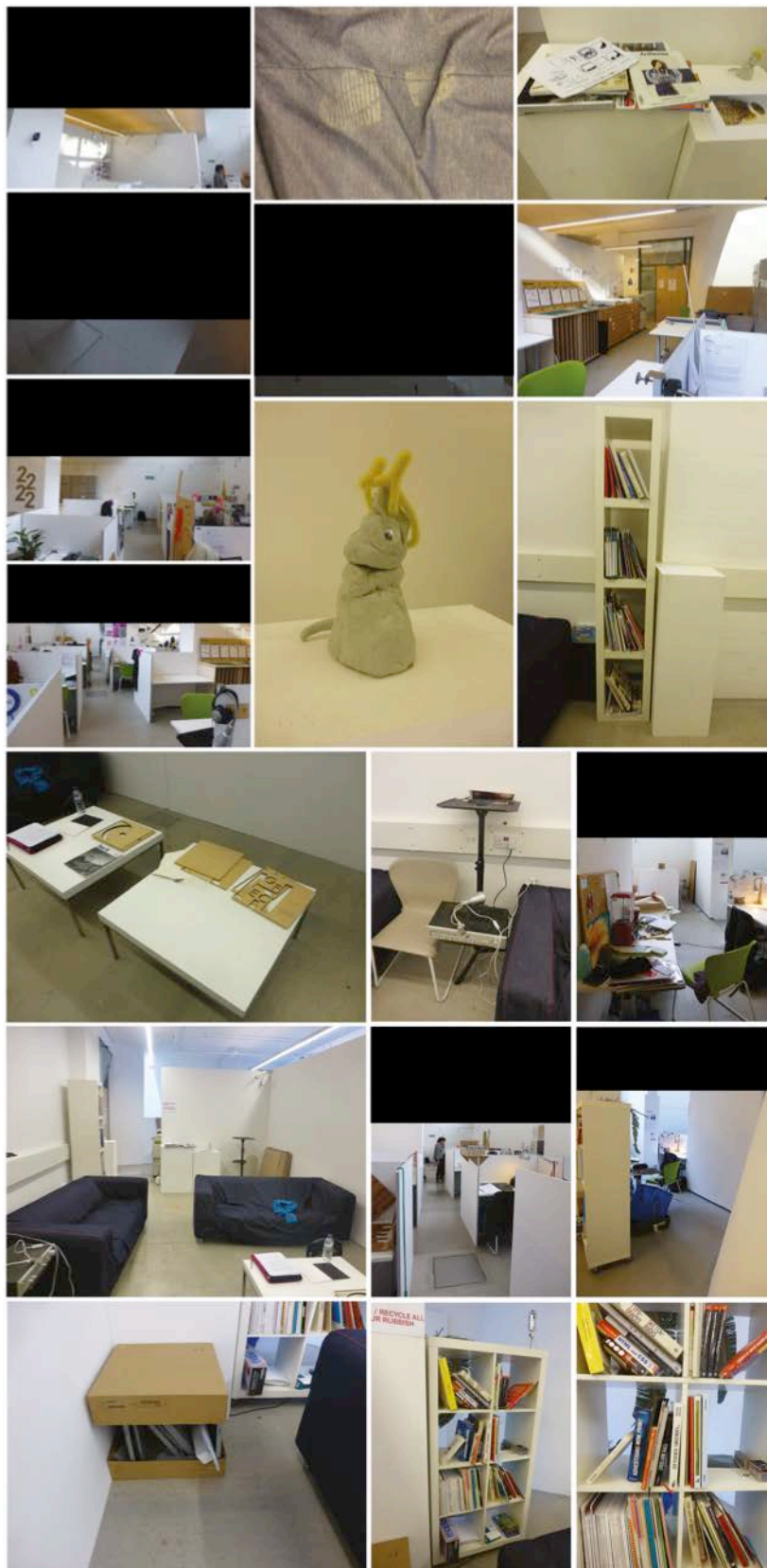
13.5 Week 1 / Observational desk photography: Robyn



13.6 Week 1 / Observational desk photography: Toby



### 13.7 Week 1 / Observational studio photography



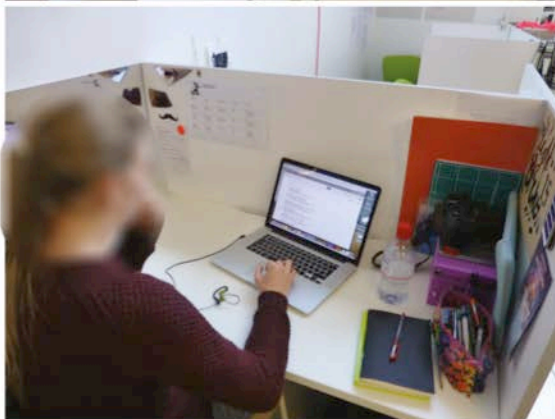
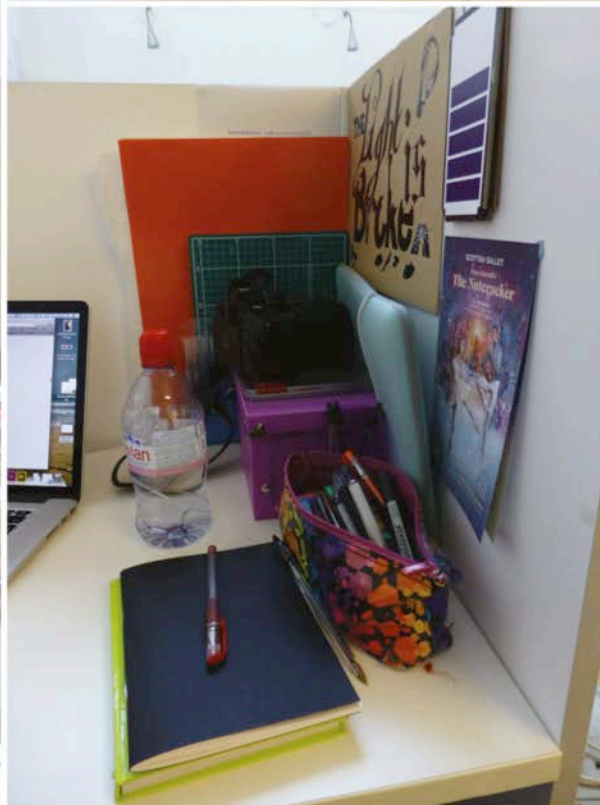
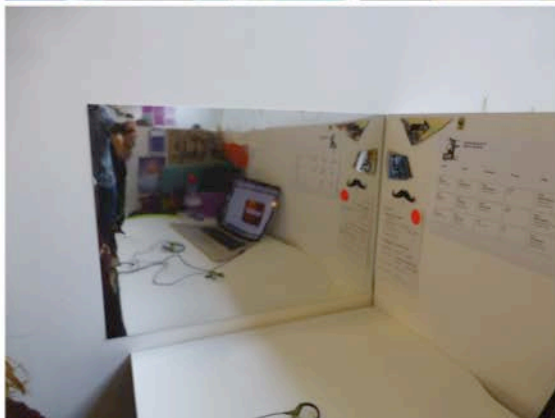
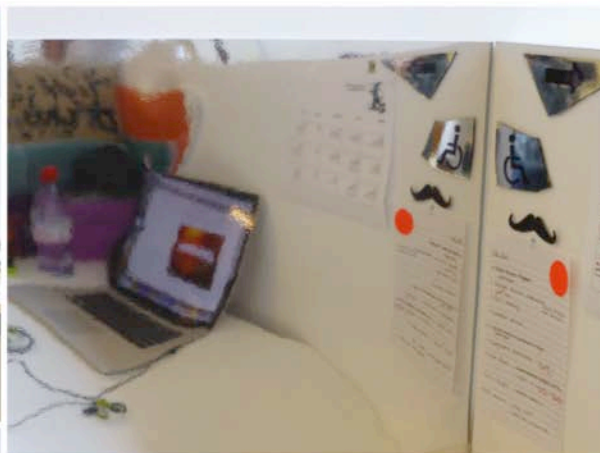
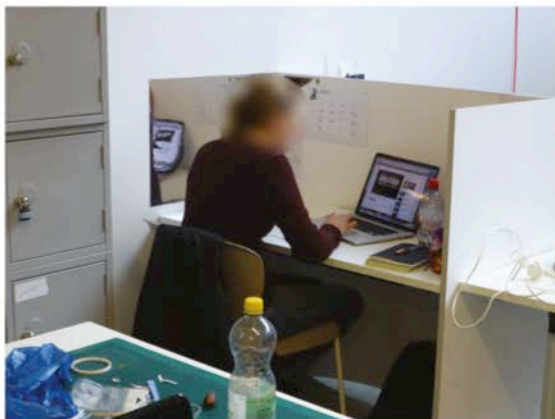
13.8 Week 1 / Snapchats®



### 13.9 Week 2 / Sensory drawings

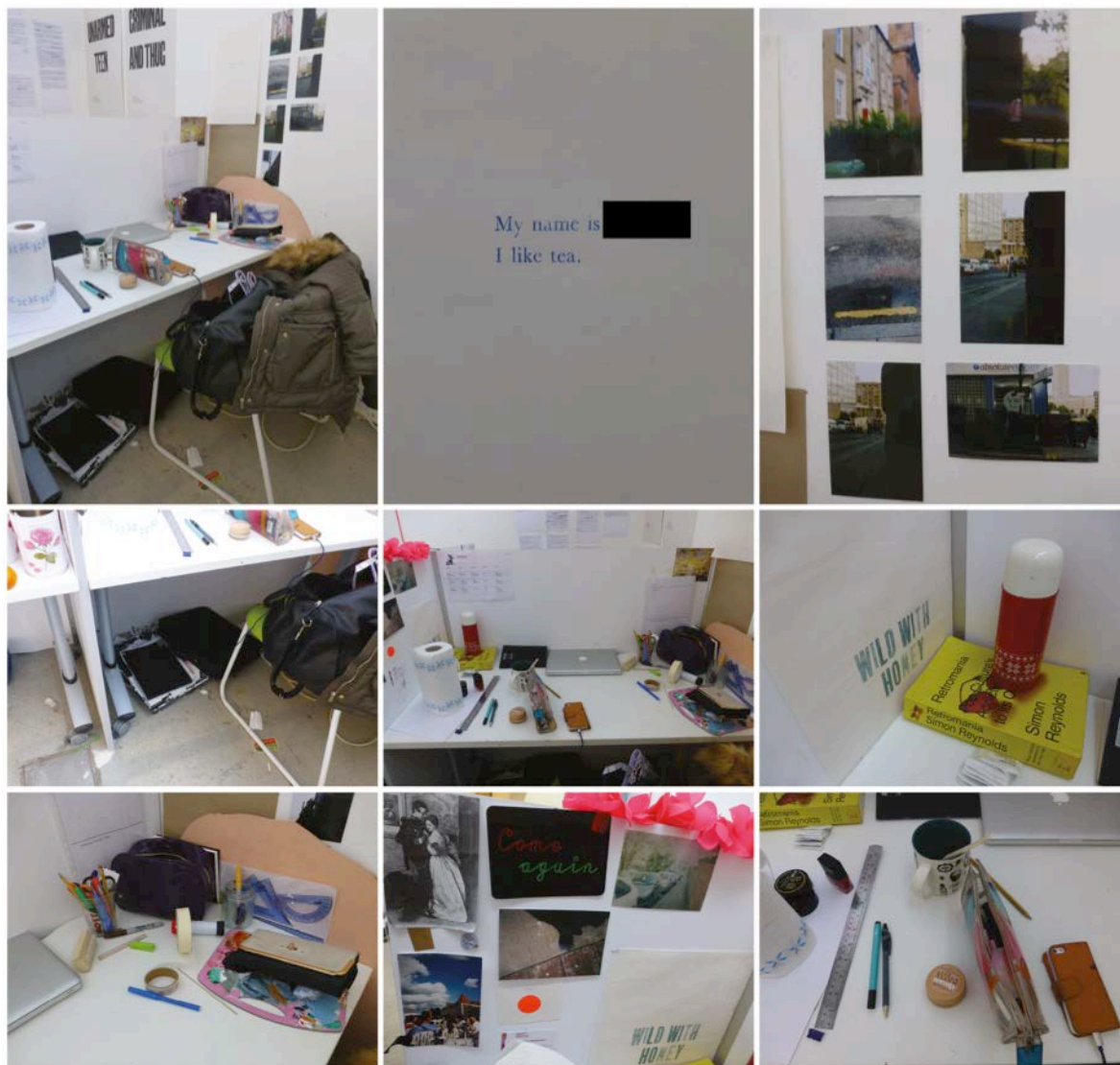


13.10 Week 2 / Observational desk photography: Jill





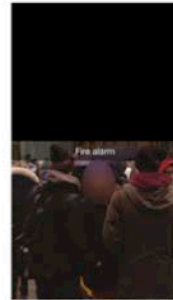
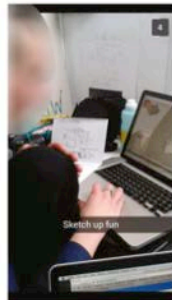
13.11 Week 2 / Observational desk photography: Robyn



13.12 Week 2 / Observational desk photography: Toby



### 13.13 Week 2 / Snapchats®



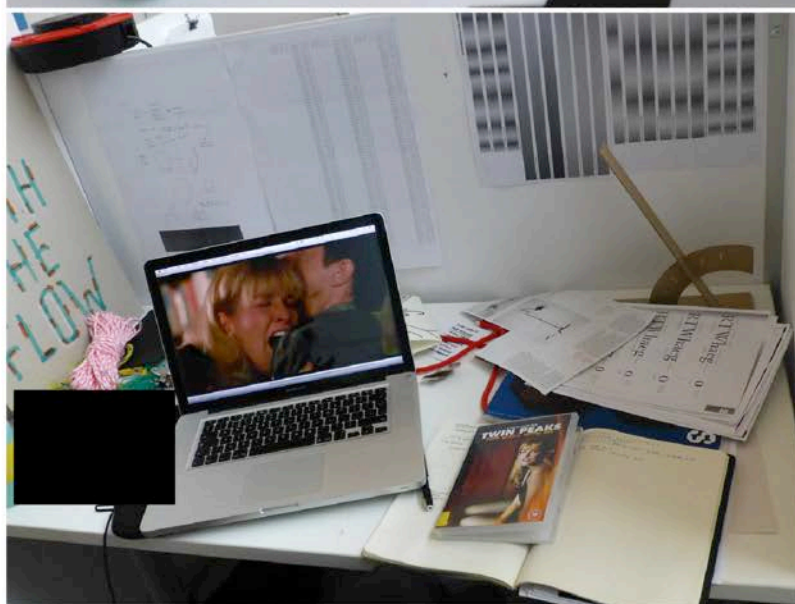
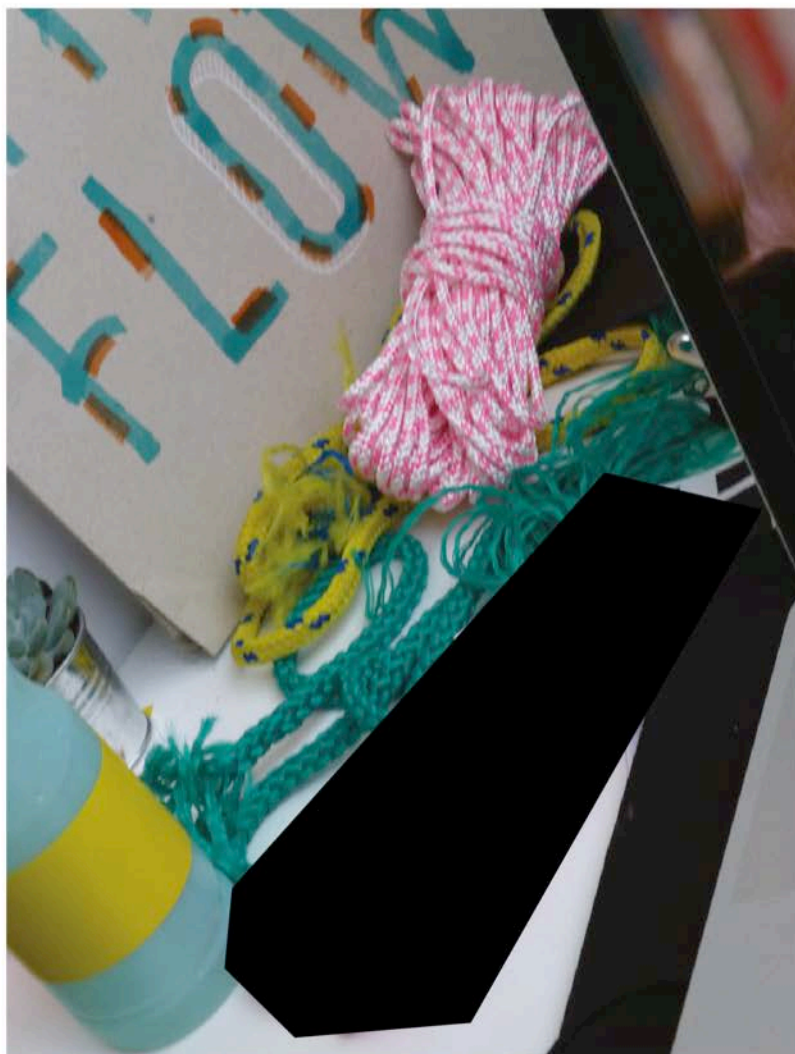
13.14 Week 3 / Observational desk photography: Jill



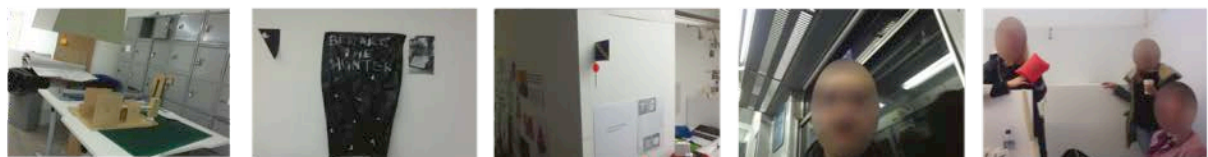
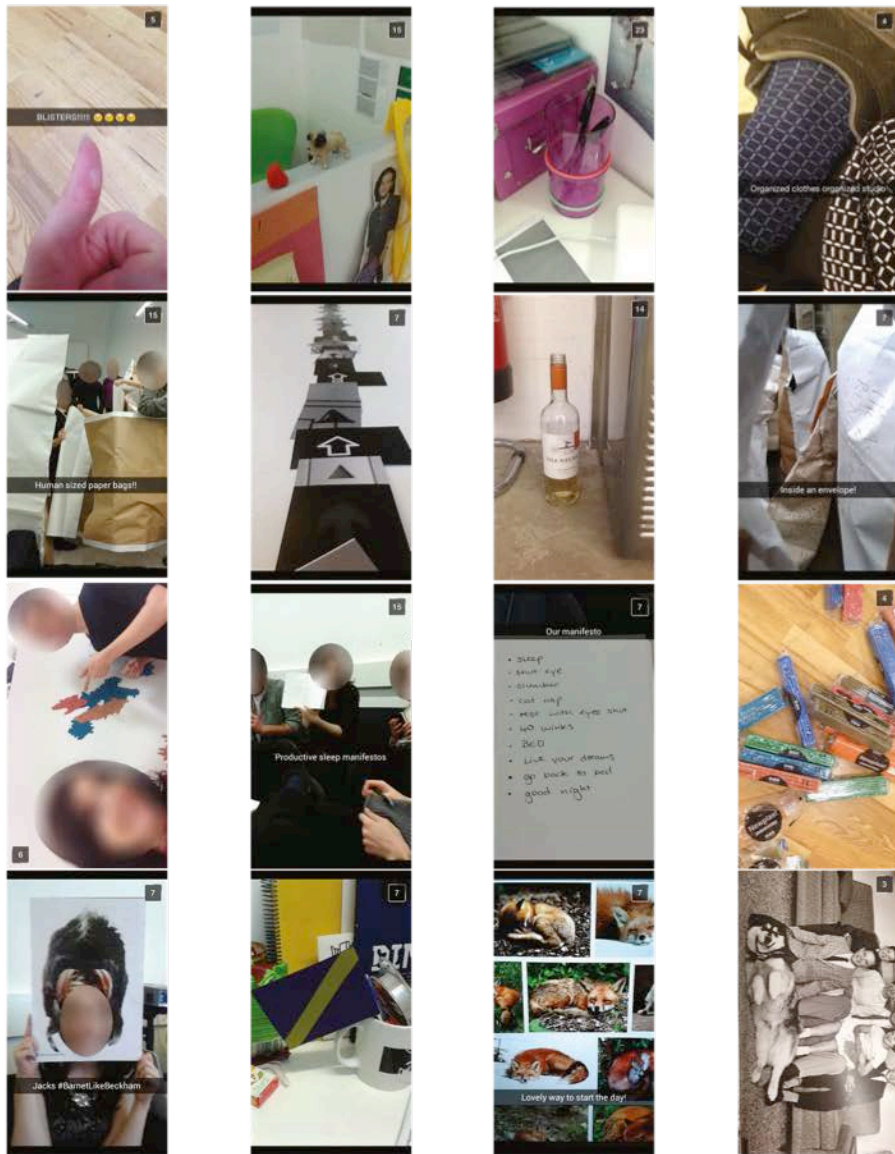
13.15 Week 3 / Observational desk photography: Robyn



