

Welcome

# Introduction

## The Research Project

The question this study asked was:

***“Through the use of participatory methods, what are male student’s recommendations for a relevant and engaging self-care centred mental wellbeing intervention in the context of a Higher Education Institution(HEI)?”***

To answer this question the following must be found out:

- a) What do the participants see as the most important part of mental wellbeing?
- b) What self-care tools do they think best support mental wellbeing?

The latter was explored by introducing music listening and mindfulness as two potential coping tools. These were used both as the basis of discussion of other tools and potential components of an actual self-care based intervention.

## The Portfolio

The following portfolio of practice is intended to be read alongside the corresponding thesis. The thesis describes the process of this research project while this portfolio documents the design process behind the tools and techniques used during this study.

More specifically, this portfolio documents the use of the researcher’s practice of Product Design Engineering (PDE) in developing the structure and tools that make up this study.

It also intends to act as a “contextmap” (Visser et al., 2005) for a Higher Education Institution (HIE) or multidisciplinary design teams intending to create a male positive mental wellbeing intervention.

I will attempt to clearly show the motivation and intention behind each decision so that other designers can be informed by the process and use this own learning within their own mental wellbeing projects.

## The Practice

Product Design Engineering (PDE) is a user-centred design practice which, as the name would suggest, aims in involving users in the design of products for them.

Through experience in my field, it became clear that it is the skill involved in developing solutions with users through creative means that I wanted to develop further.

The inherently practical nature of PDE has guided the design of the process of this study, with the ultimate aim of developing a practical and user-centred intervention.

***“More and more designers are tackling complex societal issues, and apply their design skills to projects where product development no longer plays a big role.”***

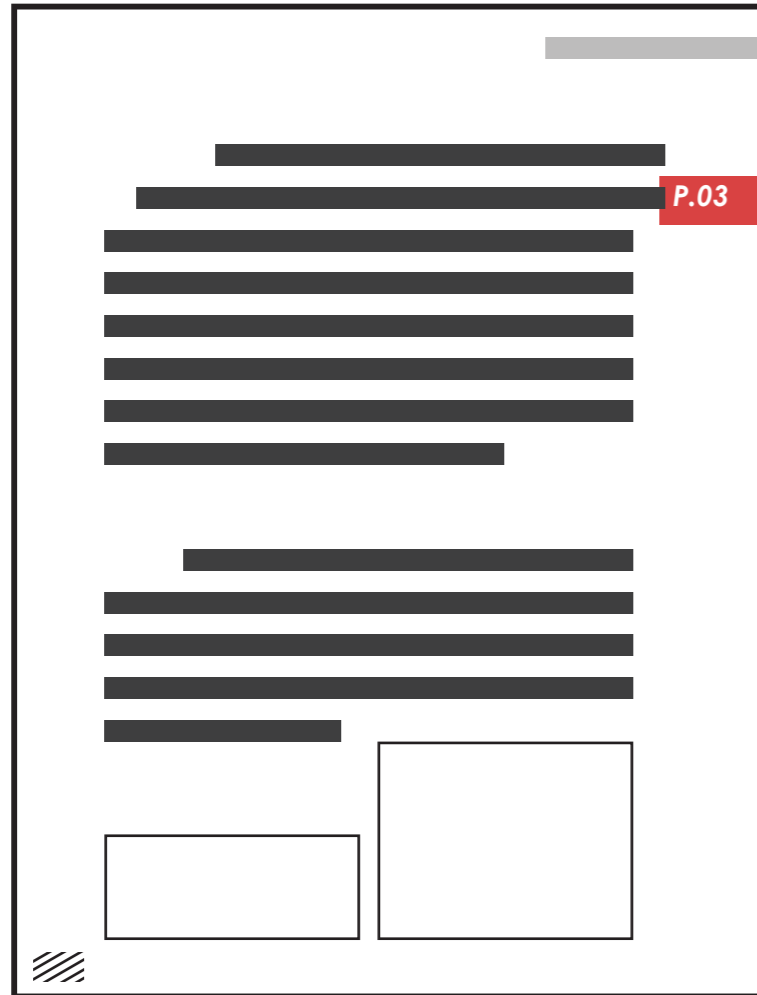
***Froukje Sleeswijk Visser  
from “Service Design by Industrial Designers”***

# Thesis to Portfolio

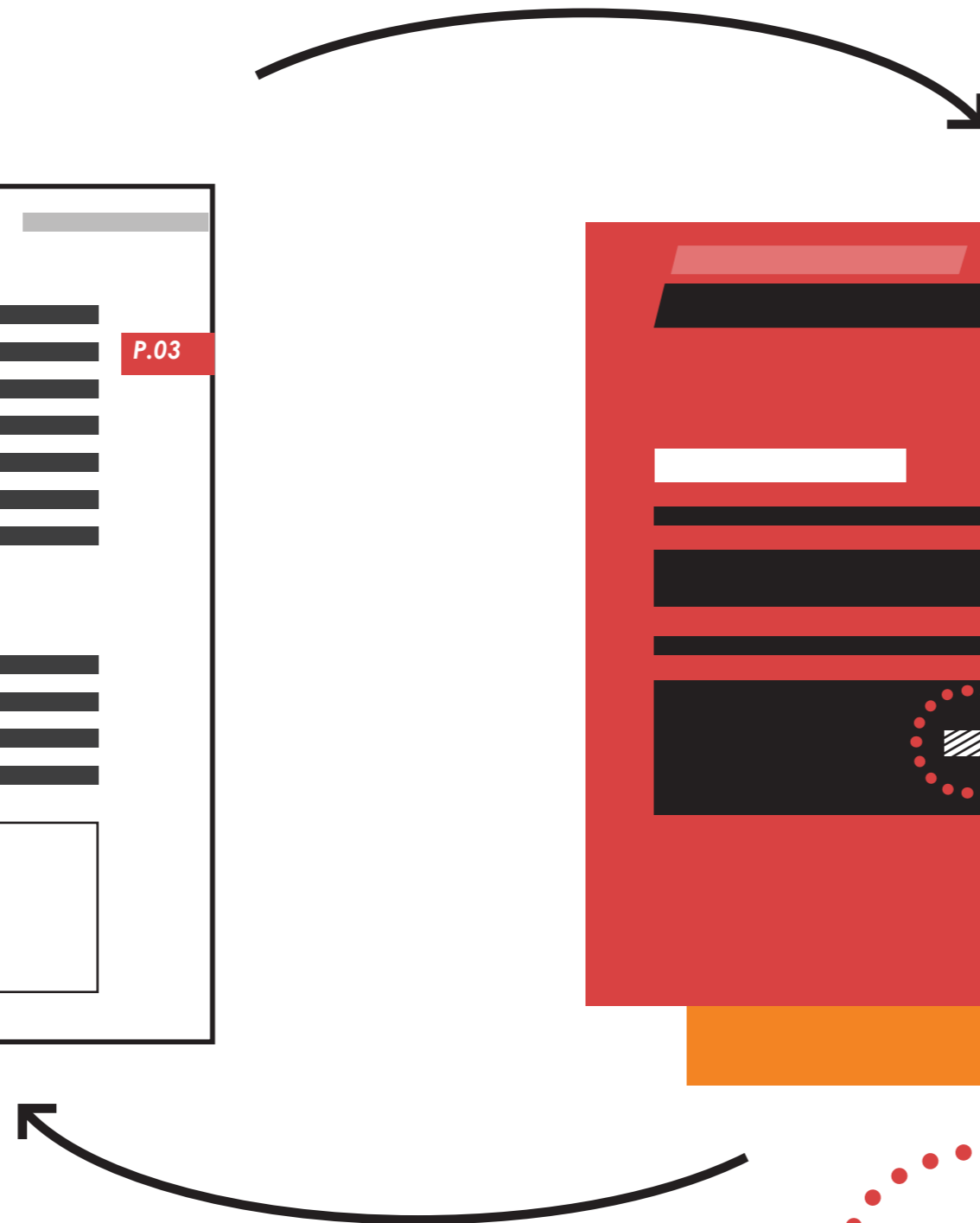
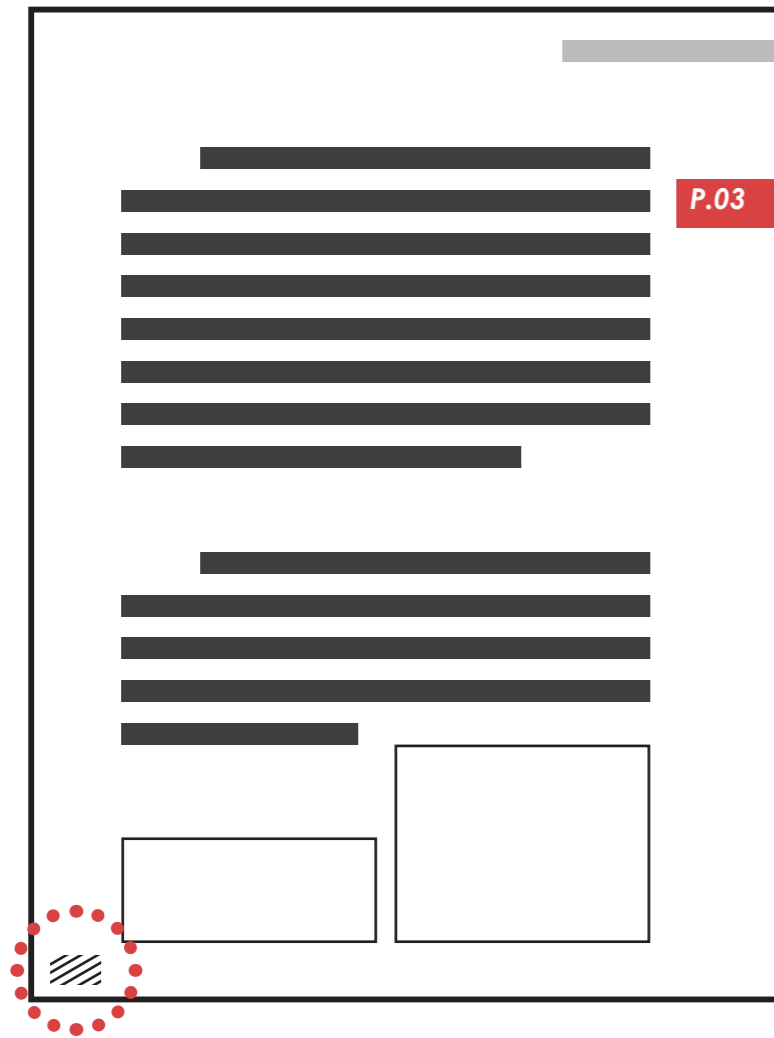
Chapter . Page #

**P.03**

- I.# = Introduction
- P.# = Preparation
- S.# = Sensitisation
- GS.# = Group Session
- A.# = Analysis
- C.# = Communication



# Portfolio to Thesis



Chapter #. Chapter Name: Page #

- P = Preface
- I = Introduction
- RoL = Review of Literature
- RD = Research Design
- FW = Fieldwork
- F = Findings
- D = Discussion
- CR = Concluding Remarks

# How to Read This Portfolio

## ANNOTATIONS

To clearly show my decision-making process the portfolio will be annotated in the following ways.

*insights*  
Insights that effected the project will be labeled with a dashed line.

*key points*  
Key points of a page will be labeled with a solid line.

The following guidelines for creating an engaging and successful male-oriented research project were presented during the review of literature.

**2.LR:10**

- Create a safe space
- Use male oriented language/ communication
- Base around an activity
- Be male-positive
- Promote social engagement and emotional discussion

The relevant coloured box will be placed next to any decisions that were made to specifically meet these guidelines.

e.g.

[Redacted text]

[Redacted text]

[Redacted text]

- Create a safe space
- Be male-positive

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# ***Overview***

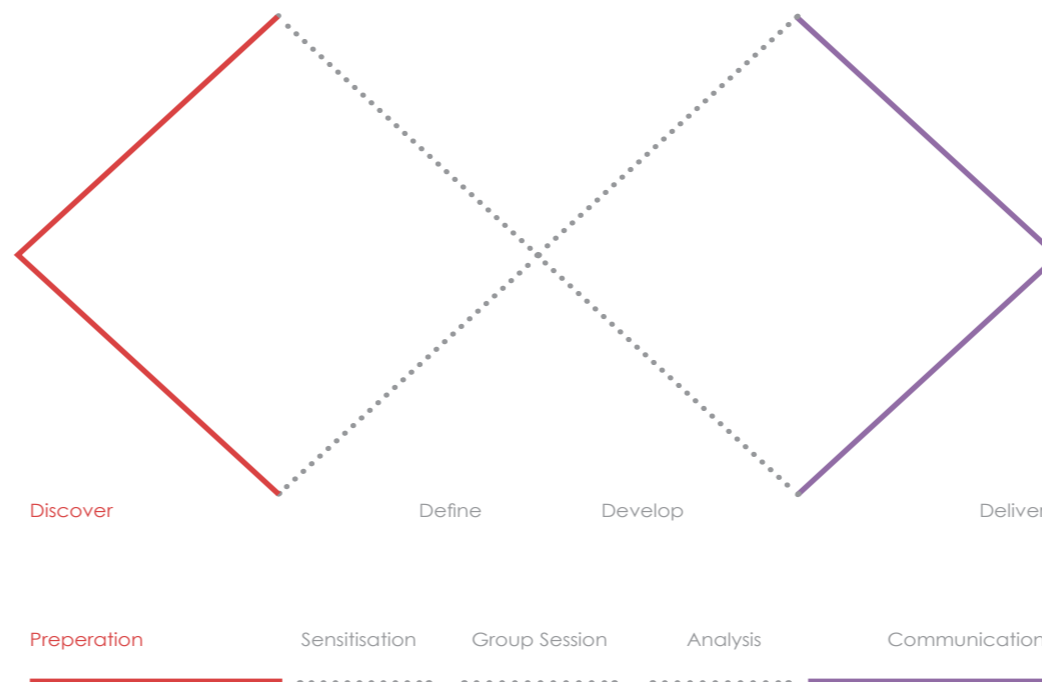
Overview

# Practice Related Elements of Each Stage

The five stages as laid out in the contents are informed by the five stages in the contextmapping process.

This was chosen to best show how my practice worked as a part of this process and how the process gave direction to my practice.

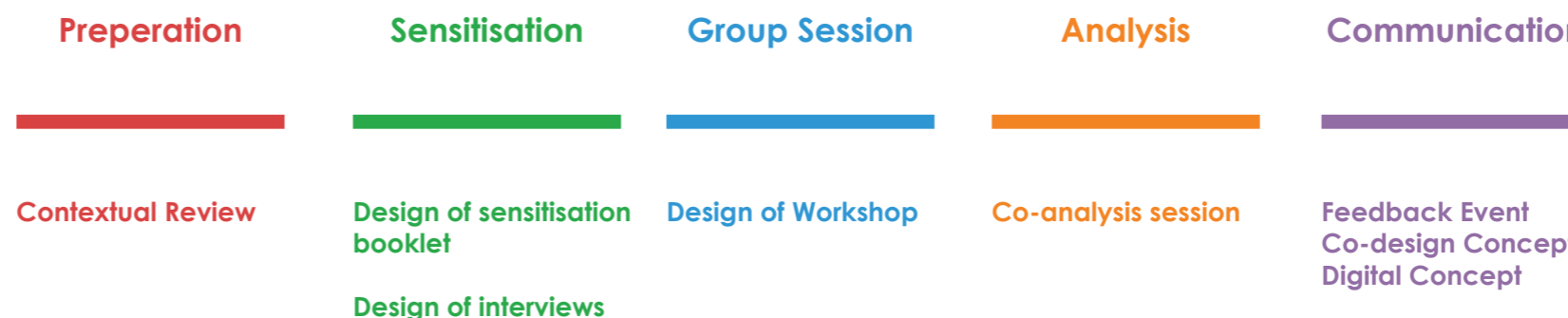
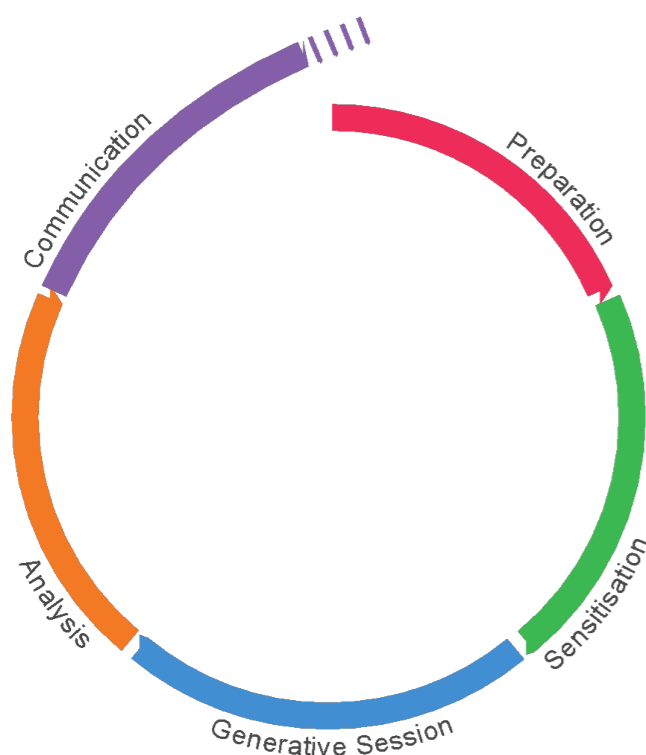
The outline below lists the specific components of the study that my practice was directly involved in designing.



A classic model for the process of Product Design Engineering is the 4D process, also known as the double diamond.

The diagram on the left shows how the contextmapping process I'm using would fit into this structure.

The contextmapping process provides more specific stages between these two end points.



Overview

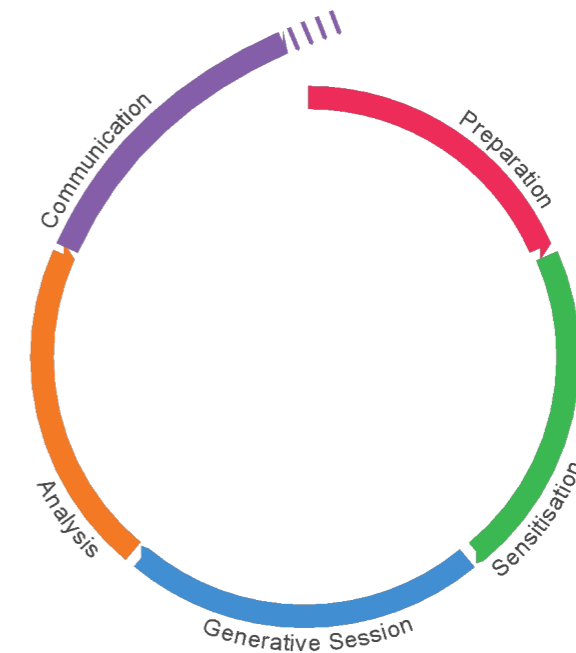
# Selection and Design of Artefacts and Experience

As a user-centred designer for each stage my considerations include:

- is this appropriate for the participants?
- is this appropriate for the context?

Specifically for this study, Sanders and Williams process for "Ideation and Expression" is also being considered.

To provide clarity on the purpose of each stage, an overview and the goals for each stage will be presented in each stages' introduction.

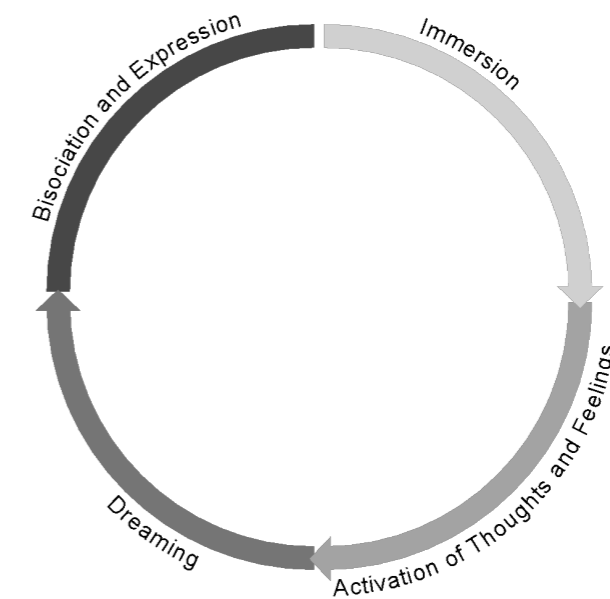


The five stage "Contextmapping" process proposed by Visser et al., 2005

- S** Sensitisation = Immersion and, Activation of thoughts and feelings
- GS** Group Session = Dreaming and, Bisociation and Expression



How the Contextmapping and "Ideation and Expression" frameworks overlap.



The four step "Ideation and Expression" process proposed by Sanders and William, 2003

Return to page **2.RoL:15** to continue reading the thesis.



*key points*



*insights*



“[Preparation] involves the formulation of goals, planning, selecting participants, choosing techniques, etc.  
Generative research appears less formal than more traditional forms of research but its successful application rests on carefully selecting the main directions of exploration.”

Visser et al., 2005; p123

# *Preparation*

## INTRODUCTION

The following section of the portfolio documents the:

### **Contextual Review** **Initial Artefact Design**

This stage was a step taken to familiarise myself with and gauge the current climate of the study's contexts.

The following contextual review is a key part of this project.

It is not only a standard first stage of user-centred design but in a sensitive context as mental wellbeing, with myself not being a mental health practitioner, there are fundamentals that needed to be covered.

