

Perpetually Searching for Eudaemonia:  
A Conversation About Object Wearing

Volume One:  
Textual Thesis

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Figure 1: Ailsa Marrant, 2020, Photo 1 'My Lens', glass beads

# Preface

To conduct this research I embedded grounded theory within a reflective practitioner approach. One of the effects of adopting this methodology was that it heightened my awareness of being an integral element within the research process. This feeling perpetuated when writing up. Therefore, to further acknowledge this methodological effect, I have used the first person to write the thesis.

The topic for this research arose from an instinctive notion that, as a jeweller, if I developed a deeper understanding of why and how jewellery emotionally affects a wearer then it could develop my practice as a jeweller and help me unpick worn object experiences that occur in other settings; a realisation that occurred when my father became emotionally conflicted and distressed by wearing a personal alarm and I had the feeling that the act of wearing it was perhaps the precipitative factor.

The aim of conducting the research however was not to redesign the physical form or materiality of a worn alarm, or any other worn object, to either make it look like or physically be perceived as a piece of jewellery. Instead, the research was undertaken to understand the social and emotional experience of wearing an object by comparing alarm wearing to that of jewellery. The intent was to reveal whether or not there was a common experiential thread and if there was, whether it might be expressed in a shareable, usable form.

Since the inspiration for this research arose through personal experience, and also because the subsequent development of my research methodology, its application and its conduct was underpinned by a reflective practitioner approach, I was acutely aware before and during the research process that I needed to pursue the objective stance of a researcher and be able to validate this through detailed documentation of my process. Therefore, to support this textual thesis submitted as Volume One, I have also submitted an atlas of my reflective practitioner process in Volume Two.

This second volume documents and maps how I travelled along my research journey and contextually describes the decisions and choices I have made. I hope it not only enables the reader to scrutinize my process but also share the sense of discovery I experienced, as well as my respect for the participants, as I followed and finally grasped the conceptual thread that strung together the beads of understanding that progressively emerged and are common to jewellery and personal alarm wearing.

# Abstract

Eudaemonia, a motivational driver for humans, is the state of wellbeing and contentment that arises from a life lived with personal and social meaning and purpose. Through the lens of a jeweller's reflective practice, using a grounded theory approach, this research considers why and how wearing an object influences the achievement of this eudaemonic state. To do this, two types of worn objects, jewellery and worn personal alarms, were compared and contrasted. These objects were selected since contextual scoping had revealed that they had the potential to elicit feelings that were at opposite ends of the emotional spectrum.

Through a series of semi-structured interviews, data was sequentially generated, collected and iteratively analysed from four participants, each with differing experiential perspectives of both jewellery and social alarm wearing. The interview data was transcribed and qualitatively analysed using an open coding approach, leading to the generation of emerging conceptual principles, supported by a model. The emerging insights proposed six inductively identified parameters that had the potential to dynamically interact to create and influence why and how wearing an object affects peoples' emotional status.

These insights were then tested and iterated through a facilitated workshop for worn alarm service providers who also had jewellery wearing experience.

The refined emerging conceptual principles were

- Willingly wearing an object is a personal and intimate act created and curated by the wearer, motivated by their quest for contentment.
- The selection of an object to wear depends on the inherent meaning and perceived eudaemonic utility of it within the situation that the wearer is proposing to engage wearing it in.
- Although the term jewellery is usually used aesthetically and functionally to describe a worn object, in the context of object wearing, it has a further definition; the term defines a way of wearing an object that results in a positively changed state of being due to the confluence of meaning and motivational need inherent in the action of wearing it.

These insights also enabled refinement of an emerging model (see below) which posits that the wearing of any object may be influenced by six dynamic and interactive factors; a person's emotional state, their emotional need, what they perceive is the worn object's meaning, the type of engagement they curate to wear the object, what the resultant perceived effect of wearing the object is and ultimately, whether or not this lead to self-actualisation, contributing to their sense of eudaemonia.

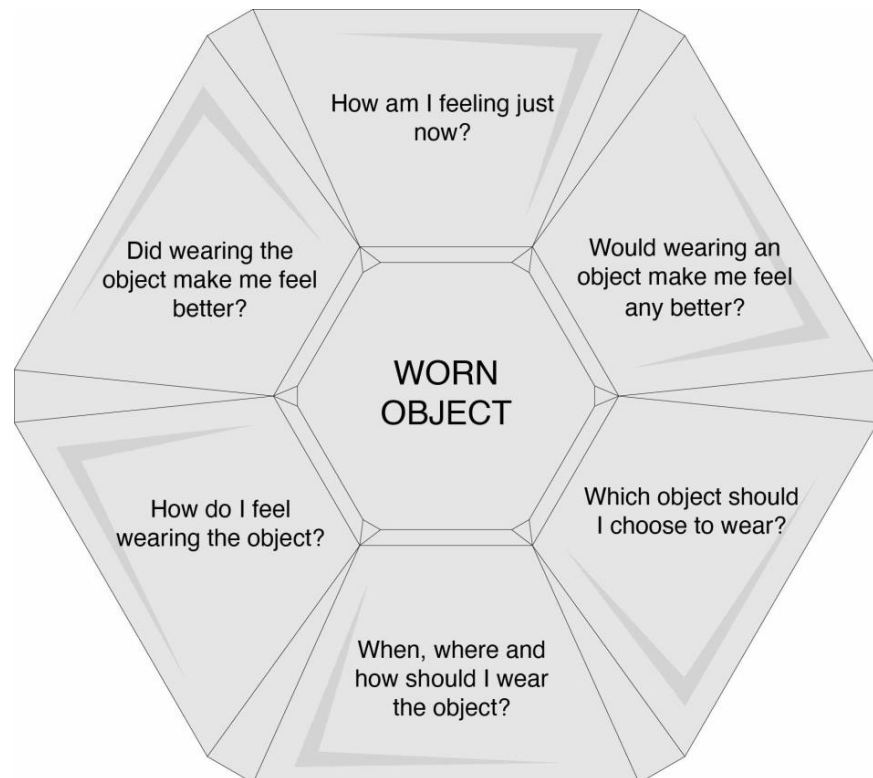


Figure of Proposed Model Describing Six Dynamic, Interactive Parameters That May Influence the Wearing of Any Object

Further research is now required to continue the investigation and development of these emerging insights.

# Acknowledgements

So many people have helped me in so many ways throughout this research journey. I thank and acknowledge each and every one of them.

There are some however that I wish to single out.

Firstly, as there were aspects of this research that were both difficult and emotional to discuss, I would like to thank the six people who generously participated. I appreciate and have the deepest respect for them and cannot thank them enough for making the time, especially during a global pandemic, to share their experiences of jewellery and worn alarms with me.

I also wish to thank my supervisors, Professor Lynn Sayers-McHattie, Anna Gordon and Tara French, as without their professional guidance and empathy I would not have completed this research. They provided outstanding support and understanding whilst also coping themselves with unprecedented challenges.

The Scottish Digital Health and Care Innovation Centre also receive my thanks for awarding me scholarship funding which allowed me to conduct this research through a Masters of Research at the GSA Innovation School.

And finally, I thank my family for always being there for me.

# Declaration

I declare that this submission of a textual thesis and atlas of practice meets the regulations as stated in the course handbook for the degree of Master of Research.

This submission is my own work and has not been submitted for any other academic award.

Ailsa Marrant

Innovation School, The Glasgow School of Art

January 2023

# Dedication

To Dad

(25<sup>th</sup> October 1927 - 24<sup>th</sup> November 2020)

whose unconditional love and generosity of spirit  
inspired me to conduct and share this research.



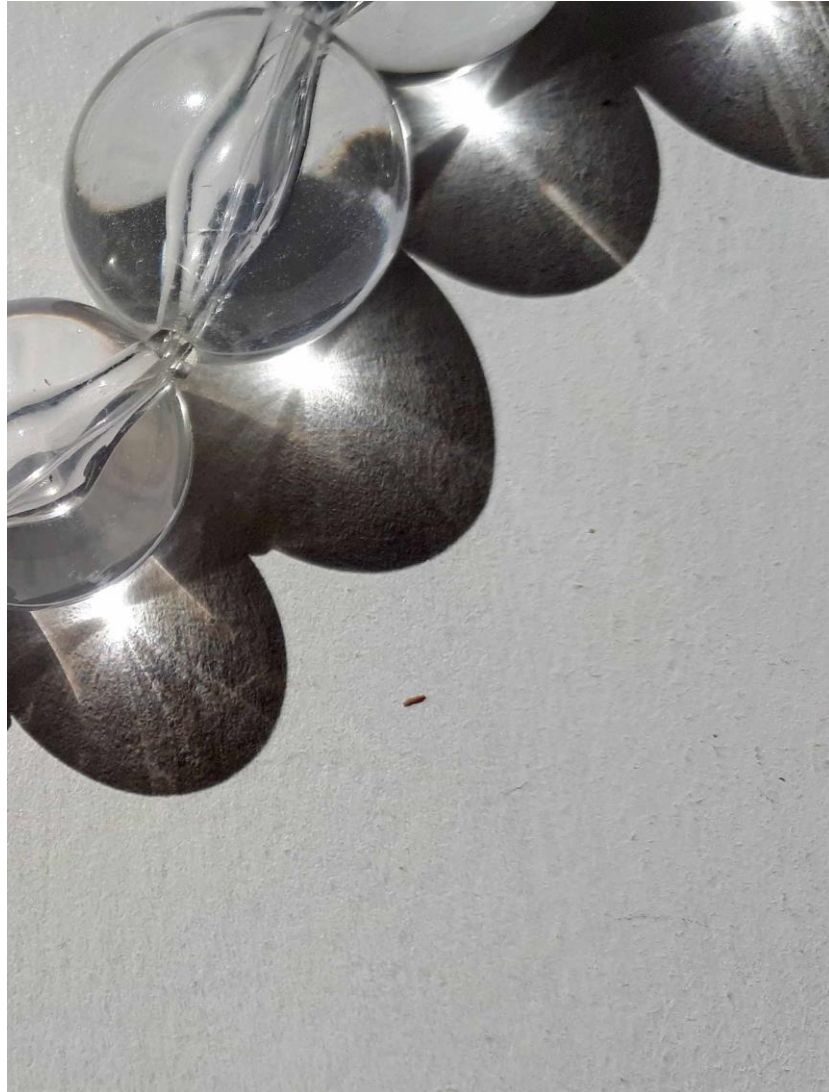


Figure 2: Ailsa Marrant, 2020, Photo 2 'My Lens', glass beads

# Guide to Reading Volumes One and Two

This thesis submission consists of two volumes; Volume One is textual and Volume Two is an atlas of practice.

The contents of both volumes do have a stand-alone narrative but Volume Two is designed to be read alongside Volume One. To enable this, Volume Two has been organised in numbered sections which are referenced in Volume One at relevant points throughout the text e.g. **(See Atlas 1.2)**.

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Figure 3: Ailsa Marrant, 2020, Photo 3 'My Lens', glass beads

# Chapter One:

## Introduction



# 1 Introduction

I am a jeweller. Holdable, portable, potentially wearable objects are essential within my everyday existence as searching for a wearable object's form and meaning untangles my thoughts (Ingold 2013; Pallasmaa 2009; Adamson 2018), enabling beads of understanding to gradually coalesce, and roll into my consciousness, helping me understand the world in which I exist (**See Atlas 1.1**). This is why, when a wearable object entered my contented, elderly Dad's life and continually vexed him, I was perplexed. The object was a wearable personal alarm (Fisk 2003) (**See Atlas 1.2**). Together, whilst recognising its form and function, we struggled to grasp its emotional and intellectual potency and value. It was a functional object, yet it somehow felt more like jewellery, but it definitely wasn't. Trying to identify the similarities and differences, I began to realise my inability and inadequacy to describe jewellery relative to this situation. I felt that I needed a deeper understanding of why and how jewellery emotionally affects a wearer because if I was able to express this knowledge and share it with Dad, it would potentially give us both the insight needed to reduce his antipathy towards this worn object and restore his contentment with life (**See Atlas 1.3**).

My research question was therefore, 'why and how does wearing an object affect a person's emotional state of being?'

The aim of answering this research question was to know whether the emotional response to wearing an object can be influenced and how.

I investigated this from a reflective practitioner's perspective (Schon 1984) using a grounded theory approach (Glaser and Strauss 1999; Clarke et al 2015; Charmaz 2008) and mixed techniques (Braun and Clarke 2013; Gray 2009; Silverman 2017) which included studio making, semi-structured interviews and the use and wearing of jewellery.

The overarching objective of my research project was to iteratively gather, document and analytically compare insights from a series of cyclical enquiries and multiple sources, as detailed and summarized below, to progressively give me deeper understanding and, in the process, identify further areas of enquiry that I could follow, until ultimately, I reached a point that enabled inductive meaning to emerge.