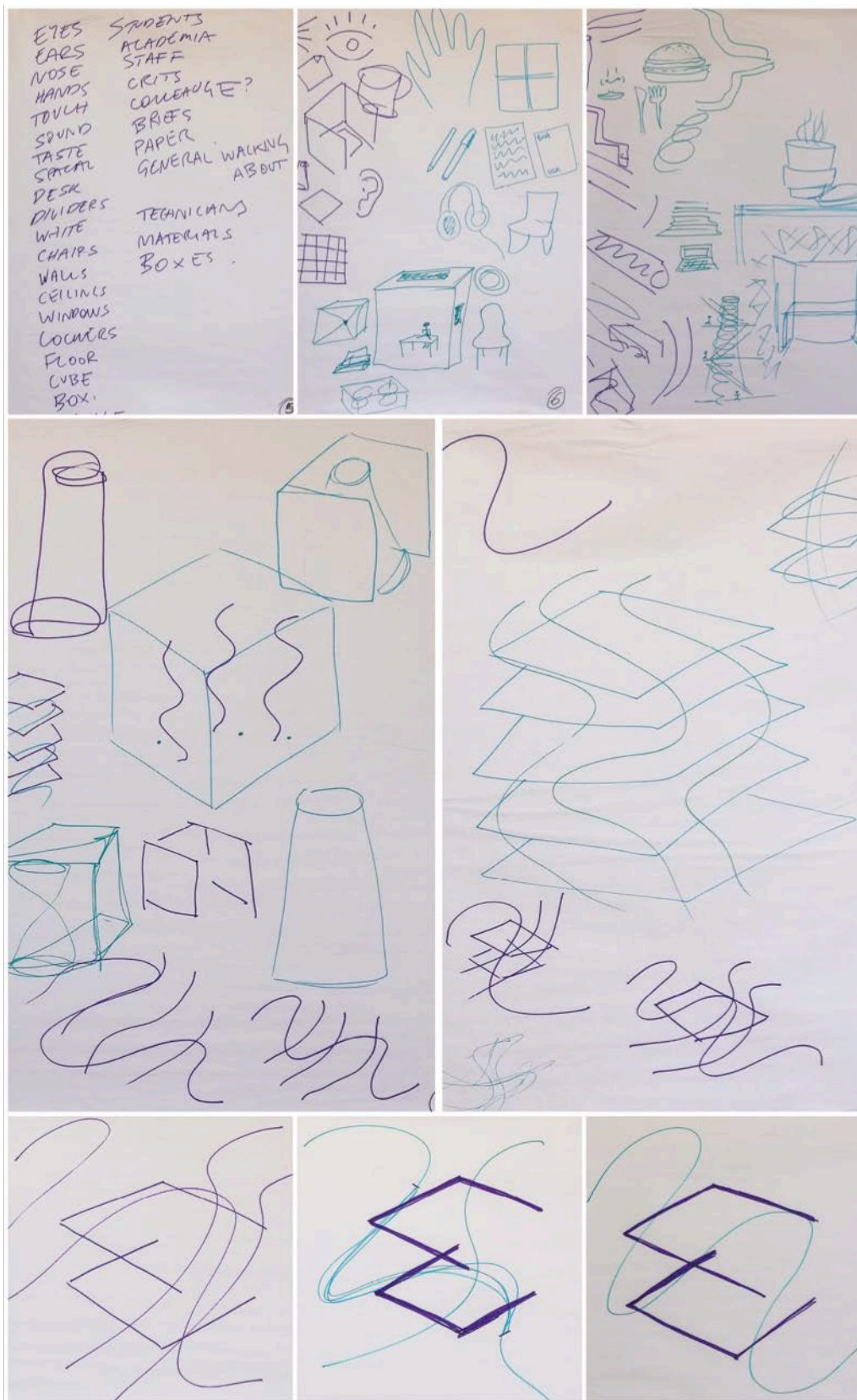
13.16 Week 3 / Observational desk photography: Toby



### 13.17 Week 3 / Snapchats®

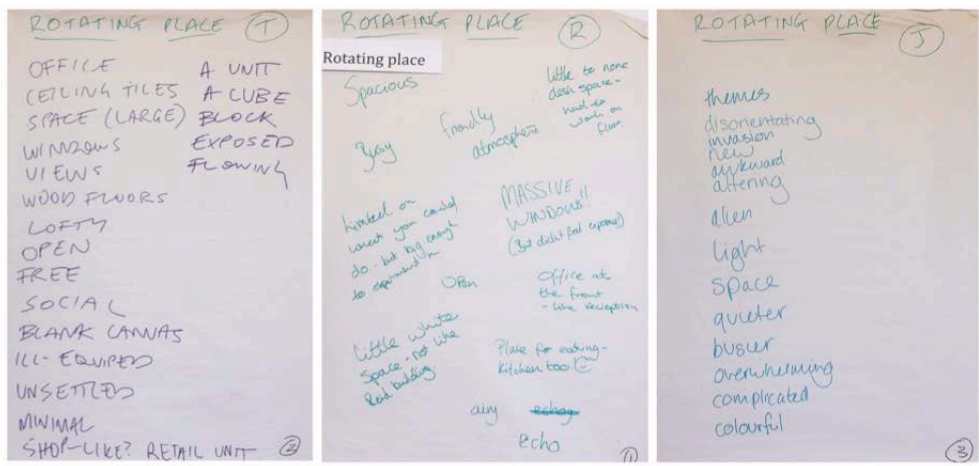


13.18 Week 4 / Logo workshop drawings





13.19 Week 4 / Rotating place in the studio: Keywords

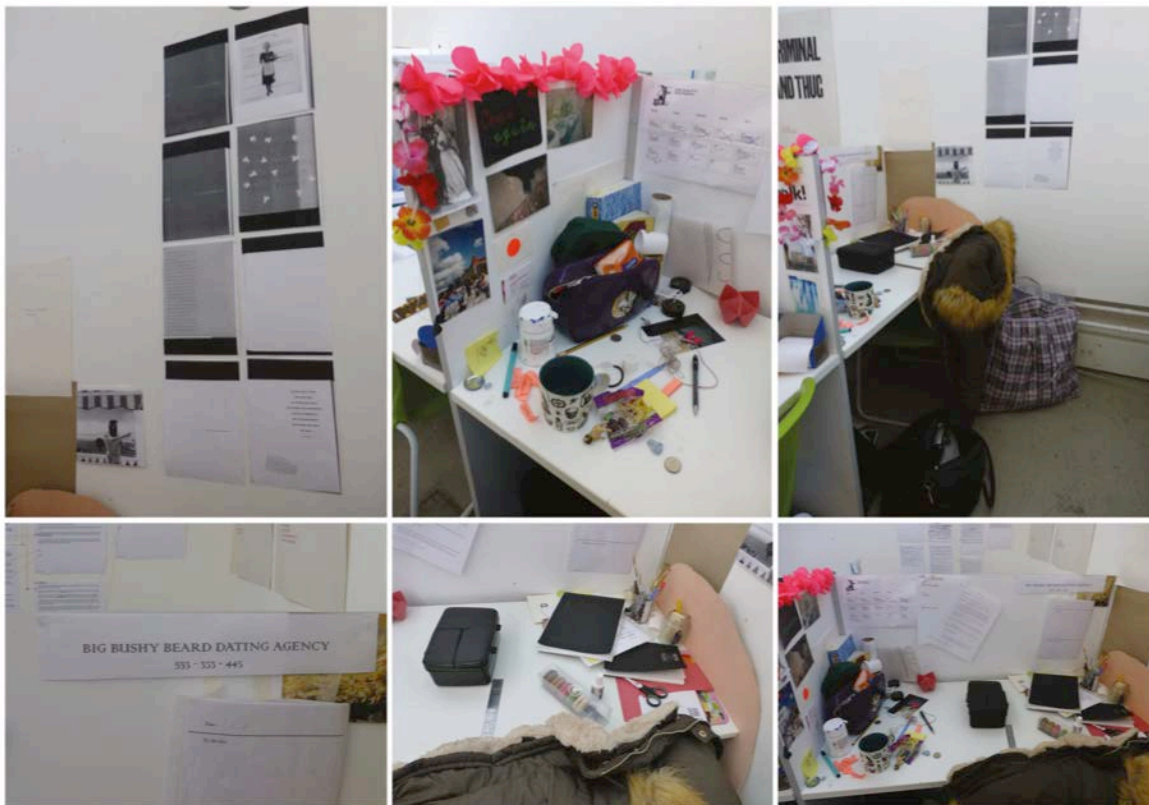


Student 'T's' keywords	Student 'R's' keywords	Student 'J's' keywords
<ul style="list-style-type: none"> <li>• Office</li> <li>• Ceiling tiles</li> <li>• Space (large)</li> <li>• Windows</li> <li>• Views</li> <li>• Wood floors</li> <li>• Lofty</li> <li>• Open</li> <li>• Free</li> <li>• Social</li> <li>• Blank canvas</li> <li>• Ill-equipped</li> <li>• Unsettled</li> <li>• Minimal</li> <li>• Shop-like? Retail unit</li> <li>• A unit</li> <li>• A cube</li> <li>• Block</li> <li>• Exposed</li> <li>• Flowing</li> </ul>	<ul style="list-style-type: none"> <li>• Spacious</li> <li>• Busy</li> <li>• Friendly atmosphere</li> <li>• Little to none desk space – had to work on the floor</li> <li>• Massive windows!! (but didn't feel exposed!)</li> <li>• Limited on what you could do – but big enough to experiment in</li> <li>• Open</li> <li>• Office at the front – like reception</li> <li>• Little white space – not like R building</li> <li>• Place for eating – kitchen too ☺</li> <li>• Airy</li> <li>• Echo</li> </ul>	<ul style="list-style-type: none"> <li>• Themes</li> <li>• Disorientating</li> <li>• Invasion</li> <li>• New</li> <li>• Awkward</li> <li>• Altering</li> <li>• Alien</li> <li>• Light</li> <li>• Space</li> <li>• Quieter</li> <li>• Busier</li> <li>• Overwhelming</li> <li>• Complicated</li> <li>• Colourful</li> </ul>

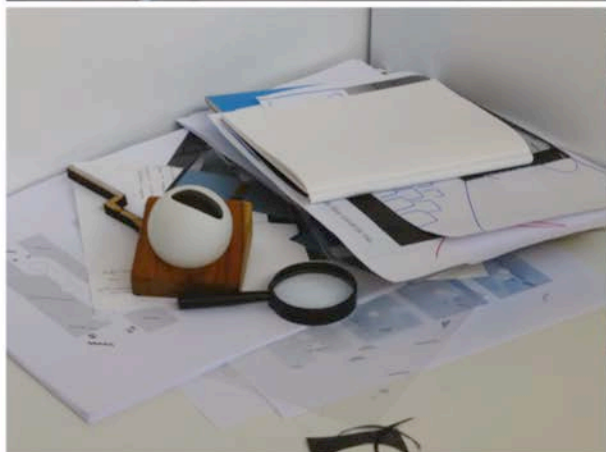
13.20 Week 4 / Observational desk photography: Jill



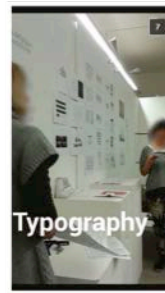
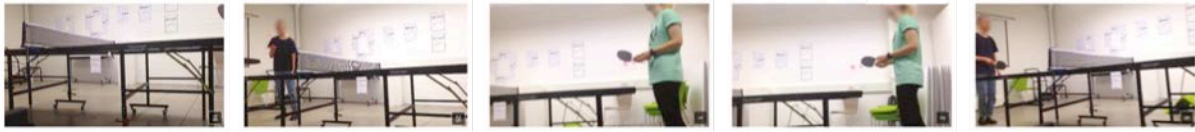
13.21 Week 4 / Observational desk photography: Robyn



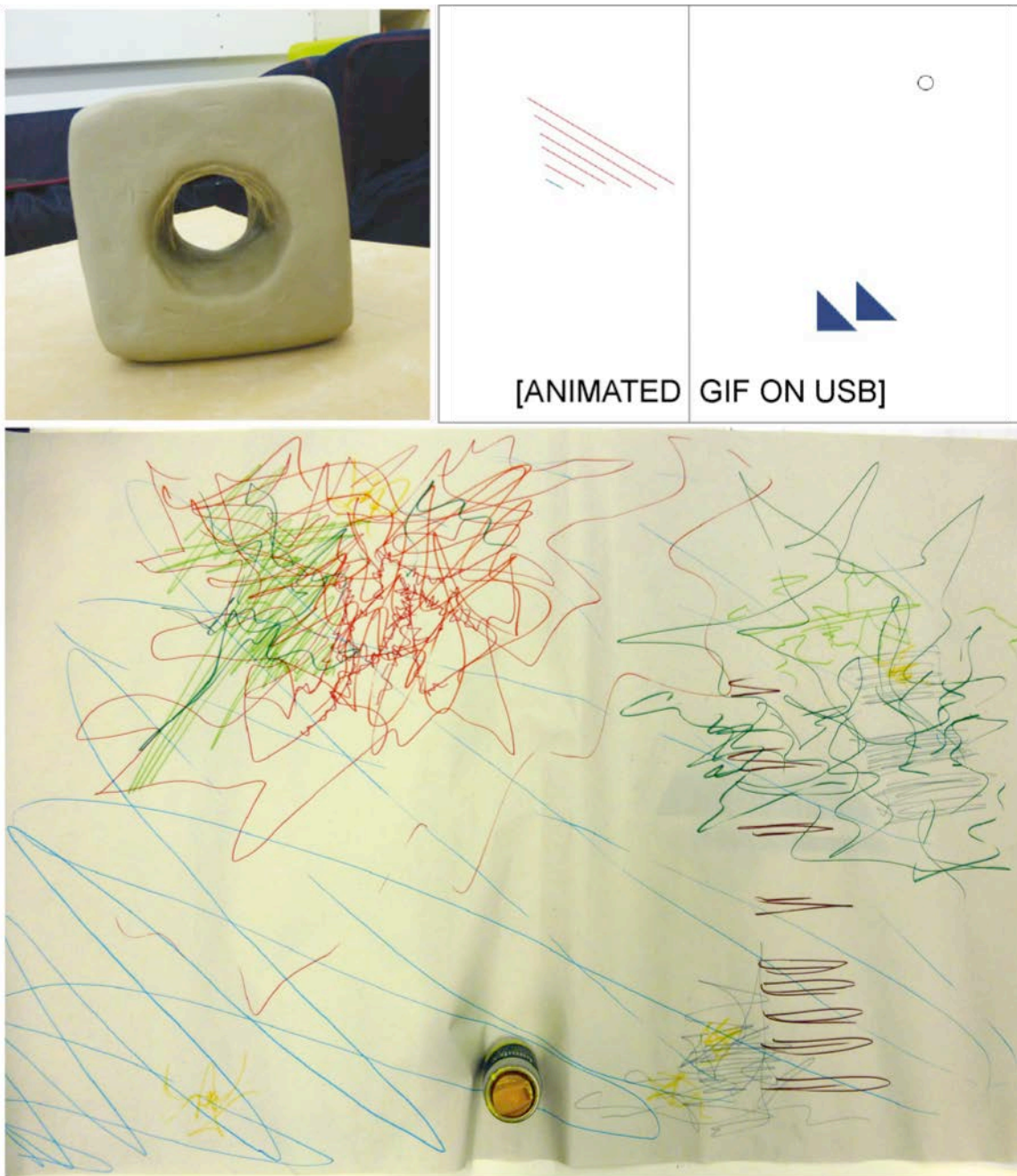
13.22 Week 4 / Observational desk photography: Toby