Specifically:

- What is the current context of men's mental wellbeing?
- How should I conduct myself in the context of mental wellbeing?
- What are the limitations of myself and this project?

The following contextual review aims to convey a clear line of thought that, along with the literature review, informed the decision-making process and direction of the project.

## PREPARATION STAGE GOALS

To conduct a contextual review to immerse myself in the lived experiences related to the study's contexts.

To design initial artefacts that are appropriate for the context and represent the tone and contents of the study.

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# Expert Interviews and Self Development

### Glasgow Based Monk

Anything can be done mindfully

Taking 3 minutes at least to do any activity, only focus on what activity you are doing

Mindfulness is a key part of the Buddhist noble 8 fold path but can also be secular

Mindfulness reduces the stress inducing chemical cortisol

### Lecturer on Interactive Prototyping

Using physical movement when prototyping

Artefacts can be used to get participants into a design mindset

Be male-positive

### GSASA Member- interest in music and yoga

Runs a yoga class that incorporates music

Promote social engagement and emotional discussion

Attendance is 70/30, female/male

The key point in what he does is the social aspect

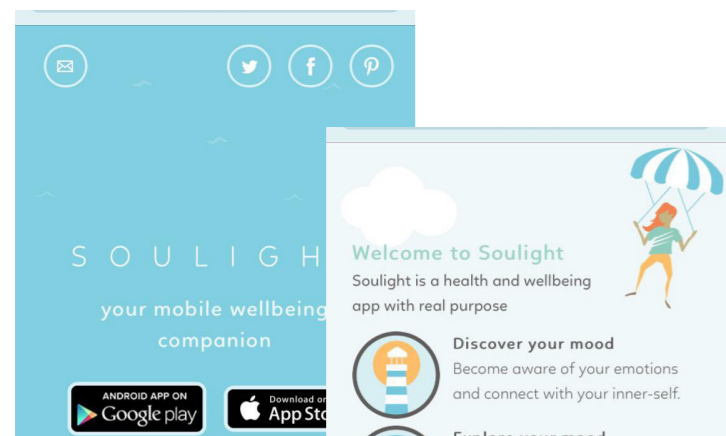
### Creator of the app Soulight

Soulight is an app that utilises the connection between visuals and music to promote mental wellbeing

Promote social engagement and emotional discussion

They used machine created music instead of music that had a personal connection with users

Unfortunately the app is not available to try.



### Scottish Mental Health First Aid (SMHFA) Training

To prepare myself for discussion around mental wellbeing I underwent training in mental health first aid.

The most relevant aspects to this study was the training in how to actively listen and in knowing how to maintain boundaries so as to look after both myself and the participant I am talking to. The training also covered how to signpost to appropriate services.

Promoting engagement in an intervention is incredibly important

### "Look After Your Mate" Workshop

I attended the Student Minds run workshop held by staff at The GSA.

The workshop's aim was to begin a conversation about mental wellbeing and encourage peer support amongst students.

It was a wonderful workshop that taught the basics of prominent mental illness while teaching the MHFA techniques of genuine listening and signposting.

I was the only one in attendance at the workshop.. This could be due to it happening during the exam period at The GSA, the abnormal sunny weather or a lack of promotion.



# Framing of Men at The Glasgow School of Art

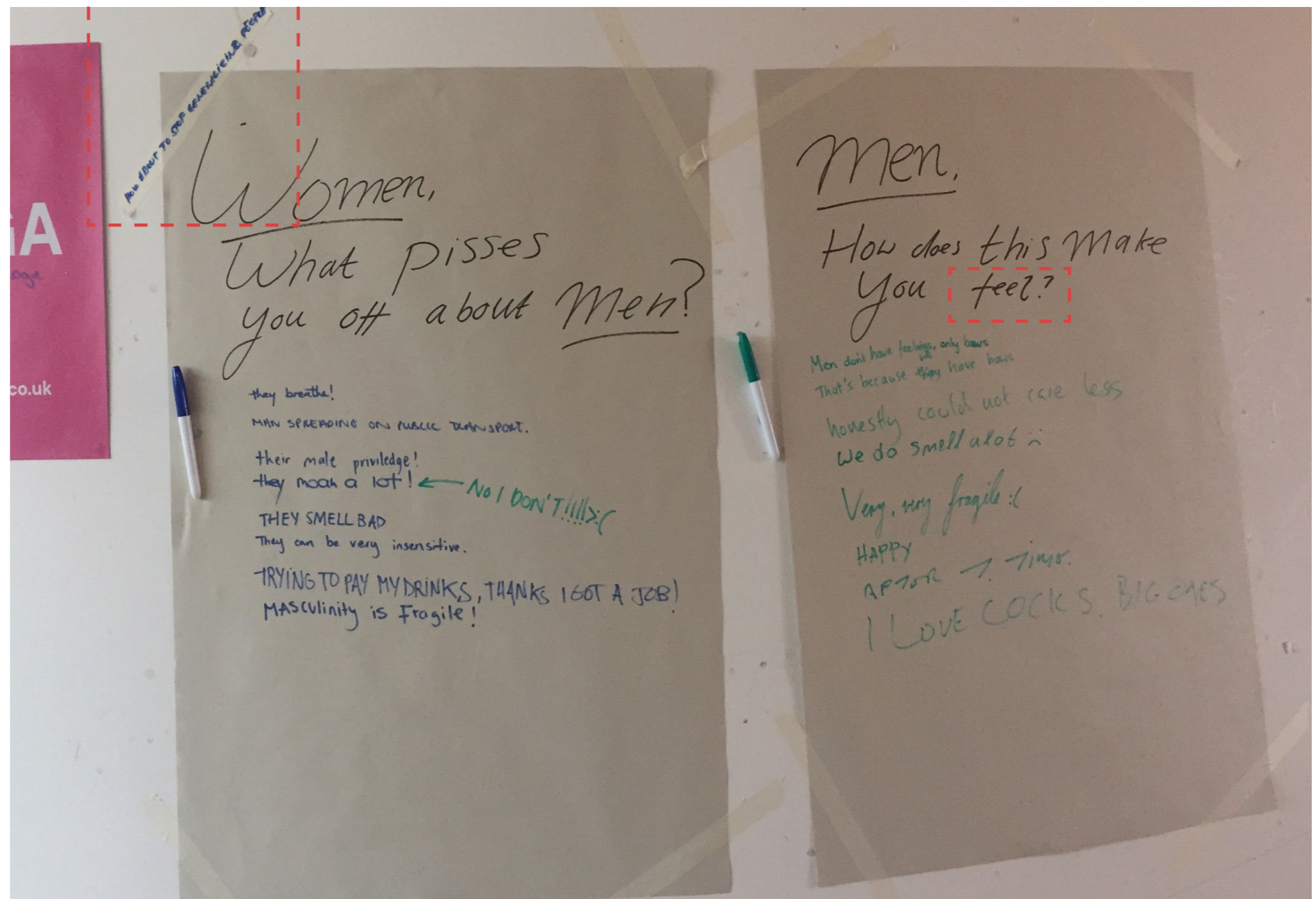
These posters were positioned in the canteen of The GSA.

I couldn't find the person who had put the posters up so I am unable to confirm the purpose of the posters. Whether the posters were to provoke or were for a very specific project,

It is in quite small print but the diagonal strip with writing on it says "How about to stop generalising people".

These posters are not representative of The GSA as a whole by any means. The framing of the questions on these posters does provide an example of how men can be represented.

It is also an example of a project reaching out and enquiring about how men feel.



# Fututure of Health and Wellbeing Symposium

At the beginning of this study, The GSA held a symposium to discuss what various stakeholders envisioned as the future of health and wellbeing.

During the day various projects were discussed over a wide array of subjects within the context of health and wellbeing.

Key points and insights taken from the two most relevant talks held are shown below.

There is a call for preventative measures to aid in relieving pressure on the NHS

To reduce stigma around men talking about their mental health I think one option is to take the discussion out of the healthcare context and into the everyday experience.



### NHS Innovation Champion

- Innovation gap; huge demand on services but funding below need for demographic
- Need novel solutions
- Need to stand back, different way of delivering services
- Need approaches that prevent ill health in the first place Innovation in service, cost productivity and self management
- "NHS has no money for change"
- There are people who want to manage their own health but the NHS is modeled as "we know better, go through us"
- Need a clear strategic direction, plant seeds of new, destroy old worn out methods
- Importance on getting the choice of innovation challenge right, creating a thing that staff and users will use and fully understand the problem from a variety of viewpoints
- Openly collaborate, taking an outside in approach

### DHI Member

- Invisible communities, health concerns that aren't spoken about or touched on
- Taking it out of a medical, institutionalised context into how it actually impacts their life experience is so personal it can be isolating
- order of events; acknowledgment of individual experience, time =key points of care, being prepared=info prior to problem, being in control=being informed, choice in care, choice, frank discussion
- normalising doesn't mean trivialising- talks about it but show the topic the respect it deserves

Create a safe space

normalising mental health is the key - normalising does not mean trivialising

Be sure the terms being used are accessible by the participants

Invisible communities don't necessarily need to become visible to everyone but visible to those who are a part of it - raising awareness that you are not alone

## Contextual Review

# Scottish Mental Health and Arts Festival

This festival is held annually with events taking place all across Scotland.

The following pages show key points and insights taken from the short films and workshops I attended. Some events focus on men's mental wellbeing or music and mental wellbeing.

Other events were attended because they focused on mental wellbeing and an activity or they were male-centric.



### **The Waves: A short animated film visualising depression through the ocean**

"...cant get used to a feeling that's always changing."

Used the project as a form of therapy, to process his own issues.

### **My Mother Nature: A short film about a boy and his new adoptive brother bonding in nature.**

"In nature you can be yourself, no one is watching you."

Activity with a safe adult made the kid comfortable and able to open up.

Getting into nature can get you away from your problems.

Nature is literally that safe space/neutral test bed.

Base around an activity

### **Instrument of Change: A documentary about the effect pianos on the street have on individuals and the community**

Music is always there, "...always does the job"

Music spans across language barriers

Music does its job best when its bringing people together, James Rhodes

Use male oriented language/communication

### **Hum: Documentary about musician Kevin Nolan and his life with Schizoaffective disorder**

"Today I am feeling a bit fucked" - Kevin Nolan, musician "real gone blues"

"I'm more than my mind... I can change my mind" to remember hes not just his disorder

You don't need to necessarily explain why something works, jsut have something that's yours that you can rely on

music can be a form of communication

Use male oriented language/communication

music can be a source of emotional control

### **PANEL QUESTION: WHAT DOES MUSIC DO FOR YOU?**

"...makes you happy, makes you sad, it's a vehicle really..."

"[Music] can change your day."

"The right music at the right time can lift your spirits" it can even make you angry if you want (provides an emotional control)"

"...doesn't have to be a full on experience."

# Scottish Mental Health and Arts Festival: Men's MH Workshop With Filmmaker Duncan Cowles

Duncan Cowles is a well established Scottish Filmmaker.

In this workshop, Cowles discusses how to conduct an ethical interview as well as discussing men's silence when it comes to mental wellbeing.

## NOTES

- Doing a movie called "Silent Men" about men and their communication Looking into silence in the family.
- Negative consequences of poorly dealing with emotions can be fatal.
- The men seemed aware of their own problems and can talk about it when given the opportunity, but lack the will or ability to do anything about it.
- A lot of the men were selflessly sharing their experiences to help or in memory of a friend/ family member.
- There's a lot to take into account when filming vulnerable people.
- A lot of filmmakers will lead subjects down paths to get the answers they're looking for and push points they shouldn't.
- Being relentless with your questions can lead to beating someone down.
- Your interviewee should be in control, not you.
- Reassuring subject about what's happening with the info you're gathering found a forum and asked openly.
- Give silence a chance and allow for light conversation.
- Coping mechanism to sit alone and have a cry once a month.
- One of his friends found listening to two pieces of music and cry their eyes out- this helps him keep on top of his emotions.
- "Talking about emotions is not always the best way for everyone."
- "What is it as men that we tend to do when there's a problem, they try and fix it"- brothers in arms, Dan.
- If it works it works, best not question it too much.
- Really listen and allow interviewees to reflect.

multidisciplinary research = diverse opinions and approaches

"Economics of little wins": Take success in the little things

Again more confirmation that formal talking isn't the best for everyone

Lot's of talk about not questioning what works for you

Discussion of needing a "release" - specifically music

Promote social engagement and emotional discussion



# Scottish Mental Health and Arts Festival: Men's Mental Health

Base project around an activity

**SPIKE: A documentary about an ex-veteran who now uses poetry to channel anger**

Spike went to therapy but didn't find it useful "...couple of poncey college birds."- therapy doesn't relate to everybody

The short films on this page were held on a day that specifically focused on men's mental wellbeing.

**Black Dog: A documentary about Joss who uses cycling as a tool to cope with his depression**

Talking to someone "totally sorted him out", he could talk through why he was feeling the way he was feeling

"if something goes wrong I need to say it, otherwise it stays in my head"

Anxiety snowballs and occupies you all the time

By talking you can articulate what's real and what you can do about it, similarly realising what you can't control and shouldn't worry about. Thought he was dealing with his problems but he was just pushing them to the side.

**"You need to protect yourself, care for yourself."**

**Eyes Closed: A documentary about comedian Teemu Vesterinen and his life coping with anxiety and depression**

Things started piling up.

He has to just take things one thing at a time or his anxiety sets in.

He just wants to fit in, so sensitive but determined to act manly to be one of the guys.

"men cry too little", too few chances.

Men are as sensitive as women.

Need conflict otherwise you're living in a bubble "and that's not life".

Honesty is never meanness.

People could avoid therapy by listening to each other, says the best thing he ever did was get a coach to come and assess him.

Depression is not a disease, it's a symptom of a sick life, you're living the wrong way.

Quoted a poem and says its meaning is in short, forget your own sense of self importance, appreciate the world or "...get over yourself, you f\*cking moron."

You don't need to necessarily explain why something works, just have something that's yours that you can rely on

The importance of listening and communication with one another

Use male oriented language/communication

Our mental health is ever changing, needs an adaptable system of management

These men have all experienced the extreme lows in their mental health- it's almost as if they are sharing their cautionary tales to help others

**PANEL QUESTION: WHAT ARE SOME CHALLENGES FACING MEN?**

Talking about how they feel, especially dark subjects.

A false idea of normality (feeling bad if you don't fit in).

A lack of awareness of mental health.

There's now more emphasis into different treatment for men and women.

BPD- expresses itself as anger, women get therapy, men get prison, oil rigs, army leaving a mental illness to run rampant unchecked for years.

Around 80% of funding is focused on depression and anxiety.

Do I focus on younger men, teenagers?.

Future Research: Look into BPD, other mental issues other than depression and anxiety.

*“So let men cry too, so the old tears that  
have been waiting to, can come out and we  
can cry together about the now.”*

**Teemu Vesterinen,  
Comedian**

## Contextual Review

# Conference: Responding to Mental illness in Boys and Young Men

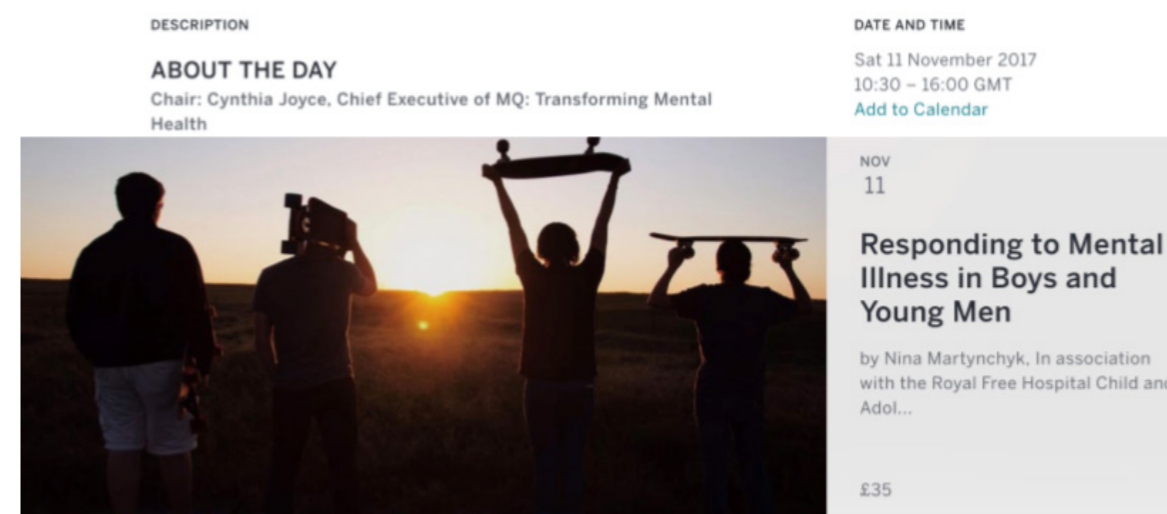
*"it is easier to build strong children than to repair broken men."*

**Johnny Benjamin MBE**

A conference chaired by mental health charity MQ discussing the specific needs boys and young men have when it comes to their mental health services.

The conference was targeted at healthcare professionals and service providers and although tackling mental health issues rather than mental wellbeing in general there were some takeaways to be had.

The two talks of the highest relevance are documented below.



### Stranger on a Bridge

This talk by Johnny Benjamin MBE and Neil Laybourn titled "Stranger on a Bridge" was about Johnny who had tried to commit suicide off Waterloo bridge and was talked down by a total stranger and now partner (Neil) in traveling the country and raising awareness of mental health in schools.

#### NOTES

- He felt embarrassed talking about his struggles as it wasn't manly.
- He went to the GP in private.
- There's a long waiting list for Mental Health appointments.
- His decline in mental health started at university. At uni everyone acts like they have everything under control- this can make mental health issues even worse, you're surrounded by seemingly super happy people, which can be very isolating
- A turning point was when a family member was frank and honest about a heart attack, Johnny thought "Why can't I be this open and unembarrassed about my own condition?"
- He opened up on Youtube where the comments helped him and used a fake name for anonymity.
- Mindfulness has been a big help for him – in the form of yoga and meditations, but more than anything, talking is what helps.
- Developing preventative tools is the key.
- Currently receiving Compression Focused Therapy which is based on self compassion. He has received many types of care but it's the relationship he has with the therapist that makes or breaks his adherence to the therapy.

Promote social engagement and emotional discussion

Create a safe space

Erin Wallace, MRes

### Boys and Self Harm

The other talk of interest was by Andrew Caress from the Charlie Walker Memorial Trust. The talk looked at self-harm from the perspective of primary care practice.

#### NOTES

- Only 50% of GPs have received mental health training
- How can we enable these boys to communicate their feelings rather than resorting to self harm?
- "[I] didn't have the communication tools to seek help"
- "Self harm is the ultimate mindfulness." but then this high is followed by a low, as you're not treating the cause

When asked by an audience member: "Is there merit in using physical solutions for boys who tend to be more physical to express their anger?"

The answer was: "Yes and no, as a hobby it can be useful but again is it dealing with the root cause..."

**...our coping is a toolkit, we can't always use the hammer."**

**Andrew Caress**

- Communication
  - o How can we make it "easy" for/facilitate men to talk?
  - o Men aren't being given/shown the communication/skills necessary to discuss their own mental wellbeing,

# Being a Man Festival

The "Being a Man" Festival held in London was a three day event during which a multitude of different perspectives and approaches to men's mental wellbeing were discussed.

The insights and key points taken from this event held importance as it was first-hand accounts told by men about mental wellbeing.

A safe space was provided by samaritans in case the event gets too much for attendees

on how to **SOUTHBANK CENTRE** Menu

3:30 pm | 24 Nov 2017

TALKS & TOPICS ARTISTS & THINKERS

**From Grime to Classical: Men and Music**

We discuss the role music plays in shaping male identity  
Part of Being A Man

## "MUSIC AND MEN"

- Music is a window into identity and culture.
- "Music is so powerful." - impacts our lives in a lot of great but hidden ways.
- Music is masculine.
- Music can be used as a solution to isolation.
- Being good at music gives confidence (finding something you are good at does that in general).
- "Music is feelings." it doesn't matter what feeling it is.
- When you grow up you're looking for a blueprint on how to act.
- Masculinity is so brittle - but is it conscious?.
- As your emotional intelligence grows (although men are told not to allow this) you see this masculinity and can act on it.
- Looking at current hip-hop vs 90s hip hop- it's softer, more gender fluid.
- The music industry is full of "alpha" males and egos.

Promote social engagement and emotional discussion

Create a safe space



12:00 pm | 24 Nov 2017

TALKS & TOPICS HEALTH & WELLBEING

## Emotional Rescue: Men, Suicide and Mental Health

Is talking about feelings still a taboo for men?

## "EMOTIONAL RESCUE"

- Involved the director of wellbeing at Surrey University.
- Work is important to men and as an indicator of masculinity.
- Sometimes if you don't reach your goals the only option to take back control seems to be suicide.
- For him the solution was talking - but there are attractive solutions outside of talking.
- Sometimes talking isn't for everyone.
- There is an increase in numbers of students seeking help (an increase of 50% of students using counselling services).
- This is mostly women - 78% of staff that come in are women, 68% of students are women.
- All people who had taken their lives at Surrey Uni were men.
- Men need to speak- but who with, when?
- The challenge is giving men a safe space to unload, not being judged - to be heard.
- Giving people the power- **empower sharing.**
- Acceptance of having an issue, **self awareness.**
- "...Lack of choice.". If you feel crap, where can you go, where someones not trying to save you, not going to have another drink .
- "Campden Black Barbers Collective"- barbers as a safe space.