A series of three cyclical stages of enquiry enabled me to

- Contextually scope and map the experience of wearing jewellery and personal alarms
- Comparatively investigate the experiences of jewellery and worn alarms through a series of four semi-structured interviews that considered these two experiences from six perspectives
  - jewellery expert
  - worn alarm expert
  - personal wearer of jewellery
  - personal wearer of an alarm
  - family member of jewellery and alarm wearer
  - worn alarm service provider
- Test and iterate insights that emerged from the interviews through a semi-structured workshop with worn alarm service providers who had experience of
  - personally wearing jewellery
  - others wearing an alarm
  - personally wearing an alarm simulation
  - professional provision of worn alarms



Figure 4: Ailsa Marrant, 2020, Photo 4 'My Lens', glass beads

# Chapter Two: Literature Review

## 2 Literature Review

(See Atlas Chapter Two)

### 2.1 Introduction

Despite jewellery being an ancient and universal entity (Eichhorn-Johannsen and Rasche 2012), defining its function and effect is complex given that both are relative and subjective (Unger 2010). In comparison, defining a personal worn alarm's function and effect seems simple, its name tells you what it is and does. However, the work of Stokke (2016; 2018) found that, in the everyday life of an older person, the act of wearing an alarm is far from simplistic.

An understanding of the complexities of wearing social and health care devices, including personal alarms, has slowly been emerging within both care sectors (Bush 2015; Taylor et al 2012, 2015). Alternatives to a biomedical approach to designing such devices are now being explored. For a range of devices, jewellers' research has contributed by considering wearers' needs from alternative perspectives (Bush 2015; Koulidou 2018; Moller 2019; Wallace et al 2007). This has helped identify design factors and approaches that might better meet wearer's needs.

Bush (2015), for example, having identified the wearer's 'supra-functional' device needs beyond its fit and function, was inspired to use a co-design approach, based within a framework of contemporary jewellery, to design a wearable wrist support device for Ehlers-Danlos Syndrome. Similarly, to entice wearer's use of a fall-detection device, Moller (2018) devised and used an accessorizing design approach.

Having observed a recent jewellery-like shift occurring in worn device design, Silina and Haddadi (2015) surveyed 187 such devices. Amongst their conclusions was the insight that, whilst wearable devices were rapidly becoming computerised and jewellery-like, this

change was predominantly happening in the commercial sector and the devices used in health and social care did not appear to be 'benefiting' as much from this trend. Although Silina and Haddadi (2015) did not identify what the 'benefits' of this trend were for the wearers of health and social care devices, their research does however highlight, firstly that within the world of device design there is a perception that the act of jewellery wearing has a relevance and relationship, and secondly, that further understanding of why a worn device is described as jewellery-like rather than as jewellery is needed.

To investigate this requires an understanding of jewellery and worn devices.

## 2.2 Insight into Jewellery and Personal Alarm Devices as Worn Objects

### 2.2.1 What is Jewellery?

Bakker (Van Zijl and Joris, 2007) and Unger (2010), both experts in the field of contemporary jewellery, have expressed both similar and divergent views on jewellery. The former provocatively declared jewellery to be absolutely superfluous, whilst the latter stated that it is a universal and rich phenomenon. Their statements illustrate firstly, that a definition of jewellery depends on the lens used, and secondly, that although jewellery, as implied by Bakker (Van Zijl and Joris, 2007), is not essential to life at a basic level, it is still perceived to have a significant intellectual and emotional function and effect (Unger 2010).

Unger tried to define jewellery, dismissing as restrictive, the dictionary definitions of jewellery as something worn to enhance beauty, or made of metals and gems. Instead, after considering alternative ways of defining it, including etymology and metaphorical symbolism, she ultimately constructed her own definition;

*'a piece of jewellery is an object that is worn on the body as a decorative and symbolic addition to its outward appearance'* Unger, 2010, p.20.

However, even she found her own definition lacking, ultimately concluding that, given its complex role in the act of adornment, there was no way to define jewellery that captured its multiple dimensions.

Rana (2001) (**See Atlas 2.2.8**), rose to this challenge in her ongoing series of work that explores and expresses the multiple dimensions of jewellery adornment. This series of work, entitled 'Meanings and Attachments,' began in 2001 and archives her continuing collection of hundreds of international testimonials and photographic portraits of wearers with their jewellery. Her work illustrates the dichotomy of jewellery as a medium that is universal in its appeal but whose impact on the wearer is confidential (Hughes 1966). Through her work she reveals the range of unique, confidential meanings of jewellery. Rana's portraits of participants do not only explore how jewellery affects the wearer but also directly demonstrates how jewellery can affect viewers (Cunningham 2005). The work identifies jewellery as a medium, which metaphorically embodies and expresses emotion through intimate, bodily archiving of past and ongoing experiences (Kirk and Sellen 2010; Tsai and Van den Hoven 2018), providing insight into the processes that the jewellery wearer uses to provide themselves, as well as others with relevance to the jewellery worn (Ahde-Deal 2013), with security, comfort and identity (Miller 2008). The bittersweet sentiments that some of Rana's participants embody through their jewellery demonstrates that for some, jewellery wearing plays a role in creating and maintaining emotional resilience (Ahde-Deal 2013) and consciously using it sustains this effect (Miller 2008). The range of cherished jewellery described by participants in Rana's work shows how an object both participates in and extends everyday reminiscing and meaning-making (Tsai and Van den Hoven 2018; Ahde-Deal 2013). The participants' personal testimonials and photographic portraits illustrate the properties which lead to the enchantment of jewellery; glanceability, gesturability, affordability, wearability, indestructability, usability and loveability (Rose 2014; Wallace and Press 2004). The properties of enchantment

(ibid) also demonstrate that the experience of jewellery is not only relative and subjective, but also that the emotional value of a treasured jewellery piece is not limited by its materiality.

In summary, although an object may be described as a piece of jewellery, it becomes personal and precious through the act of wearing which facilitates and reinforces enchantment and emotional embodiment. The process of wearing appears to be interactive, dynamic and central to creating and curating a unique, confidential experience of jewellery.

The next section similarly considers worn alarms and the act of wearing them.

### 2.2.2 What is a Worn Personal Alarm?

**(See Atlas 2.2.2, 2.2.3, 2.2.5, 2.2.6)**

Personal alarms are small, wearable, electronic devices that can be activated by the wearer to summon emergency assistance when they are within transmission distance of a receiver unit installed within the home, linking the device to an emergency hub. In Scotland the most commonly used alarm design is a small, grey, oval device which incorporates a red button, worn either as a bracelet or as a pendant (Figure 5).



Figure 5: Ailsa Marrant, 2020, Photo of Dad's 'My Amie' emergency wrist alarm manufactured by Tunstall



This type of alarm system was conceived when sheltered housing schemes with an on-site warden were developed in the 1960s (Fisk 2003). Today however, with technological advances and a growing elderly, predominantly female, population (Stokke 2018; ScotPHO 2021), this conceptual design is now also used to link people in their own homes to an emergency response hub some distance away. Pritchard and Brittain (2015) identified that this has the potential to make some wearers feel institutionalised within their own home. In a comprehensive review of alarm systems in social care, it was Fiske's (2003) view that the use of these devices was being driven by manufacturers who 'aggressively used the language of fear' in their advertising to potential consumers. In concluding his research, Fisk (2003) highlighted the lack of research and understanding of the role, effectiveness and unintended consequences of these systems, and called for them to be user-driven to ensure engagement, social inclusion and independent living. In Scotland this call for action has continued (Chute and French 2019; Scottish Care 2019).

Research by Stokke (2016; 2018) found that when technology becomes involved in community health and social care, older people perceive their everyday needs for independence and safety are in competition and require negotiation. Pritchard and Brittain (2015) also found that older people's ability to resist the rationalization associated with telecare systems was limited despite there being no discernible service cost benefit associated with this care approach. In Scotland, social services annually facilitate the installation of over 15,000 wearable alarm systems in the homes of those over 75 years old (TEC 2018). However, a study by Taylor and Agamanolis (2010) estimated a third of recipients only wore their alarm sometimes or not at all. The reasons most commonly given for not wearing an alarm (Stokke 2018; Taylor and Agamanolis 2010) were consistent with those summarised by Bush (2015); fit and function, style and aesthetics and emotional engagement.

In Stokke's (2016; 2018) view, emotional engagement is a key factor required for the successful engagement with worn alarms but to achieve this requires situational sensitivity when introducing them. In Pritchard and Brittain's (2015) view though, even with sensitivity, some respond irrationally because of 'the broader social environment in which they are deployed' which is not accounted for. They further observed that worn alarms 'both mediate and are mediated by the social environment and relations' and agree with Stokke (2016; 2018) that devices have potential to disrupt socialisation due to stigma and shame and can be perceived as replacing spontaneous, authentically empathetic human relationships with prefabricated interactions. There was also consensus that a lack of individuality and positive, subjective experience potentially causes anxiety, which in turn can lead to subversion of the device use.

An agitated, socially isolated, elderly, Catalanian woman illustrated these points (Lopez and Domenech 2009) when she likening her relationship with her wearable alarm to her rosary beads, provided insight through imagery when describing where she kept it,

*'I've hung it...I have a crucifix on the wall behind my bed and I have the pendant there'*

Lopez and Domenech, 2009, p.197.

Asked whether this was due to aesthetic concern, she replied that aesthetics would not change its impression which was to do with illness, and that she was fine, just did not like wearing it because of its connotations and how it made her feel.

In a study by Taylor and Agamanolis (2010), when subjects were asked to suggest improvements to their personal alarm, 21.5% suggested the experience of the alarm would improve if it did not need to be worn. Bush (2015) also further identified that the experience of wearing a device is an intimate one that is layered and subjective and, although a worn device's physical materiality, aesthetics, fit and function may have a some bearing on the problem of compliance (Taylor and Agamanolis 2010; Taylor et al 2012;

Taylor et al 2015), it is not solely about this, the emotional perspective is particularly important.

In summary, the act of wearing an alarm is similar to that of jewellery. It involves a process that the wearer intellectually curates and mediates to create a unique and confidential experience. However, the motivational act of wearing an alarm to fulfil the wearer's emotional needs (Maslow 1943) appears to be complex and conflicted.

Both jewellery and worn alarms appear to have agency and the capacity to metaphorically embody and express emotion and meaning. The act of wearing jewellery appears to promote feelings of positive self-actualisation (Maslow 1943). However, despite alarm wearing being motivated by the need to feel protected and safe, the feelings elicited for some by alarm wearing differ from those prompted by jewellery. Instead, feelings at the opposite end of the emotional spectrum arise; insecurity, anxiety, dehumanisation and lowered self-esteem (Pritchard and Brittain 2015; Lopez and Domenech 2009; Stokke 2016, 2018). For alarm wearing there appears to be a disconnect between the motivation that prompts the act of wearing and its effects.

### 2.3 What Prompts the Act of Wearing Any Object?

**(See Atlas 2.2.7)**

Maslow's (1943) theory (Figure 6) could provide insights that help with the investigation and understanding of why and how wearing an object affects a wearer's state of being. He proposed that humans desire 'to become everything that one is capable of becoming' (ibid, p19), and they are 'perpetually wanting beings' (ibid, p.33). He theorised that it is the need for fulfilment and contentedness that motivates and drives all human behaviour in the quest of self-actualisation to achieve the state of eudaemonia.

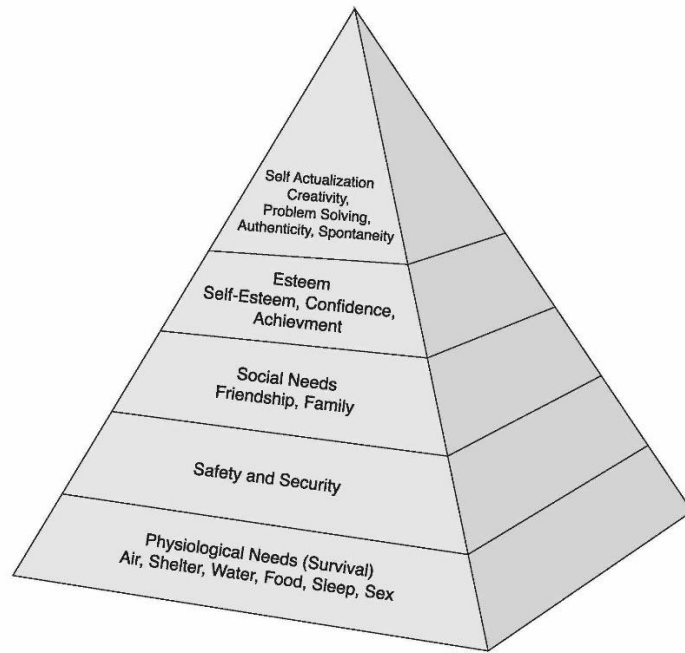


Figure 6: Ailsa Marrant, 2020, Diagram describing Maslow's (1943) hierarchy of human needs

He describes five motivational categories of human need that dominate and organise behaviour; physiological, safety, social, esteem and self-actualisation. These person-centred needs are considered to be hierarchical in potency; the appearance of one usually rests on the satisfaction of those below it and biological, cultural, situational and relational factors influence each. Therefore needs are dynamic and once met, cease to exist, only emerging again if unmet. At any one time a human's behaviour is dictated by the most dominant need though, although any action may be motivated by more than one need and contribute to gratification across domains.

Application of Maslow's (1943) theory (Figure 6) may help unravel, not only the commonalities and differences between the acts of jewellery and alarm wearing, but also how and why a disconnect occurs between the act of wearing and optimising its effect.