13.23 Week 4 / Snapchats®



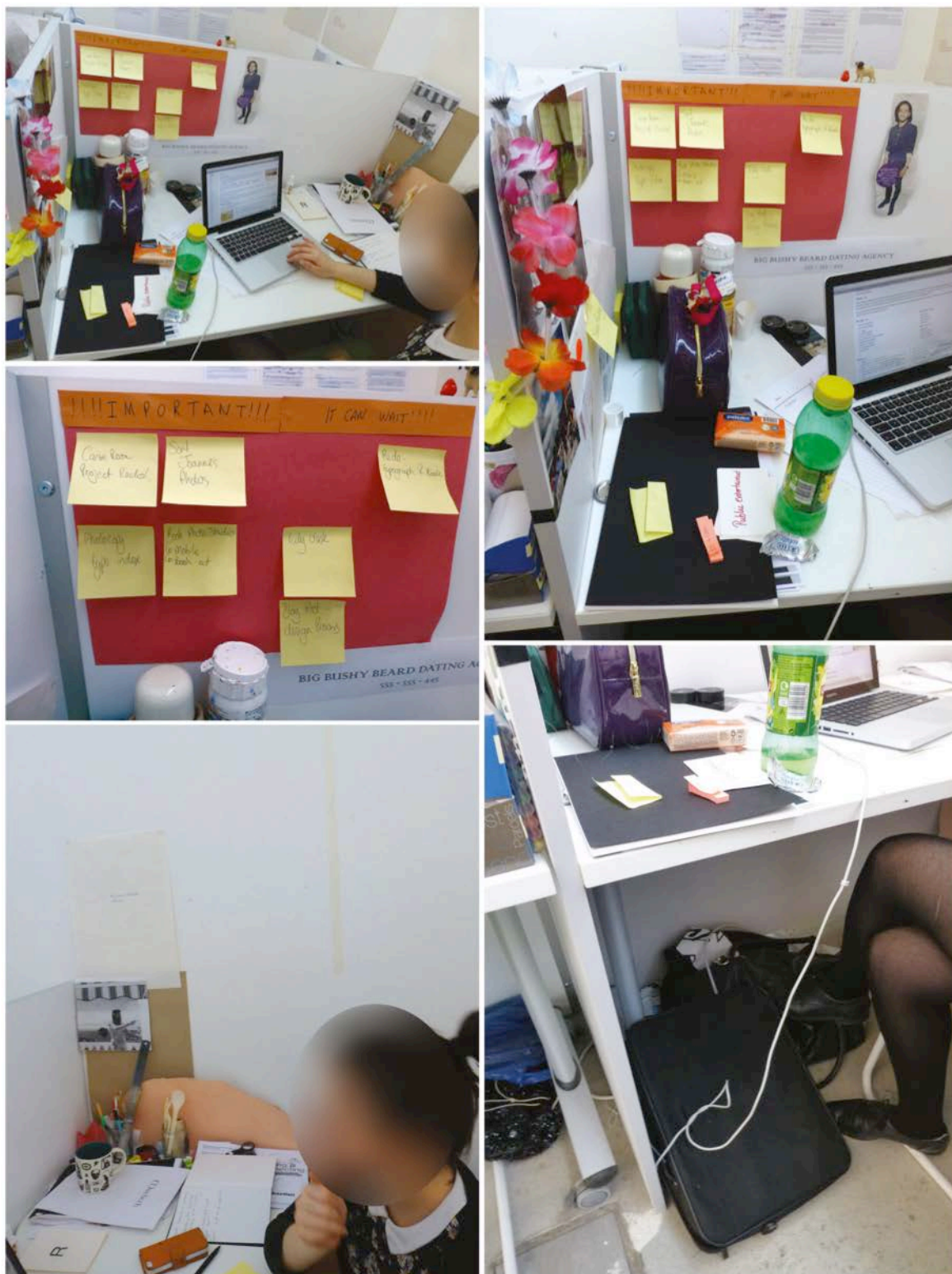
13.24 Week 5 / Sonic mapping artefacts



13.25 Week 5 / Observational desk photography: Jill

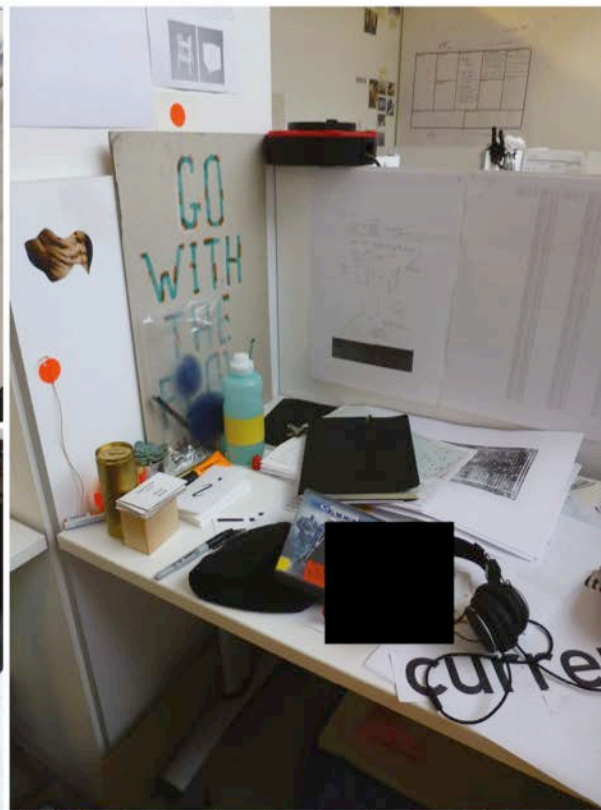


13.26 Week 5 / Observational desk photography: Robyn

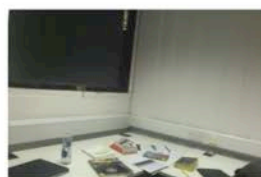
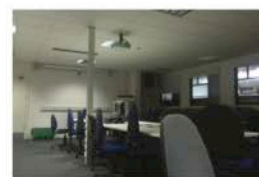
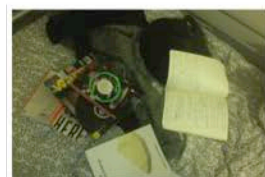
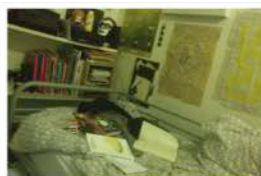
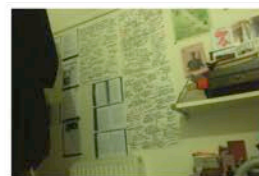
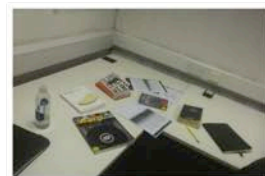
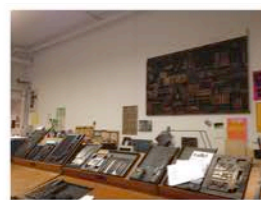
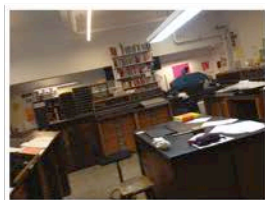
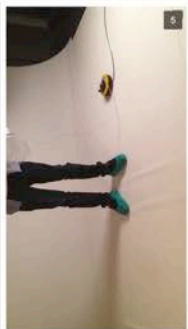
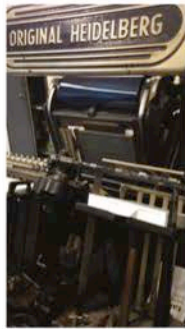
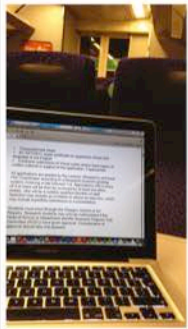




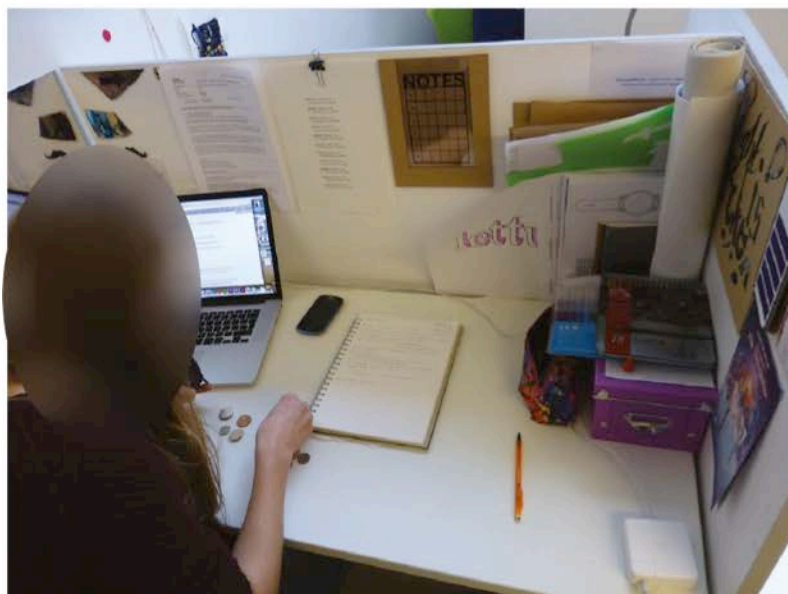
13.27 Week 5 / Observational desk photography: Toby



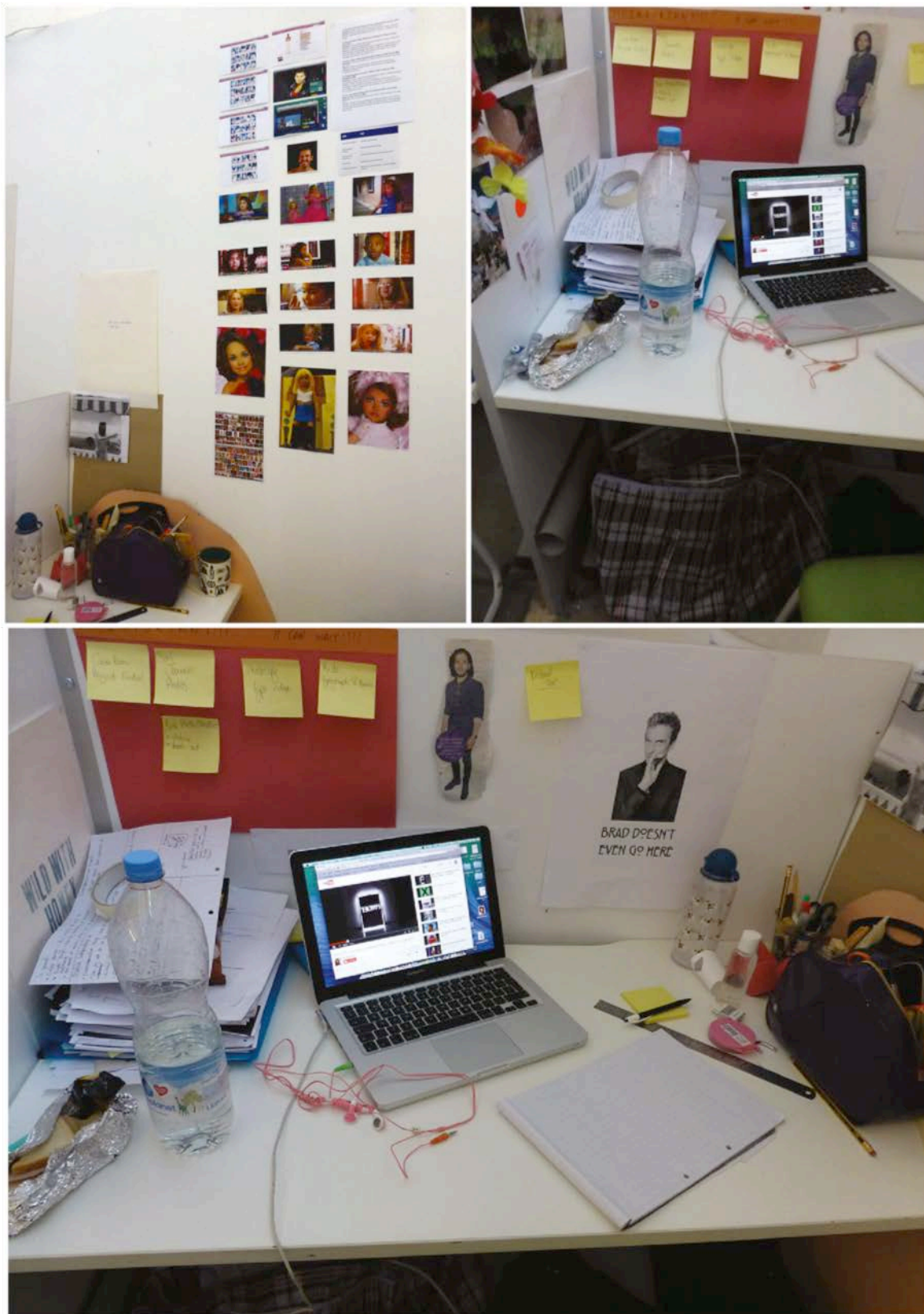
13.28 Week 5 / Snapchats®



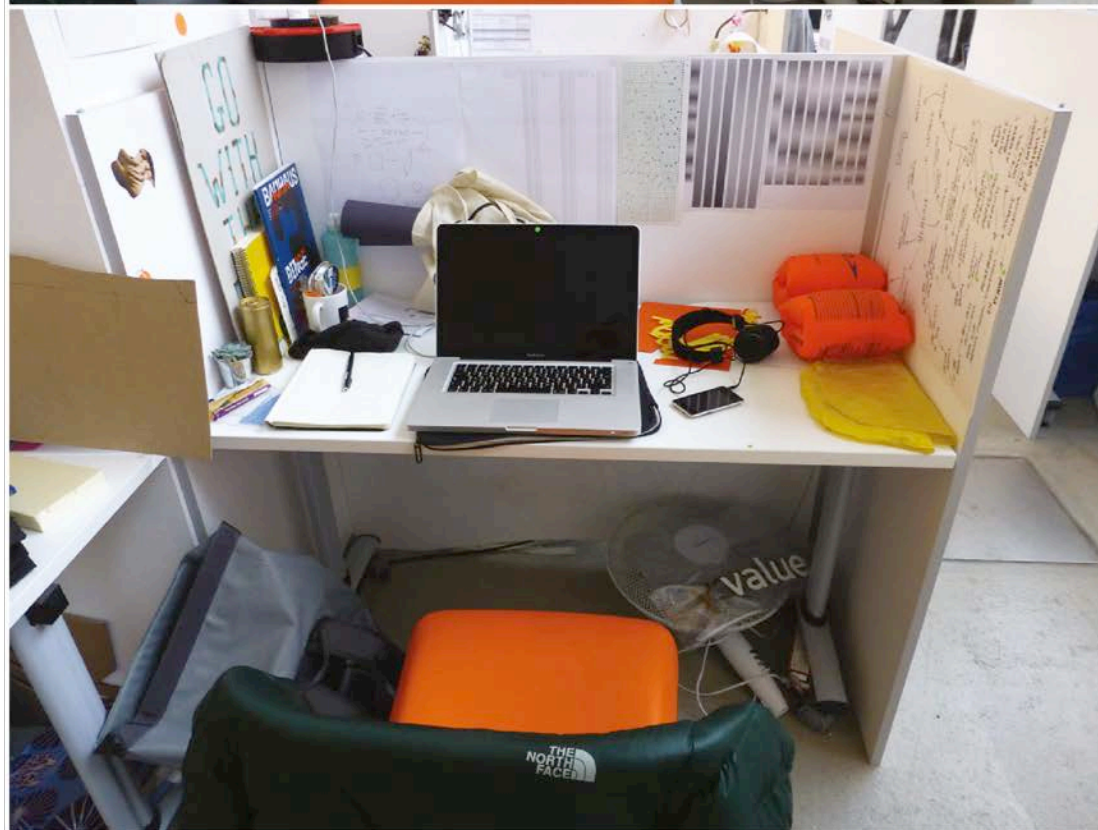
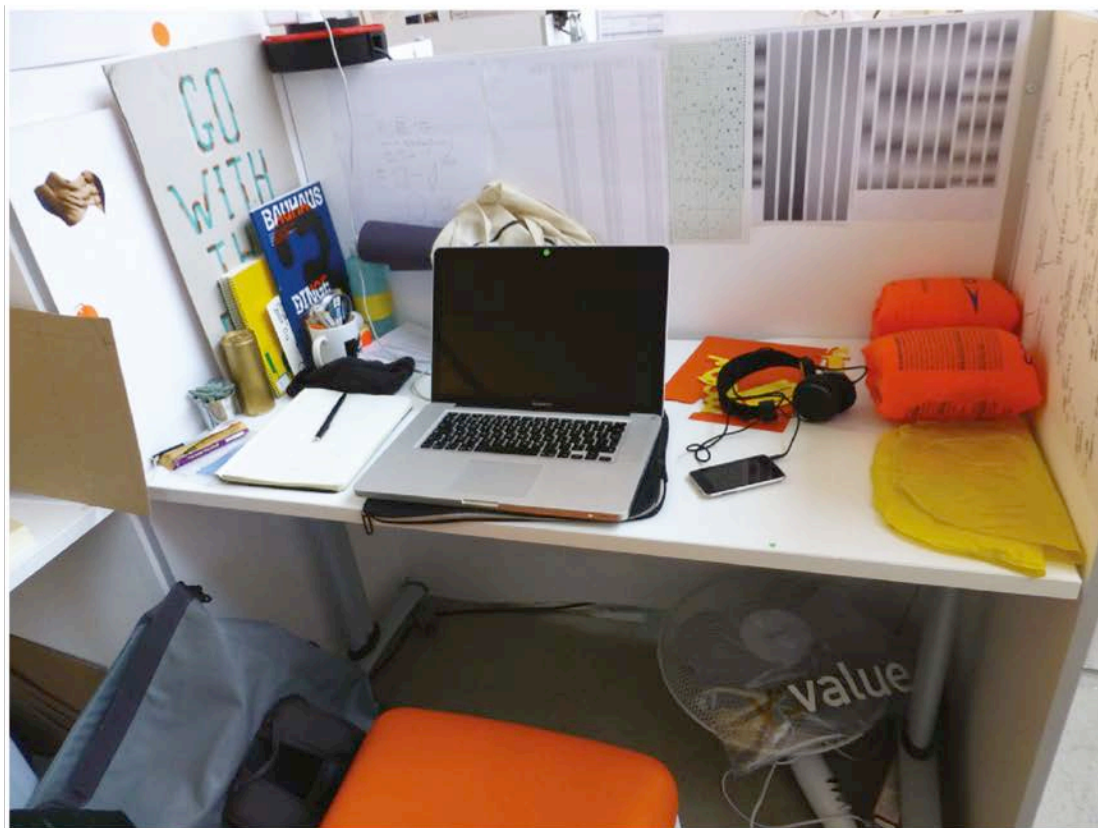
13.29 Week 6 / Observational desk photography: Jill



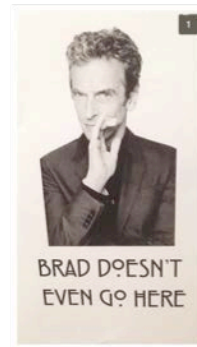
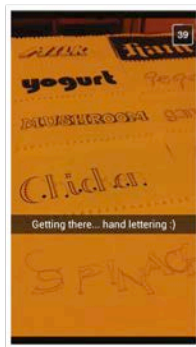
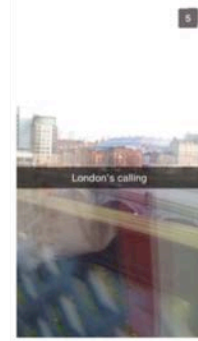
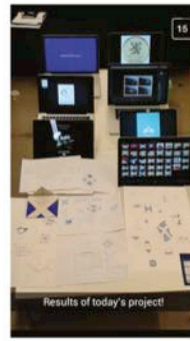
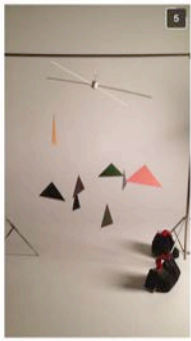
13.30 Week 6 / Observational desk photography: Robyn



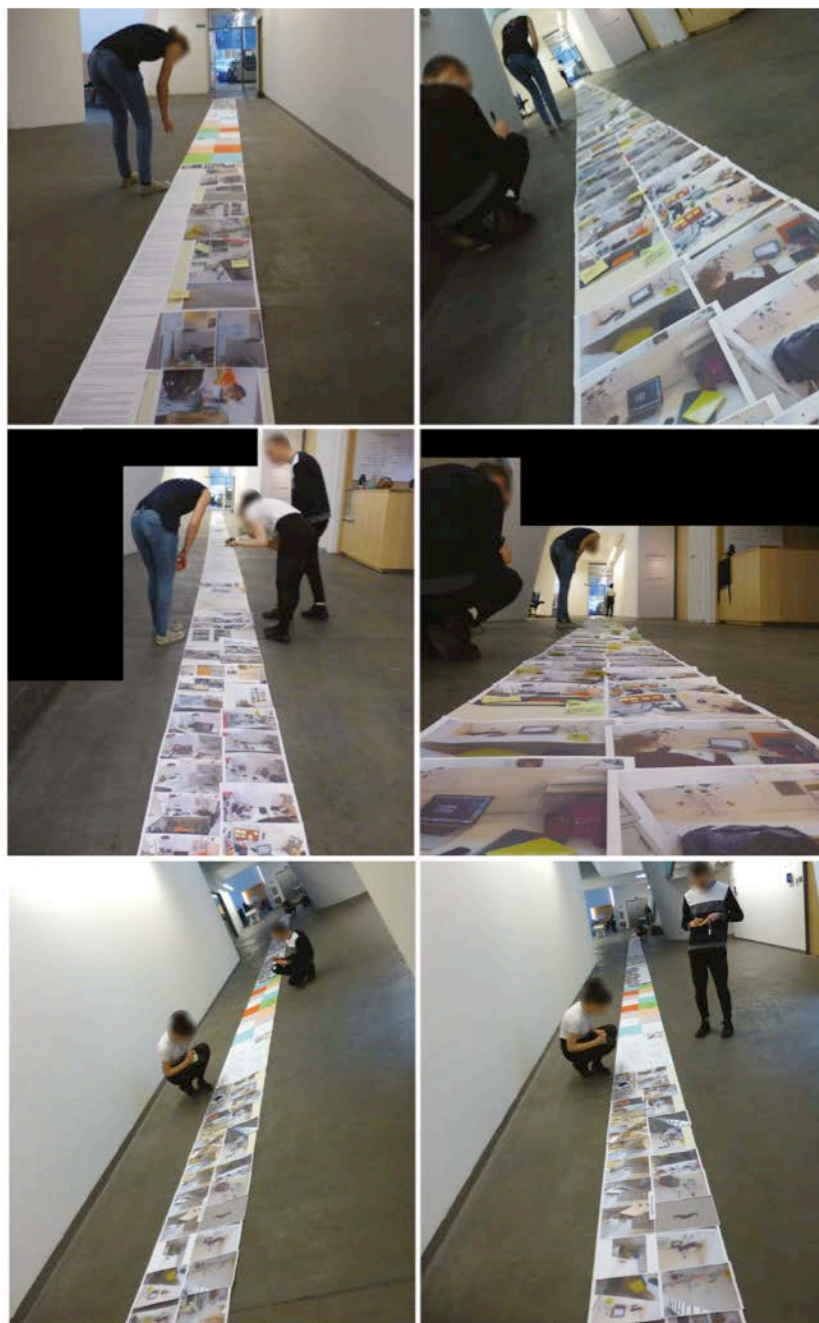
13.31 Week 6 / Observational desk photography: Toby