Provide alternatives to more traditional means: people **are** looking for help

More confirmation of the emotional connection these men have with music

Importance may lie in facilitating self-awareness and empowering men to share

Finding a skill can be empowering

# Being a Man Festival

on how to tackle toxic masculinity  
Part of Being A Man

**SOUTHBANK CENTRE**

Menu

2:00 pm | 24 Nov 2017

TALKS & TOPICS GENDER POLITICS & EQUALITY

**More Than Talking**

Hear from comedians, artists and advocates on how to tackle toxic masculinity  
Part of Being A Man

**"MORE THAN TALKING":** present was a comedian and representatives from the male-centric charity CALM

- You destigmatise mental health by talking about it.
- It's so much more complicated than just getting men to open up.
- self-care tool: cold water swimming.

- There's this one way that you'll find your release (it could be a combination of methods)

- There is a lack of early intervention
- Suggests the idea of putting Mental Health First Aid Training in sports teams

- Men need different channels to access mental health provision

- We need functional services that are there when men need them- the infrastructure inst there to catch people when they're falling.

- Mentor scheme.

- creativity can save- but it has to be accessible, it has to be available.

- They held a workshop about mental health but only women attended.

- CBT is only 10 weeks, there has to be support outwith that.

- We need positive male role models that are relatable, identifiable and coming from within the community.

- Mental health issues affect everyone from every background.

- Mental health can be easy to miss in schools because of overcrowding.

- There is a need for systems that are person-centred.

- There needs to be more systemic compassion.

There is a call for person-centred early stage interventions that are accessed in a novel manner

Be male-positive

Again, promoting engagement is identified as an issue



4:45 pm | 26 Nov 2017

TALKS & TOPICS GLOBAL CULTURE & ETHNICITY

**What Makes A Man?**

A panel of experts discuss the things that

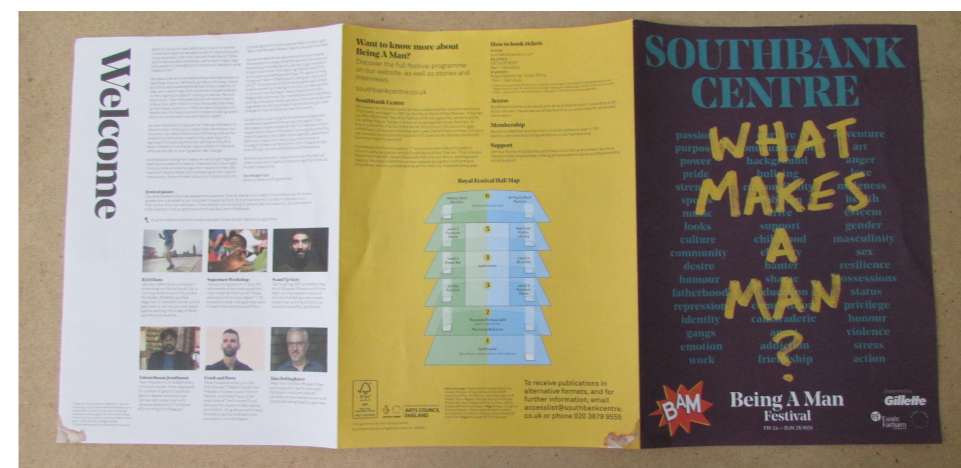


3:15 pm | 26 Nov 2017

TALKS & TOPICS GENDER POLITICS & EQUALITY

**More than Male: Sex, Identity and Masculinity**

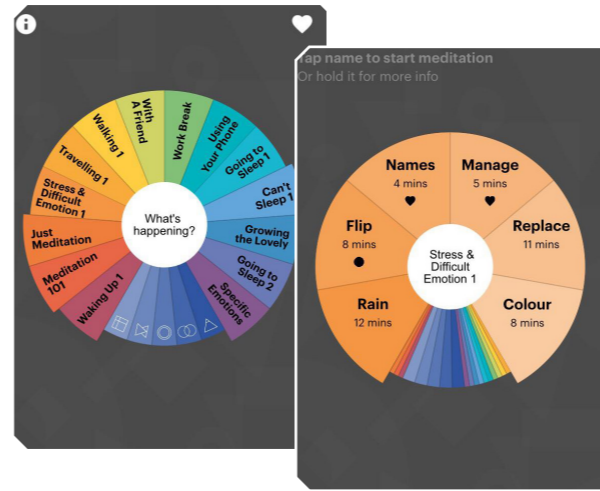
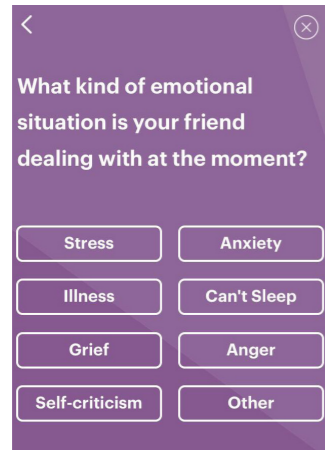
Hear from a range of men about their



# Contextual Review



**Buddhify**  
On Buddhify you can choose guided meditations that are tailored to help with certain emotions or situations. You can also send meditations to a friend.



## Mindfulness



Research into men's mental and physical wellbeing



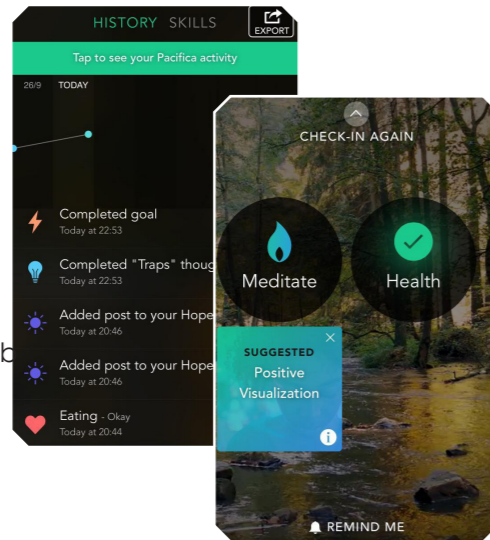
Men's mental wellbeing



Podcasts

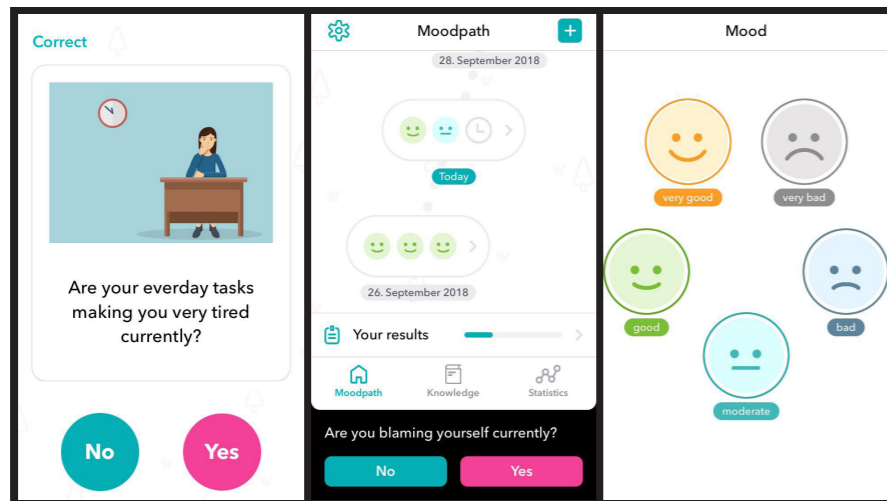


**Pacifica**  
Pacifica acts as a hub for wellbeing, with a focus on mindfulness and tracking.



## Digital Mental Wellbeing

**Moodpath**  
Moodpath allows you to track your mood over days and weeks.

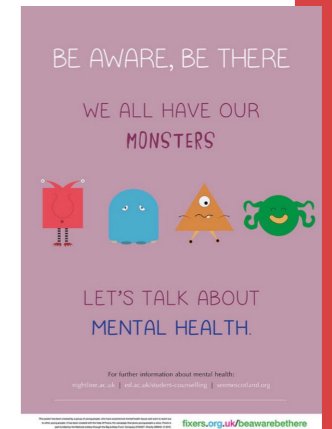


## Market Research

A visual overview of available tools and services that were identified as relevant to this context.

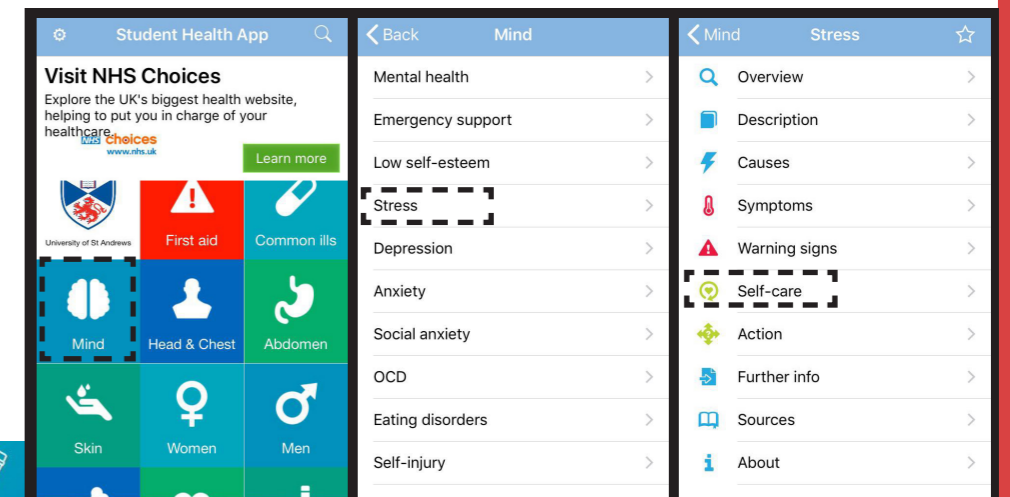


"Be There, Be Aware"



## Student Mental Wellbeing

StudentHealthApp



# Existing Student Mental Wellbeing Interventions



Great for information provision but would this sustain student's engagement in their own mental wellbeing over time?

"Look After Your Mate"  
Run by Student Minds, ongoing

This is actually an intervention I have attended (as discussed on P.05).

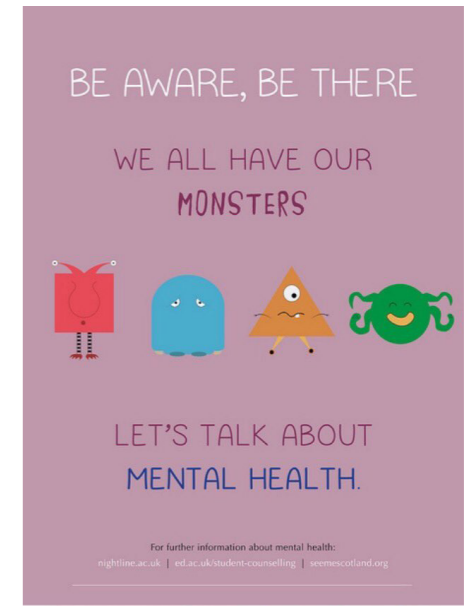
Student Minds train staff at HEIs to run the workshop meaning the facilitators are familiar faces.

"Be There, Be Aware"  
The University of Edinburgh, 2016

A mental wellbeing campaign created by students at The University of Edinburgh. It's purpose was to encourage peer support.

The student's also created their own Mental Health and Wellbeing Society.

Although there is no data on the success for the campaign the creation of a society by and for students shows a need and drive from students to help themselves.



Created by students for students

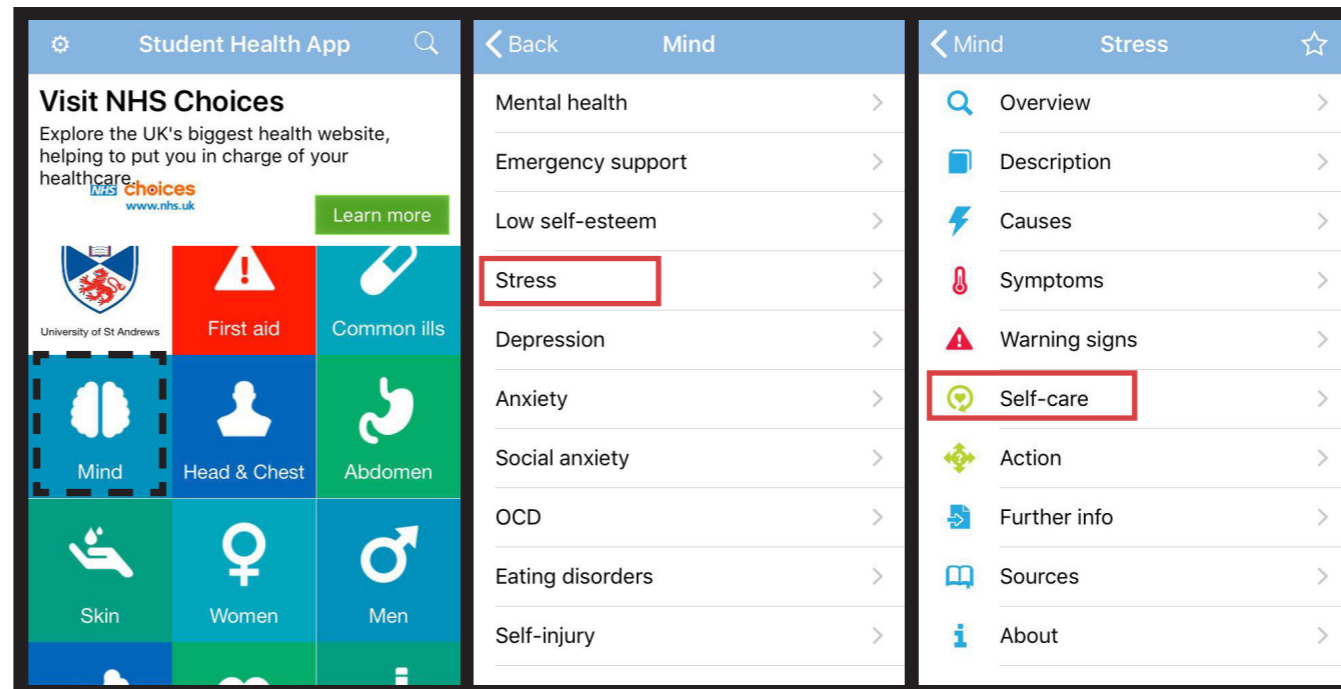


StudentHealthApp provides general information on physical and mental wellbeing.

For a select few universities it also provides institution specific information.

The app allows for 24/7 access to MW information and was created by experienced NHS doctors.

Digital has potential for easily accessible mental wellbeing information



# Existing Male-Centric Services' Influence on This Study



The research body **MQ** organised the event documented previously in the chapter.



**MOVEMBER** conduct research relating to men's mental wellbeing.

Their work on how current and future services can be improved to engage men was referenced in this study.

The two texts shown contributed to the guidelines presented in the Introductory chapter of this portfolio.



**CALM** run a mental health helpline oriented towards men. This number was provided to the participants.

CALM also provided inspiration for the visuals of the project (this is discussed on the next page P.19).

I am not a trained counsellor, and therefore I have included details of support organisations in case you feel you need to talk about anything

These helplines are free to call and are there to answer any of your questions or simply listen:

[Campaign Against Living Miserably - 08000 58 58 58](#)  
(CALM) available 5pm to midnight, specifically for men

[Samaritans - 116 123](#)  
available 24 hours a day, for anyone to call

The GSA also offers student support and counselling with the best way to contact them being email at [counselling@gsa.ac.uk](mailto:counselling@gsa.ac.uk).

Emergent Men: Exploring Mental Wellbeing with Music and Mindfulness

Erin Wallace, MRes





# Recruitment Poster: Inspiration and Design

The main goal of the recruitment poster was to convey the "spirit" of the project; that of a lighthearted exploration of mental wellbeing.

Making sure music and mindfulness are present was important so as to intrigue people who have them as interests already

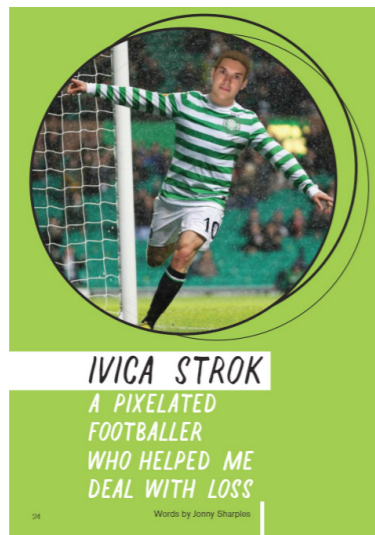
Engaging men through visual communication could very literally be a project all unto itself.

For this project I looked at a few sources that aimed at engaging men.

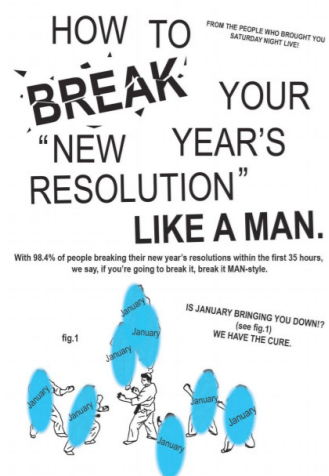
CALM were a useful reference for the recruitment poster as they are informal in tone, have an eye-catching visual style and were designed for the same intended audience.

The TV show "The Fresh Prince of Bel Air" is a classic 90s reference. It's light hearted and appropriate for the age range of recruitment (the poster title is a quote from the soundtrack).

The project being about mental wellbeing is prominent



humour, bold colours, male figure present



# Recruitment Poster: Setting



Posters were placed at entrances of most of the buildings at The GSA (as initial recruitment was at the GSA only)

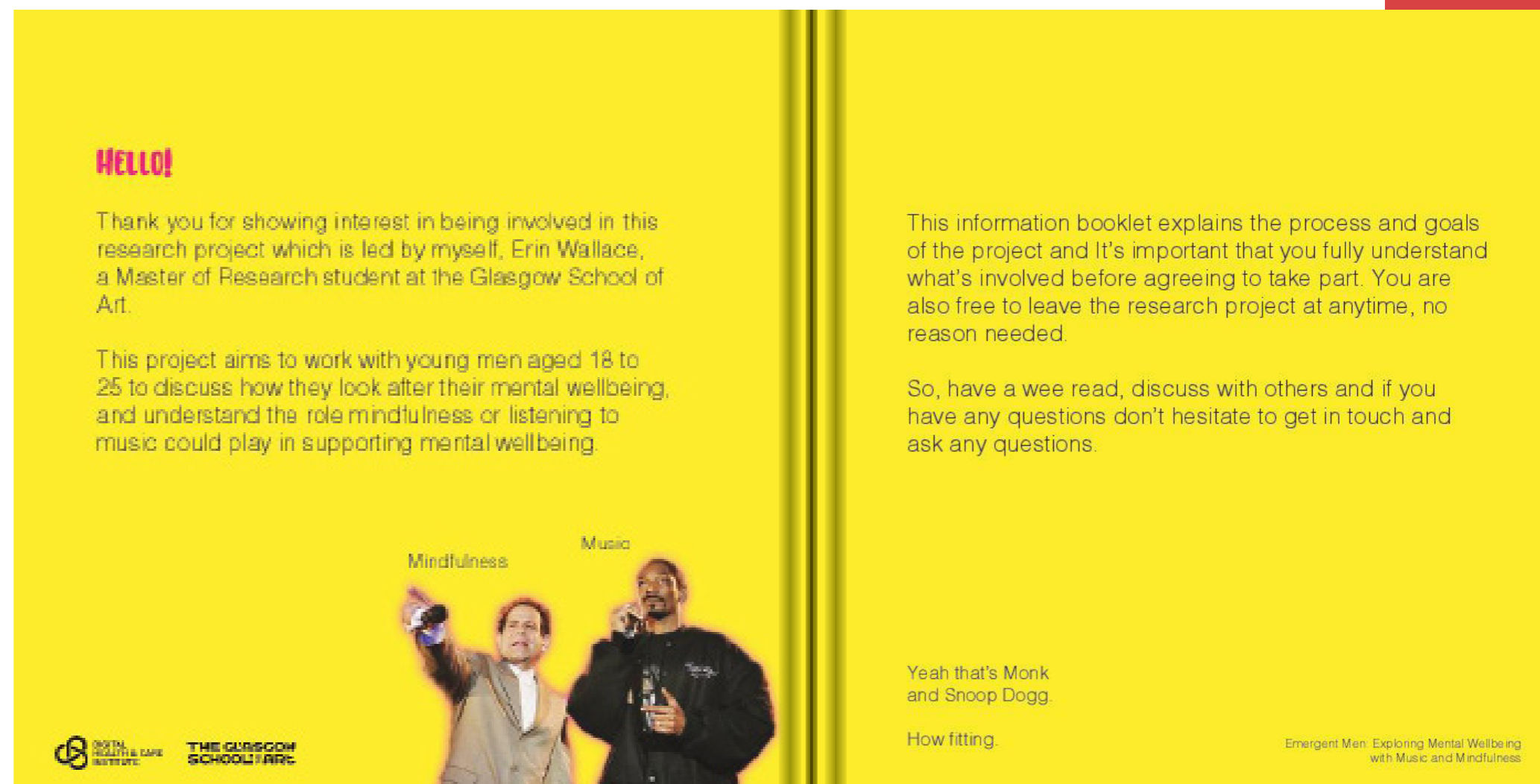
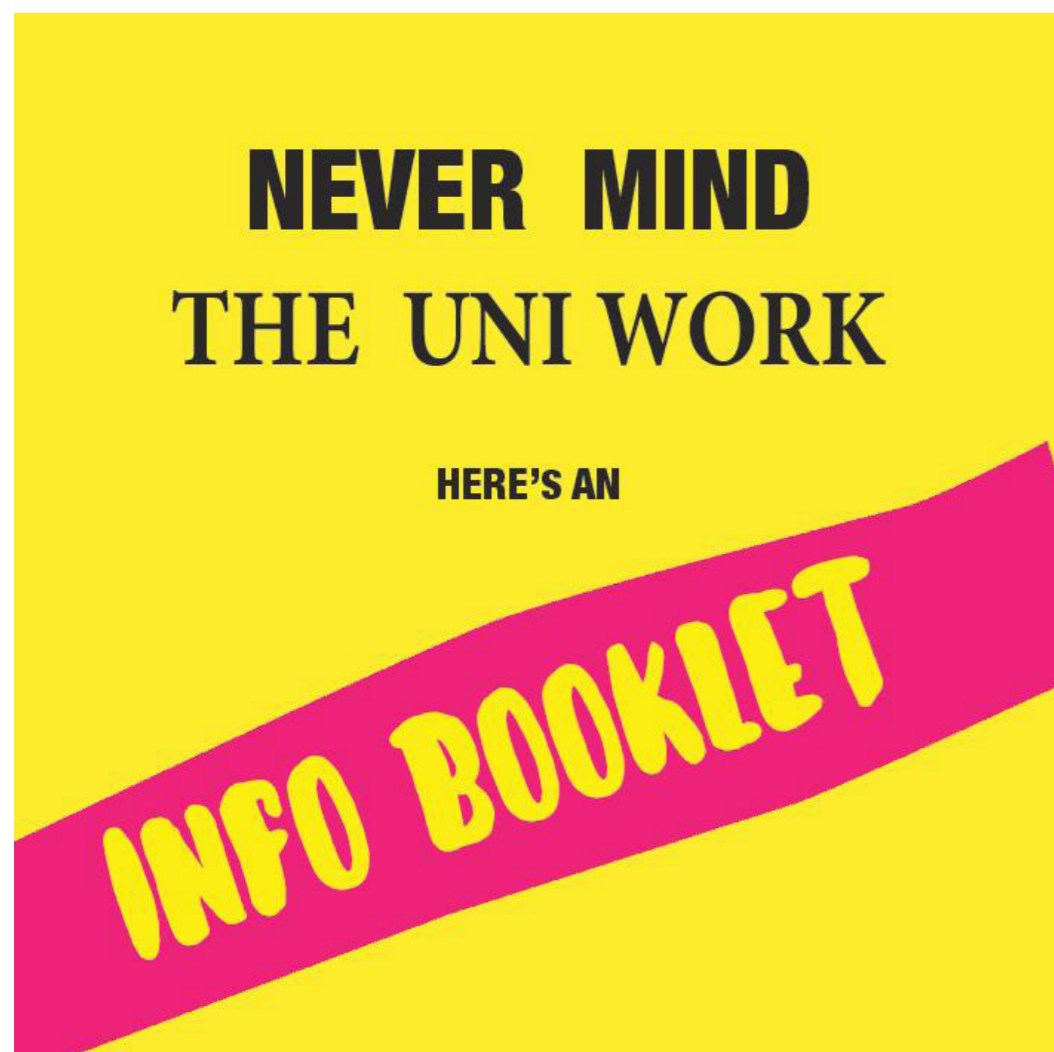
## Design of Initial Documents