The investigation and comparison of these emotionally divergent experiences of object wearing has the potential to generate valuable insights into the process of why and how wearing an object affects a wearer's state of being. Therefore, the next chapter will describe the methodology that was used to undertake this.



Figure 7: Ailsa Marrant, 2020, Photo 5 'My Lens', glass beads

# Chapter Three: Methodology

# 3 Methodology

## 3.1 Research Question

Although the relevance of many aspects of pre-field work scoping (See Atlas Chapter Two) continually emerged throughout this research, the initial set of insights that emerged (See Atlas 2.2.10) defined my research question, ‘why and how does wearing an object affect the emotional state of being?’. They also mapped the paradigm and guided my research design (Figure 8).

SUMMARY OF RESEARCH DESIGN	
Research Question	Why and How does Wearing an Object Affect a Person’s Emotional State of Being?
Epistemology	Constructionism
Perspective	Interpretive Symbolic Interactionism
Methodology	Grounded Theory
Field Work Stage 1	Contextual Scoping
	Reflective Practice Mapping
Field Work Stage 2	Four Semi-Structured Interviews
	Development of Emerging Principles and Conceptual Model
Field Work Stage 3	Semi-Structured Workshop
	Testing and Grounding Emerging Conceptual Principles and Model
Final Analysis	Evaluation and Revision of Conceptual Principles and Model
Outcome	A Way of Understanding Why and How a Worn Object Affects the Emotional State of Being and Proposals for Further Research

Figure 8: Summary of research design



### 3.2 Paradigm and Research Design

To understand the meaning that motivates and guides the act of wearing of an object, this research compares the experiences of jewellery and alarm wearing (Figure 8).

Epistemologically the research is rooted in constructionism, the philosophical belief that reality arises from the mind interpreting meaning from the interplay between people and objects (Crotty 1998). Theoretically the research was approached from the perspective of interpretivist symbolic interactionism (Mead 1934; Dewey 1932; Blumer 1969) therefore adopting the principle that meaning does not automatically prompt action but instead plays its 'part in action through a process of self-interaction' (Blumer 1969, p.5). A grounded theory approach (Glaser and Strauss 1999; Charmaz 2008; Clarke 2005) was embedded within reflective practice (Schon 1984) to investigate both jewellery and alarm wearing from the experiential perspectives of a

- jewellery expert
- worn alarm expert
- personal wearers of jewellery
- personal wearer of an alarm
- family member of jewellery and alarm wearer
- worn alarm service provider

Three cyclical stages of data collection were conducted

- conceptual scoping
- four semi-structured interviews (McCracken 1988; Van Manen 2016)
- a semi-structured workshop (Braun & Clarke 2013)

### 3.3. Ethical Approval

Submitted to GSA Ethics Team 28.05.2020. Approved 25.06.2020 (Appendices 1 & 2).

### 3.4 Covid-19 Pandemic

The research began in January 2020 and, due to the Covid-19 pandemic restrictions, from March 2020 it was conducted virtually.

### 3.5 Reflective Practice and Grounded Theory

As demonstrated in Volume Two, my existing practice process is cyclical and reflective. I iteratively gather data from multiple sources and perspectives, using it in the critical appraisal of the body of work I am creating to build and deepen my perception and understanding of it (Schon 1984). Therefore, embracing and embedding the structure, principles and interpretative analytical technique of grounded theory within this form of practice further improved my ability and skill through systematically coding, comparing and recording data in a manner that enhanced identification of patterns and meaning to be inductively discerned and shared (Glaser and Strauss 1999; Clarke 2005; Charmaz 2008).

### 3.6 Conceptual Scoping

**(See Atlas Chapter Two)**

To generate intertwining and overlapping data, several scoping sources were used

- media and literature review
- discussions with individuals and groups
- objects made, exhibited and collected
- review of previous studio work

The data gathered was recorded as field notes, memos, observations and photos in

- a digital diary
- working sketch books

- object making and collecting

My scoping process enabled me to

- become theoretically sensitized and immersed in the subject matter
- identify, record, compare, investigate and evaluate emerging context
- practice techniques and conduct a pilot
- design the field work and identify participants

### 3.7 Useful Scoping Observations

#### 3.7.1 Jewellery Handling and Discussion

**(See Atlas 2.2.1, 2.2.3, 2.2.4, 2.2.9)**

During contextual scoping I realised that handling and discussing jewellery was universally enjoyed whereas people were reluctant to handle and/or discuss worn personal alarms.

I observed that the reason people liked talking about their jewellery was because it enabled them to talk about themselves and their lives. It was an effective social icebreaker that started engagement positively. Discussing, touching or holding jewellery opened up intimate conversational spaces quickly and enabled rapid empathetic bonding (Wallace 2007; Ahde-Deal 2013). Even though I was a stranger, jewellery facilitated deeply personal conversation topics that people spontaneously moved on from into other personal experiences, including some very confidential and sometimes deeply distressing ones .

I also found that within this intimate conversation space created by jewellery, worn alarm experiences were discussed more easily and willingly.

I therefore tested and practiced using jewellery in this way during multiple scoping encounters and found that it always had this effect.

I realised that the personal experience of jewellery was conceptually acting like a boundary object (Star and Griesemer 1989). A piece of jewellery was enhancing awareness of a personal experience and feelings and enabling people to experience confidentially sharing themselves and their lives. This in turn then enabled them to transfer and repeat this process with other personal experiences they had had (Brown and Duguid 1991). This ability of jewellery stems from its universality and adaptability across multiple viewpoints, whilst maintaining the continuity of its identity (Fox 2011). It is not due to any intrinsic physical capacities of jewellery, but relies on its use in 'active sense making' by those involved (ibid).

Based on this observation, I therefore began all the interviews and also the workshop I conducted, by inviting participants to bring and share their experience of a pre-selected piece of their jewellery. This created an intimate conversation space that enabled open, reflective, shared experiences which lead seamlessly into the discussion of worn alarms.

### 3.7.2 Replica Paper Jewellery

Through previous studio work I had observed that even wearing and handling paper replicas of jewellery similarly affected people (**See Atlas 8.1**). Therefore, during scoping, when I piloted the workshop, I successfully used and tested this observation by emailing a paper replica wrist alarm for participants to cut out and wear during the workshop to simulate a personal alarm wearing experience that they then shared and discussed (**See Atlas 8.2**).

### 3.7.3 Jewellery Box

During the scoping phase I observed that discussing the act of storing, archiving or labelling jewellery also facilitated a conceptually appropriate, emotionally open, conversation space (Ahde-Deal 2013). Therefore I used jewellery box imagery in some of the participant resources such as the evaluation questionnaires (Appendix 6).

### 3.8 Sampling

(See Atlas 2.1)

The new links that I established during scoping with networks, groups and organisations, both pre-Covid and also virtually during the pandemic, provided the opportunity to meet people and explore their experiences. This enabled me to ‘snowball’ two samples of convenience; firstly for interviews and secondly for a workshop. I minimized the number of participants I required by seeking participants from different experiential backgrounds who could contribute from a minimum of two perspectives.

The participants (P1-P6) that I recruited could compare one or more types of jewellery experience with at least one or more type of worn alarm experience (Figure 9).

Participants		Experiential Perspective				
		Jewellery Expert	Jewellery Wearer	Worn Alarm Expert & Alarm Service Provider	Family Member of Alarm Wearer	Alarm Wearer (real and simulated)
Interview P1	Jewellery Expert	✓	✓	—	✓	—
Interview P2	Worn Alarm Expert	—	✓	✓	✓	—
Interview P3	Family Member of Alarm Wearer	—	✓	—	✓	—
Interview P4	An Alarm Wearer	—	✓	—	—	✓
Workshop P5 & P6	Worn Alarm Service Provider	—	✓	✓	✓	✓

Figure 9: Summary of the participants’ backgrounds and experiential perspectives

Overall I recruited seven participants, 4 for interviews and 3 for a workshop. This sample enabled me to compare experiences from six perspectives

- jewellery expert
- worn alarm expert
- personal wearers of jewellery
- personal wearer of an alarm
- family member of jewellery and alarm wearer
- worn alarm service provider

The sampling criteria were that participants

- had experience of both jewellery and worn alarms from a minimum of one perspective
- were contactable using a virtual meeting platform.

They were invited by email and a Participant Information Sheet (Appendix 3) was sent, followed by a Consent Form (Appendix 4). I met each participant on the virtual meeting platform to check the feasibility of video interviewing them, familiarise them with the technical process, discuss the interview/workshop format, confirm consent was completed and answered questions.

### 3.9 Interviews

To compare experiences of jewellery and alarm wearing a series of four semi-structured interviews was conducted (Figure 10). With all participants, jewellery wearing was considered from a personal perspective. Additionally, one participant also considered it from the perspective of a jewellery expert.

The personal alarm wearing experience was viewed from the 'real life' perspective by one participant whilst the other interview participants shared their alarm wearing experiences from an expert, a family member or service provider perspective.

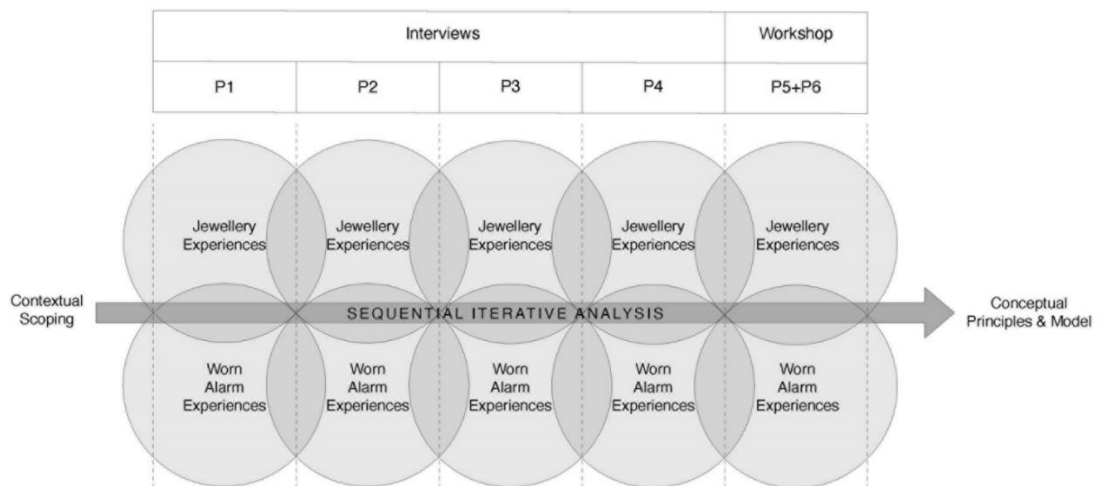


Figure 10: Ailsa Marrant, 2020, Diagram, Summary of iterative analytical process

Each participant's experience of alarm and jewellery wearing was unique. Therefore the interview technique needed to be personalised and sensitive enough to provide deep and detailed insights to support experiential comparisons for each participant, as well as between participants (Figure 10). A structured interview would not have been subtle nor flexible enough (Braun and Clarke 2013). The ideal may have been an unstructured, participant led interview but this technique is time consuming and may yield limited data (ibid), therefore was not appropriate given the time constraints of the research and the need to use a virtual meeting platform due to the Covid 19 pandemic.

The choice of semi-structured interviews allowed flexibility and enough time to develop a comfortable, exclusive rapport, whilst listening, encouraging and prompting the participant to relax into their own world (Van Manen 2016). This enabled spontaneous and reflective participation (Silverman 2017) with the interview being gently steered. A

question and prompt schedule was prepared for guidance (Appendix 5) to ensure all identified topics were covered in adequate detail whilst leaving conversational space for emerging topics to be explored (McCracken 1988). A post-interview evaluation was emailed to the participants (Appendix 6) but were not returned as the evaluation questions emerged and were answered in transcript review meetings.

### 3.10 Group Workshop

The objective of the workshop was to test and gain insight into conceptual principles and a model which were emerging from the interview analysis.

The structure and content of the semi-structured, virtual workshop was based on a virtual pilot conducted with volunteer Masters of Research students and staff (Appendices 7, 8 & 9).

The workshop conducted consisted of a series of group activities and discussions designed to initially share participant's experiences and then discuss and test the emerging conceptual principles and model from the interview analysis.

Prior to the workshop the participants received an email with an overview of the event, a list of the resources they needed to bring and pre-workshop instructions including a printable worn alarm image (Appendix 10).

To help guide the workshop I prepared a plan, script and prompts (Appendix 11). A post-workshop evaluation was emailed (Appendix 12) but none were returned by participants.

### 3.11 Limitations

#### 3.11.1 Covid 19 Pandemic

Covid 19 influenced fieldwork in many ways



- Following lockdown in March 2020, as the immediate priority was civic, family and personal protection, this research paused and stuttered. It took time to change mindset and navigate the new environment
- The cessation of in person networking affected scoping, research design and sampling since many of the contacts, networks and resources that had been established since the research began became uncontactable or unavailable, although fortunately, some did eventually re-emerge in the virtual environment
- The transfer to virtual working produced technological and technique challenges, not only for older people's participation, but also interviewing technique was impacted since the depth and quality of non-verbal data recording felt more difficult in a virtual environment. Also working in this way required rapid innovative, adaptation and testing of new techniques and props, wherever possible using and adapting resources already in participants' homes

Despite these limitations my research process resumed and progressed. New ways of working were established, as described in this chapter and in Volume Two.