### 13.32 Week 6 / Snapchats®



13.33 Week 7 / Research rug photography



### 13.34 Week 7 / Research rug Post-It® note reflections

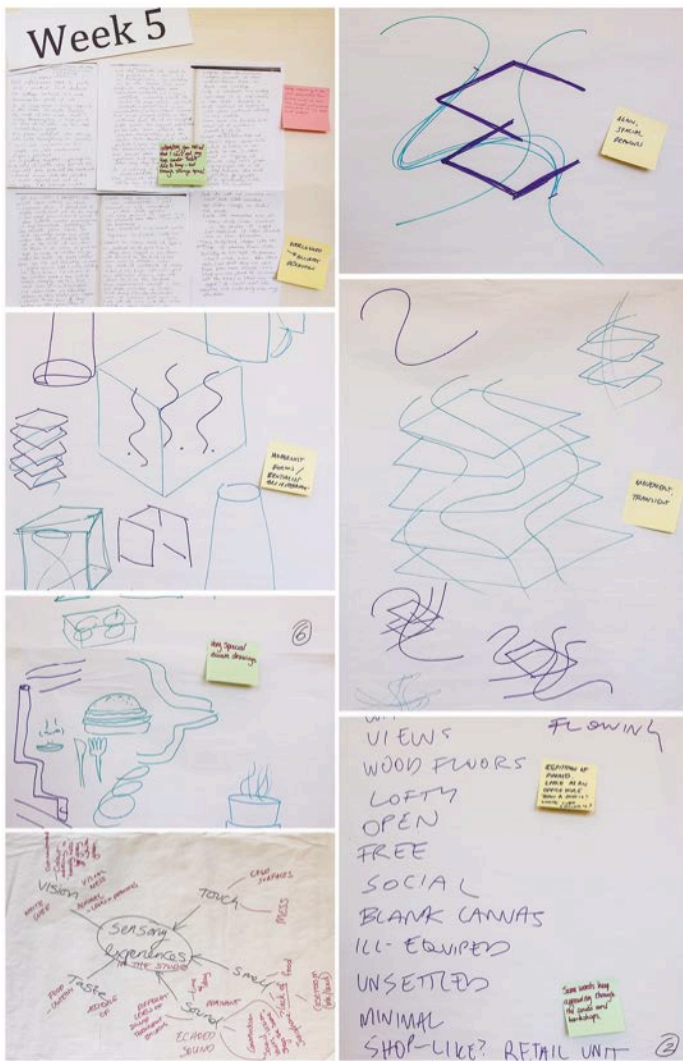


- "Modernist forms/brutalist architecture."
- "Movement, transient."
- "Again spatial drawings."
- "Form and movement permeating sound."
- "Interesting you notice that I can't get my legs under the table due to bags – not enough storage space!"
- "Really interesting to see your observations from further back, we have very focused and personal connections to our desk and studio."
- "Overlooked, accurate description."
- "Headphones/zoning out of studio space."
- "Modernist forms, minimal."
- "Feel like test subjects."
- "Very bare and white – (clean). See progression to being lived in."
- "Do we use these books often?"
- "Immaculate compared to now!"
- "Looking back I feel like we were all quite negative about our space."
- "Have I grown more used too or more fond/comfortable?"
- "Similar shapes in all drawings"
- "Spatial sounds, echoes"
- "Snapchats® are a great glimpse of time and activity!"
- "Snapchats® are a great way of capturing the social aspect of studio."
- "Love reading this back. Seeing what we said, what we agreed with / think now."
- "Case room appreciation."
- "Settling into studio."
- "Even though we use studio a lot – nice to see us out of desk space."
- "Both Snapchats® new additions to our desks."



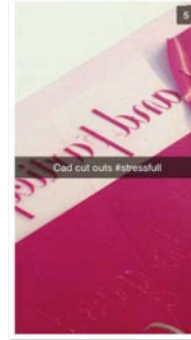
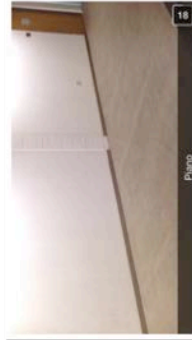
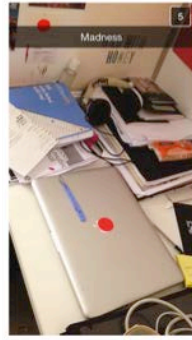
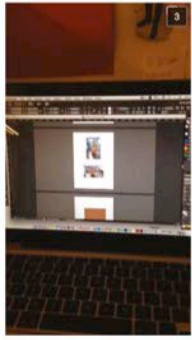


- "Interesting juxtapose between digital and hands-on design."
- "Mess in every space, so chaotic. How do I work like this???"
- "Showing the social aspect of studio – even though desks cramped, isolating. We always chat to each other."
- "Maybe compensates for the buildings isolated spaces."
- "Procrastination, community."
- "Height of building."
- "Digital emphasis."
- "No laptop. Feeling not at home? Nerves at beginning of term?"
- "Organised, things are thoughtfully place."
- "More place making. Going digital, data."
- "Homely, DVD/domestic?"
- "More mess. Chaotic or homely?"
- "Reminds me of my desk at foundation course."
- "Not really thinking about desk appearance."
- "Digital focus."
- "Same course, different ways of working, different desks."
- "Hardly any change. Am I happy with it now?"
- "Digitally informed work."
- "Lots going on, working different places, MTV fame getting to our heads."
- "Team efforts, group interaction, community."
- "Starting to see the community and "family" bond."
- "Transforming the studio."
- "At first glance whose desk is whose? So similar!"



- "So much mess!"
- "Settling in."
- "Repetition of phrases. Space as an office more than a studio? White cube & gallery?"
- "Some words keep appearing through the convos and workshops."
- "Very spatial aware drawings."

13.35 Week 7 / Snapchats®



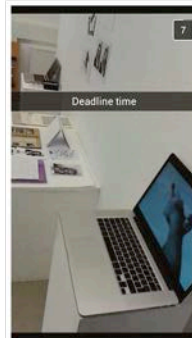
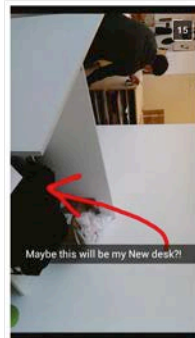
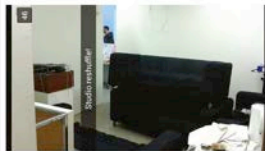
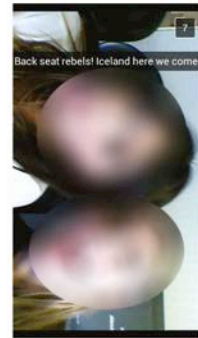
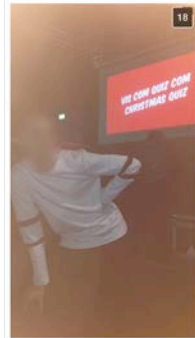
13.36 Week 8 / Critical event sensory drawings: Communal area



13.37 Week 8 / Critical event sensory drawings: Studio with Plantasia music



13.38 Week 8 / Snapchats®



### 13.39 Post-case study / Reflective individual interviews

#### Part 1

1. Please describe any changes, if any, that have occurred in the studio since we conducted the research activities. Why did these changes come about? How did you work with these changes?
2. Please describe what you see, or notice the most, about your own studio workspace now. What does your workspace reveal about you or your peers?
3. Please describe any comfort or discomfort you have encountered in the studio since we conducted the research activities. How did you work with this?
4. Please describe any changes, if any, that have occurred in your own creative practice. In what ways has your work or process stayed similar or changed? What did you learn?
5. Please describe your personal experiences or observations of the social community of the studio. What do notice the most now?
6. What insights have you developed overall from your participation in this project? To what extent has this impacted on the development of your thinking and practice now? What did you learn or take away from this experience overall? Do you have any recommendations in terms of future interventions of this kind?

---

#### Part 2

1. Please read the short transcript below. Reflecting back on this transcript now - what does it reveal to you?

*Lorraine: If we brought the Case Room in here [the letterpress room], and you had both in the one space what would that do?*

*Robyn: I don't think that would work.*

*Lorraine: Why?*

*Robyn: I think it's quite nice that its predominantly graphics that use it so it's kind of like our thing.*

*Lorraine: It's your private little enclave?*

Jill: You feel like...

Robyn: Escapism I think it is. You get out the studio.

Jill: You get out there and you achieve something. You come out the Case Room and you've got all this stuff in here. I don't know...

*Lorraine: Is it more of a process in there?*

Jill: It's the same if you go down to the woodwork shop or something. I'm going to go to the woodwork shop and come out with something that I've made or that I've got to do.

Toby: There's a certain kind of trepidation, like, when you're going there like nerves – am I going to make something good or not? Then you make it or get to point where you come out with a piece of work, whereas when you come into the studio every day, there is no motivation to be necessarily like... I've got three hours here to do something, when you've got the full day. Usually I just end up spending half the day thinking, whereas if you go somewhere like the Case Room you've got everything laid out.

Jill: Use what's there. I think when you're in that room its very much all about that.

Robyn: And I think it's a good source as well.

2. Please read the short transcript below. Reflecting back on this transcript now — what does it reveal to you? What alternative courses of action may have been possible?

Jill: I think that's the thing with music. You'll never get something that everyone's happy with but at the same time is having some music better than having chaotic noise? Or different stuff? I guess it just depends on whether you are the kind of person who can zone out of music or whether you can zone out of background noise but everyone's different.

Luisa: Even if in the studio it would be like overlaying the original noise. Especially the stuff from the canteen cos you are going to hear it and the music they always play.

*Lorraine: Oh right. You can hear their music?*



Luisa, Toby: Yeah.

Luisa: Like more so probably in illustration cos we're nearer that [space] but you can hear it so loud and it is so annoying.

Mark: As soon as I'm underneath the second year you just hear Shakira blaring...

Luisa: Even when the door is closed you can hear it all the time.

Jill: I can hear it on my desk which is the furthest desk in graphics away from the..., but I can still hear it. It's just the issue that won't ever be solved in this building I don't think.

*Lorraine: They could just turn it down.*

Jill: That as well!

*Lorraine: Have you asked them?*

Luisa: No, I haven't actually.

Toby: I'm too scared to ask.

3. Please read the short transcript below. Reflecting back on this transcript now - what does it reveal to you?

Robyn: I think sometimes when you are using big bits of paper or loads of little cut-out's the desk isn't big enough for the whole thing to be nice and neat. But then when it's encroaching on other peoples, other studios...

*Lorraine: To a certain degree, in this area you couldn't do what I call open-ended mess where you could be creative and you could leave it. Or do you feel you have to put it all away afterwards.*

Robyn: The green room, which I was using for my last project but I did get told off that it's not a project space but then again it was massive shapes I was making and I couldn't do that at my desk, and someone else is working in here.

Jill: I wouldn't feel comfortable sat out with my work in this area because this area is used for...

*Lorraine: You would worry?*

Jill: Yes, people eat and chat and do tutorials.

Robyn: When I was doing stuff, I felt kind of I shouldn't be here, sort of.

*Lorraine: A bit self-conscious about working in that area?*

Robyn: Yes.

Toby: There really is like no large workspaces anywhere that aren't used for something else. Like this is the projection room. The green space is also the projection room and people book it. They are expecting to come in and use it so there is no space you can do big work.

Robyn: That's what the building in general is missing cos they had a project space...

Toby: It's such a big building though.

Robyn: And it's been changed to offices.

Jill: Yeah, the project spaces are now offices. And we've got a couple of seminar rooms but as students we're not allowed to book them. Cos last year I was booking them, and E, our tutor would book them for me and I would just go in and use them. I did some animation and stuff in it. I loved doing that.

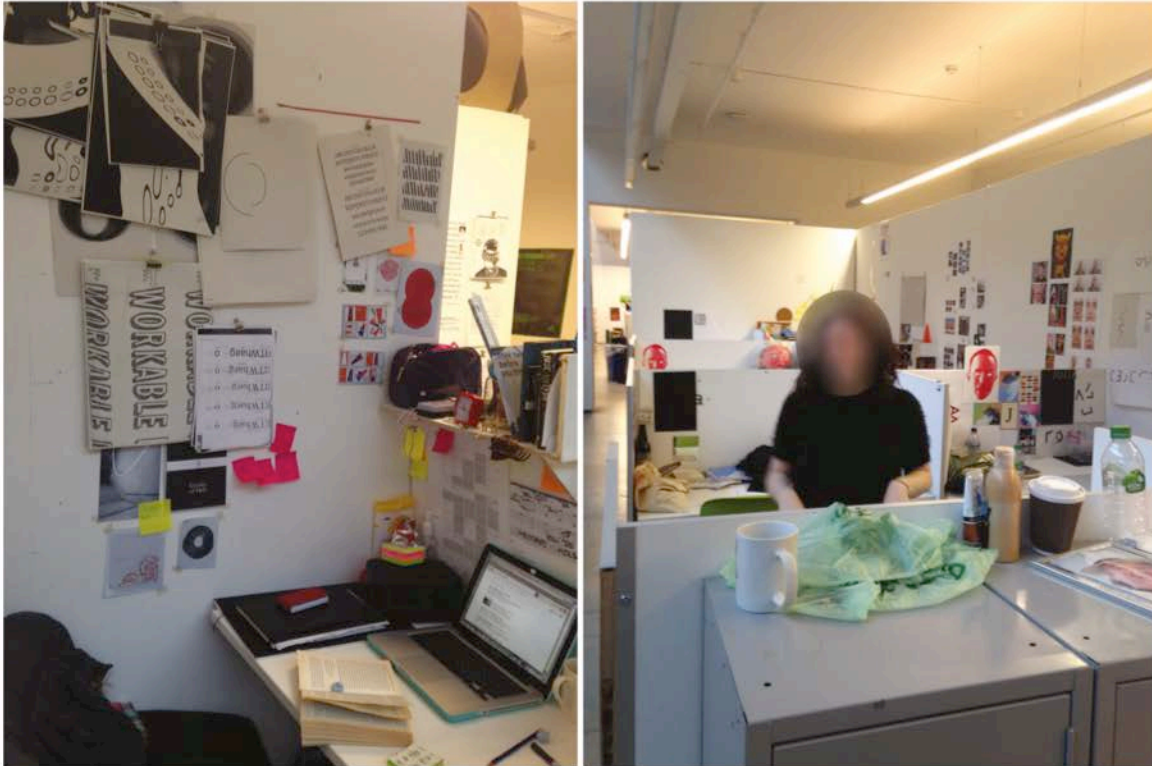
*Lorraine: It gave you the space to work.*

Jill: But they have changed rules and now you can't do that. The one around the corner - I sneak into there quite a lot. It's empty so, often if it's open I'll just go in and use it anyway. But there needs to be a way we should be able to book them really. Obviously, tutors and stuff have priority and if it's something like... but if a space is there why can't we use it?

13.40 Post-case study / Observational desk photography: Jill



13.41 Post-case study / Observational desk photography: Robyn



13.42 Post-case study / Observational desk photography: Toby



### 13.43 Table of details 1

Case Study 1: An art school in the UK					
Reflective workshop activities as group members	Focus group: Questionnaire	Focus group: Drawing on paper	Focus group: Place and artefacts	Logo workshop	Focus group: Sonic mapping
Tools used	Consent form, Questionnaire and 'electoral' box	A4/A3 coloured paper, markers  Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera	Students' own artefacts  Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera	Butcher paper, markers, wall space  Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera	Students' own 'sonic maps'  Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera
Participating students	Robyn, Jill and Toby / Lorraine	Robyn, Jill and Toby / Lorraine	Robyn, Jill and Toby / Lorraine	Robyn, Jill and Toby / Lorraine	Robyn, Jill and Toby / Lorraine
Research objectives	<ul style="list-style-type: none"> <li>To gain a sense of orientation in the first research activity</li> <li>To identify recurrent 'baseline' issues &amp; topics, positive and negative experiences</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of sensory affect within the studio</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To identify recurrent 'baseline' issues &amp; topics, positive and negative experiences</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of place-making within the studio</li> <li>To build upon the students' growing objective awareness of their 'sense of place' in studio</li> <li>To collate evidence of students' subjective accounts of their practice and studio learning</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of sensory affect within the studio through practice</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To identify recurrent issues &amp; topics, positive and negative experiences</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of sound within the studio through practice</li> <li>To build upon the students' growing objective awareness of sound in the studio</li> <li>To identify sound as a recurrent issue</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Reactive to the questionnaire</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes perceptions, feelings, ideas</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Reactive to the focus group</li> <li>Social / sound interactions &amp; interruptions</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes perceptions, feelings, ideas</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio 'mess'</li> <li>Reactive to the task</li> <li>Artefacts</li> <li>Visual studio culture</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Practice</li> <li>Reactive</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes perceptions, feelings, ideas</li> <li>Architecture, sound, people</li> <li>Holistic</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Reactive</li> <li>Natural studio sound</li> <li>Non-reactive to the recorder</li> <li>Social interactions</li> </ul>
Refer to appendices sections	<p><u>Appendix A:</u> 13.3</p> <p><u>Appendix B:</u> 17.1, 17.2, 17.10</p>	<p><u>Appendix A:</u> 13.9, 13.18, 13.36, 13.37</p> <p><u>Appendix B:</u> 17.4, 17.9</p>	<p><u>Appendix B:</u> 17.3</p>	<p><u>Appendix A:</u> 13.18</p> <p><u>Appendix B:</u> 17.4</p>	<p><u>Appendix A:</u> 13.24</p> <p><u>Appendix B:</u> 17.5</p>

### 13.44 Table of details 2

Case Study 1: An art school in the UK			
Reflective workshop activities as group members	Focus group: Video filming	Focus group: Reflective rug	Student-led workshop
Tools used	Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera	28m long research paper 'rug' with all printed data, post-it notes  Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera	A4/A3 coloured paper, markers  Speakers and Macbook, 'Plantasia' YouTube sound clip  GoPro film  Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S)  GoPro® video camera
Participating students	Robyn, Jill and Toby / Lorraine	Robyn, Jill and Toby / Lorraine	Robyn, Jill and Toby / Lorraine
Case Study Research objectives	<ul style="list-style-type: none"> <li>To document behaviours</li> <li>To document practical methods, classes and play</li> <li>To document the students' studio learning, practice, use of space and their community of practice</li> <li>To build upon the students' growing objective awareness of their 'sense of place' in studio</li> <li>To collate evidence of students' subjective accounts of their practice and studio learning</li> <li>To provide the students' opportunity to direct the research themselves</li> </ul>	<ul style="list-style-type: none"> <li>To recall critical events and record genuine reflections longitudinally</li> <li>To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>To identify recurrent themes</li> <li>To produce meaning of sensory affect and studio learning</li> </ul>	<ul style="list-style-type: none"> <li>To recall critical events and record genuine reflections</li> <li>To reflect these back to their peers for further dialogue and verification</li> <li>To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>To identify recurrent themes</li> <li>To produce meaning of sensory affect and studio learning</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Practice</li> <li>Reactive</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes, perceptions, feelings, ideas</li> <li>Studio learning</li> <li>Social interactions</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Reactive</li> <li>Architecture</li> <li>Timeline</li> <li>Holistic</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes, perceptions, feelings, ideas</li> <li>Studio learning</li> <li>Sense of place</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Practice</li> <li>Reactive</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes, perceptions, feelings, ideas</li> <li>Studio learning</li> <li>Social / sound interactions &amp; interruptions</li> <li>Architecture</li> </ul>
Refer to appendices sections	<u>Appendix B:</u> 17.6	<u>Appendix B:</u> 17.7, 17.8	<u>Appendix B:</u> 17.9