# Participation Information Booklet

The participant materials were intentionally light-hearted to communicate that the subject matter was mental wellbeing as distinct from mental illness.

Using humorous music references that were particularly relatable and familiar to this age group created the right tone for the Participant Information Booklet (PIB).

The colours are bright and eye-catching. The overall design builds on the visual communication that inspired the recruitment poster.



# Working Together to Create a Theme

The bright colours and humorous tone of these artefacts were vital in conveying the tone of the research study.

The artefacts together are colourful and both refer to the musical and mindful contents of the study.



*key points*



*insights*



“Sensitizing is a process where participants are triggered, encouraged and motivated to think, reflect, wonder and explore aspects of their personal context in their own time and environment.”

Visser et al., 2005; p123

# ***Sensitisation***

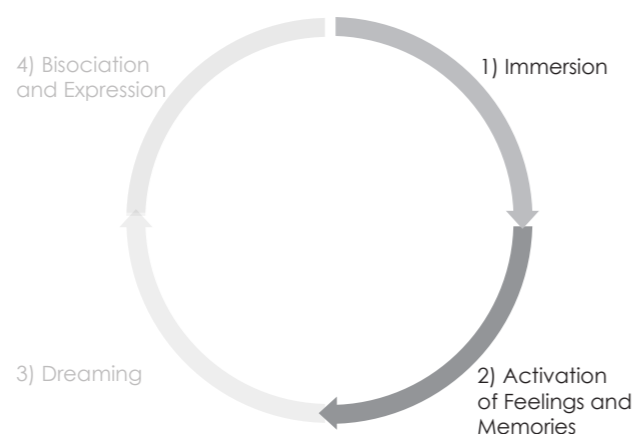
## INTRODUCTION

The following section of the portfolio documents the design behind the sensitisation stage of the project. This involves the design of the:

### 'Music that makes Me' Sensitisation Booklet

As set out in the literature, the sensitisation stage's purpose is to immerse participants in the subject matter of the study and activate feelings and memories.

The steps taken to design tools that facilitate these goals will be highlighted by using the circle key shown below.



## SENSITISATION STAGE GOALS

To acclimatise the participants to the subject matter, sensitising them for the future group session.

To start building trust and learn more about each participant's personality, needs and current knowledge of their own mental wellbeing. In addition to their use of music and mindfulness in relation to wellbeing.

## CONTENTS

- S.24 Introduction
- S.25 The Emotional language of music
- S.26 Designing the Workbook

# The Emotional Language of Music

**“Music is the shorthand of emotion.”**

**Leo Tolstoy**

In a letter to his wife Sofia, January 16, 1905.

Base around  
an activity

## MUSIC AS THE SUBJECT OF THE WORKBOOK

Music was chosen as the subject for the sensitisation booklet. Compared to mindfulness, music was selected as it was more likely to be familiar with the participants.

Rather than focusing directly on mental wellbeing, the foregrounding of music allowed me to explore mental wellbeing indirectly to reduce the risk of causing distress.

From the contextual review it became clear the emotional connection that many have with music.

Using this preexisting emotional connection to music allows the participants to explore how music listening can have an impact on their mental wellbeing, preparing participants for future discussion around other self-care tools and activities.

1) *Immersion*

Promote social  
engagement and  
emotional discussion

## MUSIC AND EMOTIONS

Juslin and Vastfall (2008) quote six mechanisms behind how music evokes emotions:

The two most relevant to this project are:

**Emotional contagion:** when a piece of music is perceived as representing an emotion and you mimic that emotion internally

**Episodic Memory:** where music is linked to a memory that in turn relates to an emotion.

This ability of music to evoke emotions and memories aligns perfectly with the purpose of the sensitisation booklet.

These concepts were considered when creating the questions for the booklet.

2) *Activation of  
Feelings and Memories*

## SELECTING THE QUESTIONS

A reminder that the purpose of this booklet is to immerse the participants in the project's context as well as activate memories and feelings.

### *I chose this track because...*

This question allowed me to be able to categorise the motivation behind the selection of songs. Was it an emotional process for the participants?

### *This track makes me (feel)...*

“Feel” was placed in brackets to show that feelings were being sought but also allowing this question be answered in a variety of ways.

Keeping the question open offers a safe and private way of accessing emotions and feelings and sharing these if the participant feels comfortable.

This process of reflection sensitises the participant for discussion about mental wellbeing and may highlight existing connections/patterns between the chosen tracks and the emotional effect they have.

### *I would listen to this when...*

This question was meant to make the participants think of music listening as a practical tool.

It also gives me a sense of what setting the participants were listening to music. Could it be used as a group based tool? Or was it an innately private activity?

# Designing the Workbook



## Workbook Layout

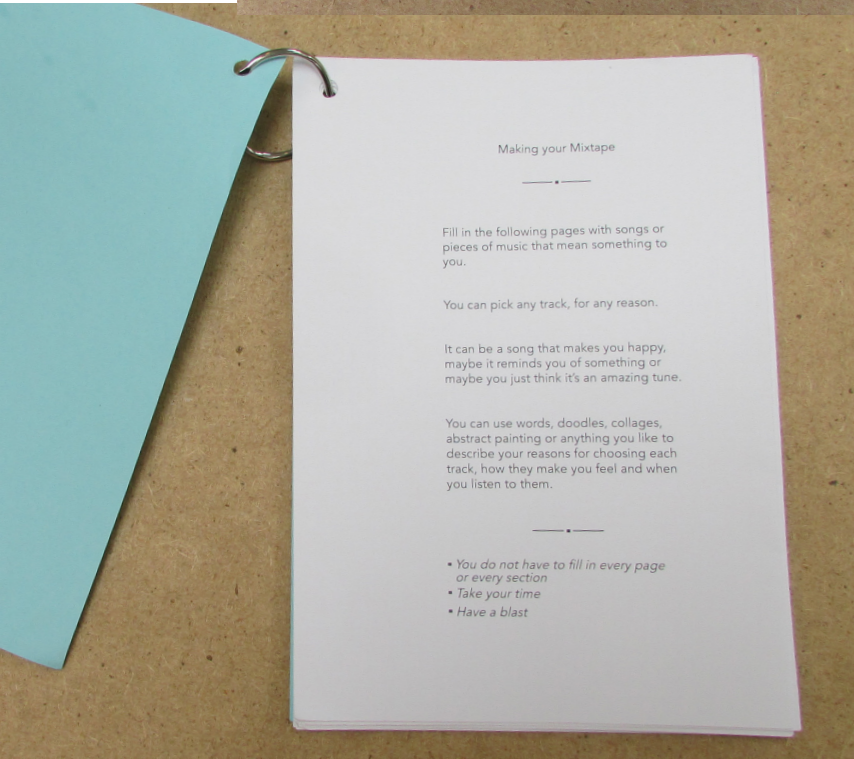
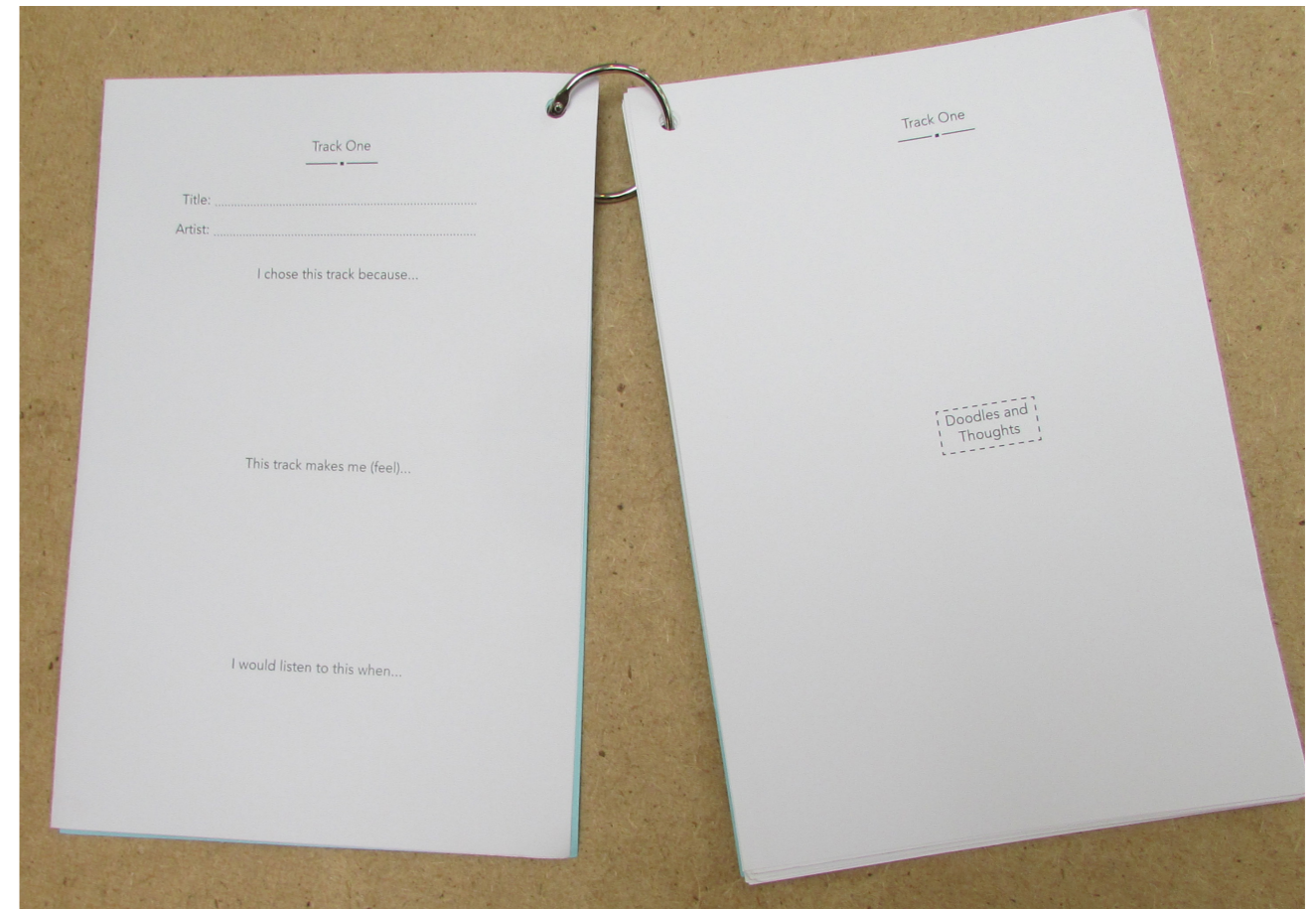
The title of the workbook, "Music that makes me" was chosen as it conveys the personal nature of the songs that should be put into it. The use of the words music and track keep the options of what can be in the book open.

The first page of the workbook goes over how to fill the booklet out.

The booklet contains space for the participant to note up to 6 songs that have meaning to them.

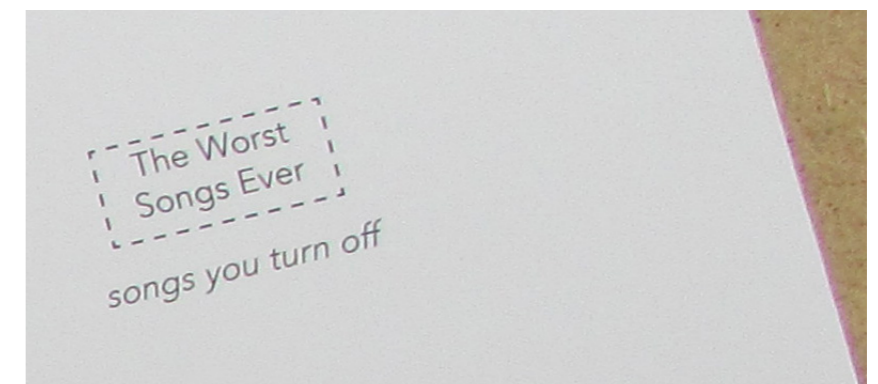
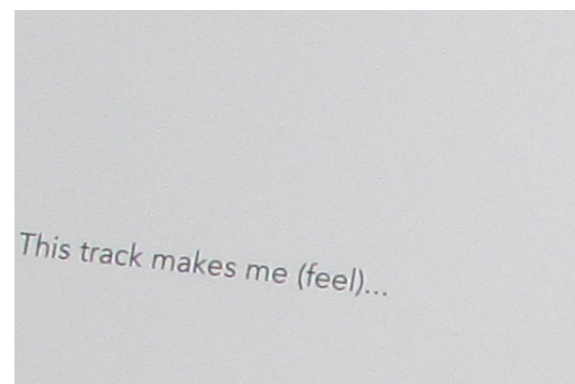
Six was chosen as a manageable amount for the participant to not feel overwhelmed with an assumption that each page would take around 5 minutes (30 minutes work total).

The booklet was left very open-ended to see how each participant would choose each song (enjoyment, memory, emotions etc.). An entire blank page was given for each song for the participant to note any other "Thoughts and Doodles" relating to their track choice.



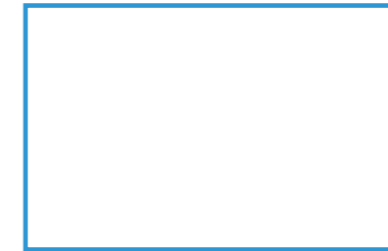
To end the booklet on a light note the participants were asked to write down their "top tunes" as well as their least favourite tracks.

Return to page **3.RD:33**  
to continue reading the thesis.





*key points*



*insights*



“In a group session the sensitized participants come together to share their experiences. A session usually has two to three exercises, and last about two hours. [...] With each exercise the participants are triggered to express deeper levels of feeling or knowing.”

Visser et al., 2005; p123

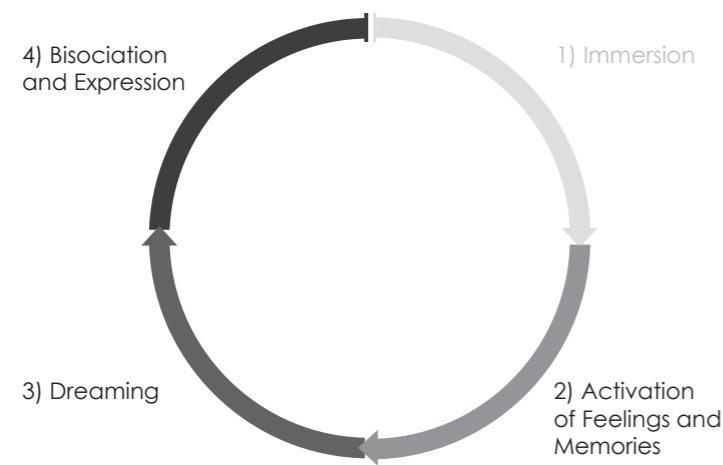
# *Group Session*

## INTRODUCTION

The following section of the portfolio documents the decisions and design process behind the structure and activities in the generative group session.

This was the first time the participants were meeting each other and exposing themselves to possibly sensitive subject matters. Sensitivity and ethical considerations were a high priority.

It was at this stage that the participants were encouraged to dream of better futures and express these ideas through creative means.



As stated in the thesis, the group session's purpose was to use generative techniques to prime participants for the highly creative co-design activity. This involved a series of activities whose goals were to "activate feelings and memories", encourage "dreaming" and, facilitate "bisociation and expression".

The stages when these goals were present and the steps taken to achieve these goals will be highlighted by using the circle key shown in the figure above.

## GROUP SESSION STAGE GOALS

To design tools that aid in eliciting gradually richer information with each activity while still remaining sensitive to the subject matter.

To design engaging tools that encourage investment in the process and are unique to the context.

Erin Wallace, MRes

## CONTENTS

GS.28 The Designed Group Session

Workshop planning

GS.30 Workshop Structure

GS.31 Music in the Group Session

GS.32 Workshop Setting

Development of the group session activities

GS.34 Icebreaker activity

GS.36 Self-Care Tools Evaluation Activity

GS.39 Co-Design Activity

# The Designed Group Session



Erin Wallace, MRes

# Workshop Structure

	<b>Ice-Breaker</b>	<b>Validation and Co-analysis</b>	<b>Evaluation of Self-Care Tools</b>	<b>Co-designing the Intervention</b>
<b>Content of Activity</b>	One Part Participants introduce themselves, share their chosen song and why they chose it	Three Parts Part One: Validation of themes relating to mental wellbeing Part Two: Co-Analysing self-care tools for themes Part Three: Co-Analysing self-care challenges for themes	One Part Participants rate self-care tools in terms of how likely they are to use it	Three Parts Part One: Persona Creation Part Two: Tool Selection Part Three: Designing the Intervention
<b>Purpose of Activity</b>	Warm-up for group session and for the participants to formally introduce themselves	To gain a shared understanding of mental wellbeing as well as challenges and tools to achieve mental wellbeing	To find themes in preferred coping tools	To create an intervention based on the previous activities
<b>Purpose of Activity's Generative Techniques</b>		2) Activation of Feelings and Memories	2) Activation of Feelings and Memories	3) Dreaming 4) Bisociation and Expression

This workshop is the culmination of the entire project.

The purpose of this group session was to develop a shared understanding of mental wellbeing and coping tools.