### 3.11.2 Sample Size

Worn personal alarms were a difficult and emotional topic for some to discuss, especially older people. This made engaging and recruiting older people difficult and feel intrusive. These complications increased with the Covid 19 pandemic.

Therefore, I designed my research around a small sample size consisting of experience rich participants with differing perspectives of jewellery and alarm wearing, as has been described above.

This strategy was effective except for the final workshop discussion. The workshop participants were solely from a professional alarm service provider's background and although they had a range of experiences, for the final discussion at the end of the

workshop, which was about innovation within the professional alarm service provider's professional practice, a mixture of participants from differing backgrounds may have been helpful to contextually open up the discussion.

### 3.11.3 Sample Bias

The research participants were all women. This could have been coincidental or because

- the networks and services involved appeared to be women dominated
- within the prevalent age group of alarm wearers, there are demographically more older women than men (ScotPHO 2021)
- possibly men were less likely to volunteer or did not associate with the term jewellery.

The latter was explored during scoping (**See Atlas 2.2.4**). Men were found to consider and describe the objects they wore as jewellery. The use of the term jewellery may not therefore have contributed to the bias of the sample.

The next chapter will describe the analytical comparison of the data describing the emotionally divergent experiences of object wearing that have the potential to generate valuable insights into the process of why and how wearing an object affects a wearer's state of being.



Figure 11: Ailsa Marrant, 2020, Photo 6 'My Lens', glass beads

# Chapter Four: Analysis

# 4 Analysis

## 4.1 Modes of Analysis

Following initial scoping, to further the systematic investigation of the research question, ‘why and how does wearing an object affect the emotional state of being?’ the second and third cycles of field work were undertaken (Figure 10), namely four semi-structured interviews and subsequently, a workshop. This chapter will describe the data collected, analysis and emerging insights.

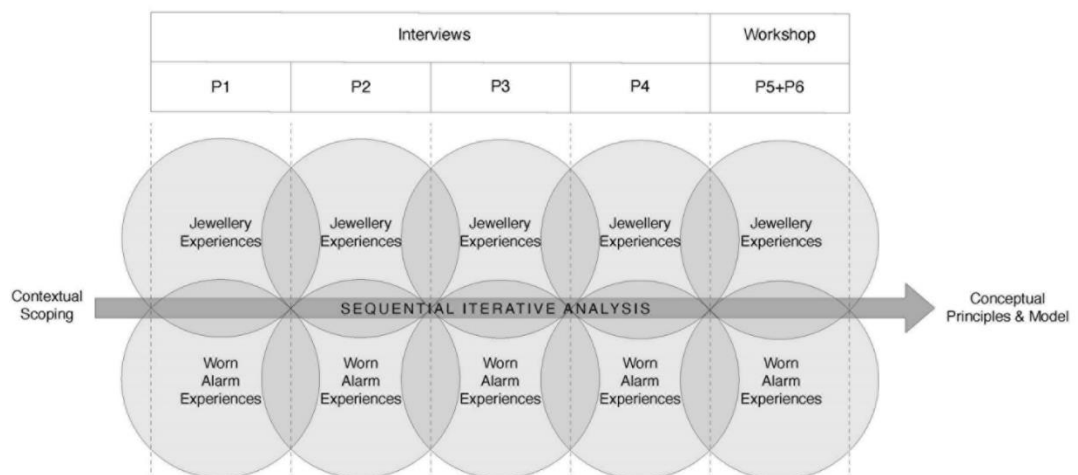


Figure 10: Ailsa Marrant, 2020, Diagram, Summary of iterative analytical process

The analysis followed an iterative and cyclical, grounded theory process. The investigation was layered, with each sequential step guided by the outcome of the previous one. The analytical process consisted of data transcription then open, axial and selective coding, culminating in a core statement, inductively distilled, that summarised and described what had been revealed by the series of interviews (Glaser and Strauss 1999; Charmaz 2008; Clarke 2005) (See Atlas Chapter Six). The outcome of a series of four semi-structured

interviews was subsequently investigated through a workshop to further test and evaluate the insights.

## 4.2 Interview Analysis

### 4.2.1 Transcription

Before transcribing an interview (**See Atlas Figure 47**), I familiarized myself with each interview video recording made using Zoom (2022) as a virtual meeting platform. Then, after completing and checking each transcription, I emailed the transcript to the participant for them to read and validate the content, discussing changes or queries in a video meeting if required. This opportunity acknowledged the participant's ownership and improved the transcript's trustworthiness. Follow up meetings were also video recorded, transcribed and analysed.

### 4.2.2 Coding

The same process was undertaken sequentially for all four interview transcripts. Each transcript was firstly considered line-by-line. This was done using a line numbered transcript printout, which enabled handwritten annotation and memos, facilitating the identification of data fragments, which were then reviewed and open coded, to capture and distil the processes and actions being described in each (Charmaz 2008) (**See Atlas Figures 48 & 49**).

### 4.2.3 The Jewellery Expert

The first participant (P1) was a jewellery expert. Their expertise was based on their journalistic, academic and curatorial status, as well as being the archivist of their family jewellery collection and respected in the world of contemporary jewellery for their skill in wearing and socially using jewellery. In terms of worn alarms, their experience was that of being a close family member of a wearer.

From the jewellery expert's interview, for both jewellery and alarm wearing, axial groupings (**See Atlas Chapter Five**) of their open coded data (**See Atlas 4.1**) began emerging.

#### 4.2.4 The Worn Alarm Expert

The second interview participant (P2) was a worn alarm expert. Their expert status was based on the academic research they had conducted on worn alarms, their experience as a social care service manager and alarm provider, as well as being a family member of an alarm wearer. In terms of jewellery their experience was that of a wearer.

Only four new open codes (**See Atlas 4.2**) were required following analysis of the worn alarm expert's jewellery data fragments. However, fifteen new open codes were required for their worn alarm data fragments (**See Atlas 4.2**).

Therefore, the emerging axial codes were reviewed (**See Atlas Chapter Five**).

#### 4.2.5 The Family Member of an Alarm Wearer

The third interview participant (P3) was a personal jewellery wearer whose mother had had a love of, and expertise in jewellery, and had left a considerable family collection on her death. The mother had also worn an alarm throughout many years of P3 caring for her as she progressed into her nineties, living nearby.

During analysis of this interview all the data fragments created for both jewellery and alarm wearing for P3, fitted with the open codes previously generated by analysis of P1 and P2's interviews. However considering the nuances of P3 data fragments deepened the understanding of meaning within the previous axial codes, therefore they were again reviewed (**See Atlas Chapter Five**).

#### 4.2.6 The Alarm Wearer

The fourth participant (P4) personally wore an alarm and also loved wearing jewellery, especially pieces gifted by their late husband. Now in their eighties, this participant had lived alone for several years supported by extended family and grandchildren living close by.

During analysis of P4's interview, again, all the data fragments created for both jewellery and alarm wearing fitted with the open codes previously generated by analysis of previous interviewees' data. However, considering the nuances of P4 data fragments again deepened the understanding of meaning within the previous axial codes, therefore they were again reviewed (**See Atlas Chapter Five**).

#### 4.2.7 Emerging Conceptual Principles and Model

Following the fourth interview, selective coding was undertaken. This resulted in the inductive development of a core statement, which felt like emerging conceptual principles (**See Atlas Chapter Six**).

Therefore, the coded data that supported the emergence of the core statement was reviewed and inductively used to create a model (Figure 12) (**See Atlas Chapter Seven**) based on the axial codes developed after interview four (**See Atlas Chapter Five**). The model proposes a process consisting of six emerging dynamic and interactive parameters that may influence why and how wearing an object affects a person's emotional state of being. These six parameters were

- emotional state
- emotional need
- perceived meaning of the worn object
- curation and engagement in a scenario with the worn object



- perceived effect of engaging with the object
- achievement of self-actualisation

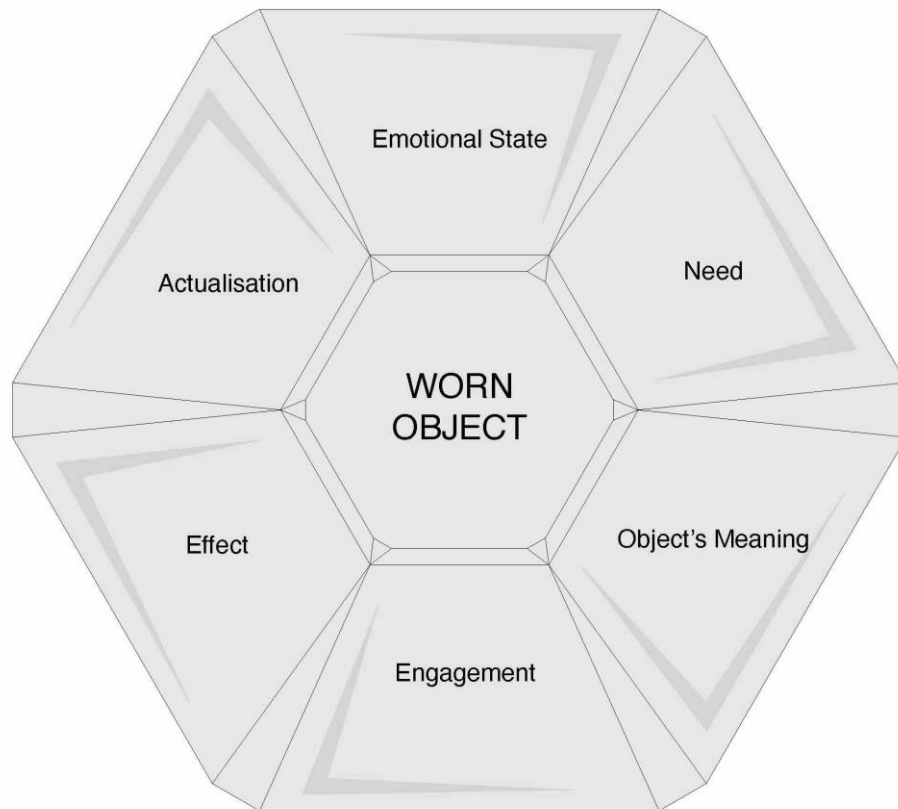


Figure 12: Ailsa Marrant, 2020, Emerging model describing a dynamic process that may enable understanding of why and how wearing an object affects the emotional state of being

#### 4.3 Workshop Analysis

The workshop (Appendices 10 & 11) was designed to interactively test and gain further insights into these emerging conceptual principles and model.

The participants were two worn alarm service providers, P5 and P6. Unfortunately, a third workshop participant's internet connection failed on the day.

The participants firstly shared and discussed their jewellery wearing from a 'personal' perspective. Then, whilst wearing a replica paper alarm, they considered and discussed the experience of worn alarm wearing from three perspectives - firstly personally, then as a family member of a wearer and finally, as a service provider.

This was followed by a discussion about the research, the emerging principles and proposed model. The participants then revisited their experiences of jewellery and alarm wearing previously discussed in the workshop and used the proposed model to review and revisit these experiences and discuss them. Finally, they considered their current professional practice in light of their workshop discussions.

The workshop data was then transcribed, coded and analysed using the same process as the interviews. This revealed that the open codes developed during interview analysis (summarised above) also captured the actions and meaning within the workshop data fragments. Therefore no new axial codes were required. However, nuanced understanding of the meaning within the selective coding and the core statement that had previously emerged from the interview analysis was deepened, enabling further development of the emerging principles and proposed model.

The workshop analysis exhibited that the participants understood the emerging conceptual principles and proposed model through their insightful consideration, dissection, categorization and discussion of the experiences they had earlier shared and discussed in the workshop.

The model enabled them to reflect and more succinctly express how their experience of object wearing affected them and impacted on their feelings and wellbeing. They identified that their jewellery wearing was for contentment and also explained how they used jewellery to achieve this. In addition, they were able to contrast their jewellery experience with those of alarm wearing and express why and how they thought it differed.

The diagrammatic configuration of the model used was positively received (Figure 12). The participants felt the faceted, prism structure with 'worn object' centrally positioned, surrounded by the influential factors conveyed value and made the surrounding factors feel interconnected and dynamic. However, they felt more contextual description of the influential factors was required, within or alongside the model.

#### 4.4 Emerging Insights

Included in the insights emerging from the workshop were that willingly wearing an object is a personal and intimate act created and curated by the wearer, motivated by their quest for contentment. Furthermore, the selection of an object to wear depends on the inherent meaning and perceived eudaemonic utility of it within the situation that the wearer is proposing to engage wearing it in.

Also, that although the term jewellery is usually used aesthetically and functionally to describe a worn object, in the context of object wearing, it has a further definition. The term jewellery defines a way of wearing an object that results in a positively changed state of being due to the confluence of meaning and motivational need inherent in the action of wearing it.

In summary, wearing an object is both relative and subjective, and the outcome of wearing any object may be influenced by six dynamic and interactive factors; emotional state, emotional need, worn object's meaning, curated engagement wearing the object, effect of wearing the object and whether positive self-actualisation is achieved.