13.45 Table of details 3

Case Study 1: An art school in the UK	
Reflective workshop activities as group members	Focus group
Tools used	<p>Snapchat 'posters', post-it notes</p> <p>Lead researchers' own mobile camera phone, Mobile phone Smart Voice app (Samsung S6)</p> <p>GoPro® video camera</p>
Participating students	Robyn, Jill and Toby / Lorraine
Research objectives	<ul style="list-style-type: none"> <li>• To recall critical events and record genuine reflections longitudinally</li> <li>• To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>• To identify recurrent themes</li> <li>• To produce meaning of sensory affect and studio learning</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>• Enthusiastic</li> <li>• Sub-conscious</li> <li>• Natural studio behaviours</li> <li>• Reactive to the interview</li> <li>• Studio practice and learning</li> <li>• Genuine reflection</li> </ul>
Refer to appendices sections	<u>Appendix B:</u> 17.20



### 13.46 Table of details 4

Case Study 1: An art school in the UK						
Reflexive activities as individuals	Video filming	Snapchat® mobile app	Photography	Observational field notes / transcript margin notes	Sound recording	Reflective interviews
Tools used	GoPro® video camera, chest, head and wrist harness, 'selfie' stick	Snapchat® mobile app installed on students own mobile phone	Lead researchers' own mobile camera phone (Samsung S6), Sony Cybershot DSC-W830 compact camera	Lead researchers own notebook	Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S), Smart Voice app (Samsung S6)	Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6)
Participating students	Robyn, Jill and Toby	Robyn, Jill and Toby	Lorraine	Lorraine	Lorraine	Robyn, Jill and Toby / Lorraine
Research objectives	<ul style="list-style-type: none"> <li>To film behaviours</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To document practical methods, classes and play</li> <li>To document the students' studio learning, practice, use of space and their community of practice</li> </ul>	<ul style="list-style-type: none"> <li>To document behaviours</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To document practical methods, classes and play</li> <li>To document the students' studio learning, practice, use of space and their community of practice</li> </ul>	<ul style="list-style-type: none"> <li>To represent communities by recording scenes</li> <li>To highlight studio experiences</li> <li>To document evidential images of reality</li> </ul>	<ul style="list-style-type: none"> <li>To recall and record behaviours, activities and events</li> <li>To enhance other methods of data collection</li> <li>To produce meaning and evidence of studio culture and learning</li> </ul>	<ul style="list-style-type: none"> <li>To evidence transcripts</li> <li>To record sensory affect</li> <li>To supplement other methods of data</li> </ul>	<ul style="list-style-type: none"> <li>To recall critical events and record genuine reflections</li> <li>To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>To identify recurrent themes</li> <li>To produce meaning of sensory affect and studio learning</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Self-conscious</li> <li>Unnatural studio behaviours</li> <li>Reactive to the camera</li> <li>Social interactions</li> <li>Habits and rituals</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Reactive &amp; non-reactive to the camera</li> <li>Social interactions</li> <li>Habits and rituals</li> </ul>	<ul style="list-style-type: none"> <li>Natural studio 'mess'</li> <li>Non-reactive to the camera</li> <li>Artefacts</li> <li>Visual studio culture</li> </ul>	<ul style="list-style-type: none"> <li>Natural studio behaviours</li> <li>Natural studio 'mess'</li> <li>Non-reactive</li> <li>Habits and rituals</li> </ul>	<ul style="list-style-type: none"> <li>Sub-conscious</li> <li>Natural studio sound</li> <li>Non-reactive to the recorder</li> <li>Social interactions</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Reactive to the interview</li> <li>Studio practice and learning</li> <li>Genuine reflection</li> </ul>
Refer to appendices sections	-	Appendix A: 13.8, 13.13, 13.17, 13.23, 13.28, 13.32, 13.35, 13.38	Appendix A: 13.4, 13.5, 13.6, 13.7, 13.10, 13.11, 13.12, 13.14, 13.15, 13.16, 13.20, 13.21, 13.22, 13.25, 13.26, 13.27, 13.29, 13.30, 13.31, 13.33	Appendix A: 15.1	Appendix A: 16.1, 16.2	Appendix B: 17.11, 17.12, 17.13

13.47 Table of details 5

Post-Case Study 1: An art school in the UK			
Post - Case Study	Reflexive activities as individuals	Reflective interviews	Photography
	Tools used	Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6)  GoPro® video camera	Lead researchers' own mobile camera phone (Samsung S6), Sony Cybershot DSC-W830 compact camera
	Participating students	Robyn, Jill and Toby / Lorraine	Lorraine
	Research objectives	<ul style="list-style-type: none"> <li>• To recall critical events and record genuine reflections longitudinally</li> <li>• To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>• To identify recurrent themes</li> <li>• To produce meaning of sensory affect and studio learning</li> </ul>	<ul style="list-style-type: none"> <li>• To represent communities by photographing scenes</li> <li>• To highlight studio experiences</li> <li>• To document evidential images of reality</li> </ul>
	Response keywords	<ul style="list-style-type: none"> <li>• Enthusiastic</li> <li>• Sub-conscious</li> <li>• Natural studio behaviours</li> <li>• Reactive to the interview</li> <li>• Studio practice and learning</li> <li>• Genuine reflection</li> </ul>	<ul style="list-style-type: none"> <li>• Natural studio 'mess'</li> <li>• Non-reactive to the camera</li> <li>• Artefacts</li> <li>• Visual studio culture</li> </ul>
	Refer to appendices sections	<p><u>Appendix A:</u> 13.39</p> <p><u>Appendix B:</u> 17.14, 17.15, 17.16, 17.17, 17.18, 17.19</p>	<p><u>Appendix A:</u> 13.40, 13.41, 13.42</p>

## 14 CASE STUDY 2: A college of art in Australia

### 14.1 Ethical approval

[REDACTED] HUMAN RESEARCH ETHICS COMMITTEE

17-

Mar-2015

Dear Mrs Marshalsey

I write further to your application for ethical clearance for your project PR: An investigation of the experiential impact of sensory affect in contemporary Communication Design studio education." ([REDACTED] Ref No: [REDACTED]/02/15/HREC). This project has been considered by Human expedited review 2.

The Chair resolved to grant this project conditional ethical clearance, subject to you resolving the following matters:

As per the expectations articulated in the National Statement on Ethical Conduct in Human Research (2007) and Booklet 8 of the [REDACTED] Research Ethics Manual, because of the prior review by another HREC, this research has been subject to a special administrative review.

Please provide an assurance that the Manager, Research Ethics, [REDACTED] will be promptly notified if any adverse events occur or if any concerns or complaints are received about the ethical conduct of this research, or if the project is suspended or discontinued for any reason.

This decision was made on 17-Mar-15. Your response to these matters will be considered by Office for Research.

The ethical clearance for this protocol runs from 17-Mar-15 to 20-May-15.

Please forward your response to [REDACTED], Manager, Research Ethics, Office for Research, as per the details below.

Please refer to the attached sheet for the standard conditions of ethical clearance at [REDACTED], as well as responses to questions commonly posed by researchers.

It would be appreciated if you could give your urgent attention to the issues raised by the Committee so that we can finalise the ethical clearance for your protocol promptly.

Regards

[REDACTED]

Cc:

Researchers are reminded that the [REDACTED] Code for the Responsible Conduct of Research provides guidance to researchers in areas such as conflict of interest, authorship, storage of data, & the training of research students. You can find further information, resources and a link to the University's Code by visiting [http://policies.\[REDACTED\].pdf](http://policies.[REDACTED].pdf) Code%20for%20the%20Responsible%20Conduct%20of%20Research.pdf PRIVILEGED, PRIVATE AND CONFIDENTIAL

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Mar-2015

Dear Mrs Marshalsey

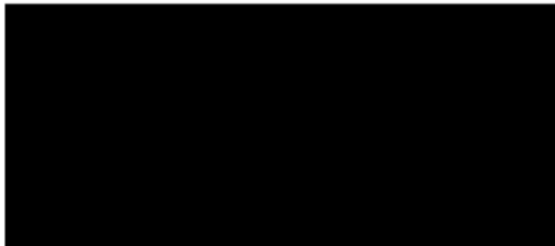
I write further to the additional information provided in relation to the conditional approval granted to your application for ethical clearance for your project "PR: An investigation of the experiential impact of sensory affect in contemporary Communication Design studio education." ( [REDACTED] Ref No: [REDACTED]/02/15/HREC).

This is to confirm receipt of the remaining required information, assurances or amendments to this protocol.

Consequently, I reconfirm my earlier advice that you are authorised to immediately commence this research on this basis.

The standard conditions of approval attached to our previous correspondence about this protocol continue to apply.

Regards



Cc:

Researchers are reminded that the [REDACTED] Code for the Responsible Conduct of Research provides guidance to researchers in areas such as conflict of interest, authorship, storage of data, & the training of research students.

You can find further information, resources and a link to the University's Code by visiting [http://policies.\[REDACTED\].au/pdf/Code%20for%20the%20Responsible%20Conduct%20of%20Research.pdf](http://policies.[REDACTED].au/pdf/Code%20for%20the%20Responsible%20Conduct%20of%20Research.pdf)

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Mar-2015

Dear Mrs Marshalsey

I write further to your application for a variation to your approved protocol "PR: An investigation of the experiential impact of sensory affect in contemporary Communication Design studio education." (Ref No: [REDACTED]/02/15/HREC). This request has been considered by the Office for Research.

The OR resolved to approve the requested variation:

Requested extension of clearance from 20/05/2015 to 30/10/2015

This decision is subject to ratification at the next meeting of the HREC. However, you are authorised to immediately commence the revised project on this basis. I will only contact you again about this matter if the HREC raises any additional questions or comments about this variation.

Regards



Cc:

Researchers are reminded that the [REDACTED] Code for the Responsible Conduct of Research provides guidance to researchers in areas such as conflict of interest, authorship, storage of data, & the training of research students.

You can find further information, resources and a link to the University's Code by visiting [http://policies.\[REDACTED\].pdf/Code%20for%20the%20Responsible%20Conduct%20of%20Research.pdf](http://policies.[REDACTED].pdf/Code%20for%20the%20Responsible%20Conduct%20of%20Research.pdf)

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## 14.2 Consent form

Lorraine Marshalsey, Glasgow School Of Art (UK) (l.marshalsey1@student.gsa.ac.uk) would like to conduct research that involves photography, recording audio and video, conducting formal and informal anonymous interviews, questionnaires and recording observations of participant behaviours. If you require further clarification or information on this doctoral study please contact Dr Madeleine Sclater, PhD Supervisor, Head of the Graduate School, Glasgow School Of Art (m.sclater@gsa.ac.uk) or Steve Rigley, Graphic Design Pathway Leader, Communication Design Department, Glasgow School Of Art (s.rigley@gsa.ac.uk).

This research may appear in printed publications, presentations, video, blogs, and academic papers or in any format required for PhD submission and in addition, subsequent academic papers.

To comply with the Data Protection Act 1998, I require your permission before I can conduct research involving you. To provide your consent to participating in this study, please consider the questions 1 to 5 below. Circle your response as appropriate then sign and date the form below. I will not use the research data collected for any other reason than for PhD purposes.

### Conditions of use

1. This form is valid for five years from the date of signing. Your consent will automatically expire after this time.
2. I will not re-use any images five years from the date of signing.
3. I will not include details or full names (which means first name and surname) of any person in an image on our website, on video, etc, without obtaining further consent.
4. You retain the right to withdraw from participation at any point, without giving a reason, during the study by informing the lead researcher, Lorraine Marshalsey.
5. All data will be securely stored, anonymous and encrypted where possible to protect identities.

Location of research: \_\_\_\_\_

Please circle your response below

1. May I include anonymised image/s of you (blurred or obscured for data purposes) in a research study within a broader PhD doctoral research project? Yes / No
2. May I include anonymised audio/video recordings of you in a research study within a broader PhD doctoral research project? Yes / No

3. May I conduct informal and anonymous interview/s with you, as a group participant partaking in a research study within a broader PhD doctoral research project? Yes / No
4. May I conduct informal and anonymous interview/s with you, as an individual partaking in a research study within a broader PhD doctoral research project? Yes / No
5. May I observe you, as an individual and as a member of a group in a research study within a broader PhD doctoral research project? Yes / No

Please note: websites, blogs and research papers can be viewed throughout the world, and not just in Australia but also in the United Kingdom, where UK law applies. By signing your details below, you fully consent to participating in this PhD doctoral research study, except where stated above.

Name: (in block capitals) \_\_\_\_\_

Course: \_\_\_\_\_

Contact email address: \_\_\_\_\_

Signature: \_\_\_\_\_

Date: \_\_\_\_\_

Lead researcher: Lorraine Marshalsey  
Course: PhD Design, Graduate School, Glasgow School Of Art  
Contact email address: l.marshalsey1@student.gsa.ac.uk

Signature: \_\_\_\_\_  
Date: \_\_\_\_\_

### 14.3 Week 1 / Questionnaire

Friday, 31st July 2015

(Gender, Age, Art School/College, Subject, Location)

3 Male, 3 Female, 20-41 years old, BDm Graphic Design, Graphic Design Major, Ground floor.

1. What is your subject specialism?
  
2. What year group are you currently in (please tick one)?
  - Undergraduate 1
  - Undergraduate 2
  - Undergraduate 3
  - Undergraduate 4
  - Postgraduate
  
3. How welcome do you feel in the ----- studio? Why?
  
4. How welcome do you feel in the studio (room -----) located in the ----- building? Why?
  
5. How welcome do you feel in the Mac/PC labs located in -----? Why?
  
6. Please describe your own working space in any of these studios.
  
7. Please describe what you see, or notice the most, about your studio/space.
  
8. Please describe your experience of smell in your studio/space.
  
9. Please describe your experience of materials or surfaces you touch in your studio/space.
  
10. Please describe your experience of sound in your studio/space.
  
11. Please describe your favourite area or space in the art school or university.
  
12. To what extent do you prefer: (please circle one)



- Hands-on traditional design techniques as a learning process?
- Hands-on digital design techniques as a learning process?
- Or both traditional and digital techniques as a learning process?

13. Please describe hands-on design techniques or practices you currently use or hope to use in the future? Why?

14. To what extent do you feel influenced or affected by your learning environment? Why?

15. To what extent do you prefer: (please tick one)

- Working in the studio?
- Working at home?
- Or both studio and home?

Why?

Thank you for your participation.

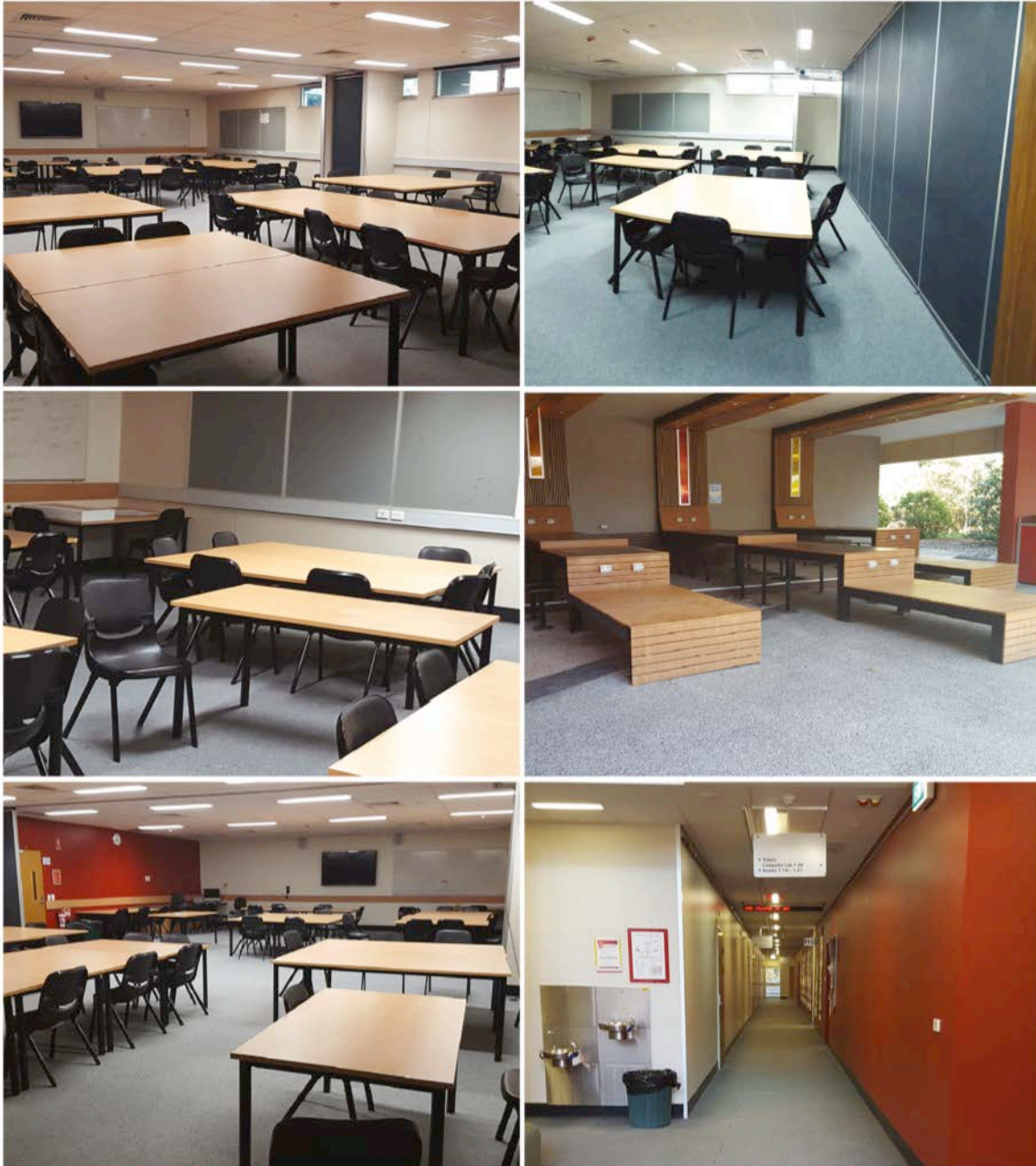
#### 14.4 Week 1 / Observational photography: Studio P



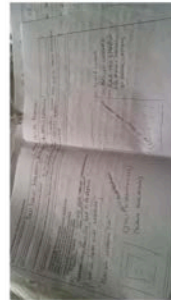
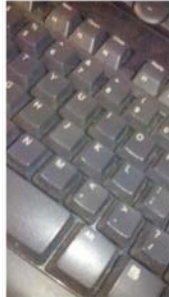
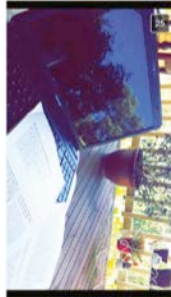
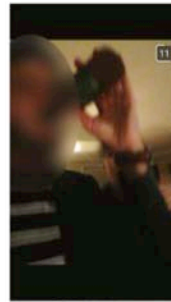
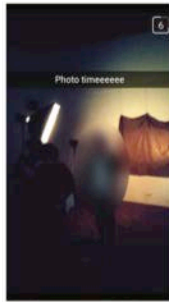
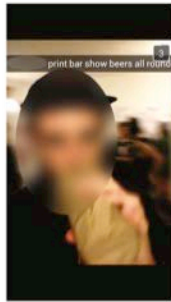
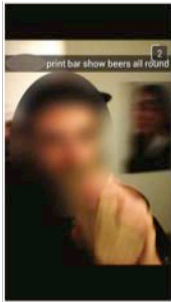
14.5 Week 1 / Observational photography: Studio L