This was done over two initial activities:

1) Validation and Co-analysis of emerging themes and self-care tools

2) Evaluation of Self-Care Tools

The shared understanding developed from the first two activities will then provide the basis for the final activity

3) Co-designing a HEI based mental wellbeing intervention

This in itself was split into 3 parts

- 3.i) Persona Creation
- 3.ii) Selection of Tools
- 3.iii) Specifications of an intervention

### Suggestions for group sessions from Visser et al (2005)

"A session usually has two to three exercises, and last about two hours" p128

"With each exercise the participants are triggered to express deeper levels of feeling or knowing." p128

## Workshop Planning

# Music in the Group Session

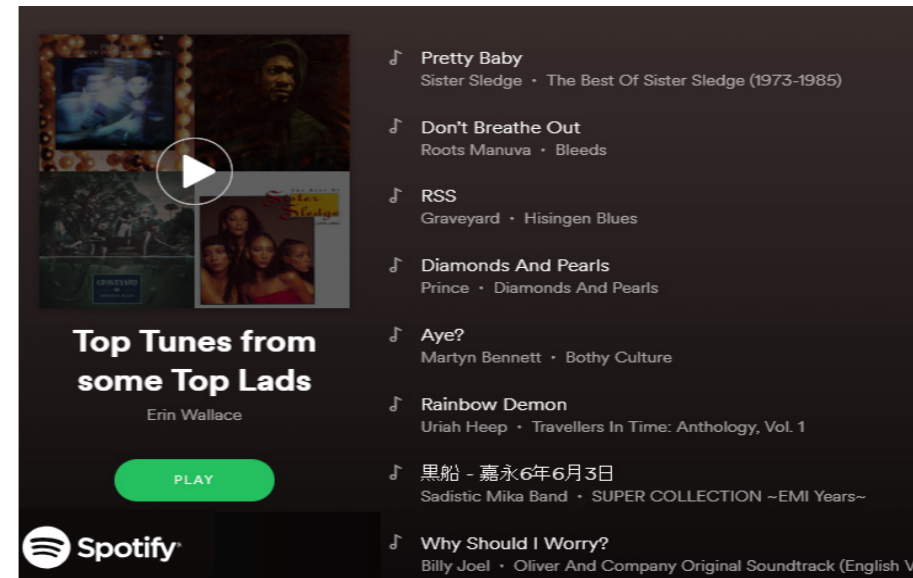
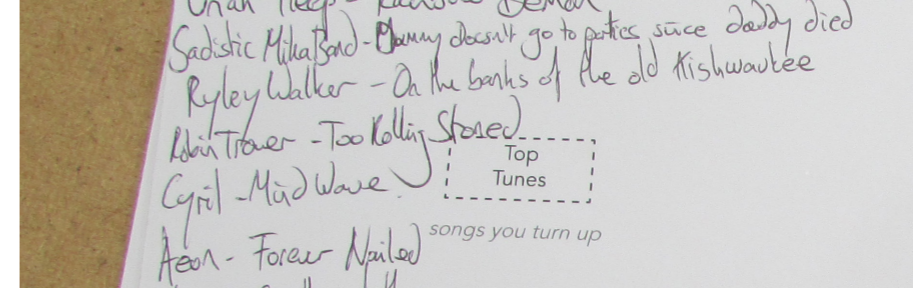
Following on from music being an effective tool of engagement during the interviews.

This technique was replicated before and during the group session.

### SPOTIFY SHARED PLAYLIST

From the "Top Tunes" section of the sensitisation booklet

The playlist was also played in the background of the group session.



### BAGS

To thank the participants for their participation in this project I created personalised bags for each of them.

On them was album art that were chosen to represent the tracks from our shared playlist.

The title of the bags "music that makes me" is a callback to the title of the sensitisation booklet.



### TALKING POINT FOR PERSONA

To aid in the development of a persona, music was used a talking point.

Discussed were the persona's relationship with music and what music they listened to.



### ICE-BREAKER ACTIVITY

Base around an activity

Music was also the subject of the ice-breaker. This will be discussed on the next page.



# Workshop Setting

The Blythswood House Boardroom, where this workshop takes place, is large in size with plenty of surface space.

To take advantage of this, the activity tools were communicated via a large format sheet pre-printed with the activities.

This format meant that the participants could directly interact with and edit the activity tools. The format also allowed the participants to see the entire group session's contents.

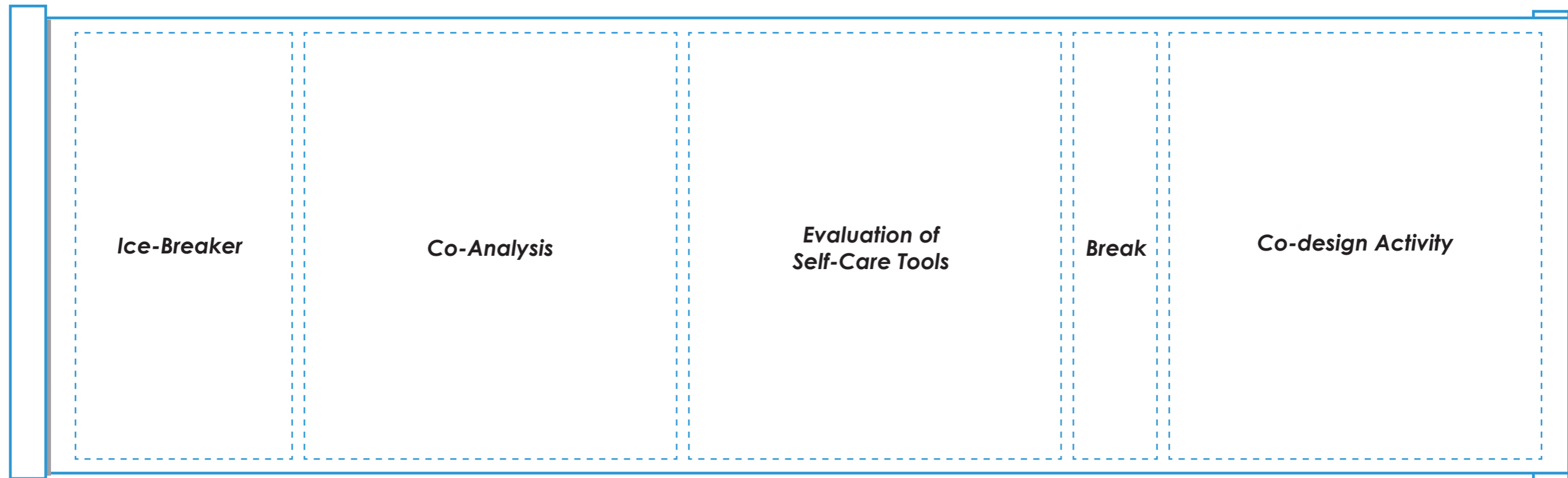
A long table was used with participants moving up the table (left to right) as each activity was completed.

The first activities were fairly fast-paced so no chairs were placed around them to encourage the participants to stand.

Chairs were placed around the final, longer and more intensive co-design activity encouraging the participants to sit. This was done to make the participants feel more comfortable and settled into the activity.

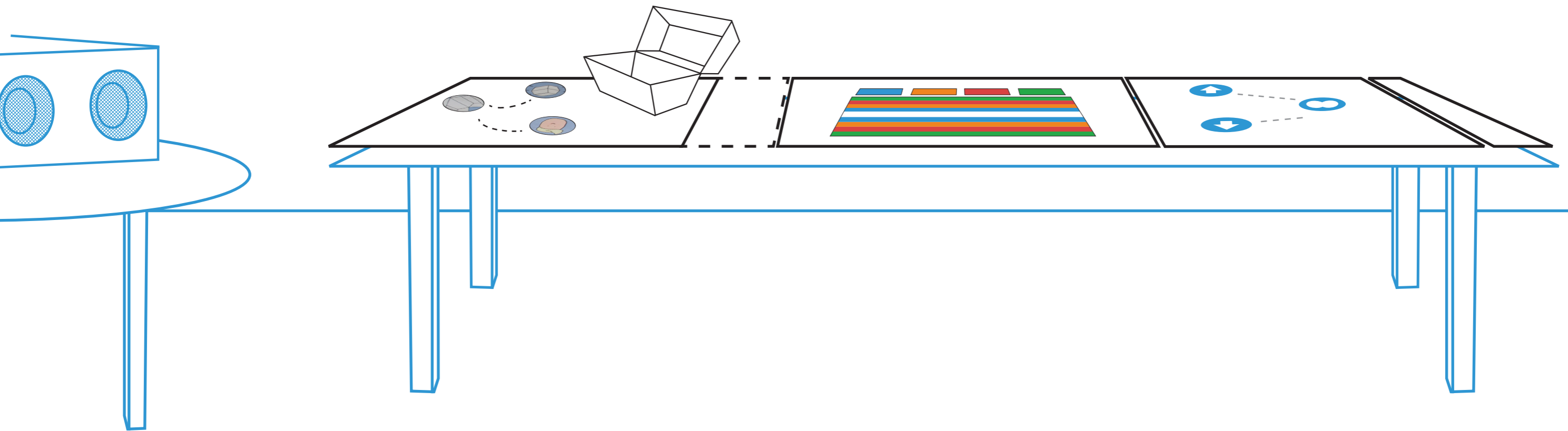
Painting the activities allowed me to use my drawing skills and inject my personality into the workshop.

As the rest of the project has been handled in an informal and light-hearted manner I felt this style choice was appropriate.



# Workshop Setting

This image shows the designed activities in the setting of the workshop.



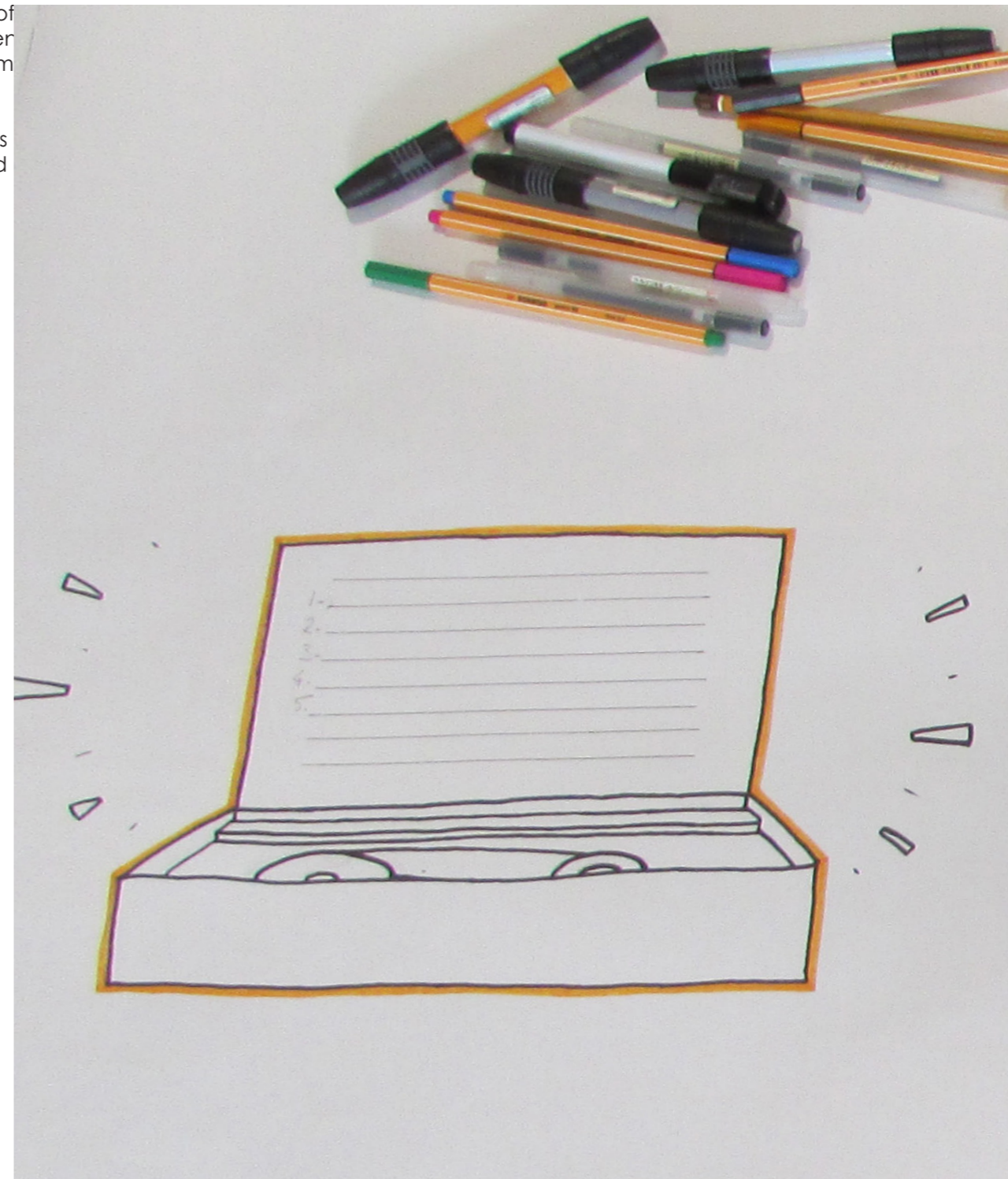
# The Ice-Breaker Activity

<b>Content of Activity</b>	One Part  Participants introduce themselves, share their chosen song and why they chose it
<b>Purpose of Activity</b>	Warm-up for group session and for the participants to formally introduce themselves

Use male oriented language/communication

To carry on with the theme of music was again used as an er tool and as an alternative form communication.

A cassette tape was used as relate back to the 90s themed artefacts.



## COLOUR CODING

Each participant was given a colour to represent them.

This was done by providing coloured pens and colour coding in a later activity.



Erin Wallace, MRes

Return to page **3.RD:35**  
to continue reading the thesis.



Development of the:

# Group Analysis Activity

## Validation and Co-analysis

### Content of Activity

Three Parts

- Part One: Validation of themes relating to mental wellbeing
- Part Two: Co-Analysing self-care tools for themes
- Part Three: Co-Analysing self-care challenges for themes

### Purpose of Activity

To gain a shared understanding of mental wellbeing as well as challenges and tools to achieve mental wellbeing

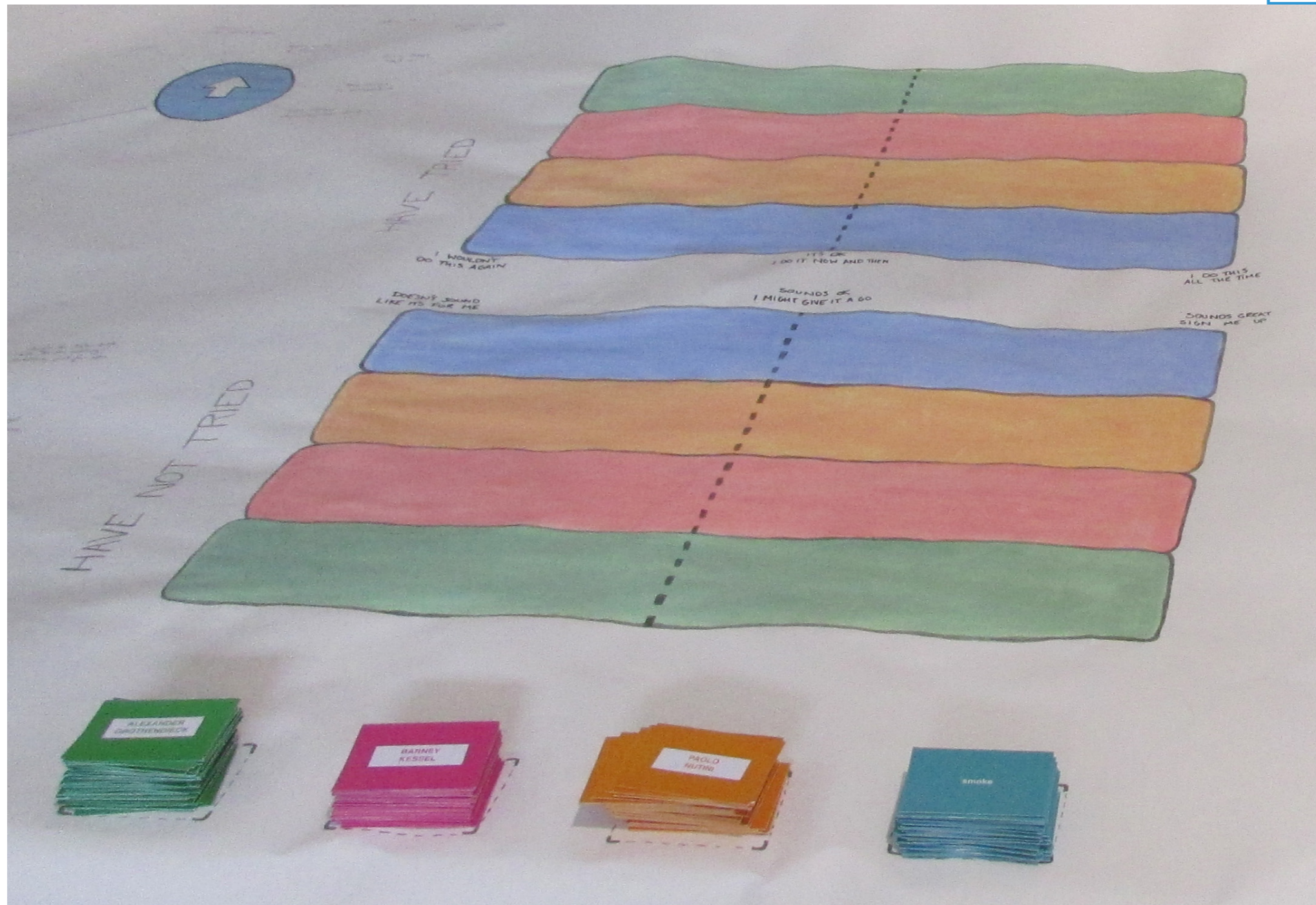


See Analysis Chapter

Development of the:

# Self-Care Tools Evaluation Activity

Evaluation of Coping Tools	
<b>Content of Activity</b>	One Part Participants rate self-care tools in terms of how likely they are to use it
<b>Purpose of Activity</b>	To find themes in preferred coping tools



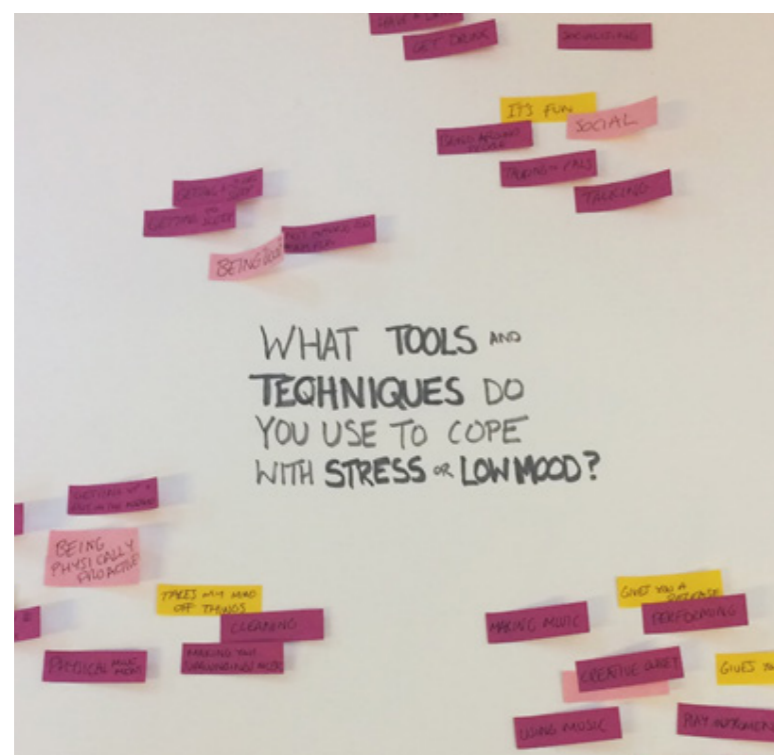
# Evaluation of Self-Care Tools Activity Development

## Choosing the Tools to be Evaluated

The self-care tools used by Proudfoot et al. (2015) were used so comparisons could be made as part of the discussion.

Specific tools that were mentioned by the participants were also used.

If the tool was extremely specific it was altered to maintain anonymity and avoid any participant feeling targeted.



### From the Literature

- Keep myself busy
- Take some time out
- Reward myself with something enjoyable
- Talk to family
- Talk to friends
- Distract myself
- Notice my thoughts and try to change my perspective
- Achieve something (big or small)
- Do something to help another person
- Remind myself everyone messes up from time to time
- Change sleeping habits
- Hang out with people who are positive
- Exercise
- Eat healthily
- Cry
- Having a routine
- Spend time with a pet
- Accept that these feelings will pass
- See a health professional
- Use positive self-talk
- Set goals for the future
- Focus on my life purpose
- Meditate
- Join a group, club or team
- Turn to religion

### From the Interviews

- Smoking
- Have a boozy drink
- Do some yoga
- Cleaning
- Play an instrument
- Listen to music
- Write music
- Face what you're anxious about head on
- Counselling

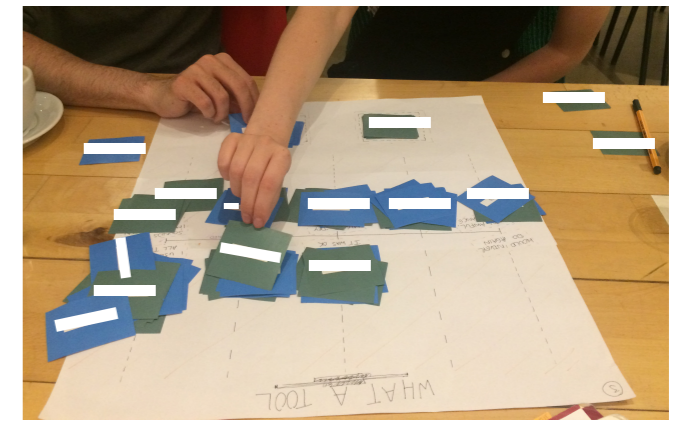
These tools were then placed on their own individual flashcards.

Five sets of the tool flashcards were presented in total. One for each participant and one grey set that would then be used to create a "Top Tools" set after the activity was complete.