The workshop also revealed that the emerging conceptual principles and proposed model helped the understanding and sharing of why and how a wearable object affects the state of being. However, despite experiencing, sharing and discussing insightful personal and professional experiences the worn alarm service providers who participated

in the workshop struggled to propose wearer centred, innovative changes for their current practice.

#### 4.5 The Model

The emerging insights from analysis enabled iteration of the proposed model, as suggested by the workshop participants. The parameters were re-expressed as person-centred questions based on the axial codes developed following interview three (Figure 13) (See Atlas Chapter Six)

- How am I feeling just now?
- Would wearing an object make me feel any better?
- Which object should I choose to wear?
- When, where and how should I wear the object?
- How do I feel wearing the object?
- Did wearing the object make me feel better?



Figure 13: Ailsa Marrant. 2020, Final model describing the dynamic, interactive parameters that influence why and how a worn object affects the emotional state of being.

The next chapter will discuss the emerging conceptual principles under the headings of the six dynamic parameters proposed in the model (Figure 13) to describe why and how a worn object affects the state of being.



Figure 14: Ailsa Marrant, 2020, Photo 7 'My Lens', glass beads

# Chapter Five:

## Discussion

## 5 Discussion

In this chapter the six dynamic parameters that emerged to help understand and share why and how a worn object affects the state of being (Figure 13) will be used to structure the discussion of this research.

### 5.1 How Am I Feeling Just Now?

Research by Ryan and Deci (2001) described wellbeing as a state of optimal psychological functioning and experience which can be viewed from two perspectives, hedonism or eudaemonia. Hedonism focuses on happiness associated with pleasure and avoidance of pain, whereas with eudaemonia the focus is on meaning and self-realisation, with wellbeing associated with the degree to which a person is fully functioning (ibid). All participants in my research identified that wearing an object was motivated by wanting to feel good and that the act of wearing jewellery achieved this and contributed to their sense of wellbeing. Whereas, alarm wearing was instead motivated by feeling physically at risk and any sense of wellbeing that alarm wearing may have achieved was offset by the unintended consequences associated with wearing it.

Each participant described jewellery experiences, which demonstrated living a life rich in purpose and meaning, with continued personal growth and quality ties to others, which they associated with their biological and psychological well-being (Ryff and Singer 2008). P3 recalled her deceased mother's eudaemonic, self-actualisation through her life-long appreciation and use of jewellery;

*'...Mother never thought she was getting old....she never appeared to be getting much older....time stood still for her really....and even though she was in her eighties, we were so amazed that Mum still wanted more jewellery from Dad for their anniversary ..... he was a quiet romantic, I think he liked giving her things....she was so aware of*



*preciousness....stories and people ... it was not really about material value...for her it's was about the context '*

Whereas, P6, whilst wearing a paper simulation of a wrist alarm, observed;

*'...you feel as if your independence and freedom is being taken away...it's a real eye opener...I would feel sad because you've not got the lifestyle you want....choice has been taken away....there is no love there for me...even though their best intentions are probably at the heart of it, have my feelings been taken into consideration? They look at that and what they see is not you....you...you have become invisible...my ability has been taken away from me...'*

Participants identified why and how a worn alarm has the capacity to disrupt the wearer's previous quality of social connectedness with family, friends and community, all of which have a protective effect on well-being (Waldinger and Schulz 2010; 2016). The feeling of disconnection and of not being seen or heard was identified which can lead to perceptions of isolation and loneliness, despite others being around (ibid).

All participants were aware that a person's emotional needs were constantly in flux and that jewellery can play an active role in changing feelings, as described by P1;

*'On days that I feel sad I might wear something that my father had given my mother because, because it connects...gives strength'.*

P1 continued;

*'I mean to me, jewellery makes...uhmm, it lightens, heightens, intensifies mood....you end up being different ... uplifted...like the tiara...it made me behave differently and that was the really extra-ordinary thing...washing dishes in my marigolds (wearing a tiara), just because I could!'*

It was evident in all participant's data that they wanted to, and willingly wore objects as part of their perpetual quest for a eudaemonic state of being (Maslow 1943) but that the wearing of an alarm, unlike jewellery, negatively affected a wearer's state of being, leaving them instead feeling sad, bereft and compromised and, as confirmed by P2 in her experience of researching worn alarms, this effect is not acknowledged;

*'...I think there isn't enough said, or delved into, about the cause, the outcome really - it's how is it making the person feel, um, ...'*

## 5.2 Would Wearing an Object Make Me Feel Any Better?

It became obvious during analysis that the motivation for wearing an object arises from an emotional need. This insight is consistent with Maslow's (1943) theory of motivation.

### 5.2.1 Needs that Motivated Jewellery Wearing

It was identified that jewellery wearing was motivationally prompted by all categories of hierarchical needs (Maslow 1943).

From P1 even describing how jewellery could be considered a physical tool for protection;

*'My mother said...I'd feel much happier if you are wearing it (a ring with a very large, cut stone) - it's an offensive weapon and if anyone attacks you, you could do a lot of damage',*

to P5 providing an example of how jewellery (a gold bracelet from her best friend) made her feel emotionally safe through feelings of belongingness and love;

*'It makes me feel close to her, em, when she's not here....it makes me feel I am not alone'  
'it's about commitment...you are loyal to someone...it makes you feel you are part of something...a support network ... no matter how long it's been or where in the world she is'.*

And, when discussing her wedding band, P6's expression of how it enhanced her self-esteem;

*'It's (i.e. her wedding ring) about the vows...commitment...it actually does mean for better, for worse ...which can be really hard ... it symbolises the last 40 years of my life...it makes me feel special'*

Many examples identified how jewellery contributed to self-actualisation, from P1 admitting that what she got out of publicly wearing contemporary jewellery might be argued was 'a kind of intellectual superiority', to P2 demonstrating the bittersweet nature of self-actualisation when she described the necklace her husband gave her on completion of her cancer treatment;

*'It reminds me the sort of resilience that you can...maybe you don't think you've got...it's there...I was very resilient and positive...it reminds me that I was really brave and strong ...I didn't let it get me down...and that I am grateful'*

These self-esteem and self-actualisation quotes illustrate how motivational needs can be translated into eudaemonic well-being by jewellery wearing. P2's quotation also identifies that striving in adverse situations, can enhance the value of achievement and contribute to resilience and emotional stability (Maslow 1943; Ryan and Deci 2001) and that wearers can embody this in their jewellery.

### 5.2.2 Needs that Motivated Alarm Wearing

Maslow (1943) theorised that the emergence of a dominant need is usually gradual, except for extreme physiological need, which is the most motivationally potent of needs. In his view, should a physiological need become chronic, then it leads to the sacrifice of all other needs. Therefore, when safety cannot be assured, the quality of life becomes an existence and defined in terms of vulnerability and the need to summon help (ibid). This

dominance of physiological need may explain the disconnect between motivation, action and effect that is experienced when wearing an alarm.

In P6's view, the wearing of an alarm perpetuates both the imagery and constant anticipation of physiological threat which causes agitation;

*'It suggests something is wrong or going to be wrong... red is for danger or blood...it would upset me wearing it all the time...'*

Maslow (1943) further proposed that in such scenarios Utopia becomes a situation where emergency help is always available and the need for freedom, love and social engagement become irrelevant. All participants recognised that this need and vision of Utopia was often not experienced by those who received worn alarms, rather it was the person who identified them as vulnerable or arranged for the alarm to be installed, as explained by P2 and confirmed by P4;

*'They are not wearing it for them(selves), they're wearing it to pacify some external person or persons, eh..., that thinks they need it'*

*'It was my youngest son that insisted I got it, eh, he arranged it, eh, I've got a funny feeling he's paid for it...I was having lots of falls ...he thought I should have one, so I've got one... Oh...I would get a row if I didn't have it on...'*

It explains why wearing an alarm can create a perpetual feeling of being at risk, loss of freedom and compromised relationships with family and friends, as expressed further by P4;

*'I feel a burden, which I am....I really feel this (touches neck alarm cord) reminds me of course that I'm just...that I really need help... all the time...I don't have any choice though...it's not nice to feel dependant on other people'*

P3 further identified that the motivation to wear an alarm was often out of respect and to protect loving, valued relationships that provide the wearers with a sense of belonging;

*'...but she (my mother) was always thinking of other people...that was her primary motive, to cause as little disruption...she would just put up with it...I think she wore it for me mostly'*

P3 further described how alarm wearer's feeling of constantly being at risk affects self-esteem and how this leads to them striving to maintain a familiar and manageable world since conflict and rejection are terrifying and the world is perceived by them as 'hostile, overwhelming and threatening' (Maslow 1943) which leads to amulet like wearing of a personal alarm (Taylor and Agamanolis 2010);

*'...she didn't like wearing it or people thinking she was vulnerable... she was a bit of a control freak...she could stay in control I suppose...'*

However, as Maslow (1943) described, when the driving need for safety becomes dominant and perpetual, the alarm wearer's quest for gratification becoming unachievable, unless their situation, or perception of it, changes.

P1 captured what all participants observed as long-term, demotivation due to alarm wearing and the un-achievability of realising other domains of need whilst wearing an alarm;

*'There's just this assumption that, it puts people in boxes - you're old, you don't have any choice, you don't have any taste, you aren't an individual...you're just old...imagine what that feels like...it speaks of loss. They must resent it but may not be aware....it's quite easy to take from it, you're a bloody nuisance...otherwise you'll go in a home if you don't wear this....'*

### 5.3 Which object should I choose to wear?

The participants all identified that they and others wore jewellery for themselves, for their own pleasure and gratification, as P3 illustrated when describing her mother's process of choosing her jewellery;

*'She was very decisive Mum, I don't recall her putting something on and saying, 'Do you like this?' Shall I wear this?', or um, she just always decided what she put on and that was it...'*

The participants said the act of choosing which piece of jewellery to wear was dictated by what they felt would best meet their emotional needs at the time. They were aware that others such as their spouses also took pleasure in them wearing jewellery that signified a bond. The meaning inherent in particular jewellery pieces was found to be extremely important to all the participants.

All the jewellery worn and chosen to be shared by participants during the research had deep, personal significance to them, as P4 emotionally described;

*'Oh!... It's special because he bought it for me... my husband, he was very good to me (touches necklace)...he excelled himself this time (pause)... sadly I don't have him anymore... I always feel there is part of him with me ... to tell you the truth, he's just, he's just there, there all the time...it was a long time ago (pause) but very precious just the same.'*

However, the participants identified that the opposite was the case for worn alarms. They felt that alarms held negative personal, social and cultural meaning which meant when they were worn, they were intrusive and had a stigmatising, dehumanising, infantilizing and demoralising effect, as summed up by P1;

*'...it's about being paternalistic and patronising, which I suspect nobody likes very much, and I am sure you don't like it when you are old...'*

There was also a shared view amongst participants that the alarm system was a symptom of how older people are viewed and culturally valued and respected within society (Pritchard and Brittain 2015) and P2 felt the image of older people used by marketing this type of system was outdated and perpetuated this;

*'the marketing hasn't helped ...it's saying, this is only for old people...little blue rinse dears eating soup, wearing slippers, watching telly in a big, winged chair ...At a conference recently though, the marketing of one company stood out...I picked up the leaflet...Wow, at last!...a guy for a change, which was nice and he was very trendy, hipster type, with a beard and hipster hair, albeit grey, and, eh, trendy glasses, tattoos up each arm and eh, the device looked like a watch, and no big red button, and I just thought, Halleluiah!, how many years have we had to wait to see that?'*

This observation about the aesthetics of worn alarms and the predominantly female orientated marketing resonated with a comment by P1 about emasculation;

*'They (the alarms) don't really take account of men and how men might want to wear it...I think, you know, they're just these things that look like, sort of like... a dead penis! ...I feel that they would feel like a yolk that are around their neck saying 'I can't manage'... something that condemns me to being an old person...'*

#### 5.4 When, Where and How Should I Wear the Object?

Once an object has been chosen to be worn the wearer has the role of curating when, where and how it will be worn to realise or minimise its effect.

P4 identified that sometimes simply holding or looking at a piece of cherished jewellery in its box (Ahde-Deal 2013) sufficed, whilst for others, like P3 and her mother, the sorting,

checking and creation of handwritten labels for pieces produces self-reward and enjoyment, enough to satisfy their need to orientate themselves within their archived past;

*'I have started to sort out and label my jewellery...like Mum did...I suppose I am doing it for my daughter ...and I came across a little box...it's got three wedding rings... and her father had labelled it beautifully with a bit of string through a bit of cardboard saying it was his mother's wedding ring...and another labelling my Mother's Mother - so this sort of labelling of jewellery, and the importance of jewellery, is obviously quite a thing through the family'*

The participants' jewellery often felt unique and personal due to how it was received; on special occasions or celebrating achievements, traditions like anniversaries, marking transitions or rites of passage like marriage or loss and family ancestry (Ahde-Deal, 2013). All participants observed that the emotional value of such pieces increased over time and with frequency of wearing, especially daily wearing, as revealed by P6;

*'It looks well-worn and knocked about...probably a bit like me...if I have not got it on it upsets me. I don't like being without it, I feel bare without it...it symbolises the last 40 years of my life...'*

All participants demonstrated that they consciously curated their personal use of jewellery for their personal benefit but, as an expert, P1's personal utilisation of jewellery as a social and emotional tool was exceptional; the expert consciously socially used jewellery as a toy, sometimes even as a conversational 'social bomb' when required. This participant also highlighted that a piece of jewellery which previously had little emotional value can, if worn in the right context, be used to create its own meaning for the wearer, or perhaps embellish and reinforce a previous meaning;

*'it's all about engagement, and that engagement enriches the piece, it adds to the narrative of the piece...every time you wear it you get a bit more of the story...um, that story is an*



*accrual of the interactions, not all of them are good interactions but then also its about how you handle those...'*

It emerged that the participants felt there was no definable boundary between objects that could be considered as worn for function and jewellery because a functional wearable can become worn with inherently positive meaning and value (Rana 2001; Cohn 1989).