14.6 Week 1 / Observational photography: Studio G



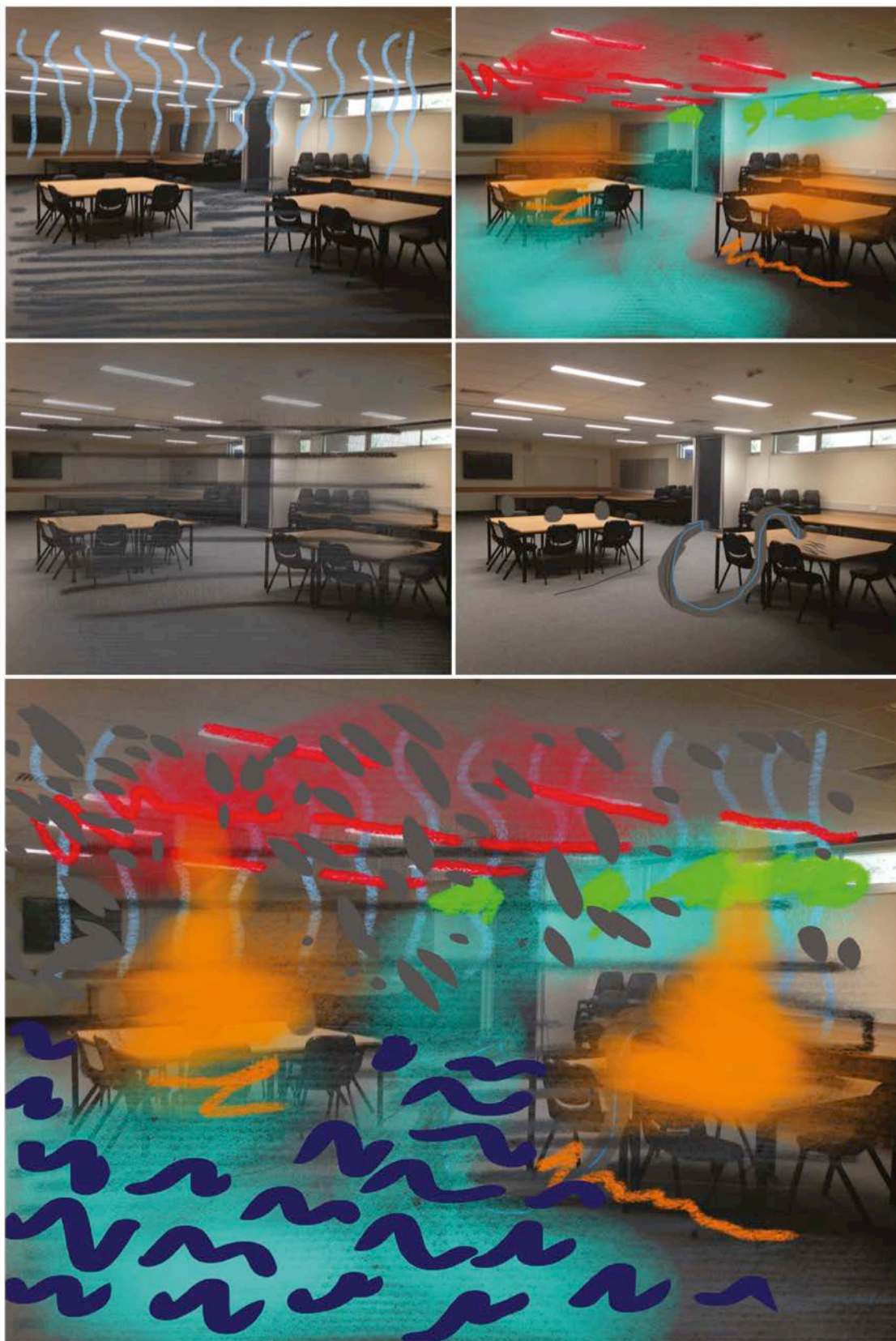
## 14.7 Week 1 / Snapchats®



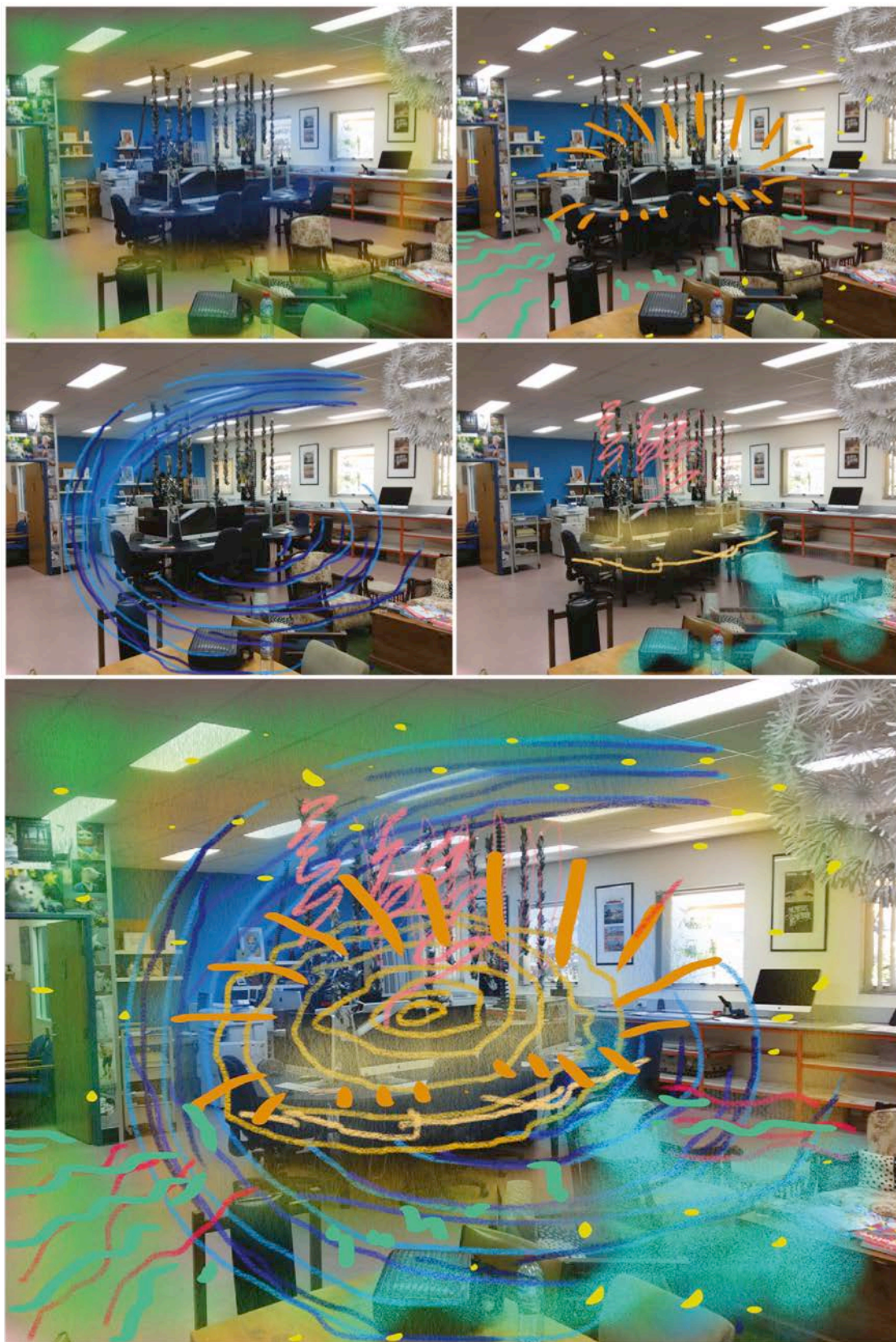
14.8 Week 2 / iPad sensory drawings: Studio P



14.9 Week 2 / iPad sensory drawings: Studio G

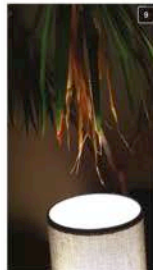
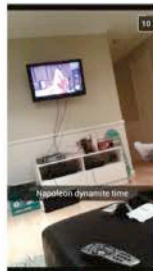
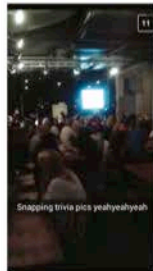
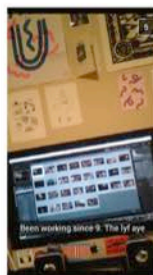
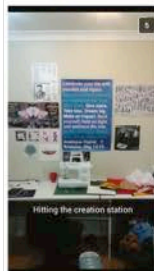
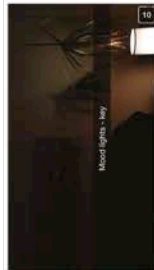
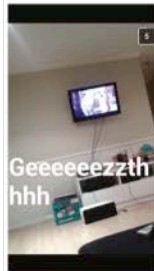
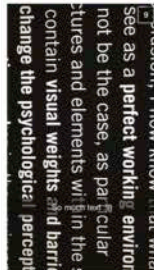
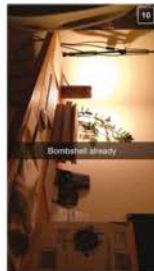
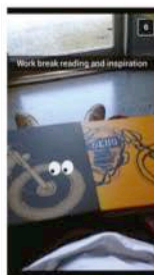
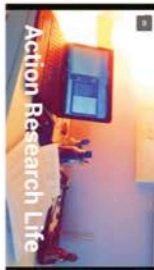
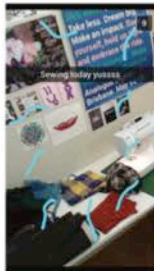
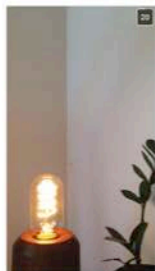
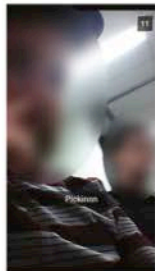
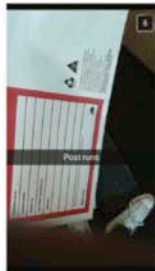
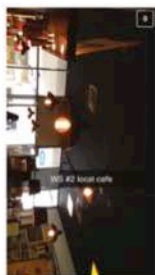


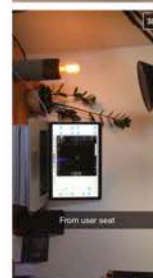
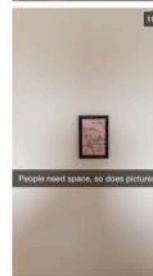
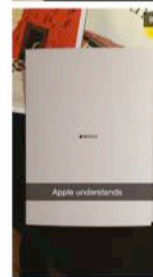
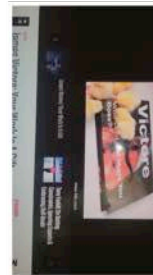
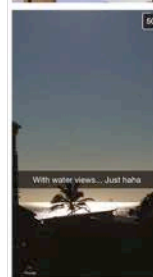
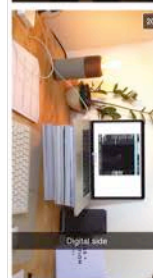
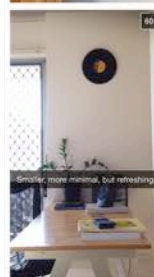
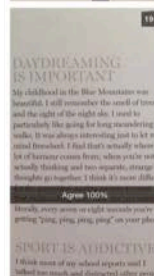
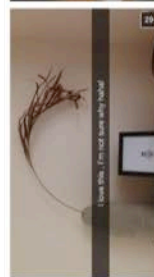
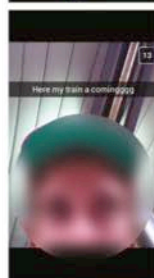
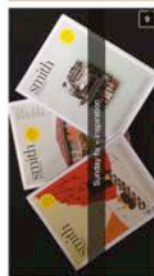
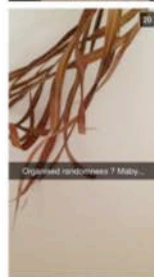
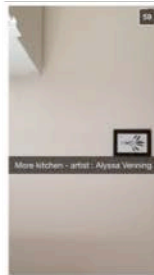
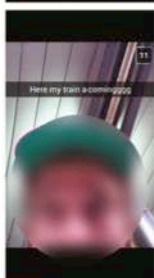
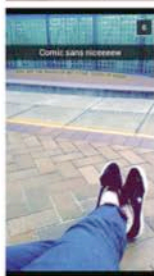
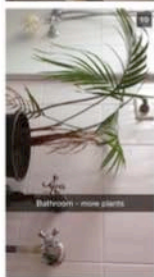
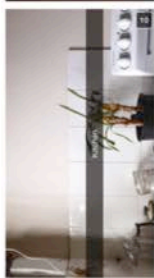
14.10 Week 2 / iPad sensory drawings: Studio L

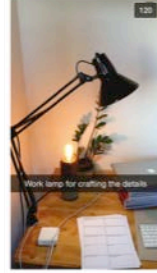
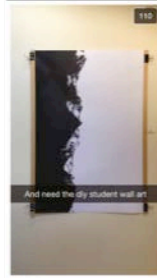
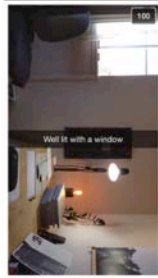




14.11 Week 2 / Snapchats®





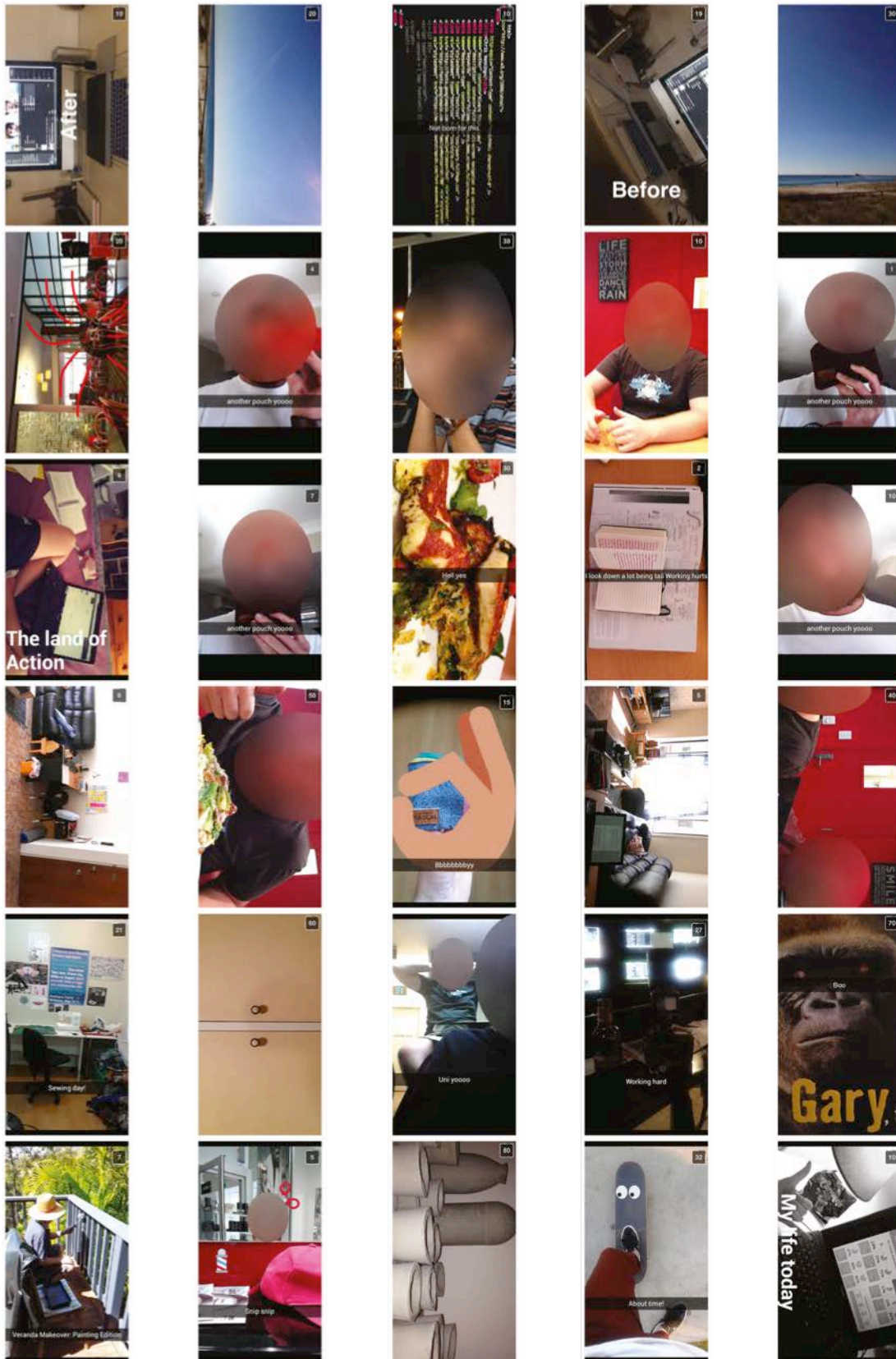


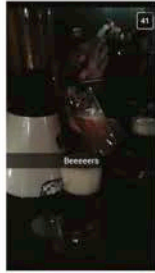
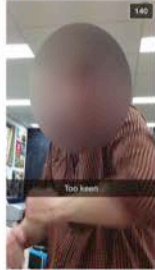
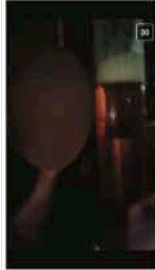
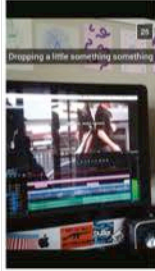
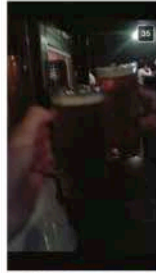
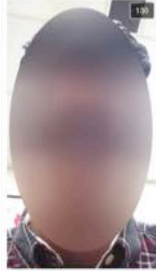
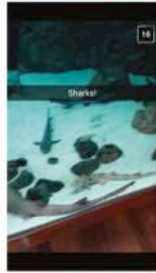
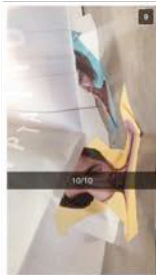
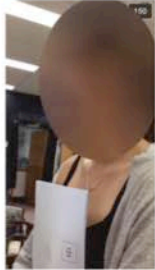
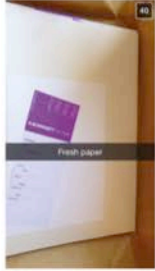
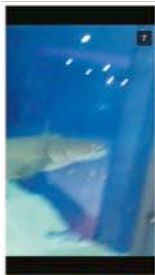
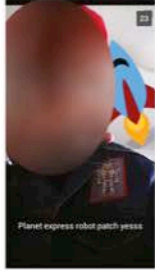
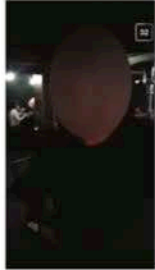
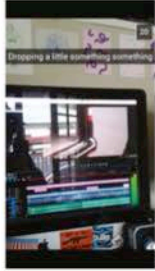
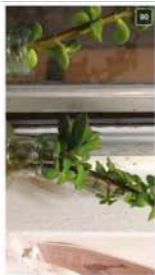
14.12 Week 3 / Place-making artefacts

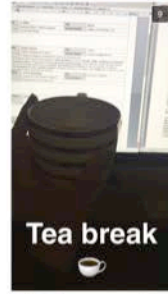
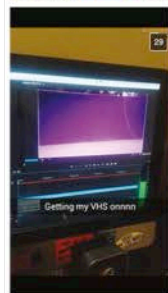
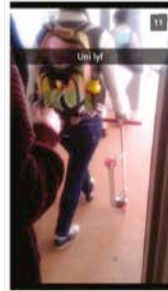
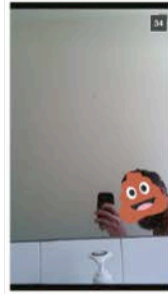
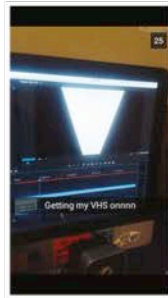
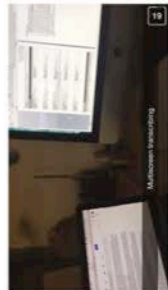
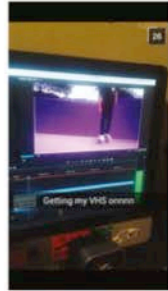
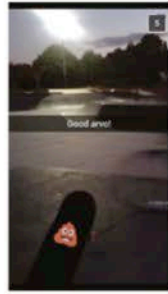