This "Top Tools" set would then be taken into the final activity as a set that represented the participant's top tools.



# Designing the Evaluation Tool

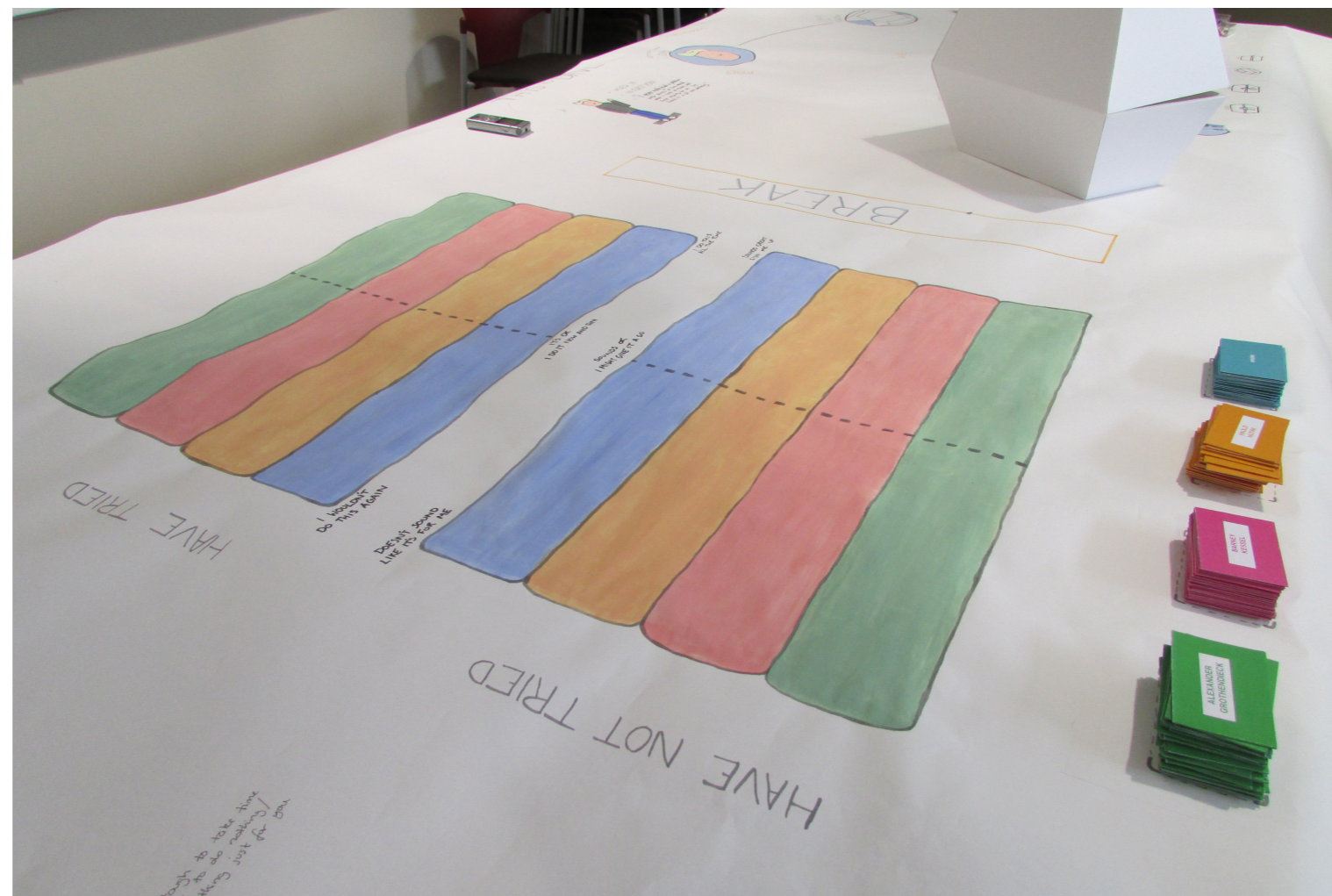


After a successful run through during the pilot study, the idea of a sliding scale and tool placement was taken into the group session.

To tidy up the process, adjustments were made to the tool so that each participant would have their own segment onto which they can place their cards.

## COLOUR CODING

The colour coding that has been presented throughout was used to identify each participants' segments.



## THE SCALE OF PREFERENCE

The scale for evaluation was adapted again from Proudfoot et al.'s (2015) survey.

The scale goes from a negative to a positive association with a tool.

To guide placement there are three statements that convey a very positive, neutral and very negative association with a tool.

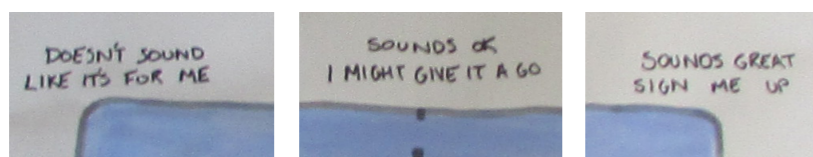
There was also a dashed mid-line to further aid orientation.

## EXPERIENCE WITH THE TOOL

The scale was split in two. The top half was the scale in the context of the participants having used the tools before and the bottom half was if the participants had not used it before.



Scale of opinion if participants **have** tried using the tool



Scale of opinion if participants **have not** tried using the tool

Return to page 3.RD:36 to continue reading the thesis.

Development of the:

# Co-design Activity

## Co-designing the Intervention

### Content of Activity

Three Parts

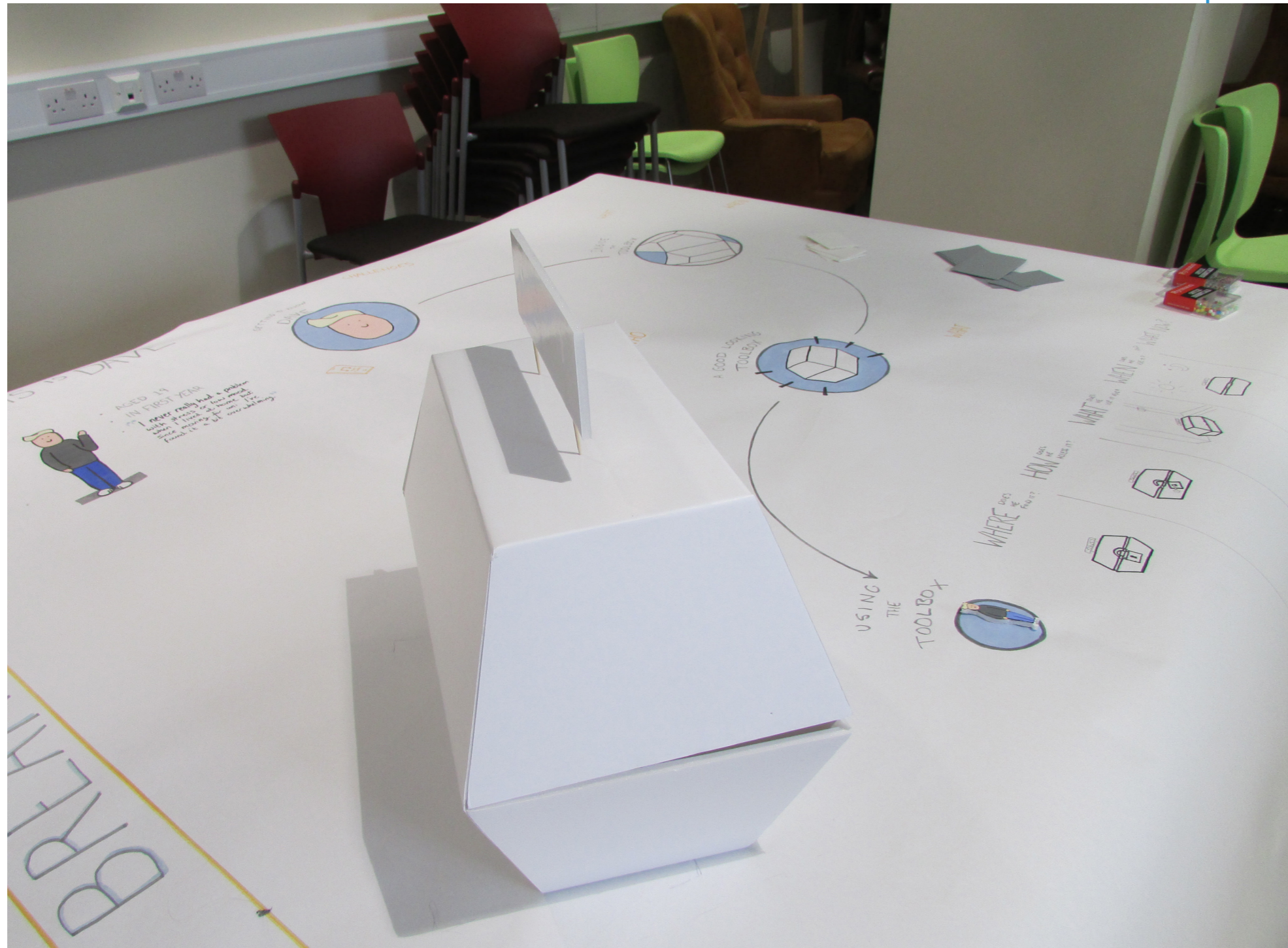
Part One: Persona Creation

Part Two: Tool Selection

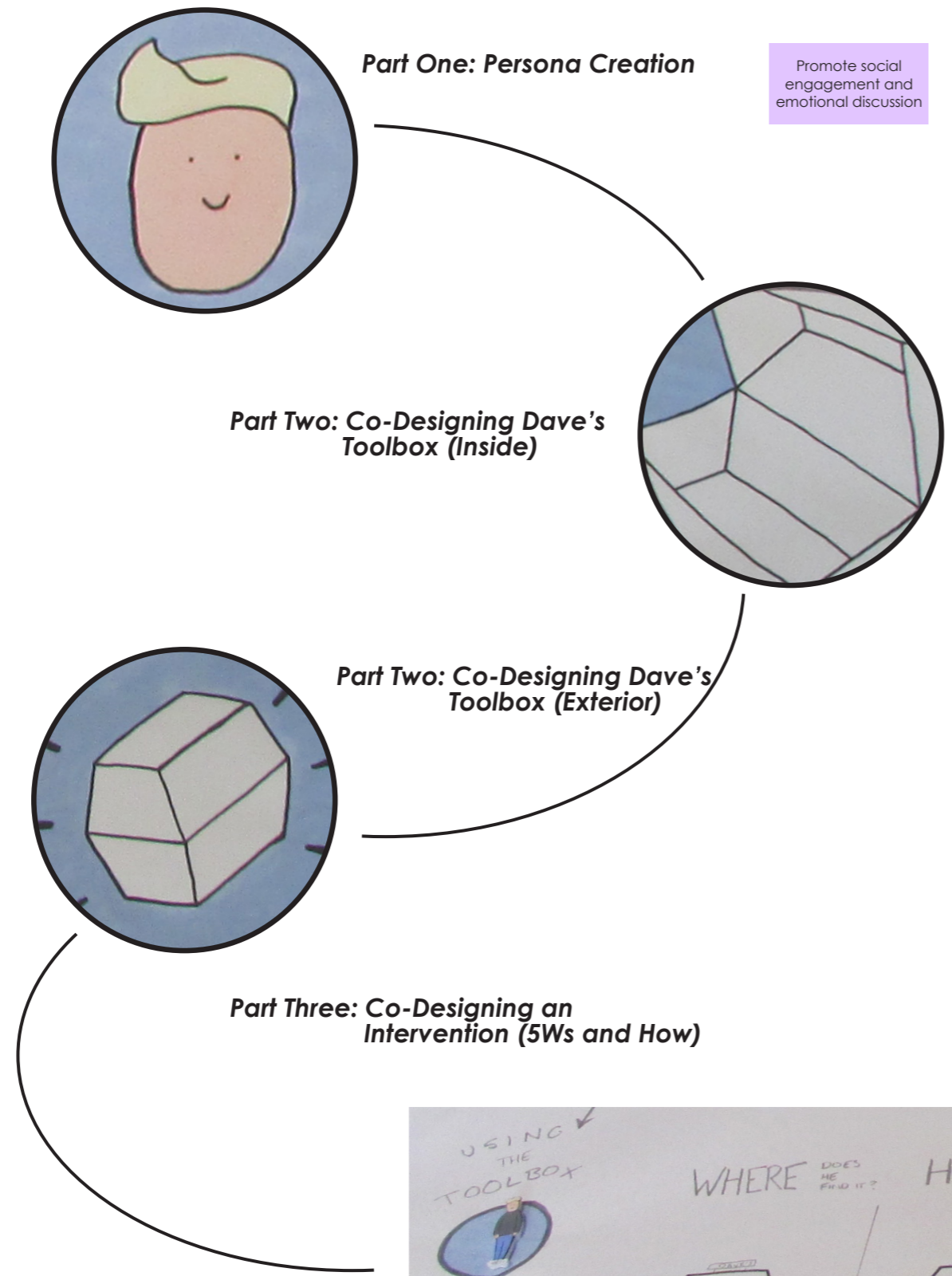
Part Three: Designing the Intervention

### Purpose of Activity

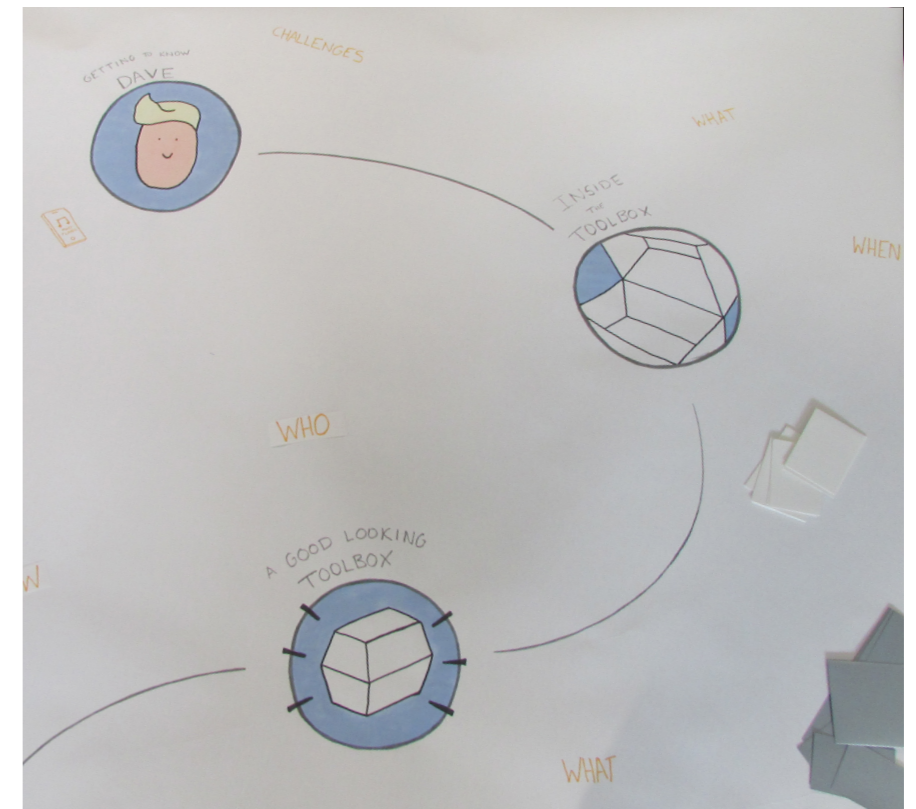
To create an intervention based on the previous activities



# Activity Layout



The purpose and content for each section is outlined in the Research Design Chapter.

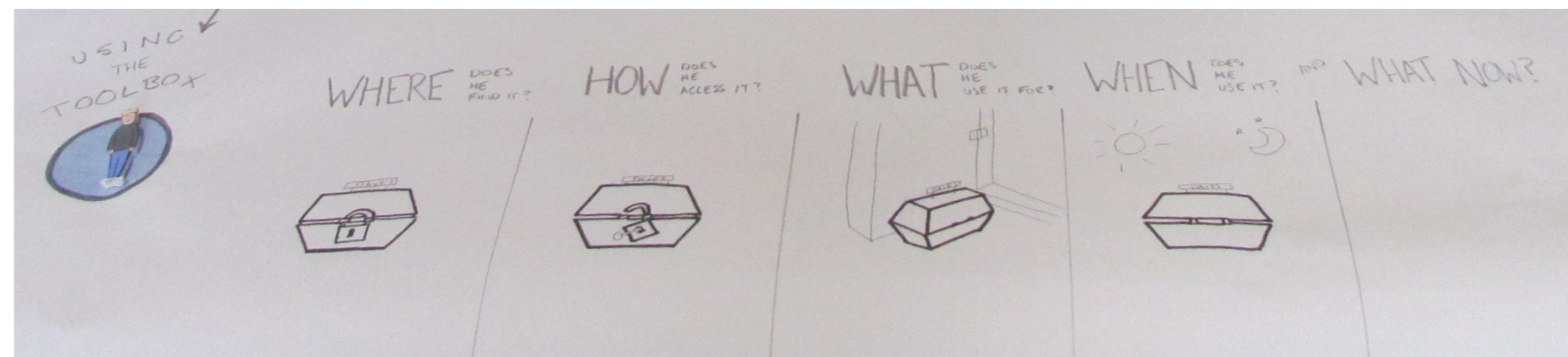


### PURPOSE OF LAYOUT

This was done for a similar reason that the workshop was done all in one surface fully visible to the participants.

It shows the journey of "Dave" and how the parts of the activity work together to create an intervention

Trigger words like "Who" and "What" were placed next to corresponding parts of the activity to help me facilitate and to trigger the participants into thinking in terms of these questions.



# Part One: Persona Creation

The persona creation segment of the pilot study caused a sticking point with the pilot's participants.

The quote used for the pilot test was

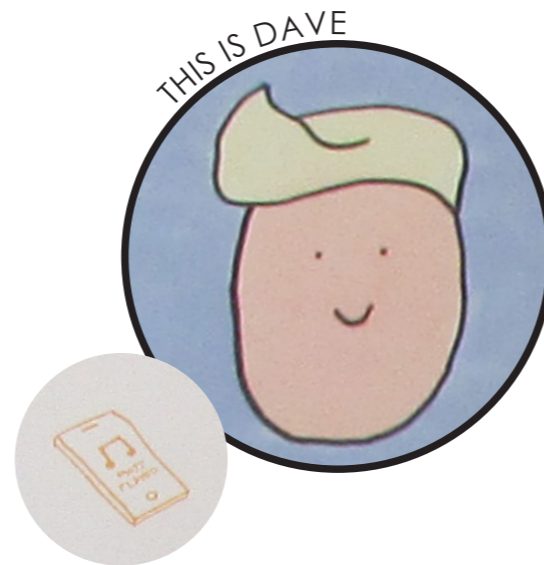
***"I can be a bit reckless with my own mental wellbeing"***

Upon reflection the quote was seen as too vague and providing no challenge for the participants to work towards "solving".

To find this quote the transcripts were combed through once more.

All of the participants felt on top of their mental wellbeing currently with three of the participants commenting that this was an improvement over recent years.

Because of this the quote and basis of the persona were chosen to represent a younger male student.