Participants also identified a multitude of contextual situations where they engaged with their jewellery to realise and maximize its effect for their self-reward. P1's statement though captured essence of them all;

*'...people talk to me every day about my jewellery, that's one of the reasons I love it - people who wouldn't normally talk to me - jewellery gives me different experiences of life ... it's like art...portable art you can take for a walk...adding generally to your enjoyment...jewellery makes you learn things'*

As for worn alarms though, participants said they did not provoke positive engagement or discussions and were, as alarm wearer P4 identified, a conversational 'elephant in the room', even with family;

*'It's not really something that comes up in conversation'*

Indeed, all participants conclude that with worn alarms it was not about when, how and where wearers could socially realise or maximize their worn alarm's social and emotional effect, rather, it was about how to subvert its personal and social impact, either by not wearing it or wear it but keeping it concealed.

### 5.5 How Do I Feel Wearing the Object?

Whilst wearing and sharing their jewellery during the interviews and workshop, all the participants exhibited an appreciation of how the act of wearing it was contributing to

their wellbeing. They described the range of positive moments, sometimes deeply moving, that they felt whilst wearing it, P4;

*'It's one of those feelings I have to try very hard not to get emotional about.'*

All realised that it was the positive emotional investment and authenticity that led to the culmination of feeling when wearing a piece of jewellery and contrasted this with alarm wearing. Their insight also highlighted that it is not the aesthetics of the alarm that is central to it not wanting to be worn, rather it is about how it is socially and emotionally perceived by the wearer and others.

Even though P6 worked within the worn alarm provider service, they strongly expressed how unwilling they would be to let a worn alarm become part of their personal story;

*'I wouldn't wear this for me! Nope! I wouldn't choose this for me... there is no love there for me...there's an emotion, but it's a negative emotion...they look at that and what they see is not you...'*

P1 voiced what all participants expressed; that the need driving worn alarm distribution is a perception of risk by others that often does not reflect the potential wearer's lifestyle nor self-perception;

*'...many things that we give out to older people are institutionalised without any thought about how people might feel about it ... it doesn't relate to anything else about her (mother -in -law) ...'*

#### 5.6 Did Wearing the Object Make Me Feel Better?

The participants described the complexity of wearing an object and how it affects the state of being through positive or negative self-actualisation. Through their jewellery experiences, the participants all identified, why and how wearing an object has both the capacity, and can be used as a tool, for improving quality of life and wellbeing.

They also expressed the view that alarm wearing is not a person-centred driven act and the system takes little account of how a wearer interacts with a worn alarm and how it

demotivates them and negatively affects quality of life and wellbeing by not acknowledging their intellectual needs and the benefit of positive self-actualisation.

Interestingly, in the last section of the workshop, when P5 and P6, as alarm service providers, professionally considered the implications of the research insight, as predicted by Pritchard and Brittain's (2015) research, experienced conflict between their rational and irrational selves and, although they were empathetic, they had great difficulty moving away from the logic of their service provision and a paternalistic approach. They struggled to develop innovative ideas about how they could adapt or influence the effect of alarm wearing.

*'I'd never really taken the people's feelings into consideration until you actually put it on your wrist yourself and you get asked how do you feel about that...'*

*'...maybe it's about training and having an awareness experience for everyone.....so understanding before you give it to someone, what would make them wear it...'*

The next chapter will conclude whether this research has addressed the research question that stimulated it. It will also outline the areas for further research that it has identified.



Figure 15: Ailsa Marrant, 2020, Photo 8 'My Lens', glass beads

# Chapter Six:

## Conclusion and Future Research

# 6 Conclusion and Future Research

## 6.1 Conclusion

**(See Atlas Chapter Nine)**

This research has increased the clarity of my lens as a jeweller by deepening my understanding of why and how a worn object affects the emotional state of being. I am now able to share and discuss the experience of wearing an object with others through the emerging conceptual principles and description of six parameters that interact to create and influence this process. The ability to do this will also enable me to unpick worn object experiences that occur in other settings, such as this research has done for jewellery and worn alarms.

By comparing jewellery and worn alarms I now appreciate that for a worn object to be of benefit to the wearer, the motivation to willingly wear the object has to come from the wearer themselves. Through investigating worn alarms I now also have greater insight into the perception of whether an object is stigmatising and that this is subjective and not governed by logic. Similarly, I realise that amuletic wearing of objects can in itself precipitate unresolvable emotional conflict.

The research has given me insight into why personal preciousness through emotional embodiment of a worn object trumps aesthetics and monetary value. And, in the process of the investigation, I have also realised that the definition of the term 'jewellery' can be broadened to one which also describes the way an object is worn. I now understand that this way of wearing an object, although not vital for life, has a well-being role in the perpetual search for eudaemonia.

Finally and specifically, in terms of worn alarms, I can now perceive that until there is innovative social and cultural revision of the worn alarm system, as well as a societal change in the beliefs and attitudes to aging and older people and the way they are cared for, then the potential emotional conflict revealed in this research will perpetuate.

## 6.2 Future Research

The areas for ongoing research that this investigation has identified are;

- the well-being potential and effectiveness of wearing objects in the manner of jewellery, and the role of the jeweller in design
- the testing and development of the emerging conceptual principles and model proposed
- the design and development of person-centred systems of social care to replace the worn alarm system



Figure 16: Ailsa Marrant, 2020, Photo 9 'My Lens', glass beads



Chapter Seven:  
List of References  
Volume One

# List of References Volume One

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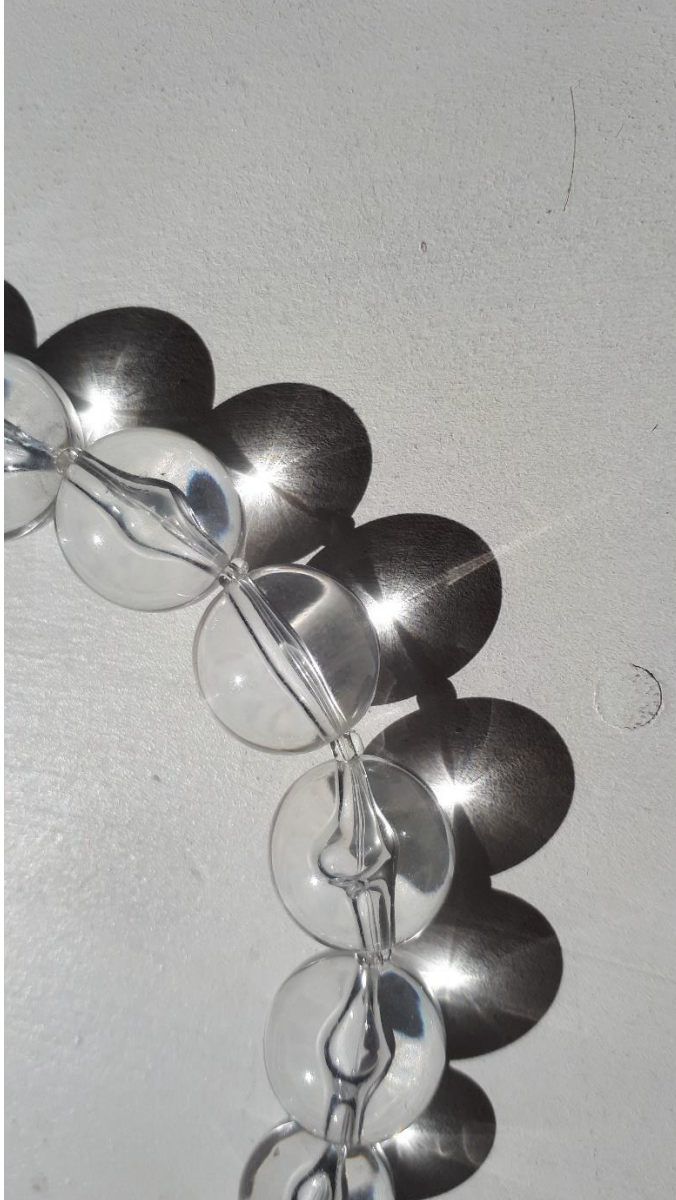


Figure 17: Ailsa Marrant, 2020, Photo10 'My Lens', glass beads

# Chapter Eight: Appendices



# Appendices

## Appendix 1: GSA Ethics Team: Ethical Application

### Form 2: Full ethical assessment

**THE GLASGOW  
SCHOOL OF ART**

Please complete all sections unless advised otherwise by Research and Enterprise. 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 to [research@gsa.ac.uk](mailto:research@gsa.ac.uk). Your application will then be sent for review by members of the GSA Research Ethics Sub Committee.

#### 1. APPLICANT DETAILS

Name of researcher (Applicant):	Ailsa Marrant
School:	Glasgow School of Art, Innovation School
Project Title:	"You cherish, we cherish, <u>they</u> cherish: experiences of wearing a Telecare alarm through a jewellers' lens."
Funder:	Digital Health and Care Institute
Date work is scheduled to begin: <sup>1</sup>	Field work June 2020

#### 2. RECRUITMENT

a)

Number of participants required:	<ul style="list-style-type: none"> <li>• 2 jewellery experts;</li> <li>• Maximum of 6 older people and kin (family/friends) with shared experience of alarm wearing;</li> <li>• Maximum of 6 Telecare service stakeholders.</li> </ul> <p>Total 14</p>
Will recruitment be direct (led by the researcher) or indirect (led by an organisation / third party)?	Both direct & indirect

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)

<p>1. Recruitment of older people with alarm wearing experience: The original design for the study had focused on interviewing older people who wear alarms but with the advent of the Covid19 pandemic this was no longer feasible due to Governmental restrictions and cross infection control needed to protect the older people. The study was therefore redesigned to focus on the kin (family and friends) of older people who have alarm wearing experience. However, during the course of scoping discussions with kin, some volunteered to become participants and also said that their alarm wearing relative or friend would probably want to also express their experience, as well as their views on what they perceived their kin's experience of them wearing an alarm to be. Therefore the <u>research</u></p>
--

<sup>1</sup> We will endeavor to return a speedy response to applicants but you are advised to send us your application as soon as possible to ensure your research timetable is not compromised

design submitted has included the proposal to include the older people who wear alarms should this opportunity arise in part two of the field work.

This indirect approach to recruitment by kin has benefits from both the older person, their kin and the researcher perspectives.

From the older, alarm wearing person's perspective, the approach that has emerged provides them with the protection of kin who can assess whether they have the capacity and resilience required for participation and facilitate their safe participation, and, from the kin's perspective, they are also fully aware of the older person's project participation. From a researcher's perspective, obtaining experiential accounts from volunteers is the preferred mode of recruitment because the participant is inviting the researcher into their life because they want to share.

To ensure the older person has not been coerced into participation, the family or friend will provide the older person with a participant information sheet, which includes an expression of interest and personal contact detail slip to be signed and returned to the researcher, which will enable the researcher to contact them directly and discuss participation prior to issuing a consent form which would then be accompanied by a further copy of the participant information sheet without the expression of interest section.

Additionally, as it is intended to audio/video record all the field work interventions and the consent status and willingness to participate will be repeated and recorded at the start of each recording by the interviewer.

Also, not only is participation consented, the field work that will involve older people includes reflective interviews at 2 stages, during which the participants have the opportunity to change/withdraw any part/all of their experience recorded.

#### 2. Telecare Alarm Service Stakeholders:

During contextual scoping discussions with Scottish Care, the potential arose for the study to be part of a workshop session within a national event that is proposed for autumn 2020. The event organisers would include the opportunity to voluntarily participate in the research through a participative workshop, with other alternative workshops available. Prior to the event, they would send the 'participant information/statement of interest' to participants to enable direct contact with the researcher prior to the event for discussion and a consent form to be completed and returned.

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

Who is in charge of recruitment:

Researcher

What is the method of identifying participants:

Professional peers (experts in jewellery) and kin (family/friend) of older people with alarm wearing experience were identified during scoping phase discussions, during which they volunteered in principle to be subsequently approached. Contact will be by email, text, telephone, Skype or Zoom.

The participants of the group workshop will be directly recruited as snowballed volunteers from the participants of a Telecare stakeholder event being hosted in the autumn by Scottish Care. Should this event be cancelled or delayed, a group of snowballed stakeholder volunteers will be approached directly by email, text, telephone, Skype or Zoom.

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

directly by email/post.

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

Exclusion criteria:

- Those who have lack of capacity and/or self-disclosed or obviously poor health or emotional vulnerability
- Those older or shielded people who cannot be communicated with remotely
- All situations where participation in the study increases the risk of either the participants or the researcher to Covid19 infection.
- Participants under the age of 18 years old.