14.13 Week 3 / Snapchats®

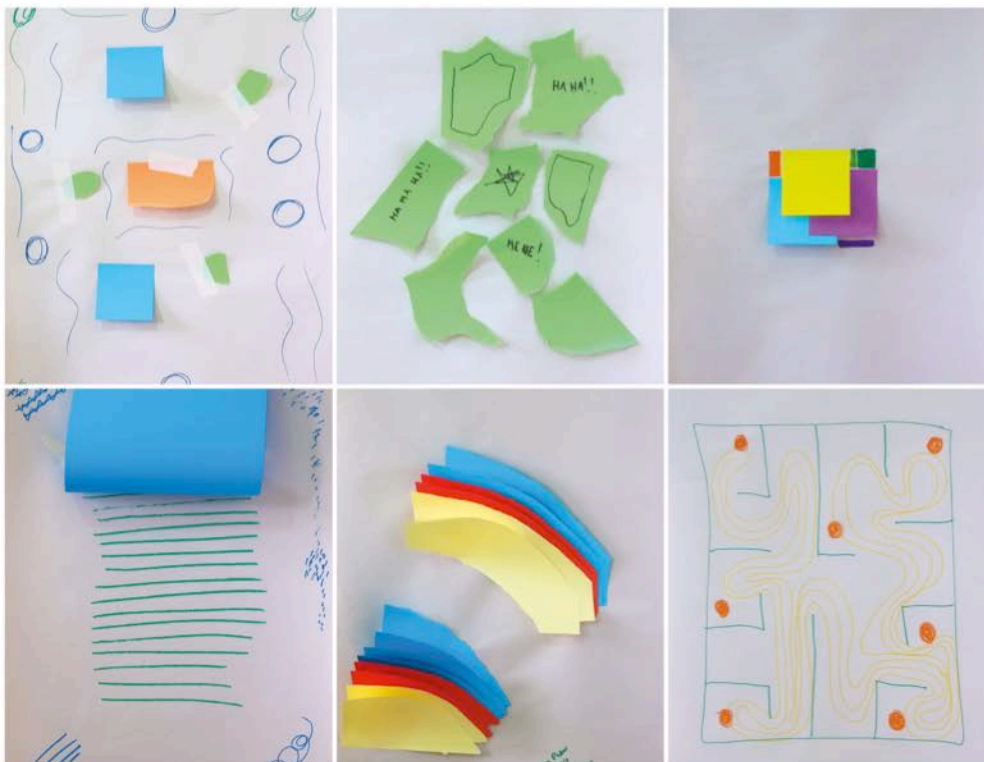




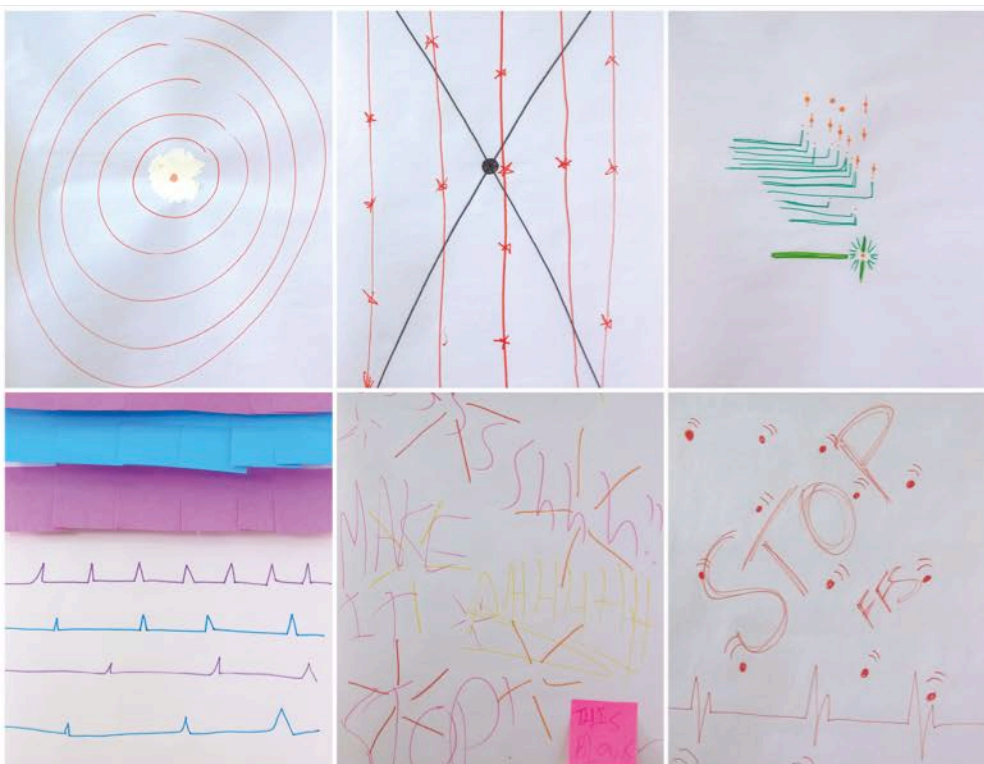




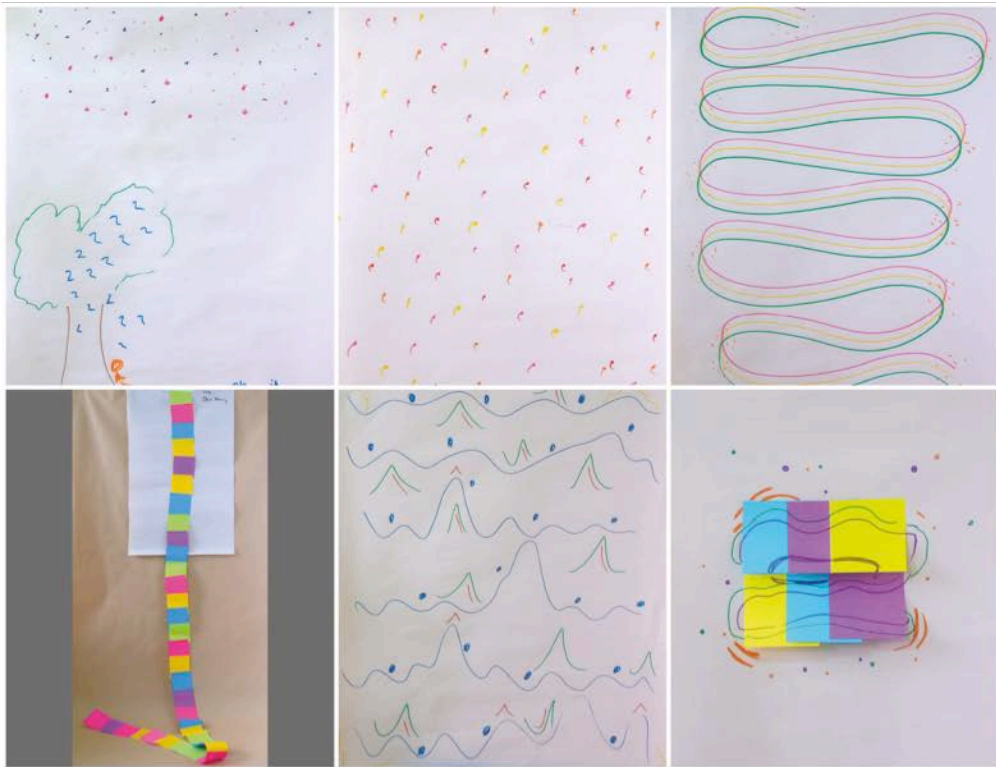
### 14.14 Week 4 / Sound drawings



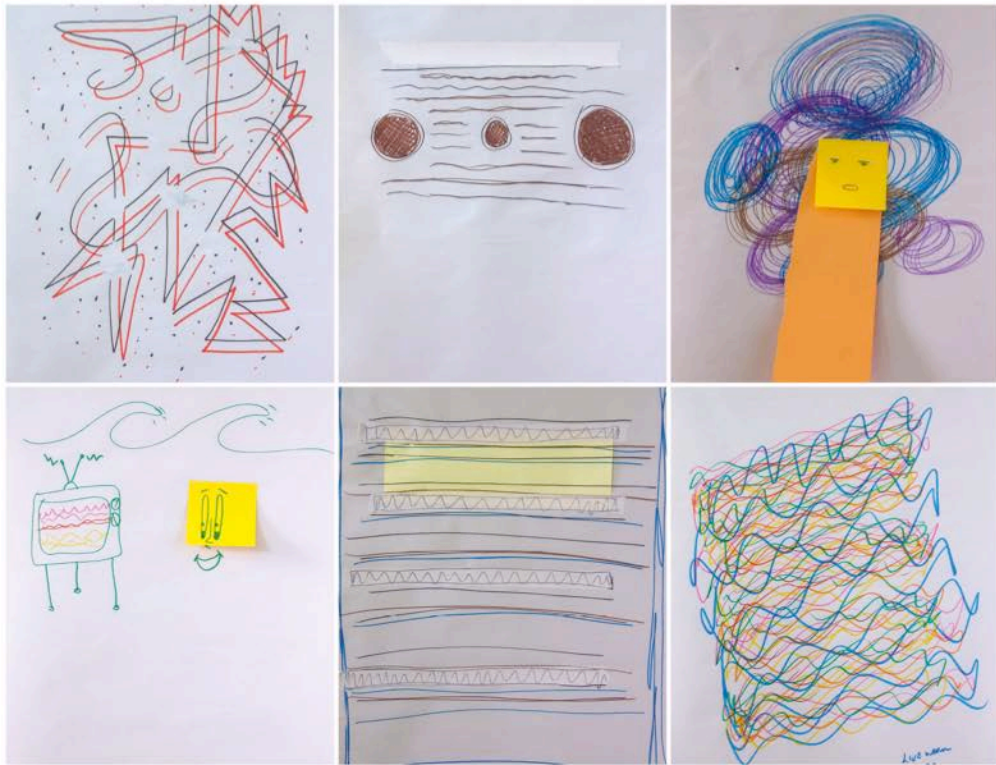
An open plan studio



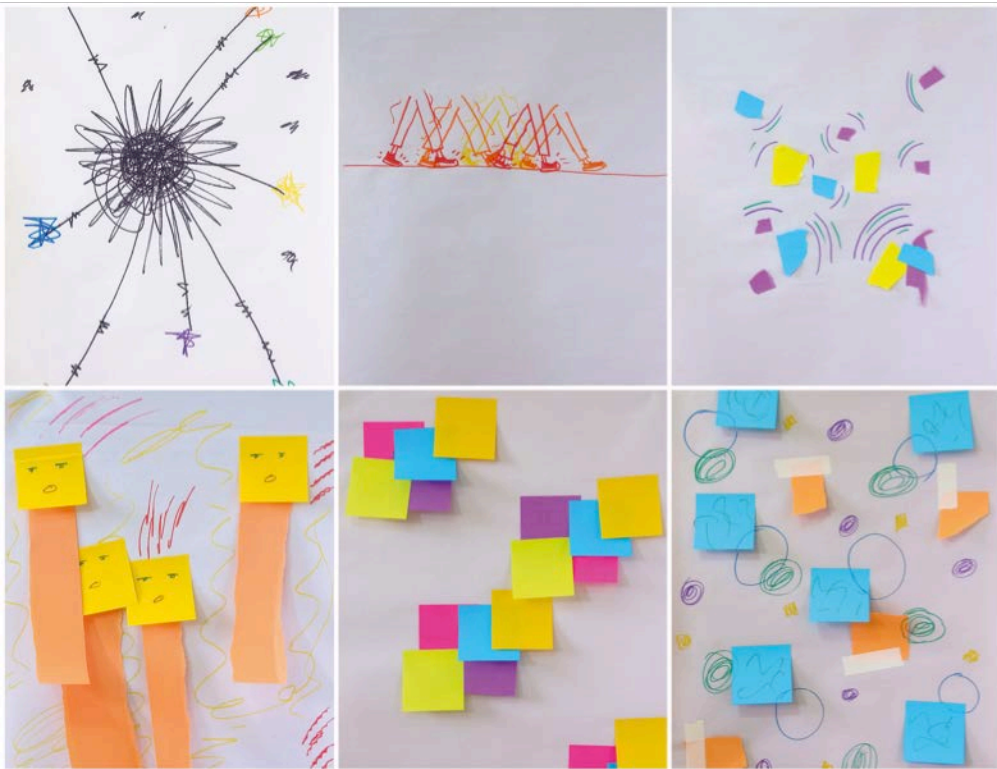
Beep



Plantasia music

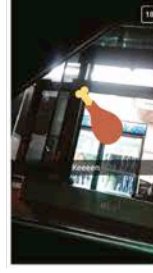
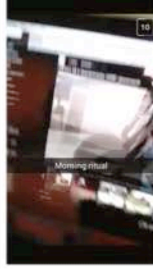
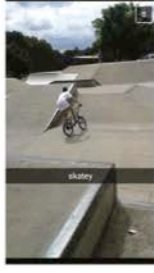
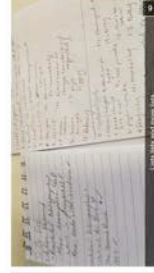
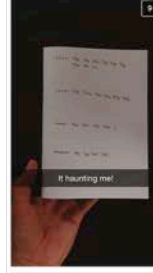
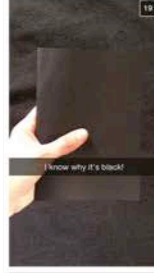
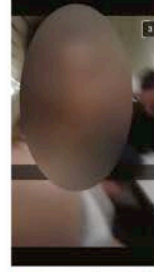
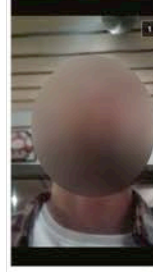
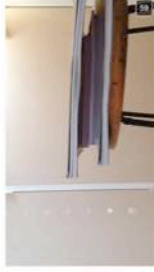
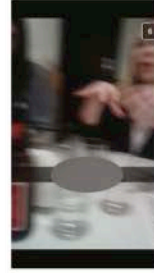
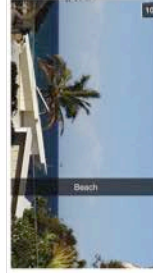
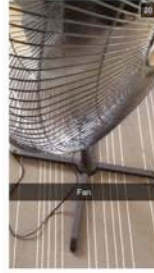
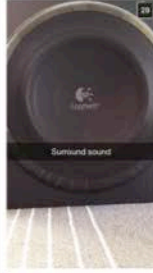
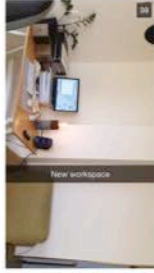
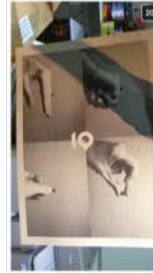
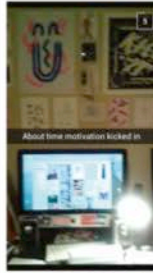
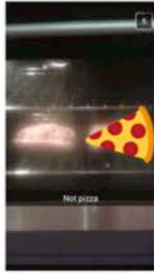
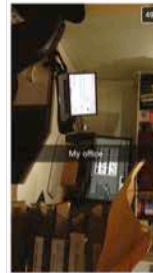
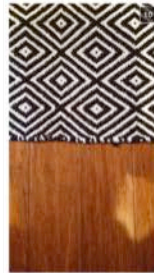
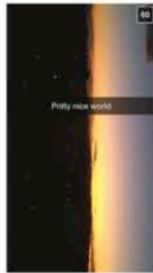
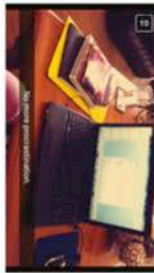


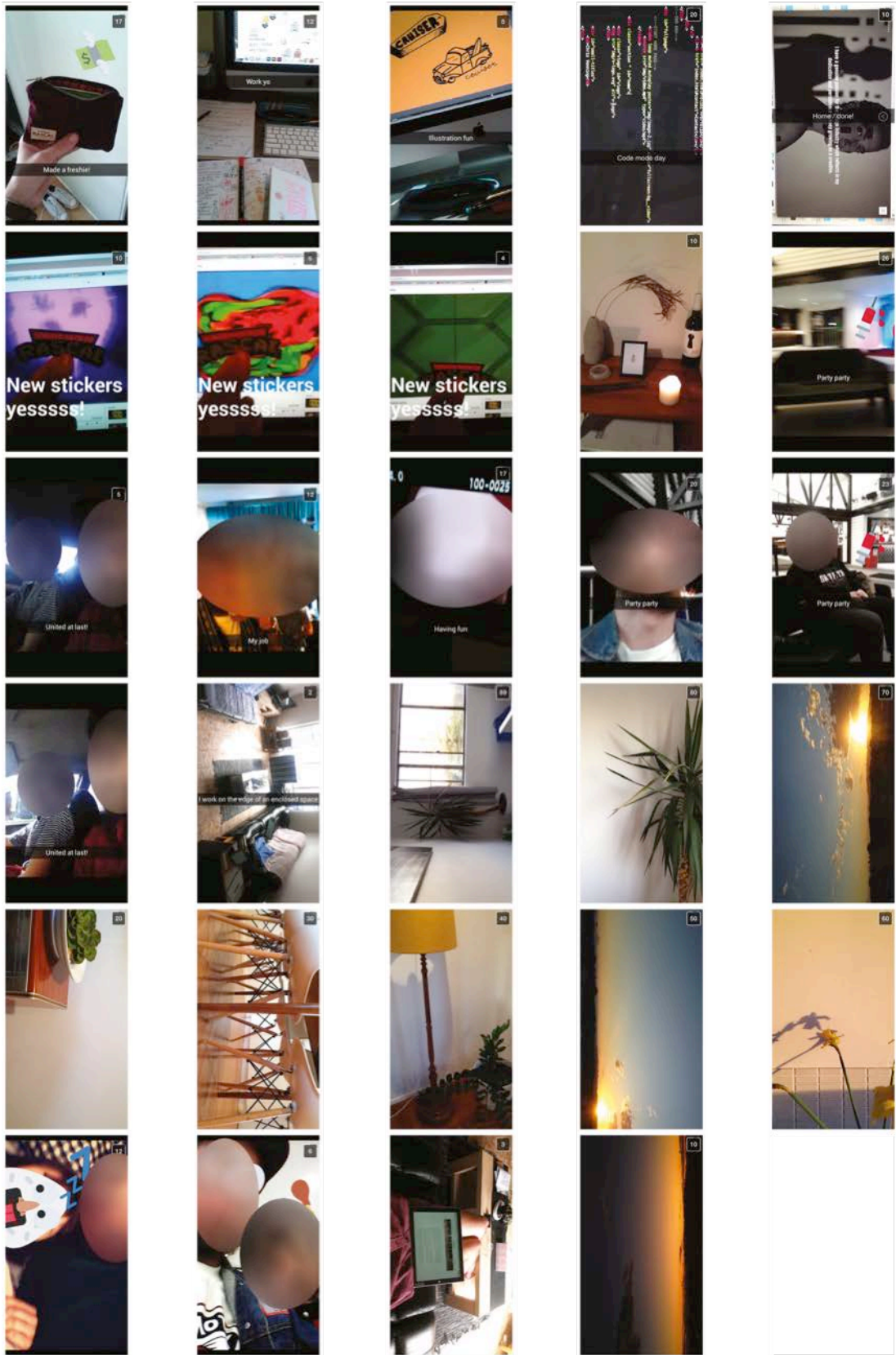
Air conditioning



A logo workshop in action

14.15 Week 4 / Snapchats®





# 14.16 Week 5 / Touch journals



14.17 Week 5 / Visual codes

① TOUCH JOURNALS

*MOUSE		∞	30-40+
MACS		∞	A00
HAIR			
FACE			
DESK		∞	
RUBBER			
*PAPER		∞	VC
FOOT			NOSE A00
*CUP - JUICE WATER			VC
BUS ARM			GLUESTICK VC
WINDOW GLASS			STICKYTAPE VC
HEADPHONE			STEPA45
		A	∞

② FOOD, BOWL ||| DOOR HANDLE A45+ KEYS A45  
+ SPOONS (WECTASIX)