## THE STARTING POINT OF THE PERSONA

"This is Dave"

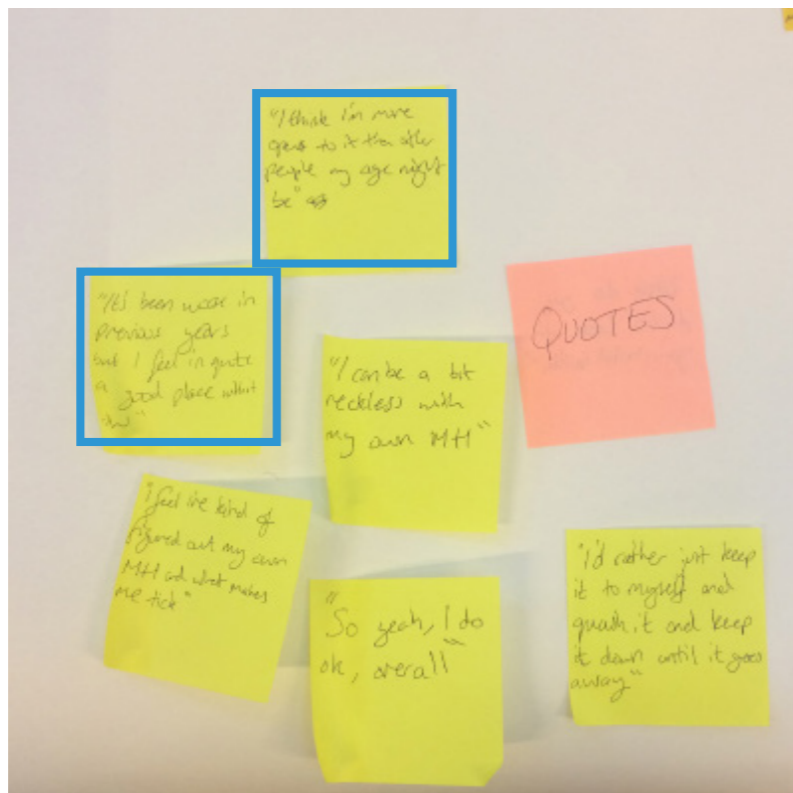
Aged 19

In first year

"Conversation piece" of music

Context quote:

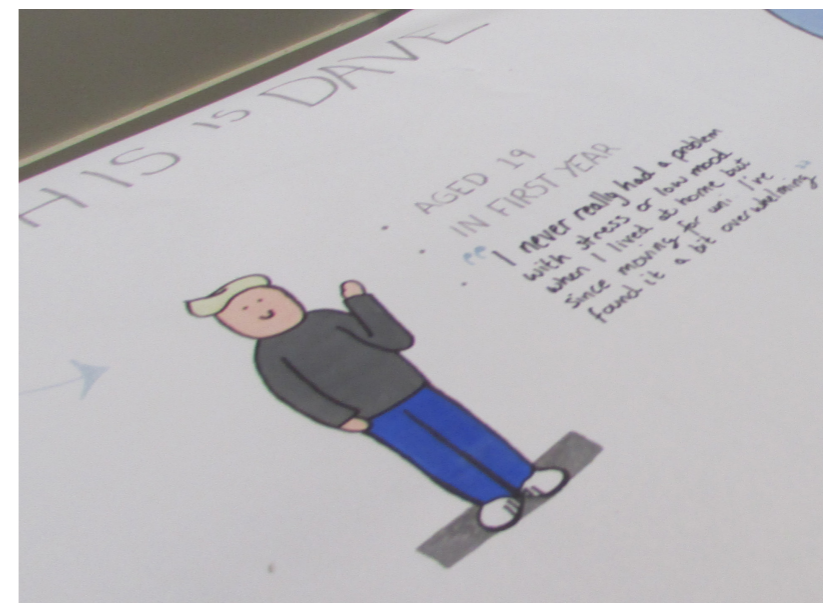
*"I never really had a problem with stress or low mood when I lived at home but since moving for uni I've found it a bit overwhelming"*



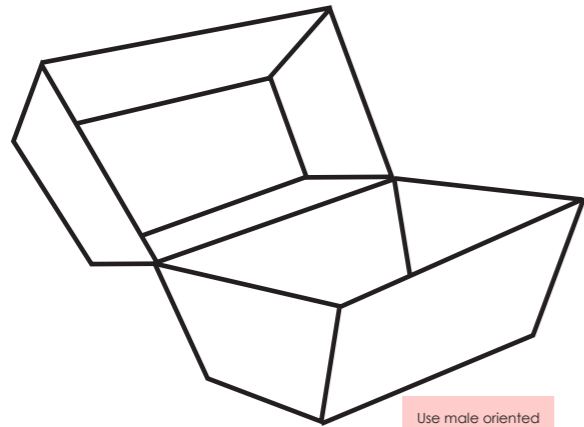
"I think I'm doing alright, especially now" AG

"It's been worse in previous years but I feel in quite a good place with my mental wellbeing" JT

"I think I'm more open to [talking about mental wellbeing] than other people my age might be" PN



# Part Two: Co-Designing Dave's Mental Wellbeing Toolbox



Use male oriented language/ communication

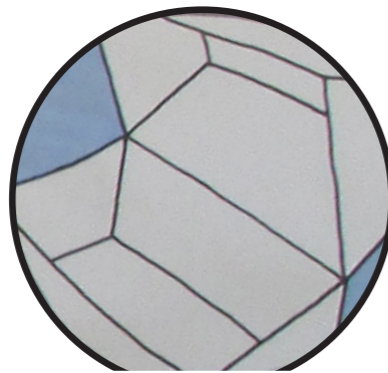
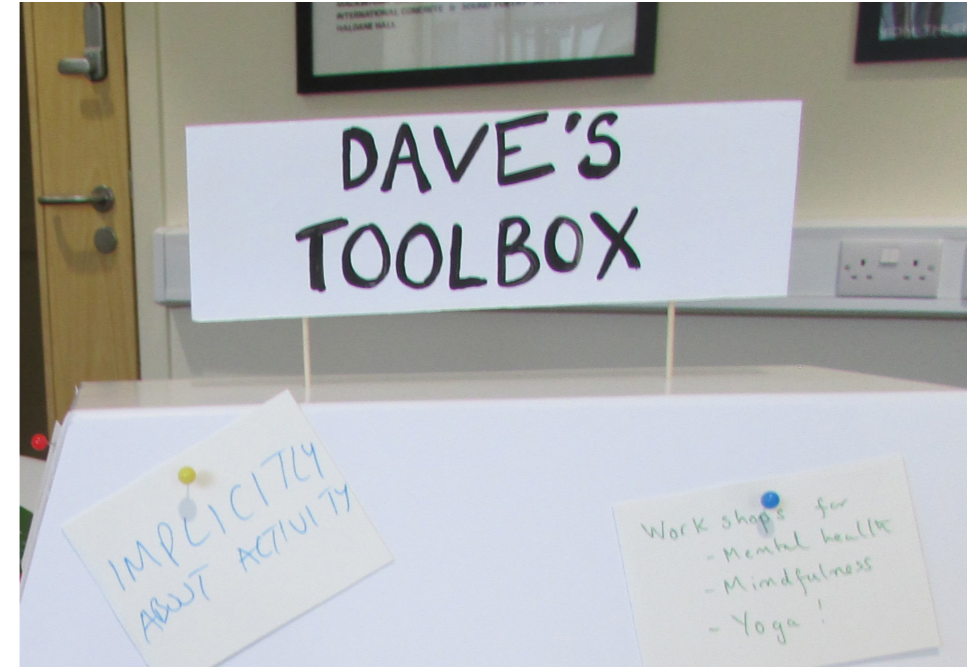
## THE METAPHOR OF A TOOLBOX

A toolbox was used as a metaphor that represented an intervention.

Self-care tools were introduced as a way to succinctly describe different methods, strategies and techniques to look after our mental wellbeing.

it seemed apt that the final co-design activity would be based around a toolbox. With the tools being those self-care strategies chosen for Dave and the aesthetics of the toolbox being the form and aesthetics of the intervention.

In terms of design research projects, the term toolkit is often used as to represent a collection of individual tools used to engage participants in the project like the "Generative Toolkits" used in Sanders and Stappers (2008).



TOP TOOLS

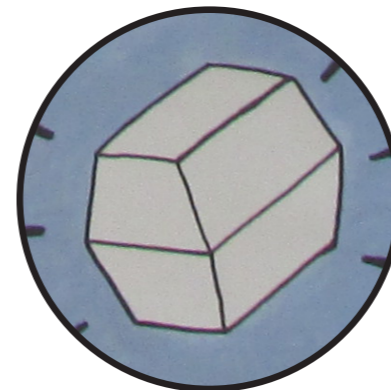
## Inside the Toolbox:

Inside the toolbox was representative of the specific tools that would be appropriate for Dave.

The "Top Tools" as selected by the participants in the previous activity would be presented to be considered whether or not appropriate for Dave.

The physical toolbox was used as a metaphor for the 'packaging' i.e. form, aesthetics, marketing, use, and other non-functional requirements.

Using paper clips to combine tools bundled the tools into different themes.



## The Exterior of the Toolbox

The exterior of the toolbox was used to represent the aesthetics associated with a mental wellbeing intervention.

Push-pins were provided to physically change the appearance of the toolbox.





# Part Three: Co-Designing an Intervention

## Translating from a Toolbox to an Intervention

By this point in the activity the participants had answered various questions about how to engage Dave in his own mental wellbeing.

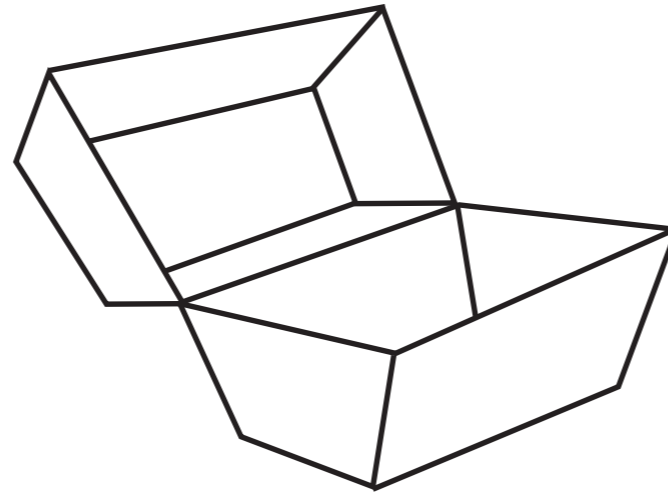
In part three the participants were encouraged to take these tools and guidelines for engagement and use them to create an intervention.

To facilitate this a simple visual representation of the "what, when, where, why, who and how" relating to an intervention were presented to the participants.

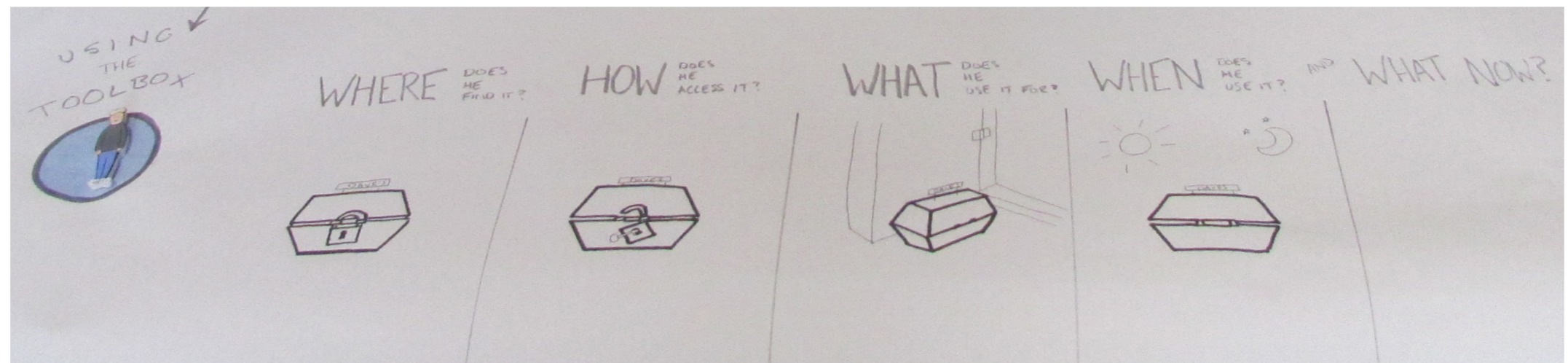
The participants were also told that the aim of the project was to create a practical concept for a HEI.

This tool was a way to facilitate the participants in collating all the knowledge and give them a sense of completion.

This tool's purpose was to show which tools and engagement techniques the participants choose to be a part of their co-designed intervention.



Promote social engagement and emotional discussion



Return to page **3.RD:37** to continue reading the thesis.

*key points*



*insights*



“Analyzing the information from the generative sessions is a young field, that still is in an exploratory phase. [...] The created artifacts are the means that the participants use to express their experiences.”

Visser et al., 2005; p133

# ***Analysis***

## INTRODUCTION

The analysis process is outlined in the thesis (Research Design chapter) and the results of this analysis can be found throughout the Fieldwork chapter.

To keep the stages of the contextmapping process distinct and in the order as presented by Visser et al. (2015) the development of the analysis activity, although chronologically taking place before the group session, is being separately documented in the following chapter.

As a part of this process the participants were involved in co-analysing the codes and themes generated from their interviews. There was a need to design an activity that engaged the participants in the analysis process

The following section of the portfolio documents the design process behind the following:

***The Co-Analysis Activity (activity one of the group session)***

## ANALYSIS STAGE GOALS

To design a tool that allows the participants to engage in the analysis process of this study.

## CONTENTS

- A.45 Introduction
- A.46 Affinity Diagramming
- A.47 Designing the Tool: The Final Clusters
- A.48 Designed Tool

# Affinity Diagramming



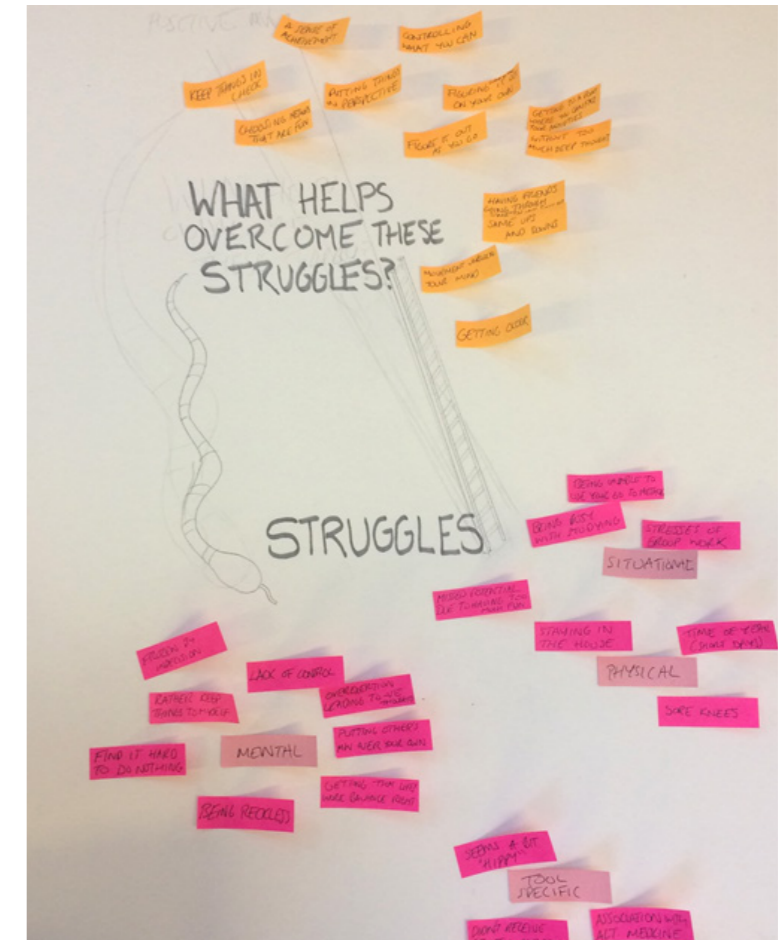
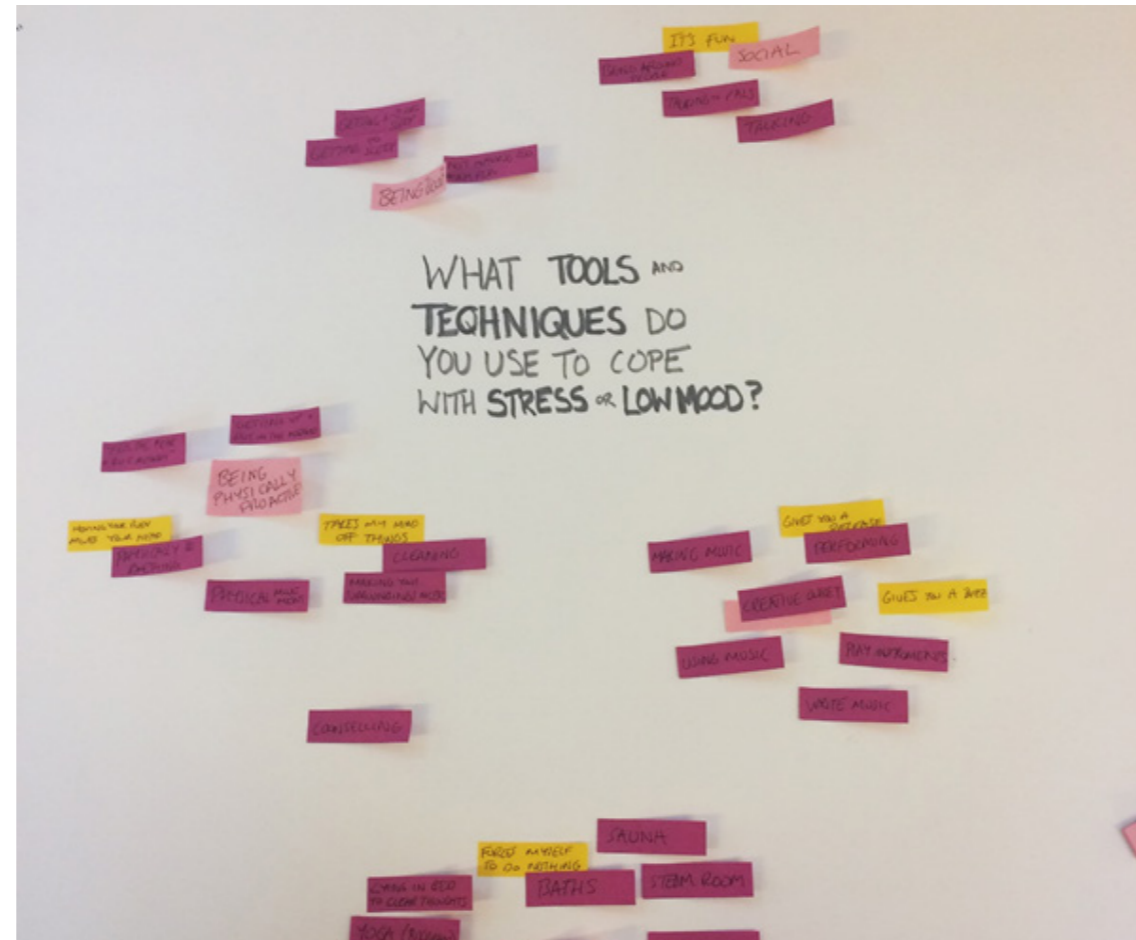
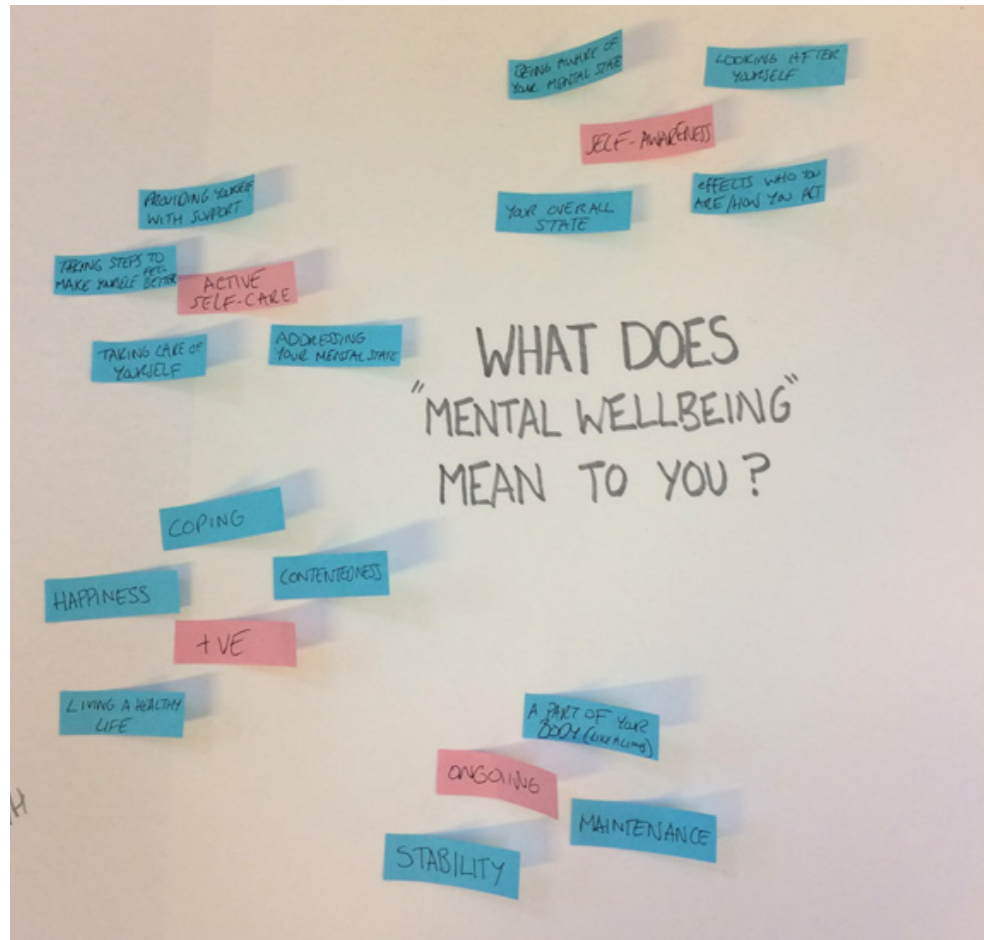
<b>Validation and Co-analysis</b>	
<b>Content of Activity</b>	<p>Three Parts</p> <p>Part One: Validation of themes relating to mental wellbeing</p> <p>Part Two: Co-Analysing self-care tools for themes</p> <p>Part Three: Co-Analysing self-care challenges for themes</p>
<b>Purpose of Activity</b>	To gain a shared understanding of mental wellbeing as well as challenges and tools to achieve mental wellbeing

To make the process more participatory, sense-check my own analysis and to provide a moment of reflection for the group I decided to have an activity in the final workshop which involved the group co-analysing the independent thematic analysis I had conducted.

In the interest of creating a shared understanding of both mental wellbeing and self-care tools analysis that had been conducted so far was represented by Affinity Diagramming.

The questions asked during the interviews were used as centres for the clusters to represent to the participants the different codes and themes (represented on post-its).