In all cases, append a copy of i) information sheet for participants; ii) consent form;

iii) \*copies of any other documents distributed to participants

**Note to ethics form assessor: \*This study uses a participative research design therefore not all participant documents/materials for distribution are developed at the start of the study because they rely on the outcome from previous stages of the research.**

### 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):

- ensure prospective participants, both direct or indirectly recruited, are fully briefed verbally and given the opportunity of a question and answer session about the study.
- post/email written participant information sheet and consent form to participants
- researcher contact details available
- before all interventions check again verbally the participant consents and willing to proceed.
- reflective interviews are part of method during which older people, kin (family/friend) are involved, to enable these participants to change/withdraw any part/all of their recorded experience.

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

-participants capacity was assessed during researcher's preliminary scoping discussion with them prior to recruitment  
 -for those still to be indirectly recruited, they will be contacted directly for an assessment and information discuss prior to sending them a consent form.  
 -older people's capacity will be assessed by kin (family/friend) through indirect snowball sampling approach and this will be validated through verbal discourse with the older person prior to sending them a consent form.

**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:**

Not applicable.

**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**

Although the study indirectly recruits some participants in principle, these people will be contacted directly to ensure they have capacity, health and emotional stability to participate.

The information and consent process will be directly done with the participant who will also have access to the researcher at all times to discuss participation queries.

Most of the interventions are to be recorded, therefore, at the start of each, consent and willingness to participate will be validated by the interviewer.

e)

How much time will be given for the participant to decide whether or not to take part:	Written participant information sheet and consent form will be sent as soon as a verbal discussion and agreement in principle to participate is given.  Return of consent forms within a week will be requested.
By what method will you seek to obtain consent (written, oral, video etc) and why:  NB: please be aware of any Data Protection issues here	Digitally signed and emailed if possible, by participant using a password protected GSA student email account.  Where this is not possible it will be posted with an S.A.E. for return.
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:	3 years.  Digital consents: on researcher's password protected laptop.  Paper consents: in researcher's locked filing cabinet and will be transferred to Innovation Office locked safe once GSA Campus is re-opened.

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**4. LOCATION**

a) If the research activities take place in a third party location (i.e. not on GSA 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).

The field work will be done remotely by the researcher using audio and/or video link; therefore, the participants and the researcher will be in their own homes or place of choice during the activities.

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.

The study is being undertaken during global Covid19 pandemic which will indefinitely limit researcher/participant socialisation beyond their home and direct contact for cross infection control purposes, especially where contact involves older people.

Despite the pandemic though, from an older, alarm wearing, person's perspective, being interviewed in their own home would be safer/more relaxing, and from the researcher's perspective, it would be the best scenario for recalling that experience.

**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):

--

**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:

See attached methodology overview.

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.

Note to ethics form assessor: \*This study uses a participative research design therefore not all participant documents/materials for distribution are developed at the start of the study because they rely on the outcome from previous stages of the research.

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

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

*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**

- All interviews and interventions will take place at a time, and use a recording methodology of the participants choosing, that they are comfortable with.
- At the start of every session the consent and willingness will be validated
- All interactions will be conducted by the researcher in a professional, polite, empathetic manner.
- Should any distress or anxiety be detected the researcher will appropriately address the situation and seek to reassure, terminating the interview if required.

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

**Jewellery experts** – 1-hour max pre-interview session\* and a 2-hour interview

**Alarm wearer, Kin (family/friends)** – 1-hour max pre-interview session\* followed by three 1-2 hour interview sessions. Max total 7 hours.

**Workshop participants** – 1-hour pre-workshop preparation\* and 1-hour workshop participation. Total 2 hours

\*All pre workshop sessions will be to firstly meet the participants and put them at their ease and ensure all questions about the study have been addressed, then secondly to check that the technology being used for the intervention is functional and that the consent is in place, and finally to discuss the outline of interview questions and the boundary objects that will be used and develop a pseudonym with them.

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

Not applicable

*\*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.*

**Note to ethics form assessor: \*This study uses a participative research design therefore not all participant documents/materials for distribution are developed at the start of the study because they rely on the outcome from previous stages of the research.**

## 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.

Here we make the distinction between personal data (anything that identifies a participant such as name, address, phone number) and research data generated by that participant (interview, photos of ~~etc~~) as each requires a different for handling and storage.

	Personal Data	Research Data
Who is the custodian of the data:	Ailsa Marrant	Ailsa Marrant
Where will the data be stored:	Researcher's password protected laptop and encrypted memory back up and/or locked filing cabinet which will be moved to the Innovation School office secure storage once GSA Campus reopens.	Researcher's password protected laptop and encrypted memory back up and/or locked filing cabinet
Who has access to the data:	researcher	
Will permission to identify the participants be sought as part of informed consent	NO -all data will be anonymised and permission will be sought to use visual images of participants and their artefacts.	
What methods will be undertaken to guarantee anonymity (e.g. coding, ID numbers, use of pseudonyms)	ID numbers and pseudonyms created by the participants	
How will the link be broken between participant details and information given as part of study?	ID numbers and pseudonyms will be allocated and marked on consent form. Thereafter only the ID numbers and pseudonyms will be used for data collection.	ID numbers and pseudonyms will be allocated and marked on consent form. Thereafter only the ID numbers and pseudonyms will be used for data collection.
How long will the data be stored for? (Participants must be made aware of this at point of consent).	5 years	5 years
How will the security of the dataset in its entirety be secured?	Password protected storage by Innovation School	Password protected storage by researcher

How will the data generated by analysed and used?		3 stage interpretative phenomenological analysis will be conducted using all audio data transcribed, along with video and other visual data generated,  This will be used to synthesize experiential description and meaning from multiple perspectives which will be interpretatively represented in a case study or cameo format using a mixture of audio, visual, physical object artefact and text.
Who will have access to the data beyond the project (if the data is being retained, not destroyed)		Supervisory team and researcher
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 GSA Health and Safety Policy (<http://www.gsa.ac.uk/about-gsa/key-information/occupational-health-and-safety/>) – 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?**

- All interviews will be conducted remotely using a digital platform to ensure Covid19 cross infection control.
- Any older person kin (family/friends) assisting an older person's participation will socially distance at 2 metres or in accordance with government advice at the time of conduct.
- All participation will be voluntarily
- Participants personal data will be treated as confidential and securely stored on password protected devices or in locked filing cabinet
- All the data will be securely stored on password protected devices or in locked filing cabinet
- No data, images or results will be publicly shared without the participants permission

**b) If your work requires participants belonging to vulnerable groups (children under 18, adults unable to give consent, prisoners, individuals in dual relationships), what additional steps will be taken to ensure their safety:**

Not applicable



c) If the study involves work on non-GSA premises, how will the safety of researchers working off site be ensured?

- All communication during scoping and field work with participants will observe current government and public health to ensure Covid19 cross infection control guidance
- All interviews and group workshops will be conducted remotely using an appropriate means of communication that both the participants and researcher have agreed are appropriate and safe for the purpose and content.

### 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): Overview of methodology.

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:	Ailsa Marrant
Signed:	
Date:	

Please email the completed form and associated documents to Research and Enterprise ([research@gsa.ac.uk](mailto:research@gsa.ac.uk)).

-----  
For office use only:

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

Appendix 2: GSA Ethics Team Approval

**THE GLASGOW  
SCHOOL OF ART**

Ailsa Marrant  
Innovation School  
MRes

25.06.20

Colin Kirkpatrick  
Head of Research and  
Enterprise  
The Glasgow School of Art  
167 Renfrew Street  
Glasgow  
G3 6RQ  
c.kirkpatrick@gsa.ac.uk

Dear Ailsa,

RE: You cherish, we cherish, they cherish: experiences of wearing a  
Telecare alarm through a jewellers' lens

I am pleased to confirm that, following review of your Full Ethical  
Assessment and accompanying documents the above project has been  
approved by the GSA Research Ethics Subcommittee and may proceed as  
you have proposed.

Please note that should you need to make any changes to your proposed  
methodology and/or activities, you may need to update the relevant project  
materials and further ethical review could be necessary. Please inform  
research@gsa.ac.uk of any such changes.

If you have not already done so, and are able to access it, I would  
encourage you to explore the Research Integrity training which is available  
on Canvas at: <https://canvas.gsa.ac.uk/courses/460>

Please ensure that your research continues to comply with:

- The GSA Research Ethics Policy and Code of Practice  
<http://www.gsa.ac.uk/media/861048/gsa-research-ke-ethics-policy-2016.pdf>
- The GSA Records Management Policy:  
<http://www.gsa.ac.uk/about-gsa/key-information/records-management/>
- GSA GDPR protocols: <http://www.gsa.ac.uk/about-gsa/key-information/records-management/>

Yours sincerely



Colin Kirkpatrick  
Head of Research and Enterprise

**DENNY MACBETH**  
Director

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### Appendix 3: Participant Information Sheet

**Research Project Title:** You cherish, we cherish, they cherish: Experiences of wearing a Telecare alarm through a jewellers' lens.

**Post Graduate Researcher:** Ailsa Marrant [a.marrant1@student.gsa.ac.uk](mailto:a.marrant1@student.gsa.ac.uk)

**Postgraduate Supervisor:** Prof. Lynn-Sayer McHattie, Programme Director,  
The Glasgow School of Art Innovation School.

You are being invited to take part in a Digital Health and Care Institute sponsored research project being undertaken for submission to The Innovation School of The Glasgow School of Art for a Master of Research degree.

Before you decide whether to take part it is important that you understand why the research is being undertaken and what it will involve. Please read the following information and feel free to discuss the project with others. If anything is unclear or if you require further information, please ask for clarification.

#### **-Why is this project being undertaken?**

The aim of this research is to understand how wearing an alarm socially and emotionally affects people by comparing it to the experience of wearing personal jewellery to help promote the development of alarm services from the perspective of wearers.

#### **-What will taking part involve?**

The Master of Research degree is over the period 1 year but this part of the project will take place over the next 2 months.

You are being invited to participate in an interview/workshop by the researcher, Ailsa Marrant, which will be conducted in accordance with the most current Covid19 Government guidance at the time, preferably using an online video platform such as Skype or Zoom.

Your participation in an interview/workshop would involve discussing and sharing your views, knowledge and experience of wearing jewellery and worn alarms.

The interview/workshop will be recorded and the audio content transcribed for analysis. Audio excerpts and Skype or Zoom screenshot/photographs of people/artefacts referred to may be used to illustrate points in the outcome and subsequent presentation of analysis.

#### **-Who is organising and funding the project?**

This research project is funded by the Digital Health and Care Institute (DHI) Innovation Centre which is a Scottish Funding Council initiative between The Glasgow School of Art and The University of Strathclyde.

The DHI aims to bring together the public, health, care and the third sector professionals, academics and industry partners to work together to develop innovative ideas that overcome health and social care challenges.

This research project is being led by a post graduate student under the supervision of The Innovation School at The Glasgow School of Art, to conduct research with members of the public, health and care professionals, and policy makers to explore challenges in health and social care innovation that will inform the development and transformation of services here in Scotland.

#### **-Why have I been invited?**

You have been invited to take part because you have experience of wearing jewellery and, through your experience of worn alarms. The information that you share could offer insights into the shaping future services that can benefit people who access them in the future.

If you have any additional needs then please let me know.

#### **-Do I have to take part?**

Taking part is entirely voluntary. You can stop taking part at any time without giving a reason.

If you would like to be involved, you will be asked to sign a Consent Form confirming that you understand the purpose and methods of the research and are happy to participate. This will be requested at the start of your involvement in the research.

#### **What will happen to my data?**

The information you provide with consent will be used in submission for a Master of Research by Thesis and Portfolio to The Glasgow School of Art by the researcher, Ailsa Marrant, and could also be included, with your consent, in a publication, exhibition, journal article, conference paper, presentation, lecture, website or broadcast.

The researcher may use audio, video and photographic recording during the project with your consent. The audio recording will be transcribed for research purposes. If you do not wish to be identifiable in any photographic material, please note this on the consent form and inform the researcher who will ensure all photographs are edited to remove identifiable information.

Your information will be held in accordance with The Glasgow School of Art Data Protection Policy. All study data will be held under secure conditions at The Glasgow School of Art Innovation School for a period of a year. Paper records will automatically be destroyed after a year. Access will be restricted to the post graduate researcher and their academic supervisors. No personal identifiable information will be used in any publication without your consent.

#### **How do I take part?**

If you wish to take part or discuss any aspect of participation in this research project then please contact me by email [a.marrant1@student.gsa.ac.uk](mailto:a.marrant1@student.gsa.ac.uk)

Appendix 4: Participant Consent Form

Participant Consent Form

Research Project Title: You cherish, we cherish, they cherish: Experiences of wearing a Telecare alarm through a jewellers' lens.