*PHONE	∞		25+ VC A45
*KEYBOARD	∞		20+ VC A00
BED		14+	BLANKET VC
20 CENT PIECE			NOTEBOOK/JOURNAL VC
BLU TAK			SPECTACLES VC A00
*HIGHLIGHTERS/PENS		12+	VC
CORD 4 PHONE			TV REMOTE VC
RUBBER BAND			PLAYSTATION 8+
CARPET	15+		SKATEBOARD 8+
TIMBER FLOOR	25+		
CURBONAD	20+		
DOOR	15+		IPAD VC

④

⑤

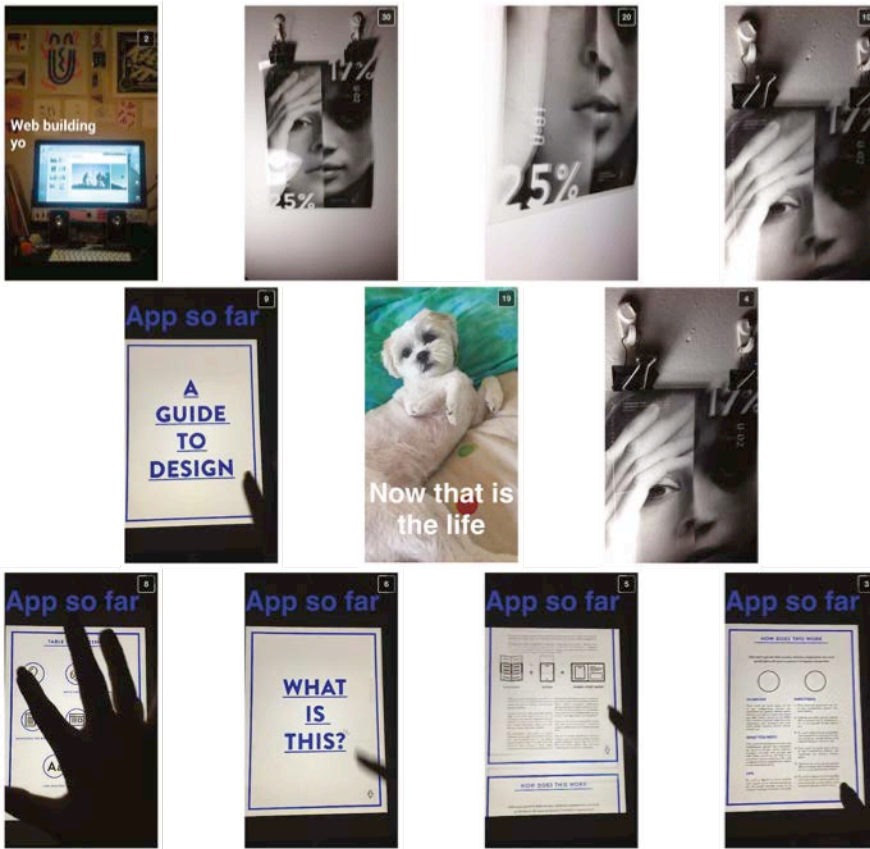
Keyboard	□□□□
Mouse	~
Phone	☎
Hair	☁
Cup	☉
Paper	📄
Pen	✍

14.18 Week 5 / Snapchats®





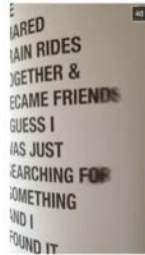
14.19 Week 6 / Snapchats®



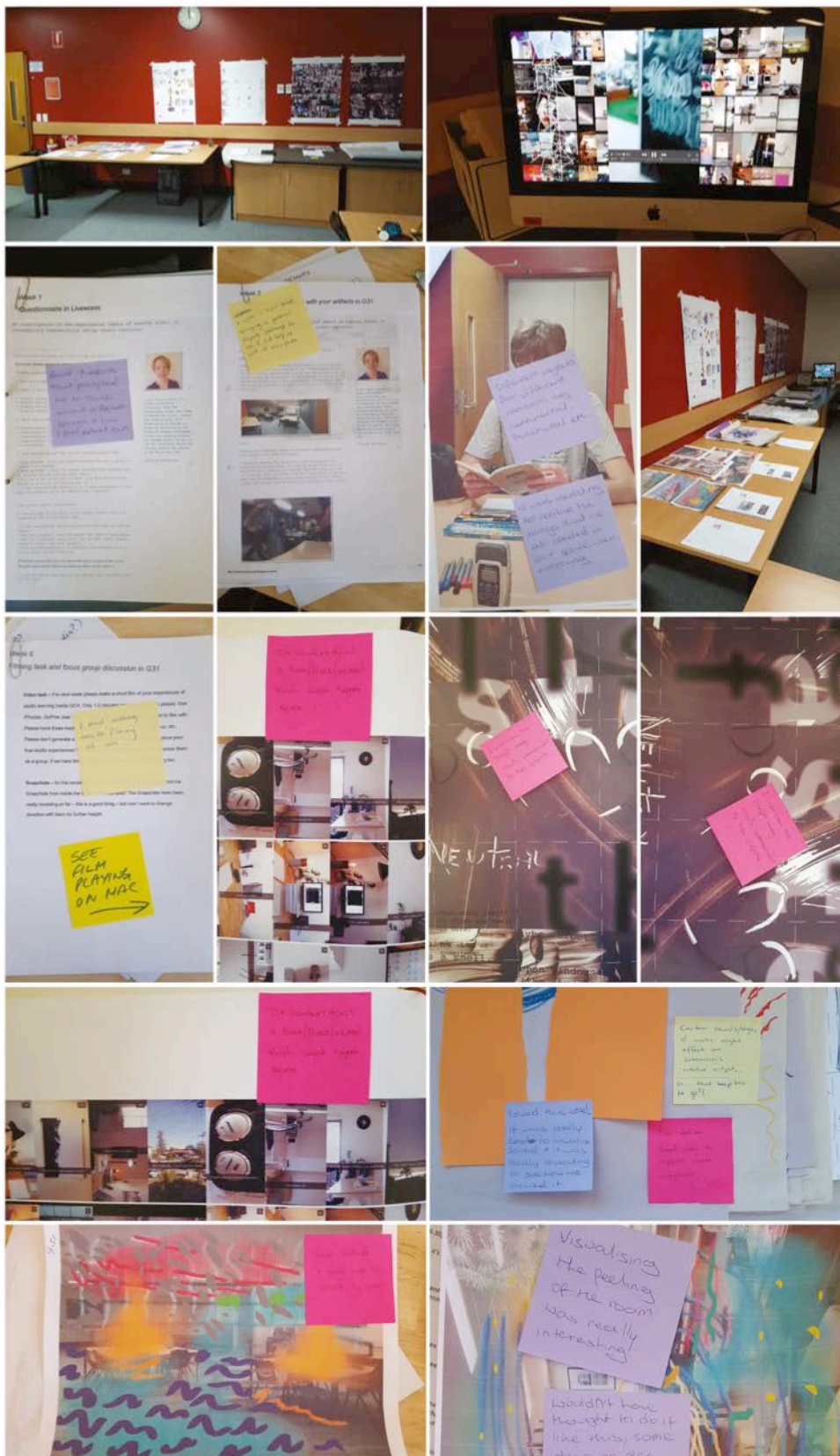
14.20 Week 7 / Observational photography: Smell and taste workshop



14.21 Week 7 / Snapchats®



14.22 Week 8 / Photography



14.23 Table of details 1

Case Study 2: A University in Australia					
Reflective workshop activities as group members	Focus group: Questionnaire	Focus group: Drawing on iPad	Focus group: Place and artefacts	Sound drawing workshop	Visual codes workshop
Tools used	Consent form, Questionnaire and 'electoral' box Lead researchers' own mobile camera phone (Samsung S6)	iPad® Procreate® app, Sensu® stylus, AluPen® ultra fine ballpoint digital pen stylus Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6) Lead researchers' own mobile camera phone (Samsung S6)	Students' own artefacts Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6) GoPro® video camera Lead researchers' own mobile camera phone (Samsung S6)	Butcher paper, markers, post-it notes, wall space Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6) GoPro® video camera Lead researchers' own mobile camera phone (Samsung S6)	Students' own 'touch journals' Butcher paper, markers, wall space Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6) Lead researchers' own mobile camera phone (Samsung S6)
Participating students	Jack, Dan, Anne, Valerie / Lorraine	Rose, Jack, Charlie, Dan, Valerie / Lorraine	Rose, Jack, Charlie, Dan, Saul, Valerie / Lorraine	Rose, Jack, Charlie, Dan, Anne, Valerie / Lorraine	Jack, Dan, Charlie, Anne, Valerie / Lorraine
Research objectives	<ul style="list-style-type: none"> <li>To gain a sense of orientation in the first research activity</li> <li>To identify recurrent 'baseline' issues &amp; topics, positive and negative experiences</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of sensory affect within the studio</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To identify recurrent 'baseline' issues &amp; topics, positive and negative experiences</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of place-making within the studio</li> <li>To build upon the students' growing objective awareness of their 'sense of place' in studio</li> <li>To collate evidence of students' subjective accounts of their practice and studio learning</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of sensory affect within the studio through practice</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To identify recurrent issues &amp; topics, positive and negative experiences</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of 'touch' and practice within the studio</li> <li>To build upon the students' growing objective awareness of practice in the studio</li> <li>To collate evidence of students' subjective accounts of their studio</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Reactive to the questionnaire</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes perceptions, feelings, ideas</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Reactive to the focus group</li> <li>Sensory affect</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes perceptions, feelings, ideas</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Reactive to the task</li> <li>Artefacts</li> <li>Sound</li> <li>Place</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio sound</li> <li>Practice</li> <li>Reactive to sound task</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes perceptions, feelings, ideas</li> <li>Architecture, sound, people</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Reactive</li> <li>Natural studio sound</li> <li>Non-reactive to the recorder</li> <li>Social interactions</li> </ul>
Refer to appendices sections	Appendix A: 14.3 Appendix B: 18.1, 18.2	Appendix A: 14.8, 14.9, 14.10 Appendix B: 18.2	Appendix A: 14.12 Appendix B: 18.3, 18.4	Appendix A: 14.14 Appendix B: 18.5	Appendix A: 14.16, 14.17 Appendix B: 18.6

## 14.24 Table of details 2

Case Study 2: A University in Australia			
Reflective workshop activities as group members	Focus group: Video filming	Smell & taste workshop	Focus group: Reflective manifesto
Tools used	<p>Students' own mobile phone film footage</p> <p>GoPro® film footage from Case Study 1</p> <p>TV screen</p> <p>Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6)</p> <p>GoPro® video camera</p>	<p>Butcher paper, markers</p> <p>Library books, old sketchbooks</p> <p>Arts and crafts trolley (paint, glue, scissors, etc.)</p> <p>Smell &amp; taste posters (work-in-progress)</p> <p>Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6)</p> <p>GoPro® video camera</p> <p>Lead researchers' own mobile camera phone (Samsung S6)</p>	<p>All printed data, transcripts and video data.</p> <p>iMac playing students' own mobile phone film footage</p> <p>Post-it notes</p> <p>Hand held Zoom H2N sound recorder, Mobile phone Smart Voice app (Samsung S6)</p> <p>GoPro® video camera</p> <p>Butcher paper, markers</p>
Participating students	Rose, Jack, Charlie, Dan, Valerie / Lorraine	Jack, Valerie / Lorraine	Jack, Charlie, Valerie / Lorraine
Research objectives	<ul style="list-style-type: none"> <li>To document behaviours</li> <li>To document practical methods, classes and play</li> <li>To document the students' studio learning, practice, use of space and their community of practice</li> <li>To build upon the students' growing objective awareness of their 'sense of place' in studio</li> <li>To collate evidence of students' subjective accounts of their practice and studio learning</li> <li>To provide the students' opportunity to direct the research themselves</li> </ul>	<ul style="list-style-type: none"> <li>To instigate dialogue of sensory affect within the studio through practice</li> <li>To build upon the students' growing objective awareness of practice in the studio</li> <li>To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>To identify recurrent themes</li> <li>To produce meaning of sensory affect and studio learning</li> </ul>	<ul style="list-style-type: none"> <li>To recall critical events and record genuine reflections</li> <li>To reflect these back to their peers for further dialogue and verification via a manifesto</li> <li>To measure the students' studio practice and learning as they experience sensory affect on a day-to-day basis</li> <li>To identify recurrent themes</li> <li>To produce meaning of sensory affect and studio learning</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>Unenthusiastic</li> <li>Sub-conscious</li> <li>Natural non-studio behaviours</li> <li>Non-reactive to the task</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes, perceptions, feelings, ideas</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Reactive</li> <li>Smell &amp; taste</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes, perceptions, feelings, ideas</li> <li>Sensory affect in studio</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural studio behaviours</li> <li>Practice</li> <li>Reactive</li> <li>Opinions, attitudes, views, beliefs, preferences, attitudes, perceptions, feelings, ideas</li> <li>Studio learning</li> <li>Timeline</li> </ul>
Refer to appendices sections	<a href="#">Appendix B:</a> 18.7	<a href="#">Appendix A:</a> 14.20  <a href="#">Appendix B:</a> 18.9	<a href="#">Appendix A:</a> 14.22  <a href="#">Appendix B:</a> 18.10

### 14.25 Table of details 3

Case Study 2: A University in Australia						
Reflexive activities as individuals	Video filming	Snapchat® mobile app	Photography	Observational field notes / transcript margin notes	Sound recording	Touch journals
Tools used	Students' own mobile phones, Snapchat® mobile app	Snapchat® mobile app installed on students own mobile phone	Lead researchers' own mobile camera phone, Sony Cybershot DSC-W830 compact camera	Lead researchers own notebook	Hand held Zoom H2N sound recorder, Mobile phone using Dragon software app (iPhone 5S), Smart Voice app (Samsung S6)	A5 blank journals
Participating students	Rose, Dan and Valerie	Rose, Charlie, Dan, Saul and Valerie	Lorraine	Lorraine	Lorraine	Jack, Dan, Anne and Valerie
Research objectives	<ul style="list-style-type: none"> <li>To film behaviours</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To document practical methods, classes and play</li> <li>To document the students' studio learning, practice, use of space and their community of practice</li> </ul>	<ul style="list-style-type: none"> <li>To document behaviours</li> <li>To build upon the students' growing objective awareness of the studio</li> <li>To document practical methods, classes and play</li> <li>To document the students studio learning, practice, use of space and their community of practice</li> </ul>	<ul style="list-style-type: none"> <li>To represent communities by recording scenes</li> <li>To highlight studio experiences</li> <li>To document evidential images of reality</li> </ul>	<ul style="list-style-type: none"> <li>To recall and record behaviours, activities and events</li> <li>To enhance other methods of data collection</li> <li>To produce meaning and evidence of studio culture and learning</li> </ul>	<ul style="list-style-type: none"> <li>To evidence transcripts</li> <li>To record sensory affect</li> <li>To supplement other methods of data</li> </ul>	<ul style="list-style-type: none"> <li>To build upon the students' growing objective awareness of the studio</li> <li>To record sensory affect</li> <li>To document practical methods, classes and play</li> </ul>
Response keywords	<ul style="list-style-type: none"> <li>Unenthusiastic</li> <li>Sub-conscious</li> <li>Unnatural studio behaviours</li> <li>Reactive to the camera</li> <li>Few social interactions</li> <li>Few habits and rituals</li> </ul>	<ul style="list-style-type: none"> <li>Enthusiastic</li> <li>Sub-conscious</li> <li>Natural (home) studio behaviours</li> <li>Reactive &amp; non-reactive to the camera</li> <li>Social interactions</li> <li>Habits and rituals</li> </ul>	<ul style="list-style-type: none"> <li>Natural studio 'mess'</li> <li>Non-reactive to the camera</li> <li>Artefacts</li> <li>Visual studio culture</li> </ul>	<ul style="list-style-type: none"> <li>Natural studio behaviours</li> <li>Natural studio 'mess'</li> <li>Non-reactive</li> <li>Habits and rituals</li> </ul>	<ul style="list-style-type: none"> <li>Sub-conscious</li> <li>Natural studio sound</li> <li>Non-reactive to the recorder</li> <li>Social interactions</li> </ul>	<ul style="list-style-type: none"> <li>Unenthusiastic</li> <li>Conscious</li> <li>Natural (home) studio behaviours</li> <li>Reactive</li> <li>Habits and rituals</li> </ul>
Refer to appendices sections	-	<u>Appendix A:</u> 14.7, 14.11, 14.13, 14.15, 14.18, 14.19, 14.21	<u>Appendix A:</u> 14.4, 14.5, 14.6, 14.8	-	-	<u>Appendix A:</u> 14.16, 14.17

## 15 ANALYSIS

### 15.1 An example of my observational field notes

Observations - Third Year Studio Research 18/11/14  
(2:35pm)  
Mid afternoon light is quite nice - muted, mid. Ambient. I'm sitting behind [redacted] desk observing her first of all. [redacted] is very neat + tidy compared to the other students - making the most of her area, neat + tidy. Anwaysplay in large part of her decoration on her desk - wheel chair sign. Pen, phone, notepad. She always sits with headphones on. Sometimes I never see any mess on [redacted] desk - no wet materials. Paper - printed. She is putting together a powerpoint. Actually it feels nice for me to 'step out' from behind the enclosed informal area into the studio + make myself sit out in the open. The always hidden off her main - I thought she would have added to them - layered them. I think she is trying really hard not to be messy. I can still hear so much sound from outside. Water running from a tap somewhere. Footsteps on the concrete floor. While [redacted] sat squarely with her feet under the desk [redacted] sits off on the side of her chair as there is no where to put her legs because of clutter/bags under the desk. It feels odd here as I'm not directly under a light source like I was sitting at [redacted] desk - I'm closer to the window here + the ceiling rises steeply. At [redacted] desk I had less of a ceiling height. I've never seen an educator deliver in this studio yet. Maybe I should to see how it they deliver in this space than I would deliver in the same

and the students are used to my presence so I don't feel so inconspicuous. I'm heading in to the Studio over time. Constant noise babble from corridors outside (2:45pm) whistling, actually inside the studio is very quiet. Several conversations/interactions. Someone has music playing softly in the distance but it's at an acceptable soft level. The biggest interference is the echo from outside the studio, mens voices, but the studio door thuds shut alot. Mobile (home-made moves in the breeze) (video of this), No sound from 2nd year upstairs but apparently the other day they were really noisy. [redacted] is working on Ken Garland presentation. More pleasant than I thought sitting here but I can even feel very narrow, seats are uncomfortable. I feel hemmed in but cosseted? in those desk spaces. I'm more forward at approaching the students here than I was at the beginning. The words let in so much noise. "My name is [redacted] I like tea" (Moved to [redacted] desk at 3pm) in contrast to the girls [redacted] is sitting cross-legged on his chair with his coat on the back of his chair. Lots of detritus under the desk. A multitude of desks behind his back - all unoccupied this afternoon. Again like the other he is on his MacBook. Micro environment through a Mac. His desk in centre of studio, back facing towards illustration area. A warmer feel again as I duck into the area with the inner ceiling + strip lighting. I can still hear now - mid-stair sound ringing from downstairs. Everyone focused at their workstations. Back-to-back, not talking. Only 2 students are talking. I feel that [redacted] is self-conscious on the GoPro. [redacted] is most natural at letting it just film without intruding on her routine. [redacted] same as [redacted] but tired of it quicker + passed it to [redacted]. Moved to [redacted] desk at (2:50pm) Again, similar to [redacted] is sitting on her MacBook as are 3 others around us. Tapping of keyboards, why aren't people tearing up paper, etc or do they only become this kind of practice for specific briefs is specifically in the classroom. I'm surprised

but it's not as invasive or loud, but still invasive. No extra lamps on desks. Tea mugs. Feet were embedded here at [redacted] desk/more cosseted in the studio. It might feel different if other students were in this afternoon. [redacted] body/brel aligns with the edge of someone else's desk. Directly to his left is someone else's work area. How does this feel that they are set back from him enough where they can see what he is doing all the time/in their line of sight? It would feel like someone was watching over my shoulder.



## **16 CASE STUDY 1 SOUND CLIPS**

### **16.1 Figure 61.wav**

On USB

### **16.2 Figure 62.wav**

On USB