# Designing the Tool: The final clusters



**MENTAL WELLBEING IS...**

**(recurring themes)**

- Reflection and Action
- Active Self-care
- Sustainable Maintenance

**(emerging emerging themes)**

- Your overall state
- A part of who you are

**TOOLS TO ACHIEVE MENTAL WELLBEING**

**(specific tools)**

- Find fun
- Figuring out what works for you
- Keeping on top of things
- Have friends going through something similar/same ups and downs
- **Keep things in perspective**
- Getting older
- Control what you can
- Facing things head on

**CHALLENGES TO ACHIEVING MENTAL WELLBEING**

**(specific struggles)**

- Being reckless/having too much fun
- Putting other people's mental wellbeing before your own
- Feeling out of control
- Keeping things to yourself
- Overstretching yourself/hectic schedule
- Staying isolated
- Trying to get work/life balance
- Tough to take time out to do nothing/something just for you

# Designed Tool

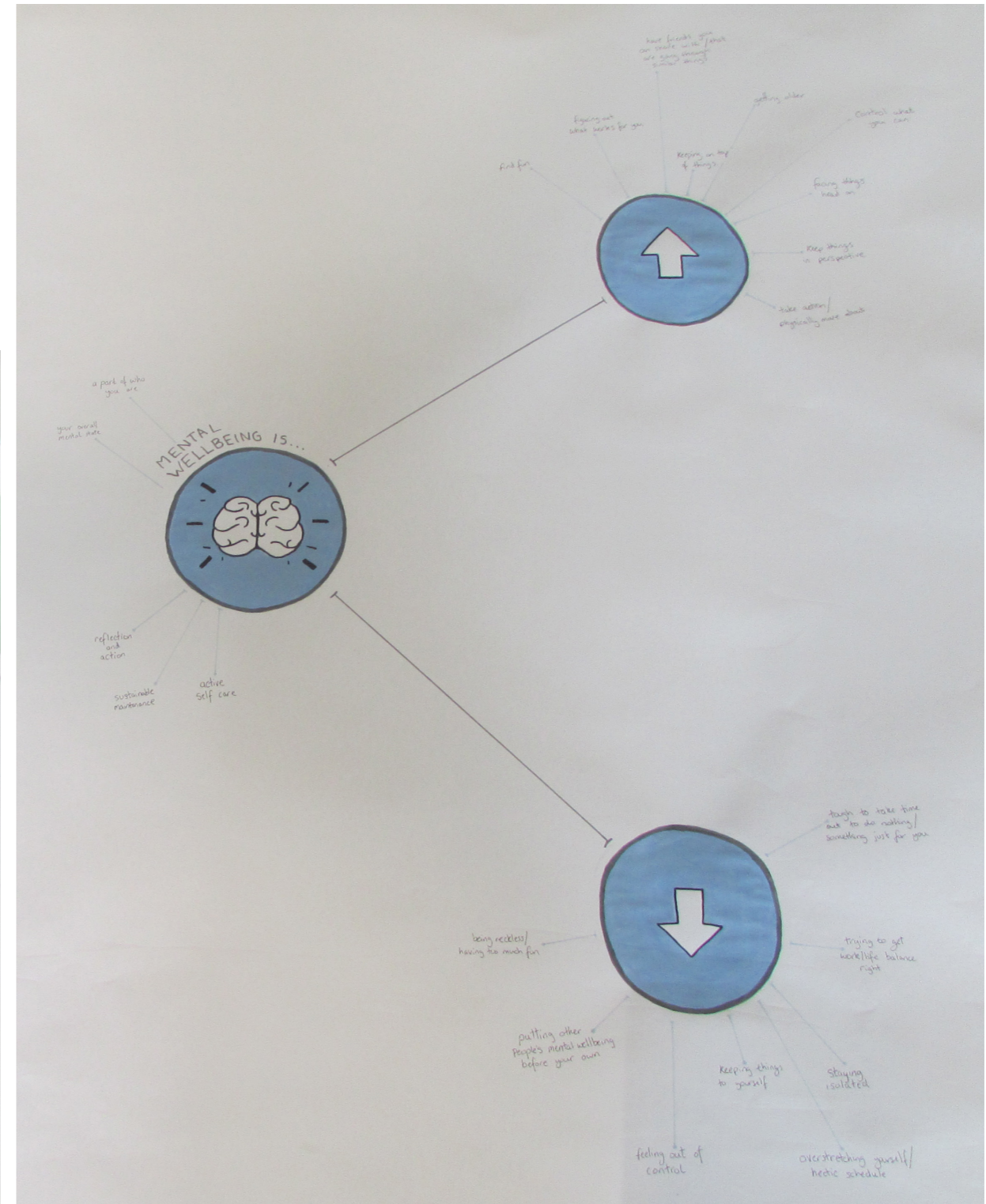
MENTAL WELLBEING

TOOLS TO ACHIEVE MENTAL WELLBEING

CHALLENGES TO ACHIEVING MENTAL WELLBEING

The up and down arrows were chosen to represent the "Tools to achieve Mental Wellbeing" and the "Barriers to Mental Wellbeing".

This was done to simply and succinctly visually represent the two clusters.



To see the fieldwork associated with this tool see: **4.FW:51**



“Capturing the information is necessary in order to share the knowledge with all members of the multi-disciplinary design team. [...] the results need to be accessible, shareable, useful and understandable during the entire human-centred product development.”

Visser et al., 2005; p134

# ***Communication***

## **Introduction**

Communication is the final stage in the contextmapping process.

The communication of this research study has been ongoing throughout both this portfolio and in the co-designed concept presented in the thesis. The final stages of communication are what will be presented in the following chapter. These are:

### ***The Feedback Drop-In***

### ***The Final Concept Adapted for The Glasgow School of Art (The GSA)***

## **Communication Stage Goals**

To communicate the studies intermediary results to The wider audience of The GSA

To communicate how the proposed recommendations could be applied at The GSA

## **CONTENTS**

- C.50 Introduction
- C.51 Feedback Drop-In
- C.57 Proposal for The Glasgow School of Art



# Feedback Drop-In

## PURPOSE

The purpose of this session was to obtain feedback on the concept generated from the co-design activity.

One reason for this was to sense-check the idea in the Higher Education context it was intended for.

Another reason was to get the original participants' feedback on my interpretation of the concept for the GSA context, to make sure I hadn't strayed away from the recommendations we generated together.

## A TASTE OF THE NEXT STAGE

As well as inviting the participants of the study I also invited stakeholders from Student Support, Halls of Residence and The GSA Student's Association.

Involving stakeholders to be a part of the further development of the intervention is a crucial next step for a successful intervention.



# Accompanying Boards: Introducing the Project

## In the context of mental wellbeing, what can The GSA do to facilitate self-care in students?

With the steady decrease in stigma towards seeking help with our mental wellbeing comes the steady increase in pressure on existing traditional mental healthcare services.

This is especially true in higher education institutions where there is a 50% increase in reports of elevated distress compared to the general population<sup>1</sup>.

How can we alleviate this pressure whilst empowering students to take control of their own mental wellbeing?

**Self-care** is a term that encapsulates a huge array of different tools and techniques that we can use to maintain a positive state of mental wellbeing.

The following research project was conducted to find out what a higher education institution's role might be in encouraging students to conduct self-care.

### Men and Mental Wellbeing

Statistically, the male population consistently under-utilises traditional mental health services whilst relying more on self-care relative to the rest of the population.

This research project sought to obtain a male student's perspective on what mental wellbeing is, how self-care fits into this and how their higher education institutions can aid in achieving mental wellbeing.



The **self-care tools** personal **music listening** and **mindfulness** were used as both tools of engagement and examples of tools that can be used to maintain mental wellbeing.



### Research Outline



The purpose of these one on one interviews was to find out:

- 1) What mental wellbeing means to them
- 2) What they do to look after their mental wellbeing
- 3) What they think about using music and mindfulness as part of a self-care routine

Myself and two of the participants went to a guided meditation, led by a mindfulness instructor, for a first hand experience of a more formal form of mindfulness.

As a group we discussed the most important aspects of mental wellbeing and what their preferred tools were. We then used this information to co-design a mental wellbeing "toolbox" for a fictional first year named Dave.

### Findings

- The importance of self-reflection as a part of a mental wellbeing routine
- An intervention should promote self-reflection whilst maintaining reasonable expectations: no one approach is a fix-all
- Engagement tools should fit into the institutions existing aesthetic and tone
- Honesty about the purpose of an event - Don't hide that it's mental wellbeing related
- Showing how reflection can be integrated into a student's already busy lifestyle through combining self-reflection with their current activities

### Suggested Self-Care Tools

- Take steps to : Enjoying yourself  
Actively try to not worry too much  
Keep things in perspective  
Re-evaluate relationships
- Meditation
- Doing what you love and trying to make it more mindful
- Socialising with friends
- Hanging out with positive people



The first board gave some background into the project as well as an overview of the research study.

As the event was being held in The GSA I thought how I approached the study's contexts and conducted the study in general would be of interest to both staff and students.

This board also had the purpose of providing context for the second board which presented the co-designed concept.

Feedback on the project itself was both welcomed and encouraged.

# Accompanying Boards: Introducing the Concept



The second board was used as a tool to prompt conversation on the co-designed concept.

My goal was to find out staff and student opinion on whether they thought the concept would be practical at The GSA and whether they thought it was needed or even welcome.

As I was present throughout the drop-in I was available for questions and critical discussion.

## Feedback Drop-in

# Design of the Event

The following were designed with the purpose of providing context about the generated concept and to allow feedback to be given.

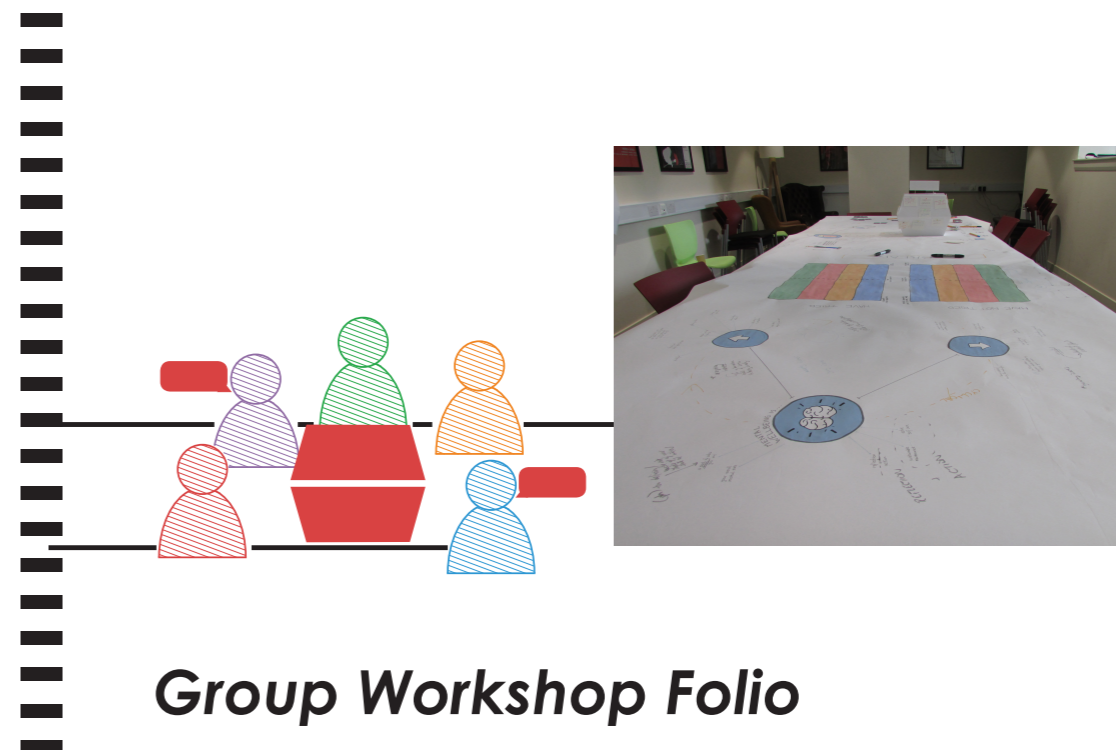
They were designed with the fact in mind that I would be present for the session.

### Feedback Cards

To retain anonymity as much as possible the feedback cards were kept simple, with no details taken on the individuals filling them out.

In the interest of distinguishing perspectives from staff and students, different coloured pens were used (purple for students and green for staff).

Attendees could also choose whether to distinguish feedback as about the project itself or the actual concept (or both).

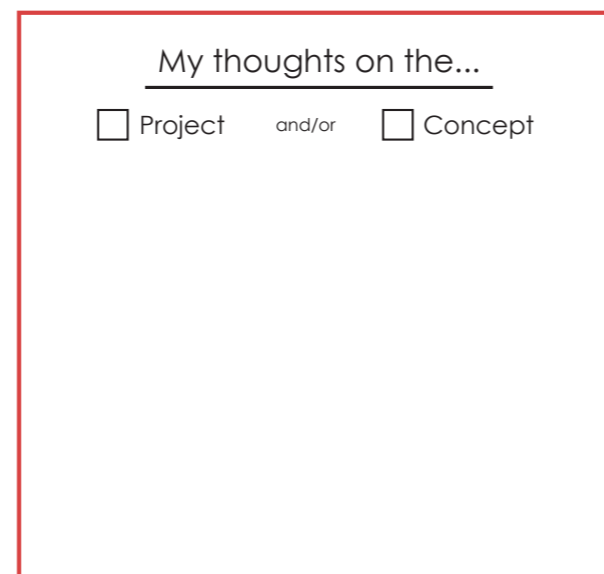


## Group Workshop Folio

Side 1



Side 2



One side of the card was left fairly open and up to the interpretation of attendees to complete as they wished.

Erin Wallace, MRes

### Accompanying Folio

To provide some more insight into how the concept was generated through the group session I created a short folio that gave an outline and showed the tools used during the workshop.

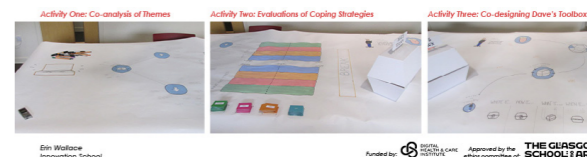
The folio showed the thread of thought and decisions made during the group workshop that lead to the concept.

It also provided documentation of the workshop itself, showing the activities and their outputs.

#### Overview

The group session was the culmination of the entire research project.  
The format of the session was done to each activity not only built upon the last but aimed to evoke richer and richer knowledge.  
This document will show artefacts from the research as well as outline the group session.

The group session consisted of these activities:



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Approved by the ethics committee of THE GERSGOM SCHOOL FARE

#### Activity Two: Evaluation of Coping Strategies

Here the participant had flashcards of coping tools/ techniques which came from the interview and literature.  
The cards were in the same order as each other which allowed for discussion while going through them.  
The participants were then asked to place their cards on a sliding scale of that indicated if they had used it before and how likely they were to use it.  
The 'top tools' (those placed on the right hand side of the scale) were then taken into the final activity and processed as part of a successful mental wellbeing routine.

Coping tools were on flashcards each colour corresponded to a participant

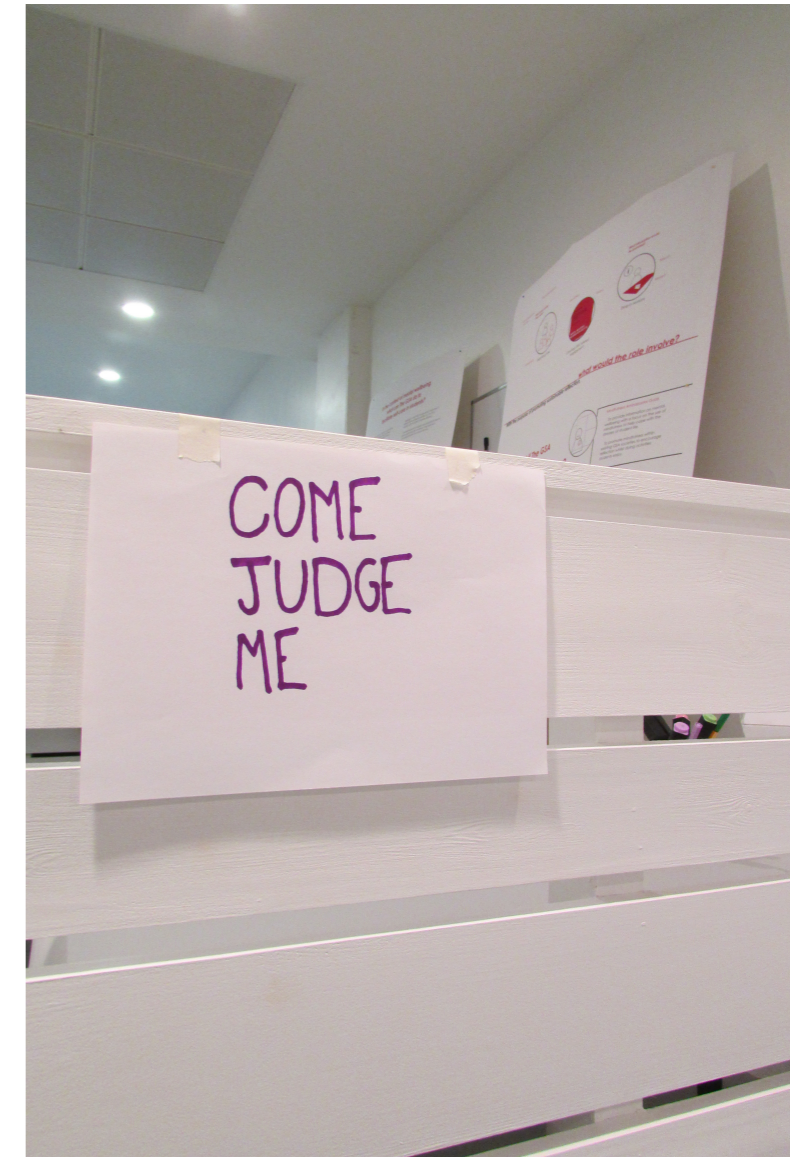
Erin Wallace Innovation School  
Funded by THE GERSGOM SCHOOL FARE  
Approved by the ethics committee of THE GERSGOM SCHOOL FARE

# Feedback Drop-In Design Output



The drop-in was held in the hallway of the Haldane where both staff and students walk throughout the day.

The drop-in was held over two days for a total of 8 hours.



The "Come judge me" sign was in response to seeing people hesitant to interact.

By being openly accepting of criticism (like during the co-analysis part of the group session) this would hopefully encourage people to know their opinion was welcome.

# Feedback Drop-In Design Output



Erin Wallace, MRes

I replicated the interactive table surface to bring some of the group session to the drop-in.

I also re-purposed Dave's toolbox to contain feedback.

Bringing these elements back in to the project was a way of conveying the engaging elements of the group session. It also worked to make the drop-in more inviting.

Return to page [3.RD:39](#)  
to continue reading the thesis.

# Proposal for The GSA

To complete my interpretation of the co-designed recommendations and their application to the context of The GSA.

The following is my proposal for a preventative intervention that embodies the recommendations as set by the participants and has also been adapted slightly after the feedback event.

As stated in the concluding remarks of the thesis, further work with stakeholders at The GSA would need to be undertaken to fully understand how this intervention would be implemented at an organisational level.

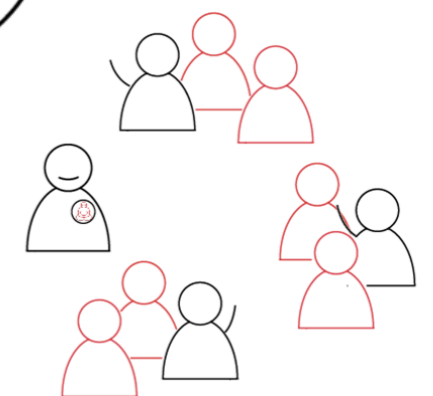
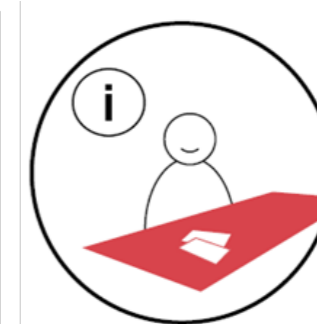
## RECOMMENDATIONS FROM CO-DESIGNED CONCEPT

- What** An informal intervention that supports self-care in students by promoting self-reflection and keeping perspective.
- When** Frequently throughout term  
Constant presence  
Easily accessible
- Where** On the institutions premises  
Easily accessible
- Why** To promote self-reflection and show how mental wellbeing can be incorporated into a busy life
- Who** Run by someone in the institution,  
Student led, student's association

Embody the themes of: *Perspective, Reflection, Exploration*

## INTERVENTION FOR THE GSA

- What**
  - The creation of the position of a mindfulness ambassador.
  - Their role would be to provide information on self-care and encourage mindfulness in already existing societies.
  - Their role is also to encourage mental wellbeing in staff and students through arranging events, working with schools to incorporate mental wellbeing into projects etc.
- When**
  - Drop-in sessions would be held every second Tuesday.
  - These sessions could have themes involving novel self-care tools such as cleaning or mindful ceramics.
  - Mindfulness related events can be held by societies as often as they like, ideally no less than twice an academic year.
- Where**
  - Held on campus in the Student's Union
  - Awareness campaign to make mindfulness activities ubiquitous across all campuses and buildings (Sim Vis, Forres, Haldane etc.)
  - Digital hub (on canvas or on its own site) to share information and share development or mindfulness based activities.
- Why**
  - Having a mindfulness ambassador shows a priority being given to the mental wellbeing of those that are a part of The GSA.
  - Provides another route to mental wellbeing information that can work in conjunction with more the more traditional student support.
- Who**
  - Specific activities and mindfulness ambassador "vision" to be developed through participatory processes involving different stakeholders at The GSA- to be designed with stakeholders not for.



Return to page **6.FW:66** to continue reading the thesis.