Lead Researcher: Ailsa Marrant, [a.marrant1@student.gsa.ac.uk](mailto:a.marrant1@student.gsa.ac.uk)

- 1. I have read and understand the participant information sheet and have had the opportunity to ask questions.
- 2. I agree to be interviewed as a participant for the purposes of the above research project.
- 3. I understand that my participation is voluntary and that I am free to withdraw at any time, without giving any reason. Any information I have given will be used with my permission or may be withdrawn from the research.
- 4. I understand that the data I provide (audio, photographs, video recordings) will be kept and used for the purposes of research in this project.
- 5. I agree that audio, photographs, video recordings and transcriptions involving me may be publicly used in presentations, publications, exhibitions, journal article, conference paper/presentations, lectures or broadcasts. Please delete as appropriate YES/NO
- 6. I give my permission to be contacted in the future using the details provided below and to be invited to future research projects.
- 7. Do you wish to add other instructions/restrictions in relation to your contribution? YES/NO

Please detail:  
.....

Participant Signature: .....

Date: .....

Participants Name (Block caps):  
.....

Address:  
.....  
.....

Telephone number: .....  
E-mail: .....

Researcher signature

Date 21<sup>st</sup> August 2020

## Appendix 5: Stage 2 Semi-structure Interview Questions and Prompts

For the four participants, each interview began with the same introductory question;

*Can you tell me a bit about yourself ?*

However, the next questions and prompts were personalised to validate they met their sampling criteria. For example, for the jewellery expert they included;

*'Who have you worked with on jewellery?*

*What kind of work have you done?*

*Would you consider yourself a jewellery expert and why?'*

This introductory set of questions then lead into sets of questions and prompts based on a core set of questions that had been developed from the contextual scoping insights. These sets of questions were designed so they could be used to explore the experience of either jewellery or alarm wearing and could be easily tailored to all the perspectives being investigated with each participant.

For example, to explore jewellery wearing from a personal perspective the next set of question was;

*'Can you tell me about the piece of jewellery you are wearing and have chosen to share?'*

And the prompts included;

*Who gave it to you (when, where, how)?*

*How would you describe it?*

*What was your life like before you got it?*

*How did it feel wearing it for the first time (excited, nervous, natural)?*

*Why do you wear it?*

*What does it contribute to your life?*

*How does it make you feel?*

*What do your friends and family think of it?*

*Who are you wearing it for?*

*How do you feel having it has changed you?*

*What do you think jewellery tells you about a person?*



*What does it represent to you?*

*Why did you choose it to share?*

*Is it precious to you?*

*How would you feel if you lost it?*

*How do you think your family and friends would feel if you lost it?*

Each set of questions were then followed by a reflective pause and another tailored question such as;

*How has discussing it made you feel about the piece of jewellery?*

*Having had this chat do you have any thoughts about jewellery wearing that you would like to share?*

*Has discussing jewellery had any effect on how you might think about alarm wearing?*

The next phase of the interview would then move on to another set of the adapted core questions to explore another aspect of the participants' personal experiential perspective of jewellery or worn alarms being explored.

Appendix 6: Stage 2 Semi-structured Interview Evaluation Email

After each interview the participant was sent the email below;



Dear .....,

Thank you very much for letting me interview you for my research.

Your insights have been very helpful indeed and much appreciated.

To help me ensure that the people I interview have as good an experience as I can make it,

I would be really grateful if you could share your reflections about your interview experience by answering the 5 questions below.

Warmest wishes and thank you again,

Ailsa



**Question One:** What was it about jewellery and wearable alarms that prompted you to participate in the interview?



**Question Two:** How did the topics discussed in the interview make you feel?



**Question Three:** What did you get out of discussing jewellery and worn alarms in the interview?



**Question Four:** How would you describe the experience of participating in the interview and why?



**Question Five:** Have you any other comments or feedback about your experience of participating that you would like to contribute?

Thank you for all your help with this research

## Appendix 7: Stage 3: Piloting a Workshop - Pilot Information Sheet

Dear Participant,

Thank you for volunteering.

To prepare for this workshop please could you see the instructions below.

- Jewellery

I would really appreciate it if you could choose a piece of jewellery that has significance for you. Please choose a piece that you would be happy to share during the workshop and speak about what it means to you and why you have an attachment to it.

The kinds of things you could consider are what type of piece is it, how long have you had it, how did you get it, how often do you wear it, how does wearing it make you feel, why do you wear it, what do you think others think when they view you wearing it, how would you feel if you lost it, what do you think it says about you.....

And please could you email me a photo of your piece of jewellery before 5pm on Wednesday so that I can compile the images to share on screen during the workshop.

[amarrant1@student.gsa.ac.uk](mailto:amarrant1@student.gsa.ac.uk)

- Bracelet Worn Alarm Paper Cut-Out

I attach an image of a Telecare Alarm Bracelet. Please could you A4 print it (ensure that the ends of the bracelet straps can be seen before printing). Then cut out the image and bring it to the workshop with a pair of scissors and some sticky tape.

Thank you so much, Ailsa.



## Appendix 8: Stage 3 Piloting a Workshop - Pilot Workshop Plan and Prompts

- Introduction:

*Welcome! Thank you for volunteering. This workshop is helping me test and develop elements of my method for field work workshop with a small group of worn alarm service providers.*

*Can I just check is everyone ok if I record this session?*

*I sent out an email with my participant information sheet this week and a list of what you would need for today's workshop. Is there anything that anyone wants to query before we get started?*

*Can I just check then that you have with you?*

*a piece of your jewellery?*

*a cut-out wrist alarm?*

*sticky tape?*

*Scissors?*

- Participants put on their paper cut out of wrist alarm.

*What are your immediate reactions and thoughts running through your heads as you first experience wearing the paper cut out wrist alarm?*

- Screen share each piece of participants selected jewellery to enable them to talk and share, prior to the group discussing the piece and the person's experience of wearing it. Facilitate each participant's sharing story.
- Jewellery Round Table Discussion – prompt discussion and then summarise and using prompts below ask for feedback
  - *what did it feel like talking about what a piece of jewellery means to you?*
  - *Were there any pieces that you wanted to hear more about?*
  - *Were there any common threads running through some of the experiences?*
  - *Anything that resonated with your own experiences that you maybe didn't mention?*
- Worn Alarm Round Circle Discussion – refocus on paper worn alarms on wrists and repeat the use of the jewellery prompts but this time for worn alarms to seek participants empathetic insight into what the experience of alarm wearing would feel like.

- Summarise and feedback participants input and discussion of jewellery experience.
- Evaluation and Feedback in round circle discussion
- Facilitate critical appraisal discussion of the workshop process and content.
- Thank participants, repeat email and encourage further feedback.

## Appendix 9: Stage 3: Piloting a Workshop - Pilot Workshop Evaluation

- participants willingly participated and openly discussed personal experiences through their jewellery
- all participants were able to and did comply with instructions and requests
- participant's feedback on resources and techniques was positive, with constructive suggestions on other ways of increasing further the interactivity of the worn, paper, cut out
- all participants said the paper cut out did help them imagine what the experience of alarm wearing would be like and it did prompt discussion
- repeating the same jewellery core questions and prompts adapted for worn alarms worked
- from the participants' responses though, there was limited insight into the condition of old age. One participant regarded the physical changes of ageing as 'illness'. There was also a tendency for the discussion of older people to become patronizing and there was a prevalent stereotypical vision of old age and old people. This prompted me again to consider the role of ageism and human rights in the unintended consequences of alarm wearing experience

## Appendix 10: Stage 3 Pre-Workshop Email and Attachments

Dear -----

Thank you very much for participating in my research.

I am looking forward to meeting up with you for the Zoom Workshop scheduled for 2pm on Thursday 8th October 2020.

The Zoom meeting link is below.

Sorry, but there are a few bits of pre workshop preparation needed to make it work on Zoom. Please could you

- **Choose** a piece of jewellery that you wear and has personal meaning for you and that you would be happy to share and talk about during the workshop. To help you consider why it is significant to you there are some **prompt questions** attached.
- **Email** to me by an **image** of your chosen piece of jewellery please by **Monday 5<sup>th</sup> October** so that I can screen share it during the workshop.
- **Print off A4** the attached image of a wearable alarm (or draw your own if you do not have access to a printer) and then **cut it out**. You will need it and sticky tape on the day of the workshop.
- **Complete and return** the attached consent form please by **Monday 5<sup>th</sup> October**

I also attach the participant information sheet and estimate that the workshop will last no longer than 2 hours.

If you have any queries or want to talk about anything, please do not hesitate to contact me.

Many thanks,  
Ailsa

**Ailsa Marrant is inviting you to a scheduled Zoom meeting:**

*meeting details and link code*



The prompt questions also sent to each participant were;

To help you think about why the piece of jewellery you have chosen is significant to you, here are a few questions to prompt your thoughts;



Where on your body do you wear it?

When do you wear it?

How long have you had it?

How did you get it?

How does wearing it make you feel?

Why do you wear it?

And each participant also received this A4 printable image of alarm to be cut out and worn.



## Appendix 11: Stage 3 Workshop Plan, Script and Prompts

### Welcome

Record: Zoom and audio on  
Introductions

### Housekeeping

All read participant information sheet? Consents signed and returned? Resources prepared? All ok to proceed and for me to record?  
Workshop small so that it can be as chatty and relaxed as possible despite being on Zoom.

### Introduction

Show worn alarm  
Describe research and outline purpose of the workshop.

### Explain workshop methodology:

Through experiential activities that I will explain as we go along, we will explore and discuss my research and insights to consider their implications

### Activity 1 - Sharing and discussing the experience of a piece of personally precious jewellery.

(Share screen - participants jewellery photos).

### Experiential prompt questions to encourage participants when sharing their jewellery experience

Where on your body do you wear it?  
When do you wear it?  
How long have you had it?  
How did you get it?  
How does wearing it make you feel?  
Why do you wear it?  
Who do you wear it for?  
What do you think others think when they see you wearing it?  
How would you feel if you lost it?  
What do you think it says about you?

### At end of sharing session evaluation and discussion prompt questions

What do you think it felt like describing and sharing you piece? what words would you use? Easy, difficult, nice, exposing ....  
How did it feel hearing others describing their piece? What words would you use? Intrusive, revealing, intimate....  
So, to each of you, what makes you want to wear it?

### Activity 2 - Sharing and discussing the experience of a worn alarm.

Let's stick with you being you ....because somewhere along the line you might receive an alarm  
For this exercise I want you to imagine what the alarm wearing experience will be like and how you would describe it  
To help us imagine this we've got paper cut outs to put on

Put on cut out alarm bracelet with sticky tape  
Let's go back to the jewellery prompt questions but make them about the alarm.

### Alarm Prompt Questions

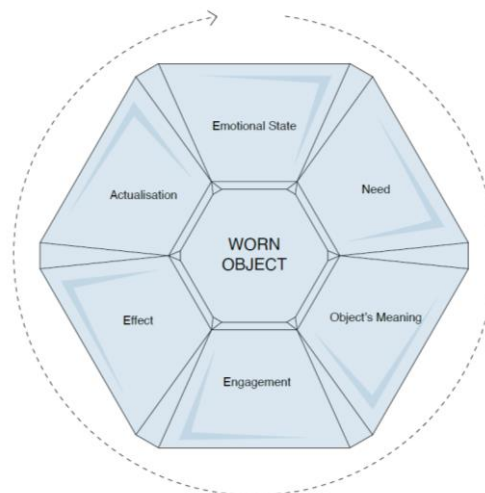
- Where on your body do you wear it?
- When do you wear it?
- How long will you have it?
- How did you get it?
- How does wearing it make you feel?
- Why do you wear it?
- Who do you wear it for?
- What do you think others think when they see you wearing it?
- How would you feel if you lost it?
- What do you think it says about you?

### Alarm Wearing Evaluation and Discussion Prompt Questions

- What did it feel like describing and sharing your experience of an alarm? what words would you use? easy, difficult, nice, exposing ....
- How did it feel hearing others describing their experience? What words would you use? Intrusive, revealing, intimate....
- So, to each of you, what did you think of the alarm wearing experience?

### Activity 3 - Share and discuss interview research insights

Screenshare - model diagram (below)



Describe diagram and theory

Answer questions

Does this model and theory make any sense to you?

## Testing the emerging principles and model

Using these emerging principles and model can you go back to the personal experiences of jewellery and alarm wearing that you shared earlier to review and discuss them.

### Discussion Prompts

- Have you ever considered jewellery or worn alarms from this perspective before?

### Evaluation Question

How could these emerging principles and model be improved?

## Activity 4 - Explore the potential implications of the model and theory for the worn alarm service

How could this research be used to improve the experience of wearing an alarm?

### Prompt Questions

- can you begin to imagine what it would be like if alarms were worn as positively as jewellery is?
- what kind of things would you change?
- if you were the person receiving one, what would you change?

### Discuss and summarize

### Thanks and evaluation questionnaires

Close.

Appendix 12: Stage 3 Workshop Evaluation Email

Dear .....,

Thank you very much for taking part in the workshop.



Your insights have been very helpful indeed and much appreciated. To help me ensure that the workshop are as good an experience as possible, I would be really grateful if you could share your reflections about your experience by answering the 5 questions below.

Warmest wishes and thank you again,

Ailsa



**Question One:** What was it about jewellery and wearable alarms that prompted you to participate in the workshop?



**Question Two:** How did the topics discussed in the workshop make you feel?



**Question Three:** What did you get out of discussing jewellery and worn alarms in the workshop?



**Question Four:** How would you describe the experience of participating in the workshop and why?



**Question Five:** Have you any other comments or feedback about your experience of participating that you would like to contribute?

Thank you for all your help with this research.